

MusicWeek

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NEWS
APPLE GIVES IN TO SPOTIFY TEMPTATION
iPhone to get long-awaited streaming app



LIVE
GIANT KILLING?
Live sector airs concerns as Competition Commission examines ticketing merger



FEATURES
BEATLES REMASTERED
MW speaks to the key personnel behind the two new Beatles projects

Music-discovery engine aims to add apps to every mobile platform to drive £70m of sales

Shazam seeks mobile supremacy

Digital

By Eamonn Forde

SHAZAM IS TARGETING EVERY MOBILE PLATFORM ON THE PLANET as it aims to deliver annual digital music sales of nearly £70m by the end of next year.

The mobile music discovery engine, which has provided *Music Week* with exclusive access to six months of ragged music data, anticipates that it can treble its global user base from 35m to 100m by the end of 2010.

Shazam's music and content director Will Mills says that – in a best-case scenario – its app, which allows users to identify music via their mobile phones, will eventually link through directly to a variety of online stores, allowing it to harness impulse purchasing.

This follows the success of its iPhone app, which seamlessly links to iTunes. Thus users with Nokia phones can link through to the Nokia Music Store, while Shazam expects to announce a partnership with a leading download provider that will enable BlackBerry users to do the same.

Mills explains that Shazam

From identifier to informer: Shazam's mobile data could influence label marketing and retail decisions



becomes “a bit of a dead end experience” if people don't have the ability to purchase the music.

“We are helping the labels facilitate consumers' discovery of music that they might not have picked up on,” argues Mills. “Now in three clicks from identifying a song, you can buy it.”

The financial benefits are obvious for labels. Shazam tags one million tracks a day and claims there is a click-through purchasing rate of 8%, which equates to the tagging service powering digital retail sales of around £63,200 a day or over £23m annually (based on an average track price of £0.79).

That puts revenues near the £70m mark if the company stays on course to treble the number of users over the next year.

These figures may only be the tip of the iceberg for the whole music-recognition sector: the iPhone represents just 1% of all global handset sales, while Sony Ericsson

integrates its own music recognition service, TrackID, on to the majority of its handsets as standard.

As the importance of music-recognition technology grows, it is inevitably set to inform label marketing and retail decisions. To this end *Music Week* is publishing six months of music data from Shazam (see page 8).

The findings make for fascinating reading: while the most-tagged tracks largely correspond to the best-selling singles of the year to date (La Roux's *In For The Kill* tops the UK chart), the catalogue chart underlines the power of a well-placed sync in aiding sales.

The Bellamy Brothers' *Let Your Love Flow*, which appears in a TV ad for Barclaycard, tops the chart, while Journey's *Don't Stop Believin'* – a TV staple, which famously featured in the last ever episode of *The Sopranos* – is second.

Mills explains that Shazam is now starting to talk to labels about the ways in which they can exploit data on most-tagged songs.

“Our main focus to date has been on a music discovery B2C offering,” he says. “But as the business scales up in terms of core volume we are opening dialogue with labels.”

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'We can work it out': EMI to discuss new Beatles projects with Apple Corps

EMI IS ANTICIPATING MANY MORE new Beatles projects to come, as it prepares for the roll-out of the CD remasters of the group's back catalogue.

In the first overhaul of the Fab Four's original catalogue since it first appeared on CD in 1987, 14 remastered albums will be issued on September 9 alongside the 16-disc stereo and mono boxed sets and *The Beatles: Rock Band* interactive computer game.

The remastered CDs will be the first Beatles project undertaken by EMI since the Guy Hands-led takeover and its global catalogue president Ernesto Schmitt is predicting plenty more from the Fab Four to keep the major busy.

“I think we are a long way from this being the end of the line,” says Schmitt. “If you look at the work

done, be it on *Rock Band* or the Las Vegas stage show, there are many ways of bringing The Beatles' great music to consumers in ways in which they want to interact with it and we're ready now to discuss a whole host of projects with Apple Corps for future release.”

Although Schmitt is not revealing what future Beatles projects EMI could undertake with Apple, he notes, “We have an extremely lively and stimulating, open debate with one another on a regular basis about projects.”

His view is shared by Allan Rouse (inset), who has worked on Beatles projects, including

the *Anthology* series, for 18 years at Abbey Road Studios and was project coordinator for the remastered CDs.

“Can you honestly believe there won't be [more projects]?” he says. “I'm always surprised what's coming out and to be honest with you I never considered *Rock Band* as a possibility. I would imagine there are enough jobs if I'm still involved in them to keep me going for another 10 years.”

After *Rock Band* and the CD remasters, the next big Beatles campaign could be the group's



“I would imagine there are enough jobs to keep me going for another 10 years...”

ALLAN ROUSE, ABBEY ROAD

long-awaited downloads debut, but all Schmitt will say on the matter is, “Conversations around the digital deal are ongoing between Apple and EMI. That's really all I can say at this stage.”

● See Beatles feature on page 13.



News

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

The Playlist



ALPHABEAT

The Spell

Polydor

Debuted by Scott Mills on Radio 1, Alphabeat's first single for Polydor is a slice of beat-driven radio-friendly pop with Nineties influence. (single, October 12)



FIIRTY DUKES FEAT. WILEY

Tupac Robot Club Rock

Fiction

Wiley leads this brilliant song with his typically infectious vocal making for a big radio number. It has already picked up spins on Radio 1. (single, September 28)



DEASTRO

Toxic Crusaders

Ghostly International

A beautiful song, blending dreamy vocals and a melancholy lyric with an up-tempo, innovative production, to glorious effect. (single, September 21)



MASSIVE ATTACK

Splitting The Atom

Virgin

The lead track from Massive Attack's forthcoming EP, this is a dark, atmospheric tune brushed with ethereal warmth. (from EP, October)



LOSTPROPHETS

It's Not The End Of The World But I Can See It From Here

Visible Noise

Racking up spins on Radio 1, this lead single from the new album is riff-driven and chorus-heavy rock. (single, October 12)



ALEXANDRA BURKE FEAT. FLO-RIDA

Bad Boys

Syco

Following the release pattern that proved so successful for Leona Lewis, Burke's debut is radio-friendly, though lacks the punch of Bleeding Love. (single, October 12)



GRAFFITI 6

Stare Into The Sun

unsigned

A collaborative effort between producer Tommy D and former Universal artist Jamie Scott, this is being used on *The Sun's* summer ad campaign. (demo)



GENERAL FIASCO

We Are The Foolish

Infectious

The second signing to Korda Marshall's revived Infectious label, General Fiasco's new single affirms the hitmaking abilities of these Irishmen. (single, October 12)



ALICE IN CHAINS

Check My Brain

EMI

First single proper from Alice In Chains' new album, *Check My Brain* is a dark, dirgy, twisted tune that will punch you in the chest. (single, September 21)



WOLFMOTHER

Crying At The Moon

Modular

A big psychedelic return for the Aussie group who recently dropped into the UK for a fleeting visit and album launch at London's Lexington. (single, October 5)



SIGN HERE

Former Mercury Records artist David Jordan has signed a new recording deal with Flingdown Music, part of the Snapper Music Group. A new single is out this October

Industry resists Government suggestions for 50:50 split

Who will pay bounty on pirates

Filesharing

By Robert Ashton

WHO PAYS FOR CHASING FILESHARERS – and how much they will pay – will be one of the key concerns of record labels as they formulate further submissions in response to the Government's proposal to get tougher on P2P filesharers.

With the Department for Business Innovation & Skills last week suggesting that suspensions will now be part of the arsenal of so-called technical measures – they include bandwidth blocking – ranged against serial uploaders, record labels will be pressing Government to reconsider how costs are apportioned.

Last week's intervention by Government suggested that costs of notifying illegal downloaders and data collection should be split 50:50 between ISPs and rights holders. But it is expected that some in the industry will now push for ISPs to carry a greater share of the costs, with the deadline for submissions to the consultation now moved back to September 29.

One source asks, "If we bear the costs of finding the pirates and are also bearing the costs of piracy, is it really right that we should equally share the costs of communicating with ISPs' customers?"

However, most in the industry have few complaints about BIS's latest proposals to consider the case for suspending the accounts of the most

active filesharers and speeding up the timetable for introducing technical measures. BPI CEO Geoff Taylor says the move is "a step forward that should help the legal digital market to grow for consumers".

A source says the Government needed to beef up the measures suggested by Lord Carter in his Digital Britain report

because some, such as throttling bandwidth, might work for lengthy movie files but are less successful at hurting those sharing much smaller MP3s.

One insider even suggests Secretary of State Lord Mandelson realised at the end of June – just two weeks after the Government started its P2P consultation that the propos-



Anti-pirate: Lord Mandelson could be given powers to clamp down on filesharers

Shared solution Lammy to meet US officials

David Lammy is hoping to build alliances with the US in the war against filesharing when he meets with Barack Obama's IP guru and heavyweights from the US entertainment business later this week.

The minister for higher education and intellectual property is planning to fly out to the US today (Tuesday) to meet with US under secretary of commerce for IP David Kappos and representatives from the Movie Picture Association in Washington and technology and manufacturing companies in Seattle.

A spokesman for the UK IPO says the trip is a further attempt by the Government to show there is an international coalition ranged against filesharers. "The UK can't address the issue by

itself, the solution is international," he says. "We need to work with partners in the US and across Europe."

He adds Lammy wants to show Kappos, who is an IBM VP and assistant general counsel for IP, that the British Government is doing a lot to curb copyright abuses, but that it will be stronger if "we all work together". This international partnership was initially mooted by former Culture Secretary Andy Burnham, who met with his European opposite numbers on several occasions to crank up international efforts against pirates.

Although no record label groups are currently on Lammy's itinerary, the spokesman adds that there will be a "major music element" to the trip.

New publishers on Patrol ERA plans rollo



Run by artists for artists: Johnny McDaid (inset) is Snow Patrol/Polar Music's debut signing

SNOW PATROL HAVE FORMED THEIR OWN PUBLISHING COMPANY and made their first signing in a move to create a company "run by artists for artists".

Polar Music will operate entirely independently of the Ulster band's own deal with Universal Music Publishing and will be administered by Kobalt Music in London.

"As a band we know how difficult it can be to get a break in this business," says drummer Jonny Quinn,

who will perform A&R functions alongside fellow members Nathan Connolly and Gary Lightbody.

"We get given CDs by new artists and writers all the time and have talked about how we could help the best of them move up. Forming a publishing company seemed the obvious way to go."

Polar Music's debut signing is multi-instrumentalist Johnny McDaid from Northern Ireland who is currently writing with top German trance DJ Paul Van Dyke for an album due next year.

Kobalt's executive vice president Sas Metcalfe believes the Snow Patrol venture will mean "signing some very talented songwriters".

● Contrary to the report in last week's issue of *Music Week*, Kobalt was the top-ranking UK-based publisher in the US Top 10 airplay charts during Q2.

The Entertainment Retailers Association plans to roll out its MP3 Compatible initiative to the public at its AGM later this month.

The retailers association meets on September 10, with a packed agenda including P2P filesharing, Digital Britain and an update on the music and video markets.

But central to the organisation's plans for next year will be to roll out the MP3 Compatible logo and campaign – launched late last year in a bid to build awareness about the compatibility of the MP3 format – to consumers.

ERA director general Kim Bayley explains that the response to the campaign has already been strong within the music and technology industries. "The next stage of that will be launching a more consumer-facing website for the MP3 Compatible logo," she adds. "We have been waiting



GIG OF THE WEEK

Who: Kitty, Daisy & Lewis

When:

Wednesday,

September 2

Where:

Proud, Camden

Why: Fresh off an

American tour

supporting

Coldplay, the sib-

ling trio return to

home shores for a

night of their typ-

ically infectious

retro-rockabilly

Filesharing costs Apple approves Spotify app

als suggested by Carter were not rigorous enough. "At what point do you stop asking nicely?" he says.

Also, instead of now waiting for Ofcom to calculate when to trigger measures in its attempt to bring file-sharing down 70-80% within two to three years, stakeholders have also been asked to consider the case for Mandelson to be given powers to push the button earlier on invention against filesharers.

One source says, "I think they saw the chorus of responses to Digital Britain and realised that what they were proposing wouldn't get the job done. They knew they had to speed things up." Another adds, "The original timetable could end up being five years, which is hopeless."

However, the Internet Services Providers Association (ISPA) is less happy. A spokesman says ISPs are concerned that suspension is a "disproportionate response".

He also believes that giving the secretary of state powers to intervene further politicises the issue. "Initially Ofcom had the power and there was a process to be followed. Now there is a possibility that it leaves the process open to strong lobbying and notifications won't be given the proper amount of time to work," he adds.

And the MMF remains unimpressed, stating that the moves "will not achieve the desired results of significantly reducing illegal filesharing" because technical measures can soon be bypassed.

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Out of MP3 logo

mp3 100% COMPATIBLE

for the logo to be trademarked before launching it."

The logo is also intended to help consumers to identify legitimate download sites, something that Bayley says has become more important than ever with the Government toughening its stance on piracy.

ERA will also discuss plans to develop a consumer-facing website for independent music retailers, offering consumers one place to go for information on events and products available through indie stores.

ERA will also announce its new board and chairman. Paul Quirk, who was replaced by then Zavvi CEO Simon Douglas as chairman in September 2008, has been acting chairman since Zavvi went into administration in late 2008.

iPhone breakthrough to give Spotify huge user boost

Apple approves Spotify app

Digital

By Eamonn Forde

SPOTIFY IS EXPECTED TO ADD MILLIONS of premium users to its subscriber base, after its iPhone app finally received the go-ahead from Apple last week.

Free to download, the app will only work if users have a premium Spotify subscription, costing £9.99 a month. This is a key part of Spotify's wider strategy to migrate consumers to the paid platform as ad-funded services struggle to prove their commercial worth.

The app will also be essential to Spotify's success in the US, where it plans to launch before the end of the year. Mobile is key to expanding services' reach in the world's biggest music market as the cases of both Pandora and Sirius XM prove.

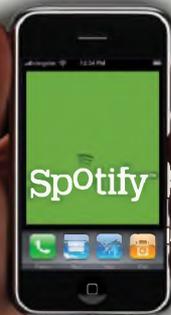
Pandora was able to add 2m new users within five months of its

iPhone app launching last year, while satellite broadcaster Sirius XM added 1m new users within two weeks of its app going live.

Spotify is now expected to replicate those sorts of numbers, especially with the booming smartphone market. After the iPhone, Spotify is expected to launch apps for the other major mobile operating systems and platforms including Google Android, Nokia and BlackBerry.

The Spotify app was finally approved last

Green light: Spotify's move to the iPhone is good news for its premium service



Thursday. It took a month to clear all the hurdles even though Apple states that 95% of apps are either cleared or rejected within 14 days.

There is no official confirmation on when the app will be available publicly, although a Spotify spokesman tells *Music Week* that it will be coming "soon". Spotify says it is unable to make any further comments until the app is publicly available on the Apple App Store.

On the same day the Spotify app was approved, Global Gaming Factory (GGF) got shareholder approval for its proposed 60m Swedish kronor (£5.16m) acquisition of The Pirate Bay.

Despite executive and investor defections, GGF CEO Hans Pandeya pushed the deal through by offering up 150m of his own shares in his company as security.

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Island clears decks for War Child release

ISLAND RECORDS IS CLEARING ITS SCHEDULES on October 19 to release the first War Child single, in a bid to educate British youth about the charity's work in war zones.

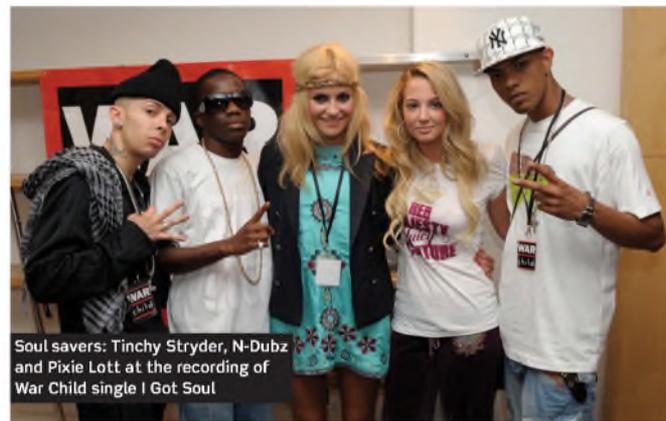
The single *I Got Soul* features a raft of top British urban talent recording under the name Young Soul Rebels and is a version of The Killers' *All These Things I Have Done*, based around the song's hook line "I got soul, but I'm not a soldier".

By using this line, the charity hopes to draw attention to the plight of child soldiers around the world. Featured artists on the track include Pixie Lott, Tinchy Stryder and N-Dubz, who have all had number-one singles over the last year, as well as newcomers like Chipmunk, Mpho and VV Brown.

I Got Soul was produced by Fraser T Smith, who has recently overseen hits by Stryder and James Morrison. All profits from the release will go to War Child, and designer Henry Holland has also produced an accompanying T-shirt, which will go on sale this autumn.

The majority of the song was written in the studio, with the featured rappers quizzing War Child music director Ben Knowles about the work the charity does before writing their verses.

Knowles explains that the potential of this single for raising awareness of the charity among young people is "unparalleled". He adds, "The people who buy singles are teenage music fans and they are incredibly hard to reach. They con-



Soul savers: Tinchy Stryder, N-Dubz and Pixie Lott at the recording of War Child single *I Got Soul*

sume a really disparate range of media that they search through but they are exactly the audience that buys these artists' records."

"I think it is going to have a great effect," adds Smith. "The raps that people came up with on the day are really poignant." Smith also highlights the importance of Chris Cowey's video for the track, which he says drives home the work War Child is doing.

The track receives its radio debut this Sunday on Radio 1's *Switch* show and Knowles promises that Island will be mobilising the "Universal machine" behind the release.

"We have pretty much cleared October 19 - Island has no other releases that day," explains Island co-president Ted Cockle. "We said, 'Let's clear it so that we don't have any other issues.'"

Coincidentally, many of the artists involved will be taking part in The Brrrap Pack Tour of England and Scotland this autumn, which

Knowles hopes will help the record's fortunes.

What is more, almost all of the artists will be in the middle of their own promotional cycles when the single is released and Knowles says they are very keen to support the initiative. "This is a hit record," Knowles says. "And if this is as big a hit record as we hope, it will feature in the Christmas compilation albums."

"I wanted to make the biggest record possible," adds Smith. "The War Child charity was at the forefront of our minds but I thought that if we made the biggest record, that becomes a celebration of what is going on in the UK music scene."

While the aim of the single is to raise awareness of War Child, Cockle is confident it will also raise some money. "My financial man is not best pleased with what we will have to give away from a single that we hope will sell considerable volumes," he says.

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Hard rock and metal is living up to its resilient image with buoyant sales and healthy festival numbers



News

Editorial Robert Ashton



THERE IS A LONG WAY TO GO BEFORE THE INDUSTRY rids itself of filesharers. But last week was undoubtedly a real tipping point.

The decision by the Government to add suspension of subscribers' ISP accounts to the arsenal of potential measures it can use against P2P filesharers has put the industry in the boss seat.

The proposal, which would allow Lord Mandelson to chivy along the process of acting against illegal filesharers, was the icing on the cake.

Few might have predicted this when Digital Britain was published in June: the industry was then overwhelmed by the limited tools being offered to reduce filesharing by 70%–80% over the next couple of years, as the Government has pledged.

According to some, without last week's intervention by the

Parliamentary muscle will help us fight the filesharers

Department for Business Innovation & Skills, the industry could still be writing warning letters to uploaders this year, next and for years to come.

By setting out its thinking this early into the ongoing P2P consultation, the Government is giving itself a fighting chance of making its parliamentary slot in November to get the filesharing legislation in place.

But, if it misses that, it is unlikely to get the legislation through before – as everyone expects – the Conservatives take power. Then, ISPs, P2P and anything on the music industry's wish list will play second fiddle to Tory concerns over healthcare and crime. So it was an important move.

It is also a success for the industry's lobbying efforts. Despite reports that Mandy was nobbled by David Geffen in Corfu, the Prince of Darkness actually succumbed to the charms of another big-league operator closer to home.

Early this summer Mandelson, his ministers and those at the DCMS were on the end of a concerted lobbying effort from UK Music and the BPI, with Universal boss Lucian Grainge operating as point man. As one insider says, "Someone did some serious talking to someone". It worked.

The industry has often fought its corner through the press, but that has given its opponents ammunition to portray music executives as being over-eager to reach for the big stick. This time, however, the lobbying tactics have been more softly, softly, catchy minister – its agenda pushed through at meetings in Westminster and over dinner at The Ivy.

But all its improved contacts within Westminster will count for nothing if the newly extended consultation fails to support the ideas being pitched by Mandelson's department.

Consumer rights groups and the Internet Service Providers Association have already cried foul. ISPA believes the Government has pre-empted its own consultation (it still has weeks to run) because it had not had sight of submissions from those opposed to beefing up measures against filesharers.

The Government is, therefore, taking a risk by proposing these moves. But, for now, the industry has it all to play for and after Mandelson's moves must think it has finally got a firm grip on the levers that will eventually throttle the life out of filesharing in the UK.

Next month's big-hitting C&binet forum will address new online business models and developing talent. As Mandelson considers his speech for this and the responses to his latest ideas about filesharers, he might want to cast his eye over MW's exclusive Shazam data.

This shows just how powerful and creative digital platforms can be despite the drain on sales from piracy. With a click-through purchasing rate of nearly 10%, the mobile tagging service is helping to drive annual digital sales of over £20m and putting people in touch with new music.

This, and legal services like it, are what the Business Secretary will surely be encouraging if his new ideas on P2P now make it into law.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Who will win the autumn chart battle between JLS and Robbie Williams?

Robbie 70% JLS 30%

THIS WEEK WE ASK:

Is the Government right to propose the suspension of the internet accounts of illegal P2P filesharers?

To vote, visit www.musicweek.com

Ofcom investigating the effects of moving to channel 38

Airwave interference to leave live out of pocket

Live

By Robert Ashton

MUSICIANS AND OWNERS OF SMALL VENUES ARE FACING the prospect of having to shell out millions of pounds replacing their wireless kit as new proposals to compensate users appear to fall short.

Ofcom has opened its latest consultation on moving programme makers and special events (PMSE) users, which include music concerts and gigs, from the current frequency channel 69 to channel 38 on the spectrum from 2012.

This will make in-ear monitors, wireless links to guitars, talkback, wireless cameras and other wireless devices used by touring bands redundant. Ofcom has variously estimated the total cost of wireless kit currently used by bands, West End shows and others as up to £18m, although many within the industry believe the real figure could be more than double that.

However, the real problems facing jobbing musicians, PA crews and small hire companies is that Ofcom has laid down a detailed list



Channel hopping: the frequency switch will render wireless devices useless

of criteria that wireless equipment users need to comply with to qualify for compensation. But only users who hold a licence to operate the equipment will be eligible for compensation, which some estimate is about one third of those using wireless equipment.

Also, users who have bought equipment after June 30 of this year will not qualify for compensation.

The Association of Professional Recording Services executive director Peter Filleul describes these proposals as being severely limited and believes the package being offered is "completely unsatisfactory".

Filleul adds, "Many of the jobbing guitar players and location

sound men of this world still seem blissfully ignorant nor only of the considerable investment they will soon be required to make but also of their legal requirement to acquire usage licences."

Filleul's worries are shared by Production Services Association general manager Andy Lenthall, who says there are "thousands and thousands" of wireless equipment users who make a huge contribution to the economy and culture.

"The problem is Ofcom massively underestimated the amount of kit out there. They only had licensed figures, but they are not all the users," Lenthall adds.

He also suggests there has been no clarity for musicians and hire companies about what equipment will or will not work. "There have been so many U-turns and switch-backs – recently the Government was saying that Channel 69 would be OK."

The consultation closes on September 11, with the APRS, PSA and British Entertainment Industries Radio Group (BEIRG) all expected to make submissions.

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Rhys reaches out with Irony

SUPER FURRY ANIMALS FRONT-MAN GRUFF RHYS has become the latest artist to set up his own record label, joining a growing wave of musician entrepreneurs.

Rhys plans to use his Irony Bored label as a launch pad for talent that he feels may otherwise fall under the radar of existing label A&Rs.

"Because musicians are so heavily involved in music they generally get to hear a lot of stuff that would otherwise go unnoticed," he says.

The first release on Irony Bored will be the debut album by Cate Le Bon, an act who Rhys has long admired. Having supported the Super Furry Animals in 2007 and collaborated with Rhys on his Mercury Prize-nominated Neon Neon project, Le Bon's own Me Oh My set will be released via Irony Bored on October 12, with distribution handled by Co-Operative Music. Rhys has already overseen the album's release on a sold-out cassette-only limited-edition.

"I put the label together to release Cate's album and because I thought that other albums might go

Good egg: Cate Le Bon's debut album will be Irony Bored's first release



under the radar otherwise," says Rhys, who is quick to emphasise that his priority remains being a songwriter himself but that "the chance to put a record out as good as Cate's is an honour".

While Le Bon's album will be the only release by Irony Bored this year, Rhys does have a number of projects by other artists set for release in 2010.

"I have a couple of things that I am going to put out by quite raw and

abrasive songwriters and I'll continue to release records if something good comes my way," he says.

Rhys's move to label management echoes a growing trend within the business. Dizzee Rascal is currently enjoying huge success in the singles market since leaving XL to self-release his music via Dirty Stank, and three of the 12 albums nominated for this year's Barclaycard Mercury Prize come from artist-owned record labels.

Global expansion plans take shape with new Du Pon role

GLOBAL RADIO HAS APPOINTED former Decca marketing and brand manager Buffie Du Pon to the newly-created role of head of music partnerships, with a brief to push the commercial potential of its archives.

Recent months have seen the radio group sign deals with retailers such as HMV and Marks & Spencer to offer branded CD compilations, and Du Pon says she will be looking to expand on this.

"We are going to be doing more and more CD ranges, like the one between Gold and HMV," she explains, adding that "the digital space" will also be a priority. "That is one area that hasn't been used as much as it could be. At the moment none of the CDs are available digitally. That is something that needs to be looked at."

She adds that Global has a good relationship with iTunes, which she



Pushing potential: Buffie Du Pon

hopes to build on.

Du Pon says she is looking forward to "trawling through the Global archives" to see how they can be used commercially, offering the considerable Xfm session library as one area that is ripe for exploitation.

"I am sure that there are ways that we can help move Global forward and to become more of a 360-degree brand," she explains.

This expansion could potentially see Global launching its own record label. "Who knows what the future holds for the shape of record companies and radio stations to come?" she says. "Global's priority is their seven radio station [brands], but just as record companies are starting to offer a 360 service, there is no reason why stations shouldn't be able to offer it."

The role will also see Du Pon working on new ways to attract audiences to Global's stations and encourage brand loyalty among existing listeners.

She will report to Global group director of marketing Giles Pearman, who says, "Following the success of Global's past music partnerships we're looking forward to Buffie joining and helping to develop this area of the business further."

Coldplay man to join Musexpo

MUSEXPO IS EXTENDING ITS BRAND to the Asia-Pacific region with its first appearance in Australia next month.

The event takes place as part of the One Movement For Music event in Perth on October 16-18 and features a high-profile lineup including a rare appearance from Coldplay manager Dave Holmes and songwriter Diane Warren.

Holmes' involvement will include a two-hour management workshop and Musexpo founder Sat Bisla says Holmes has only spoken once in public before - at Musexpo in Los Angeles earlier this year. Bisla adds, "Dave is one of the best managers in the world so it's quite an honour to have

him take things one step further with us in Perth."

Holmes explains the appeal of the region to him. "The Asia Pacific region is one of the most rapidly emerging music markets in the world and I'm looking forward to attending an event that will bring together some great people from around the globe to this burgeoning music landscape."

With Warren, Infectious president Korda Marshall and managing director of German radio station MotorFM Marcus Kuhn also taking part, Bisla believes the event will be "one of the most exciting and meaningful".

He adds, "The companies and

individual entrepreneurs who are looking to grow their business further in these unpredictable times need to look at the global market if they are to capitalise on future opportunities, both commercially and creatively."

To help visitors who may be new to the region, Musexpo will include networking opportunities as well as insight into the Asia Pacific music business.

"If you're investing in coming out to Asia Pacific, we are ensuring many great networking sessions as well as the ability to learn about the true landscape and opportunities in this region - so you can avoid costly mistakes in the future," concludes Bisla.

News in brief

● N-Dubz and Chirmunk shared the spoils at the **MOBO Awards nominations** party last week, with four nominations apiece. The two acts will go head-to-head in two categories: best UK act and best song. In the latter category, N-Dubz are nominated twice, for Strong Again and Number One, the latter collaboration with Tinchy Stryder. Kanye West has three nominations, plus a best video nod for his collaboration with Mr Hudson, Supernova. Stryder adds nominations in his own right for best UK act and best album to his N-Dubz collaboration, while Dizze Rascal is nominated for best UK act, best hip-hop act and best video for Bonkers.



● **Ellie Greenwich**, the songwriter behind some of the biggest hits of the Sixties, has died. With her husband Jeff Barry,

Greenwich provided the songs for Phil Spector's bands The Ronettes and The Crystals, including Be My Baby and Da Doo Ron Ron.

● Music fans attending last weekend's **Reading and Leeds festivals** were urged to leave flags at their tents. Festival Republic chief executive Melvin Benn is determined to ban flags from the festivals because of complaints about people's views being blocked. Broadcasters are also voicing concerns that television coverage is being hampered by flags and banners.

● **Johnnie Carter** of The Dells has died after a year long battle with lung cancer. The 76-year-old, who died on August 21, joined The Dells in 1960, replacing original tenor Johnny Furches and remaining in the line-up for a record-breaking 49 years.

● **The National Music Publishers Association (NMPA)** in the US is suing two companies that publish song lyrics online. The companies - Motive Force and LiveUniverse - are

accused of offering lyrics on websites and profiting from this despite not paying copyright holders any due royalties.

● **Kylie Minogue** has been added to the line-up for Radio 2's concert Thank You For The Music: A Celebration Of The Music of Abba, which takes place in London's Hyde Park on Sunday September 13.

● The **MMF** and **MPA** are linking up to run a series of training programmes starting next month. The new Artist/Music Management Professional Development Programme 2009 kicks off on September 14 with a module called the Real 360 Degrees. Already speakers lined up include MMF chairman and Courtyard partner Brian Message and Bullocks' royalties consultant Adrian Bullock. They will address a range of subjects including royalty streams and cash flow.

● **Simon Coates** has been promoted to the newly-created position of commercial director at Digital Stores. Coates, who was previously product director, will be responsible for a number of major areas, including managing the senior store management and marketing staff, senior client relationship management, strategic input, digital strategy and securing new income streams.

● **Record Collector** magazine has teamed up with **Secret Records** to reissue classic "lost" albums from the Sixties. The partners are to reissue records originally released by Morgan Bue Town, which Secret product manager Mke Mastrangelo calls "a classic old British psychedelic label, whose records command vast sums of money".

● Mercury Records co-founder **Berle Adams** died last week in Los Angeles at the age of 92.

● **Bauer Media** airs its first cross-platform broadcast across all Magic-branded channels today (Monday). The show, the Summer of Stars Chart hosted by Neil Fox, counts down the 40 biggest songs of the summer, as voted for by Magic listeners.

ENDS - SEPT 21st

In conjunction with MySpace UK

MusicWeek UNEARTHED COMPETITION

PANELISTS INCLUDE: KORDA MARSHALL (INFECTIOUS MUSIC), JO CHARRINGTON (EPIC RECORDS), LEO WHITELEY (NOTTING HILL MUSIC), STUART CLARKE (MUSIC WEEK), GREG HAVER (MANIC STREET PREACHERS) JO CAMMIDGE (MERCURY RECORDS) ETC..

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News media

TV Airplay chart Top 40				nielsen Music Control
This Wk	Last Wk	Artist Title / Label	Plays	
1	1	BLACK EYED PEAS Gotta Feeling / Interscope	565	
2	2	BEYONCE Sweet Dreams / Columbia	544	
3	6	DIZZEE RASCAL Holiday / Dirtee Stank	487	
4	4	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Broadway	464	
5	3	JLS Beat Again / Epic	401	
6	9	LADY GAGA Lovegame / Interscope	373	
7	11	SEAN KINGSTON Fire Burning / Beluga Heights/Epic	356	
8	8	CAVIN HARRIS Ready For The Weekend / Columbia	347	
9	7	SUGABABES Get Sexy / Island	345	
10	NEW	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation	317	
11	5	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin	316	
12	10	MR HUDSON FEAT. KANYE WEST Supernova / Good Music	309	
13	17	SHAKIRA She Wolf / Epic	290	
14	37	ESMEE DENTERS Outta Here / Interscope	286	
15	14	LITTLE BOOTS Remedy / sixsevenine	281	
16	21	JEREMIH Birthday Sex / Def Jam	267	
17	12	EMINEM Beautiful / Interscope	263	
18	13	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin	259	
19	16	PETER ANDRE Behind Closed Doors / Conehead	220	
20	20	BASSHUNTER Every Morning / Hardbeat	219	
21	15	CASCADA Evacuate The Dancefloor / AATWUMTV	216	
22	19	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic	203	
23	27	LILY ALLEN 22 / Regal	187	
24	24	PIXIE LOTT Boys And Girls / Mercury	183	
25	NEW	PARAMORE Ignorance / Fueled By Ramen	183	
26	28	THE IAN CAREY PROJECT Get Shaky / 3 Beat	182	
27	18	JORDIN SPARKS Battlefield / Jive	180	
28	23	LA ROUX Bulletproof / Polydor	178	
29	25	BOOTY LUV Say It / Hed Kandi	177	
30	30	TAIO CRUZ Break Your Heart / Island	175	
31	31	LADY GAGA Paparazzi / Interscope	174	
32	35	MINI VIVA Left My Heart In Tokyo / Geffen	166	
33	NEW	JADE EWEN My Man / Geffen	164	
34	22	MARIAH CAREY Obsessed / Def Jam	163	
34	29	WALE FEAT. LADY GAGA Chillin / Interscope	163	
36	38	BLOC PARTY One More Chance / Wichita	159	
37	31	THE PRODIGY Take Me To The Hospital / Take Me To The Hospital	155	
37	RE	ARCTIC MONKEYS Crying Lightning / Domino	155	
39	NEW	LIVVI FRANC Now I'm That Bitch / Jive	152	
40	33	BLACK EYED PEAS Boom Boom Pow / Interscope	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, TMF, Vault, VH1 and VH2

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Global airplay tracking

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Media news in brief

● **Absolute Radio** is teaming up with the Regent Street Festival to host a free Madness gig to mark the station's first birthday. The festival takes place on Sunday, September 27 between 12 noon and 8pm. Absolute Radio DJs Christian O'Connell and Geoff Lloyd will be hosting a "rock'n'roll birthday bash" to celebrate a year since Absolute rebranded from Virgin Radio, with more artists to be announced shortly.

● ITV says it is "very pleased" with the ratings for the **X Factor** launch show, despite viewer numbers

being down on last year. The launch show broadcast on Saturday August 22 drew a peak audience of 11.7m and an average of 9.9m. This was down from 12.1m and 10.1m respectively for last year's season opener, but an ITV spokesman says that the show's audience share of 54% at peak and 48% average were identical to last year. He blamed the warm weather for the tumbling viewing figures. The X Factor this year will see the launch of a new Sunday night result show when the series reaches the live stage in autumn.

Live, promos and psychology in the mix for September

4 Music visits the shrink in diverse autumn line-up

Television

By Ben Cardew

A NEW PROGRAMME THAT INTRODUCES PSYCHOLOGY to music videos, live performances from the V Festival and the return of Orange Rock Corps will lead 4 Music's September programming.

Music Week today reveals the station's line-up for the coming month, which includes On the Couch, where DJ Alex Zane and psychologist Linda Papadopoulos analyse pop stars such as Britney Spears and Eminem through their videos.

Other highlights include a mix of reality shows, live footage and charts-based programmes. They are:

- Ten half-hour live shows from the V Festival, including sets from Lady GaGa and The Killers;
- The return of Orange Rock Corps, in which members of the



V Festival: 10 half-hour shows are planned

public earn tickets to an exclusive gig by undertaking volunteer work, to London;

- The first UK showing of Diddy's Star Maker, where contestants compete for a record contract with Bad Boy Records;
- JLS Love Jacko! Top 40, with the boy band counting down their favourite Michael Jackson tracks;
- Diversity's Mind Blowing Moves! Top 20;
- US reality TV series Keeping Up With The Kardashians.

Channel 4 head of T4 and music Neil McCallum believes The

World's Greatest Popstar and On The Couch demonstrate original programming. He adds, "We are packing our schedules with crowd-drawing events such as Orange Rock Corps. We're also delighted to be bringing two of the US's hottest exports to 4Music's screen, with P Diddy and The Kardashians joining an already star-studded schedule."

As previously reported in Music Week, the station will also air The World's Greatest Popstars, in which celebrities suggest which musical star is worthy of the title.

ben@musicweek.com

Viewpoint Andrew Harrison Chief executive, RadioCentre



Commercial radio body RadioCentre last week made a submission to the BBC Trust's review of Radio 2 in which it claims that the station is failing older listeners due to the BBC's obsession with youth. Here, RadioCentre chief executive Andrew Harrison, expands on his views.

“Radio 2 has cemented its position as the nation's favourite radio station over the last decade.

However, it has achieved this privileged position through sustained changes in programming policy, which have seen greater emphasis on younger rather than older listeners and a focus on entertainment at the expense of its wider public service obligations.

The net result of this approach has seen Radio 2's audience get bigger and also increasingly younger over the last 10 years (as the

population has got older).

According to the radio industry's audience measurement system Rajar, Radio 2's listening share among 15- to 34-year-olds has gone up by 67% (compared to 28% overall) since 1999, while listening among those aged 55+ has declined.

This would all be very well, were it not for the fact that the Radio 2 licence is clear that it should serve 'all age groups over 35'. It should be a concern for the BBC – and its regulator the BBC Trust – that its strongest growth has come from listeners outside the station's target audience.

When you consider that the portfolio of the BBC's other music radio stations is now overwhelmingly skewed towards a younger market (Radio 1 targets 15- to 29-year-olds, 1Xtra targets 15- to 24-year-olds, while 85% of 6 Music's listening hours come from 15- to 44-year-olds), this looks like an obsession with growing youth audiences.

So, why does this matter – especially if ratings are so high?

It matters because Radio 2 is the BBC's flagship radio station and delivers the biggest audience to broadcast the BBC's public service programming. This gives it unique responsibility and opportunity, alongside its privileged access to national FM spectrum and

guaranteed income, to take risks and reach citizens of all ages. Radio 2 is missing an opportunity to serve older audiences better, failing to deliver a breadth of public service programming throughout daytime and encroaching shamelessly on the commercial sector's heartland audience. That's not good for licence fee payers – especially older ones – and it's not good for a plural and diverse radio sector.

Tucking away specialist music and programming for older listeners late at night, while driving ratings by day short-changes all of us. Ultimately this limits the diversity of music being broadcast on the radio during the day.

So what should happen now?

The BBC Trust should use its current review of Radio 2 as an important opportunity to reverse the decline in listening amongst older audiences. It should remind BBC management of its public service obligations and consider how best to secure changes to Radio 2's output, especially during daytime, which serve older audiences better. It could even consider a dedicated digital service for older listeners, mirroring the provision for younger listeners that is provided by 1Xtra.

Radio 2 is a publicly funded broadcaster. It should educate and inform throughout daytime, as well as entertain."

Charts: colour code

Highest new entry
Highest climber

Audience increase
Audience increase +50%

Airplay analysis Alan Jones

Burke aims to shoot Peas' lead



Alexandra Burke

THE TOP THREE ON THE RADIO AIRPLAY CHART are frozen for the third week in a row. I Got A Feeling by Black Eyes Peas again leads the way with a tiny (0.98%) lead over runner-up Beyoncé's Sweet Dreams, with Lily Allen's 22 a little further off the pace.

All three songs increased their monitored plays tallies again last week, Allen adding 441 plays, Beyoncé improving by 266, and I Got A Feeling increasing by 90. Any of the three could be number one a week from now. I Gotta Feeling and Sweet Dreams are also fighting it out at the top of the TV airplay chart, and here too it is Black Eyed Peas who prevail, with 565 airings of the videoclip for I Gotta Feeling last week, 21 more than Sweet Dreams. 22 is not in the game here, ranking only 23rd, with just 187 plays last week.

Fast-rising US act Hockey released limited-editions of the singles Too Fake and Learn To Lose earlier this year. Neither attracted a great deal of airplay, but the band's first full release Song Away is making impressive

strides. It jumps 52-24 on the radio airplay chart this week, with 234 plays from 22 supporters. A massive 90.59% of its audience of 24.06m comes from 17 plays on Radio 2, but it was also much-favoured by Absolute Xtreme (35 plays) and Xfm 104.9 (30).

Meanwhile, reigning X Factor champ Alexandra Burke's second single Bad Boys is off to a great start. It debuts at number 28 with an out-of-the-box tally of 584 plays earning it an audience of 20.41m. Burke's debut hit Hallelujah got off to a spectacular start last December, amassing 1,840 plays and an audience of nearly 58.34m in its first week to debut at number three. It reached number one the following week and then spent two weeks at number two, before falling 10-43-out. Despite its excellent debut, Bad Boys was aired only three times apiece by Radio 1 and Radio 2 last week, and amassed top tallies of 25 plays on 95.8 Capital FM, 23 on Leicester Sound and 21 on Trent FM. It was aired on 75 stations.

Campaign focus



Beverly Knight

The campaign for Beverly Knight's new album gets under way this week, as her new label Hurricane Records pushes the button on a multi-platform launch that incorporates tie-ups with online partners, radio and cosmetics.

The album, entitled 100%, is

Knight's fifth studio album. Her previous four all achieved top 10 success in the UK and have sold more than 1m copies to date.

The album's lead single Beautiful Night was co-written by Epic US president Amanda Ghost and produced by The Rural.

Released on September 7, the song has been playlisted at Radio 2 (B-list) and Smooth FM. Hurricane is spreading the song's reach via a Crazy Cousinz remix that is picking up airplay at 1Xtra, Kiss100, Galaxy and Choice FM.

Knight's profile is set to enjoy an added boost thanks to the launch of her own cosmetics range, K. It hits the stores on September 17 and will be backed by coverage in magazines and newspapers including *Grazia*, the *Daily Mirror* and *Easy Living*.

Elsewhere, recent press for Knight includes features in the *Saturday Times Magazine*, *The Scotsman Mag*, *You* magazine, *Echoes* and *Look*.

Knight won MOBO nominations in the best UK act and best R&B/soul categories last week.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	7	3	BLACK EYED PEAS I Gotta Feeling Interscope	2283	4.1	58.87	-5.29
2	2	8	7	BEYONCÉ Sweet Dreams Columbia	2985	9.78	58.3	7.37
3	3	5	14	LILY ALLEN 22 Regal	1590	38.38	52.46	-2.62
4	6	7	4	CAVIN HARRIS Ready For The Weekend Columbia	1679	8.96	44.9	10.4
5	5	13	13	JLS Real Again Epic	2825	-1.26	43.27	-1.64
6	4	4		PIXIE LOTT Boys And Girls Mercury	1272	6.09	43.17	-12.93
7	8	1		DIZZEE RASCAL Holiday Dntee Stank	1290	0	40.2	0
8	7	4	5	TINCHY STRYDER FEAT. AMELLE Never Leave You 4th & Broadway	1345	10.34	39.93	1.53
9	11	4		MIKA We Are Golden Island	593	32.96	38.28	23.05
10	10	4		MADONNA Celebration Warner Brothers	1875	13.91	37.99	9.8
11	20	2	2	DAVID GUETTA FEAT. AKON Sexy Chick Postiva/Virgin	1054	49.5	35.67	41.21
12	13	4		SUGABABES Get Sexy Island	1029	12.58	30.79	3.36
13	12	3	91	NOISETTES Wild Young Hearts Vertigo	428	17.58	30.13	-2.27
14	10	12	18	LADY GAGA Paparazzi Interscope	1992	-15.98	29.08	-8.81
15	13	17	22	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Postiva/Virgin	1698	-4.34	28.22	-7.26
16	19	6	9	MR HUDSON FEAT. KANYE WEST Supernova Guant Music	1388	13.96	27.41	3.05
17	15	14	19	LA ROUX Bulletproof Polydor	1578	-10.34	27.03	-7.87
18	34	4	6	LITTLE BOOTS Remedy Sixsevenine	785	36.76	26.22	36.42
19	27	2		THE YEAH YOU'S Getting Up With You Island	101	17.44	26.17	20.1
20	28	2		PALOMA FAITH New York Epic	214	49.65	25.61	18.18
21	24	4	12	SEAN KINGSTON Fire Burning Beluga Heights/Epic	695	-2.39	25.42	3
22	26	2		U2 I'll Go Crazy If I Don't Go Crazy Tonight Mercury	613	-13.54	25	7.07
23	42	5	71	ATHLETE Superhuman Touch Fiction	393	-10.48	24.09	41.46
24	52	1		HOCKEY Song Away Virgin	234	0	24.05	0
25	17	11	20	CASCADE Evacuate The Dancefloor A&W/William	1291	-10.53	23.16	-19.61
26	30	19	26	DANIEL MERRIWEATHER Red 1	1544	-9.44	22.87	9.9
27	22	16	49	AGNES Release Me 3 Beat	1331	-5	22.1	11.42
28	NEW			ALEXANDRA BURKE Bad Boys Syco	584	0	20.41	0
29	20	9	16	PITBULL I Know You Want Me (Calle Ocho) Postiva/Virgin	952	-13.85	20.21	-20.68
30	RE			MINI VIVA Left My Heart In Tokyo Geffen	266	0	19.95	0
31	58	1	8	ESMEE DENTERS Outta Here Interscope	807	0	19.64	0
32	72	1		BEVERLEY KNIGHT Beautiful Night Hurricane	267	0	19.43	0
33	33	12	35	JORDIN SPARKS Battlefield Jive	1376	-2.82	19.28	0.26
34	65	1		WHITNEY HOUSTON Million Dollar Bill RCA	858	0	18.74	0
35	35	13	36	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down Interscope	1006	0.2	18.1	-2.64
36	147	1	50	TAYLOR SWIFT You Belong With Me Mercury	327	0	17.8	0
37	31	3	10	BIFFY CLYRO That Golden Rule 4th Floor	200	0	17.4	-12.87
38	37	26	41	LADY GAGA Poker Face Interscope	1072	-8.06	17.36	-4.09
39	44	3		FRIENDLY FIRES Kiss Of Life xl	169	-3.43	17.29	6.14
40	60	1		JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town Roc Nation	354	0	17.29	0
41	47	3		MUSE Uprising Warner Brothers	307	0.99	16.77	5.74
42	41	17	37	PIXIE LOTT Mama Do Mercury	1310	-7.03	16.74	-4.23
43	RE			KINGS OF LEON Sex On Fire Hand Me Down	981	0	16.5	0
44	RE			JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1028	0	16.31	0
45	RE			BOOTY LUV Say It Hed Kandi	481	0	16	0
46	39	9	44	CHIPMUNK FEAT. EMELI SANDE Diamond Rings Jive	653	0.61	15.93	-10.35
47	15	6	11	THE IAN CAREY PROJECT Get Shaky 3 Beat	588	-6.07	15.17	-48.94
48	78	1		THE PRODIGY Take Me To The Hospital Take Me To The Hospital	40	0	14.76	0
49	45	18	24	BLACK EYED PEAS Boom Boom Pow Interscope	706	-4.47	14.63	-8.16
50	RE			JASON MRAZ I'm Yours Atlantic	991	0	14.49	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100.2 Real Radio, 102.4 With FM, 103.4 The Beach, 105.4 Real Radio, 106.3 R106, 107.6 Juice FM, 107.7 Brunei FM, 107.8 Capital FM, 107.9 Capital FM, 108.1 Real Radio, 108.2 Real Radio, 108.3 Real Radio, 108.4 Real Radio, 108.5 Real Radio, 108.6 Real Radio, 108.7 Real Radio, 108.8 Real Radio, 108.9 Real Radio, 109.1 Real Radio, 109.2 Real Radio, 109.3 Real Radio, 109.4 Real Radio, 109.5 Real Radio, 109.6 Real Radio, 109.7 Real Radio, 109.8 Real Radio, 109.9 Real Radio, 110.1 Real Radio, 110.2 Real Radio, 110.3 Real Radio, 110.4 Real Radio, 110.5 Real Radio, 110.6 Real Radio, 110.7 Real Radio, 110.8 Real Radio, 110.9 Real Radio, 111.1 Real Radio, 111.2 Real Radio, 111.3 Real Radio, 111.4 Real Radio, 111.5 Real Radio, 111.6 Real Radio, 111.7 Real Radio, 111.8 Real Radio, 111.9 Real Radio, 112.1 Real Radio, 112.2 Real Radio, 112.3 Real Radio, 112.4 Real Radio, 112.5 Real Radio, 112.6 Real Radio, 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News digital

Digital news in brief

- EEDAR analyst Jessie Divnich forecasts that **The Beatles: Rock Band** game will sell 1.7m copies this year compared to Guitar Hero 5's sales of 3m.
- Torrent tracker site **Mininova** has been ordered to remove all links to copyrighted material within three months by the Dutch courts. If it does not comply, it will face fines of €5m (£4.4m).
- Interactive digital format **MXP4** has launched an iPhone app that lets users remix tracks.
- Real Networks has submitted its **Rhapsody app** to Apple for approval. If cleared, the app will let subscribers stream tracks to their iPhone and iPod Touch devices.
- Mobile content company **Thumbplay** has launched a new app on BlackBerry App World that allows users to purchase tracks straight to their device. Songs start at \$0.69 (£0.43) each.
- German-based ad-funded streaming music service **Roccatune** has filed for insolvency, blaming a recent failure to raise funding. The site launched last summer under the name adTunes but had to change its name as it was deemed too similar to "iTunes".
- **Universal Music Global Distribution** (UMGD) has partnered with Echospin to use its technology to allow UMGD acts and labels to sell digital and physical content direct from their official sites.
- The booklet for the new **Sean**



Kingston album, Tomorrow, contains an image that can be read by a webcam. When scanned, it triggers a karaoke session on his site that fans can join in with and record their performances using their webcam.

- Visible Measures projects that Michael Jackson's **Thriller** will soon be the most-watched video online. It has been watched 299m times, with 80m views since his death. The current most-watched video is Soulja Boy's Crank Dat with 487m views.
- **Sony Music Entertainment's** raft of sites was ranked at number 10 in comScore Media Metrix chart of online music destinations. In June, the sites had 33m visits from 20m unique users globally.
- US retailer **Target** has been given its own space on the iTunes Store to promote new albums. Consumers buying the new Pearl Jam album this way get a free download of new single The Fixer.
- A study by Frank N Magid Associates claims that **P2P users** see 34% more films in cinemas and buy 34% more DVDs than non-P2P users.
- **Nokia** has launched the Booklet 3G laptop. It offers 3G and Wi-Fi connectivity and will also tie in with Nokia's Ovi store and the Nokia Music Store.
- In-Stat reports that 54m people globally use **mobile TV** services and this will rise to 300m users by 2013.

Labels could unearth rich seam of data courtesy of Shazam's mobile tagging

Tag team taps into data goldmine

Mobile music

By Eamonn Forde

LABELS CAN LEARN VALUABLE MARKETING LESSONS from exclusive Shazam research that shows consumers are anything but predictable when they tag and buy music.

The new music data for the last six months demonstrates tagging trends for new tracks echo what has been happening in the charts in recent years, whereby digital has brought a level of stability and tracks no longer enter high and drop out quickly. The tracks by La Roux, Empire Of The Sun and Lady GaGa were released a number of months ago and are proving to have a longer-term shelf life.

However, the most interesting trends are arguably in catalogue tracks. Several of the tracks in the catalogue top 20 have appeared in major ad campaigns, TV shows and movies, or are linked to current events (as is the case with Michael Jackson tracks). The popularity of other songs – such as You're The Voice by John Farnham (below) which charts at 14 – is less obvious.



Unexpected: John Farnham is at number 14 in Shazam's catalogue top 20

This suggests that there are ways that certain tracks can build a viral head of steam without the weight of traditional media behind them and outside of labels' carefully-planned marketing routes.



'Much more' to come: Shazam's music and content director Will Mills

Shazam's music and content director Will Mills suggests that by dissecting the tagging information by artist, genre, new release and catalogue, labels can tap into rich data about consumer trends that is being generated live.

Mills says that his company is starting to talk to labels about ways in which they can learn from the tagged data, adding, "There is much more that we can synergise with labels in that area to push catalogue."

In addition, the fact that live tagging can be pushed onto social-networking platforms such as Twitter and MySpace gives it even greater reach, taking it beyond the handset of the original tagger.

Add into this a "people who tagged this also tagged this" recommendation engine and location-based tagging and the information a service like Shazam sits on becomes incredibly alluring and powerful.

"The term 'mobile music' is a bit of a misnomer today," concludes Mills. "For a lot of people, the phone is becoming their primary music player. Compared to even a few years ago, the internet experience on a phone today is a lot better and technology has made it a lot easier to discover and to buy music."

eamonn.forde@me.com

Shazam Top 10 (UK) March–August 2009

- | No | Artist Title |
|----|---|
| 1 | LA ROUX In For The Kill |
| 2 | CALVIN HARRIS I'm Not Alone |
| 3 | JASON MRAZ I'm Yours |
| 4 | PITBULL I Know You Want Me |
| 5 | EMPIRE OF THE SUN We Are The People |
| 6 | DANIEL MERRIWEATHER Red |
| 7 | TINCHY STRYDER FEAT. N-DUBZ Number 1 |
| 8 | STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love |
| 9 | LADY GAGA Poker Face |
| 10 | AR RAHMAN & THE PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! |



Shazam Top 10 (US)

- | No | Artist Title |
|----|---|
| 1 | KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down |
| 2 | 3OH!3 Don't Trust Me |
| 3 | PITBULL I Know You Want Me |
| 4 | SHINEDOWN Second Chance |
| 5 | BLACK EYED PEAS Boom Boom Pow |
| 6 | DRAKE Best I Ever Had |
| 7 | BLACK EYED PEAS I Gotta Feeling |
| 8 | KID CUDI Day 'N' Nite |
| 9 | JEREMIH Birthday Sex |
| 10 | FLO-RIDA FEAT. KEISHA Right Round |



Shazam catalogue tracks Top 10

- | No | Artist Title |
|----|--|
| 1 | THE BELLAMY BROTHERS Let Your Love Flow |
| 2 | JOURNEY Don't Stop Believin' |
| 3 | BOB DYLAN Blowin' In The Wind |
| 4 | FREE DESIGN Love You |
| 5 | DON THOMAS Come On Train |
| 6 | FRANKIE VALLI & THE FOUR SEASONS Beggin' |
| 7 | MAZZY STAR Into Dust |
| 8 | FREESTYLE Don't Stop The Rock |
| 9 | ANDY WILLIAMS The Impossible Dream |
| 10 | MICHAEL JACKSON Man In The Mirror |



Shazam most tagged artists Top 10

- | No | Artist |
|----|-----------------|
| 1 | LA ROUX |
| 2 | LADY GAGA |
| 3 | FLO-RIDA |
| 4 | BEYONCE |
| 5 | BLACK EYED PEAS |
| 6 | KINGS OF LEON |
| 7 | CALVIN HARRIS |
| 8 | JASON MRAZ |
| 9 | NOISETTES |
| 10 | KERI HILSON |



New services round-up

Internet innovation Magma, iSing, ScreenTunes, ABMP3, Republic Project

Magma

An online video aggregator, Magma not only pulls in the most popular clips on sites like YouTube but also those flagged up on services like Twitter and Digg. Previously in private beta, the service has now gone public.

iSing



A new iPhone app where users upload 30-second karaoke auditions for others around the world to rate. Users can search for entrants by location.

Hit Machine

The latest challenger to Guitar Hero and Rock Band, this game from OMGPop uses your computer keyboard rather than a dedicated peripheral device.

Republic Project

Offering acts an embeddable widget, this is designed to push pre-orders



through blogs and social networking sites. For an extra \$1.99 (£1.22), fans get six exclusive videos while they wait for the album. Acts get the full selling price while Republic Project takes its cut from the \$1.99 premium.

ScreenTunes

ScreenTunes tells you every TV show, ad and film that a particular track has been used in.

ABMP3

A site that crawls the web and links to hosted MP3 files on various sites online.



Left: Republic Project

Right: ABMP3.com

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News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,450,145	BEYONCE The O2, Dublin	25,229	AEG Live
1,447,047	BEYONCE The O2, London	30,408	AEG Live
774,130	GIRLS ALOUD Wembley Arena, London	2,118	Live Nation
714,331	BEYONCE Manchester Evening News Arena	14,592	AEG Live
683,792	BOYZONE The O2, Dublin	14,418	MCO
600,700	NICKELBACK The O2, London	15,749	Live Nation
440,521	BOYZONE Wembley Arena, London	13,225	JA Entertainment
435,199	NICKELBACK NIA, Birmingham	12,991	Live Nation
433,650	GIRLS ALOUD Manchester Evening News Arena	14,455	Live Nation
313,158	NICKELBACK Sheffield Arena	9,358	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period May 10 - 16, 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 value chart

pos	prev	artist	dates
1	2	U2	4
2	11	V FESTIVAL	5
3	NEW	READING AND LEEDS	9
4	1	BEYONCE	16
5	4	MUSE	13
6	8	PINK	17
7	NEW	KINGS OF LEON	2
8	NEW	OASIS	2
9	13	COLDPLAY	5
10	7	GREEN DAY	10
11	NEW	EDINBURGH TATTOO	8
12	NEW	THE PRODIGY	12
13	3	FLEETWOOD MAC	6
14	17	KASABIAN	11
15	5	CLIFF & THE SHADOWS	10
16	NEW	JLS	14
17	15	BACKSTREET BOYS	7
18	6	DEPECHE MODE	5
19	NEW	FAITH NO MORE	2
20	NEW	THE SCRIPT	8

tixdaq.com - live entertainment intelligence
the ticket comparison website

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	3	V FESTIVAL
2	4	MUSE
3	1	U2
4	2	BEYONCE
5	5	READING FESTIVAL
6	7	COLDPLAY
7	11	LEEDS FESTIVAL
8	8	PINK
9	10	KASABIAN
10	NEW	FLORENCE & THE MACHINE
11	NEW	CREAMFIELDS
12	16	BESTIVAL
13	17	FLEETWOOD MAC
14	9	JLS
15	NEW	THE SPECIALS
16	6	THE PRODIGY
17	NEW	PARAMORE
18	NEW	SNOW PATROL
19	12	ANDREA BOCELLI
20	13	PEARL JAM

hitwise
the secondary ticketing website

Competition Commission investigation continues

Live sector airs concern over proposed merger of giants

Ticketing

By Gordon Masson

HIGHER TICKET PRICES, LESS CHOICE OF TICKET SELLERS and less opportunities for artists to perform in some venues are just three of the concerns the Competition Commission is examining as it nears the end of its investigation into the merger of Live Nation and Ticketmaster.

With the inquiry members expected to make their provisional ruling on the deal imminently, the merger has met some fierce opposition from industry rivals.

Chief among the complaints in submissions recently made public are concerns that Live Nation Entertainment - as the two companies plan to call the combined entity - would threaten the existence of other agents, promoters and ticketing firms and could result in consumers having to pay higher fees for tickets to live events.

The Commission has already held hearings with companies including AEG, Kilimanjaro, lastminute.com, Metropolis Music, Regular Music and Viagogo, while other organisations such as Which?, the MMF and retailer HMV have written to the mergers watchdog to express their unease about the collective power that the combined company might have.

HMV states that as a third party ticketing agent it is worried that the merger will prevent it from selling

tickets for "events promoted by, and staged at venues owned and operated by Live Nation, and events promoted by Live Nation and staged at venues owned and operated by third parties."

The MMF, meanwhile, concentrates on consumers. It points out that the merger might cause a reduction in choice regarding the source of tickets; reduce access to tickets; degrade service levels and increase fees and service charges. It also predicts a "wholesale movement of primary ticket stock to the secondary market in a less than transparent manner with the resultant increase in cost and frustration for consumers."

The MMF also notes that if the merger is allowed, German group CTS Eventim, which agreed a deal to take on Live Nation's ticketing from next year, would be unlikely to enter the UK market because its contract will become a casualty of the tie-up with Ticketmaster.

From a secondary ticketing viewpoint, Viagogo has told the Commission that the chances of other operations vertically integrating would have a limited impact because of the size of the combined operation.

"Should the merger proceed, it would create a company containing the largest artist management company in the world [Frontline, owned by Ticketmaster], the largest concert promoter in the world [Live Nation] and one of the largest ticketing com-

panies [Ticketmaster]," reads Viagogo's submission. "This would give the company a presence in almost every part of the supply chain, which could give it increased power to influence which artists play which venues and which ticketing systems venues use."

Viagogo's submission concludes, "From the consumer's point of view, the merger could raise ticket prices and impact innovation. It might also increase the company's ability to prevent the re-sale of tickets."

However, promoter Metropolis Music has publicly voiced little concern over the merger and a hearing with Regular Music suggested the deal could actually prompt more competition.

"If, following the merger, Ticketmaster only sold tickets for Live Nation, this would not present a problem as other ticket agencies would use this as an opportunity to expand," says the Regular submission. "It was also possible that promoters might decide to sponsor the expansion of a ticket agency to provide an alternative to Ticketmaster and See Tickets."

Both Metropolis and Regular are business partners of Live Nation in venues owned by Academy Music Group.

A spokesman for the Competition Commission confirms that the inquiry panel should publish its preliminary ruling "within a couple of weeks".

gordon@musicweek.com

Festivals optimistic in face of closures

FEWER FESTIVALS ARE EXPECTED TO BE CANNED this year than in 2008, despite last week's cancellation of Beachdown adding to the long list of summer casualties.

However, with the festival season nearly at an end, the number of events that have been shelved so far this year stands at just 30, which compares favourably with 2008's total of around 40 outdoor events involving live music being axed.

This year has involved high-profile failures and inaugural events such as Homecoming and Heavenly Planet unable to get off the ground. Inevitably, the recession has played its part and was blamed for the cancellation of several events including Connect and Bloom.

Despite this, the Association of Independent Festivals says 2009 has actually been a positive year for the outdoor sector with the weather and

'staycationers' playing their part in propping up the sector.

"We warned that there were too many summer festivals and it was inevitable that some wouldn't happen," recalls AIF co-founder Ben Turner. Turner also cites the big success stories of the summer, with The Big Chill, Glade, Creamfields and Bestival all selling out.

He also notes that savvy promoters have adapted to cope in the current climate.

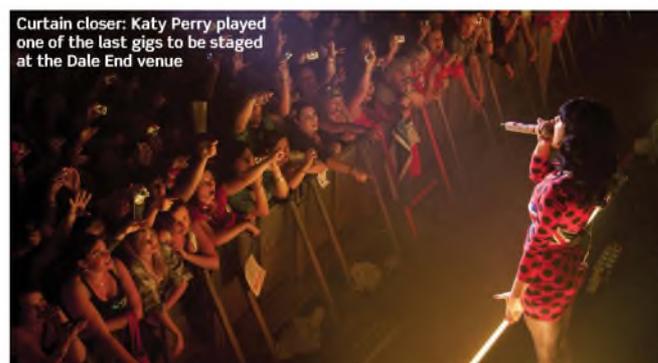
"There's been a real knuckling down as events look at ways to ensure fans are rewarded, but the results of that hard work have been incredibly positive," adds Turner. "This has been the year when people have stayed in the UK and we've been pretty lucky with the weather. So rather than being in trouble, 2009 has been the year when the festival market has got back on track."

ACADEMY MUSIC GROUP WILL BRING the curtain down on its Academy venue in Birmingham this week, ahead of opening its new O2 Academy in the city later this month.

The existing venue in Birmingham's Dale End area will be closed after nine years under AMG's control when the new £5.5m venue in the city's Horsefair opens on September 10 with a sell-out show by local act Editors.

This week, Okkervil River will become the final live act on Saturday, before rock night Subculture brings proceedings to a close.

The Dale End venue has hosted more than 5,000 gigs and club nights since Ocean Colour Scene opened it in November 2000, attracting more than 3.5m customers in the process.



Curtain closer: Katy Perry played one of the last gigs to be staged at the Dale End venue

The new O2 Academy Birmingham has taken over the site of the former Dome Nightclub. The multi-million-pound investment gives AMG three rooms and a total capacity of 3,859, with the main auditorium accounting for more than 3,000 - 2,410 in stalls, 491 seats on the balcony and room for 108 standing.

AMG has installed 21 plasma screens throughout the venue to ensure fans will not miss any of the action wherever they go, while on the technical side, the venue has full in house production, with more than 50 moving heads in the lighting department, almost 100 microphones and motors that can lift 16 tonnes between them.

News publishing

Jazz Summers' relaunched Big Life Music is back with a bang following Q2 successes

La Roux breathes new life into Big Life

Independents

By Chas de Whalley

LESS THAN 18 MONTHS SINCE SELLING its top-earning catalogues to Universal, Big Life Music is back in business – and emphatically so.

That was the take from *Music Week's* Q2 Marketshare survey, which saw the publishing outfit become the third most successful independent in the UK thanks to the runaway success of La Roux's Polydor single *In For The Kill*.

According to Big Life managing director Jazz Summers, the 2008 sale of three massive Snow Patrol albums – as well as a handful of Badly Drawn Boy copyrights and Michelle Escoffrey's share of the Ivor Novello-winning Liberty X hit *Work Just A Little* – was always a strategic rather than a financial move.

"Our intention was never to get out of publishing – and, to be truthful, if we'd still been managing Snow



Patrol we might never have sold in the first place," he reveals, adding that the April deal with Universal was expedient and timed before the Government upped Capital Gains tax from 10% to 18%.

At 4am on April 6 Universal took control of the titles and renamed the catalogue; by 5am Summers had relaunched Big Life Music Ltd for the other acts and writers – like The Futureheads, Lady Sovereign and Thomas Tantrum – he wanted to move forward with.



Hot stuff: Big Life has invested in new artists such as The Candle Thieves

Summers and partner Tim Parry also took the opportunity to regroup and rethink the Big Life business plan in line with the increasingly integrated roles they believe managers/publishers need to play to break acts in today's music market.

Also on the agenda was investment in new artists and writers such as Nick Dawson-Kelly, Zoe Pollock, The Candle Thieves and the La Roux pairing of Eily Jackson and Ben Langmaid. Summers says more sign-

ings are in the pipeline over the next few months.

The new-look Big Life Music continues to work its own copyrights in the UK and Ireland, and to sub-license to taste internationally. But while Summers' distrust of major publishers is well known, he has struck up a good relationship with the fledgling BMG Rights Management where La Roux's catalogue has been placed for the rest of the world excluding Japan and Australia

Launched by Hartwig Masuch barely six months ago, the new BMG venture controls the publishing rights of established acts such as a-ha and The Scorpions and has already enjoyed a 20% share of UK chart topping single *Evacuate The Dancefloor* by Cascada.

"Signing and developing new writers and acts like La Roux is obviously essential to our future," says Masuch. "But we trust in strong management companies such as Big Life because there are aspects of an act's career which they know better than we do."

With BMG Rights' transatlantic offices yet to open, Masuch involved Summers in putting together the team to represent La Roux in North America, ready for the duo's US album release at the end of September. Based around leading New York independent Spirit Music, that team also includes sync specialist Mike Mayer.

c.dewhalley@btopenworld.com

US chart success vindicates Minder's transatlantic test run

MINDER MUSIC IS ENJOYING Top 40 US hits with its first US signing Reuben Proctor (aka beatmaster and producer 2Much) just 18 months after setting up its Los Angeles office.

The 21-year-old Texan co-wrote *Ice Cream Paint Job* by rapper Dorrrough, which has climbed to number 31 on the Billboard Hot 100 singles chart and currently features in the Top 10 Hot Rap and Hot Ringmasters listings too.

The title can be found alongside another 2Much collaboration *Wired To The T* on Dorrrough's E1 (formerly Koch International) label



album, which also debuted at number 36 in the US last week.

According to Minder Music managing director John Fogarty, 2Much's chart success has vindi-

cates his decision to open a US office. "It's been a prime example of good old-fashioned writer development. We spent a long time working with him and it's beginning to pay off."

After creating a niche in the UK by securing worldwide rights to classic Eighties and Nineties R&B catalogues and titles by acts such as The Gap Band, The Fatback Band and Yarborough and Peebles, Fogarty's US business plan was only partly built on a desire to invest directly in contemporary urban talent.

"We're taking a calculated risk," says Fogarty. "Minder has always

done well with syncs and so we thought we could underwrite our A&R presence in the US by improving our strike rate with the TV and film companies."

The advantages of being seen on the street in Hollywood has been underlined by the recent licensing of Gap Band titles *You Dropped A Bomb On Me*, which will be featured in George Clooney's new movie *Up In The Air*, and *Yearning For Your Love*, a last-minute inclusion in the sixth season of HBO's cult comedy *Entourage* which went to air in July.

The Fatback Band's *Bus Stop* will also be heard in the latest edition of *Rockstar Games' Grand Theft Auto*, which is due for release in November. This will be the second time that Minder has placed music in the blockbuster computer game, which routinely sells more than 12m copies worldwide.

Minder's current US activity adds to a buoyant 12-month period which has also seen the acquisition of the worldwide recording rights to Ace's 1975 US chart-topper *How Long* and the use of the Bellamy Brothers' *Let Your Love Flow* in a Barclaycard TV campaign.



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News diary

ON THE WEB THIS WEEK

SUSPENSION NOW AN OPTION AGAINST FILESHARERS

Dave W: "In conjunction with this, might I suggest the industry makes tracks available to buy when they are released to radio. There is nothing more frustrating than waiting weeks to buy a track after hearing it and deciding to buy it. It is no wonder tracks are downloaded illegally when there is no legal mechanism to buy it."

RADIO 2 AND 6 MUSIC ATTACKED OVER YOUTH BIAS

Jim Lowe: "With record companies not investing anything in new talent I think it's commendable that the BBC is trying really hard to get the younger artists as much exposure as it can, especially the 6 Music Introducing programmes. Radio 2 is probably acknowledging that people in my age group (late 40s) have grown up with high-quality music and a lot of music from my youth and tastes are on here. I don't see what the problem is."

A Generally Infectious band

UNEARTHED

ASH WERE ONE OF THE FIRST SIGNINGS to Infectious Records when Korda Marshall launched the label in the early Nineties. Now the former Warner Bros executive is looking to another Irish trio to carry the torch for the label in its latest incarnation.

General Fiasco became the second signing to Infectious earlier this summer. The group, who were first championed in *Music Week* in 2008 when their demos drew A&R executives over the pond, have spent the past few months holed up with producer Barney (The Enemy, Operator Please, Alberta Cross), putting the finishing touches to their debut album, now scheduled for a January release.

Formed in 2007, the trio have spent the better part of two years building up their live base and recording a number of independent singles, including the Rebel Get By seven-inch, which enjoyed radio play from the likes of Zane Lowe and Steve Lamacq earlier this year.

Infectious will release the group's next single this October. Entitled *We Are The Foolish*, it will be available on seven-inch and download. The band then hit the road across the UK in October

before taking up the support slot to The Enemy in November. A new single, *Ever So Shy*, and an album will follow in January.

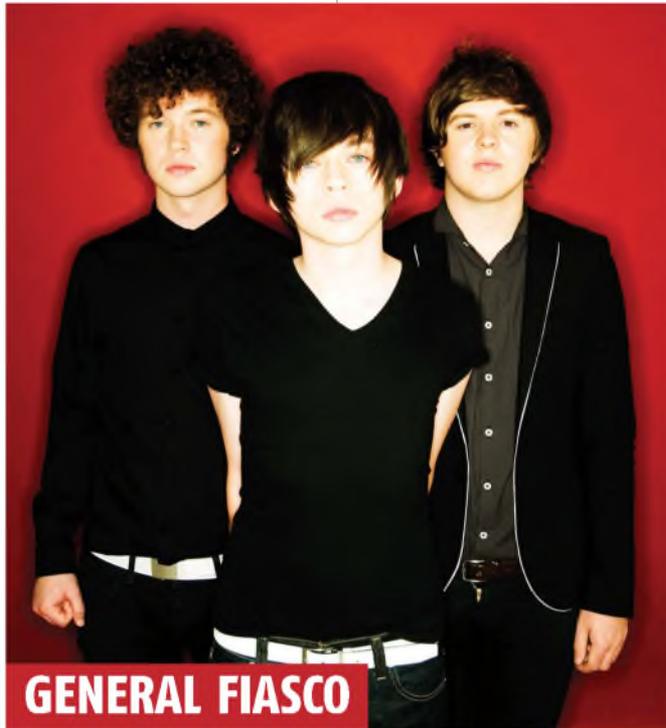
Infectious managing director Marshall says the team is taking a

long-view approach to the band's success. "We have nine months of artist development ahead of us," he says. "We will micro-market the towns they are touring in and build it slowly, and at some point radio will get on board."

General Fiasco joined the management stable at All On Red (*One Night Only*, *Skint & Demoralised*) last year and put pen to paper with Imagem Publishing earlier this year.

"There is a great team around the band. It's a really happy little ship, very self-contained," says Marshall.

stuart@musicweek.com



Cast list

National Radio:

Rob Lynch, Airplayer

Regional Radio:

Julie Barnes, RadioActive

Marketing:

Pat Carr, Infectious Music

National Press:

Gillian Porter, Hall or Nothing

Regional Press:

Tom Freeman, Hall or Nothing

Online:

Leslie Gilotti, Charm Factory

Live Agent:

Emma Banks/Summer Marshall, CAA

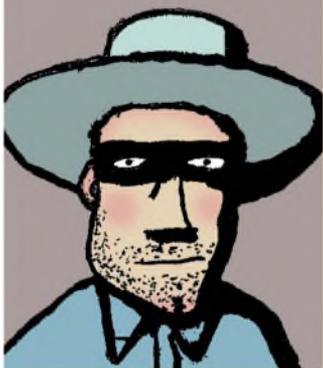
Publisher:

Tim Smith, Imagem Music Publishing

Manager:

Jamie Osborne, All On Red/ Jimmy Devlin, No Dancing

Dooley's Diary



Tweedy rebuilds those barriers between act and audience

WILCO SINGER JEFF TWEEDY really should work on his people skills. At The Troxy in London last Tuesday, the band presented Jeff with a cake on stage and got everyone to sing him happy birthday. "I'm going to share this with you," Tweedy said, delighting the crowd only to add, "No, not you. Them [pointing at the band]. They bought me the cake after all"... **Birthday wishes also go to Coen Solleveld** who on September 1 celebrates his 90th in New York. Solleveld, for those who don't know, was one of the architects of the modern music business. In 1964 he was assigned the job of merging the separate, competitive music interests of European industrial giants, Siemens of Germany (which owned Deutsche Grammophon) and Philips of Holland. His business and diplomatic skills eventually created PolyGram and turned it into a major global player which, following its 1998 merger with

MCA/Universal, created the world's largest music company. Phew. So, a deserved many happy returns, Coen... Out there in the cold, hard world of business there are marketing consultants paid millions to work out what "the kids" like. Well,

this week, Dooley has the answer: they like squinting, mild headaches and arguing. Yes, **the magic eye poster is back** and the kids (pictured here desperately trying to go cross-eyed) are loving it. The flyer is part of the promo campaign for Alex Roots' new single *Don't Stop Looking* (you see what they did there?) and their popularity apparently shows that the Nineties are BACK! The posters are up all over London so grab a look or just slip Dooley a fiver and he'll tell you about the imagery hidden within... There was **a hell of a gaggle at Shoreditch boozier the Old Blue Last** on Tuesday where *NME* staff past and present, PRs, friends and colleagues gathered to bid **farewell to Conor McNicholas** who has had

enough of this music lark and is off to drive fast cars for a living as part of the *Top Gear* team. Mat Horne was on call to spin the records while the 20-odd strong group, Gaggle, performed

their Wickerman-esque vocal numbers upstairs. The night also served as **a welcome back of sorts for Krissi Murison**, who has returned from New York to step into the editor's chair... **The MOBO Awards are in Scotland this year**, so what bet-

ter way to greet guests at the nominations party last week than with a bagpipe player? (What do you mean "any other way at all"?). After the piper had skirted his last, guests were treated to live sets from Jade Ewen and Bashy, while the JLS boys and Chipmunk were on hand to read out the noms. Now, we don't know if it was an acoustic trick, or simply the excitement, but the crowd would simply not shut up for a second, meaning Dooley's notes from the occasion read like a big question mark as he struggled to hear what the various hosts had to say on the matter. So maybe insert your own witty comment here?... Island Records founder **Chris Blackwell** and current label general manager **Jon Turner** presented a cheque for £5,000 to the Oracabessa Foundation, a Jamaican charity of which Chris is a patron. The money was raised through proceeds from the Island 50 week of shows at the O2 Shepherd's Bush Empire in May and our picture shows (l-r) Blackwell, Richard Vassell (Oracabessa Foundation), Turner and members of the Oracabessa Under 14s Girls Football team...

Talking of worthy causes, pluggier **Dylan White**, you may have heard, wants the BBC to bring back *Top of the Pops*. He was at it again last Wednesday on the BBC 5 Live Breakfast show, where he found agreement from chart-topping pop star **Calvin Harris**. Keep it up Dylan. We liked Harris's logic: "Nowadays, if you're number one there's nowhere to go and gloat". Well, quite... And finally, anyone needing a lesson on **how NOT to spin a PR story** should look at the example of Amaze PR's press

release for exterior paints company Sandtex last week. Amaze reckoned the tag line "What if "it was all yellow"" would be a winner when they chose to give a digital makeover of Coldplay frontman Chris Martin and Gwyneth Paltrow's London home using the colour Cornish Cream. Genius... except Martin's PR company pointed out that **images of his house aren't allowed to be used in the press**, prompting an amazing PR retraction. Perhaps if they'd used a colour associated with Devon, things would have worked out better...



Features

REVOLUTION 09.09.09

Next week, EMI/Apple release The Beatles' long-awaited remastered back catalogue on CD, while the Fab Four brand enters new territory with a dedicated Rock Band game. We speak to key personnel about both projects and find out just what it takes to launch such a high-profile campaign



Releases

By Paul Williams

BACK IN 1963, THE BEATLES' FIRST ALBUM was recorded in a single day, but time moves a hell of a lot slower when rolling out a Fab Four project nowadays.

As the last 20 or so years of Beatles activity will testify, the world's most successful band are not happy to be rushed. Their catalogue was one of the last significant ones to debut on CD; the Anthology series finally saw the light of day some 25 years after former Apple Corps head Neil Aspinall started working on it; and, despite years of speculation, a download deal for their recordings is still not in place.

And so it goes for the remastering of their recorded output, a process that has taken years of painstaking work at Abbey Road Studios. But on September 9 the remastered catalogue is finally reissued on CD, alongside the release of *The Beatles: Rock Band* computer game.

In the words of the George Harrison song, it's been a long, long, long time coming. And the first overhaul of the Beatles catalogue since their recordings appeared on CD back in 1987. EMI global catalogue president Ernesto Schmitt says it does not get any bigger.

"It's certainly the biggest catalogue project EMI has ever been involved in. It's taken years to put together and we're all excited to finally get it to market," says Schmitt, who explains the delay was "because we've taken extreme care to do justice to The Beatles' work".

Much of that delay, according to EMI marketing manager Guy Hayden, who is overseeing UK marketing for the project, was because of the technical aspects of the mastering process.

"There was a team of between four and six engineers working over a four-year period, all policing each other's work, all going back each time to make sure any decision made was agreed by the group," he reveals. "It's forensically done so stuff like mike pops and clicks that should never have been there have been taken out, but things like certain famous instances where you can hear a string player moving a chair [as in *A Day In The Life*], these have been left in because that's considered part of

the performance rather than part of an artefact of the recording process.

"It hasn't just been shoved into a computer, turned all up to the max and left as loud as possible. They've really kept the highs and the lows, the atmosphere and the ambience of the recordings intact, just really done minutely back from every single inch of tape."

The improvement in quality of the new CDs will be key in persuading people who already own the albums on CD to buy them all again, with Hayden noting it will be the first time the catalogue will have been made available in remastered form.

"It hasn't just been shoved into a computer and left as loud as possible. They've really kept the atmosphere and the ambience of the recordings intact"

GUY HAYDEN, EMI

"[The existing CDs] were straight transfers in '87 to the master tapes," he says. "On the whole these have been completely untouched since the Sixties when they were recorded. We're really aware of our responsibility to get it as right as we can, but also excited by the chance for people to hear them perhaps now as they should have done."

Allan Rouse, who as project coordinator oversaw the remasters at Abbey Road, says when the original Beatles CDs came out 22 years ago digital equipment was in its infancy and the recordings were simply "transferred flat".

Seven people in all worked on the remasters, taking upwards of two weeks on each album, adding up to about a year's work in total when you consider they were remastering both stereo and mono versions.

"You can remaster an album in a day but that was the seriousness with which we took it," says Rouse.

Alongside veteran EMI executive Mike Heatley, who has worked on Beatles projects since the Seventies and shares liner-note credits on the remastered CDs' booklets with Kevin Howlett, he then sat down, listened completely afresh to his colleagues' work and made observations about what the team had done. Depending on his comments, further work might then have been undertaken until everyone was satisfied before the remasters went off to Apple Corps for approval. To Rouse's astonishment, despite having to win the endorsements of Paul McCartney, Ringo Starr, Yoko Ono and Olivia Harrison, they were not asked to make any alterations to their work.

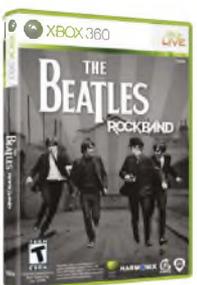
"All four of them approved it as it was," he says. "That really shocked me. I was expecting that at least one, if not all, of them, would have had some query to make but the fact they didn't was amazing."

The far-superior sound quality is only part of the story, though. Apart from the CD version of Sgt. Pepper's Lonely Hearts Club Band, which on its release exactly 20 years after the album first appeared on vinyl came with a detailed booklet and elaborate packaging, the 1987 versions of The Beatles' CD albums are surprisingly basic. They mainly contain just a folded insert and in the case of the first four albums are only available in mono.

That will be righted with the new versions as they will each contain extended booklets, new liner notes, photographs and mini-documentaries on the making of the albums. Unfortunately, these enhanced versions will only be available for a limited time and "when they're gone, they're gone", says Schmitt.

Apple Corps' long-serving Jonathan Clyde has overseen

PICTURED BELOW
All together now: *Rock Band* features 25 Fab Four tracks "starting at The Cavern and finishing on the rooftop", while the reissues campaign stretches to 14 remastered CDs



Features

PICTURED RIGHT
Nothing is real: The Beatles as seen in Rock Band

PICTURED FAR RIGHT
Abbey Road crew: CD remasters team (back row, l-r) audio restoration engineer Simon Gibson, mastering engineer Sean Magee, project coordinator Allan Rouse; (front row l-r) recording engineers Guy Massey, Paul Hicks and Sam O'Kell, mastering engineer Steve Rooke

the documentaries, which Hayden says include audio from the four Beatles and Sir George Martin "and used in a way to make them narrators of their own story".

No doubt any new or reworked Beatles release will excite their fanbase, but the release at the same time of The Beatles: Rock Band game adds a new dimension as EMI and Apple Corps look to reach a new audience.

Schmitt notes, "We made a conscious decision it should not just be the Beatles remasters launch but remasters and Rock Band at the same time because we realised that there would be two largely different audiences to reach. It is an entirely new generation through the Rock Band game; this is a generation of youngsters many of whom either struggle to consume music legally in traditional form or have indeed taken their appreciation of music into gaming and Rock Band."

"The remasters and computer game will really put The Beatles squarely in the 21st Century"

MARTY BANDIER, SONY/ATV

For Sony/ATV chairman & CEO Marty Bandier, whose company publishes most of The Beatles' songs, the remasters and computer game "will really put The Beatles squarely in the 21st Century".

"I've always said the Beatles brand is one that has incredible longevity and is a very positive force in the music business," he says. "That being said, I always felt it was under-exploited in some ways."

EMI is working in conjunction with the game's distributor Electronic Arts for the campaigns to achieve what Schmitt describes as "the most effective retail execution", although he says the marketing for the remasters and game will be separate because they are not targeting exactly the same audiences.

This is backed by an extensive promotional plot, which in the UK includes BBC2 dedicating the evening of September 5 to archive and new programming about the group ahead of a BBC Beatles Week starting the following day in conjunction with sister channel BBC4.



Over the Bank Holiday weekend, Radio 2 broadcast programmes to mark the Beeb's relationship with the band, while Absolute Radio is playing all 15 Beatles albums in full and the likes of *Mojo*, *NME*, *The Times*, *Sunday Times*, *Radio Times* and *Record Collector* are devoting space.

Although the game is likely to appeal to a younger audience than those buying the remasters, Schmitt views the 45 Beatles tracks featured on the game as "almost like a sampler of The Beatles' full body of work" which could persuade users to upgrade to the full albums.

The remasters and Rock Band are the first Beatles project of the Guy Hands EMI era, while over at Apple Corps CEO Jeff Jones will be in the driving seat, having taken over from long-time band associate Neil Aspinall, who passed away in 2008.

The relationship between EMI and Apple Corps has not always been the easiest, with The Beatles' company announcing in 2005 that it was claiming more than

£30m in unpaid royalties from their record company; a settlement was eventually reached. However, current key individuals on both sides can justifiably say they were not part of these disputes, with Schmitt happy to report that from his side the relationship so far has been "productive, value-added and stimulating".

Of course, progress has still not been reached in making the Beatles' catalogue available as downloads, a glaring omission in every digital retailer's offering. Some kind of deal has been on the cards for years and an agreement in time for the September 9 reissues would no doubt have been very desirable, but at this point Schmitt has little to say on the matter.

"Conversations around the digital deal are ongoing between Apple and EMI. That's really all I can say at this stage," he says.

Bandier says it is an issue that EMI and Apple Corps must resolve. "The remastered CDs/DVDs will be incredible, but the world is very much about downloading to your MP3 player, 90% of which is an iPod, and that's something both EMI and Apple Corps need to come to terms with and I suspect that will happen sooner rather than later," he says.

Another ongoing issue all sides must consider is the possibility that the remastered CDs could well be the last time the catalogue is reworked in such an extensive way before it drops out of copyright across the EC. Unless term is extended beyond 50 years, the band's first EMI recordings *Love Me Do* and *PS I Love You* are scheduled to fall into the public domain on January 1 2013.

"We're working with the legislators in all the main territories and remain cautiously optimistic about being able to extend copyright protection beyond the current term," says Schmitt. "Even without that, though, with other artists who are already out of copyright clear evidence in the market shows the way to continue winning in that market is to have highly value-added product with new content."

For The Beatles, however, that is an issue for another day. Right now, EMI is about to press the button on what will be one of the year's biggest music releases and Schmitt suggests demand for it is already surpassing expectations.

"In the run-up to the release date, every single week we have increased our forecasts of how big this is going to be. I think we are looking forward to an extremely successful autumn," he says.

From the domination of the band's albums in the Sixties to the record-breaking 1 retrospective in 2000, The Beatles have so often in the past delivered for EMI at Christmas. Even some 40 years on from the four members of the band last recording together, they look set to deliver for their record company yet again.

paul@musicweek.com

Here comes the son Giles Martin on Rock Band



Steering The Beatles into uncharted waters is becoming something of a regular occurrence for Giles Martin. With his father Sir George Martin, he was charged with coming up with the soundtrack for *Love*, the hugely successful Cirque du Soleil theatrical production in Las Vegas.

So when it came to making John, Paul, George and Ringo stars of a computer game, who better to turn to for the role of creative producer than Giles Martin? Working closely with the game's MTV-owned developer Harmonix, Martin has spent more than 18 months on *The Beatles: Rock Band*.

What was your initial reaction when you were first approached about this project?

Honestly, I suppose I had mixed feelings initially about it, thinking, like a lot of musicians, why would anyone want to play a plastic guitar. I remember after the Grammys someone said to me, "My kids are really into Guitar Hero and they love the work of Poison" and I thought if kids are going to learn about bands, not necessarily from their generation, they may as well learn about good bands.

What was the brief described to you?

Apple said, "Just get on with it" so myself and [Harmonix creative director] Josh [Randall] came up with an idea of how the game would work, how to involve Abbey Road and outtakes and have the studio there. It was fairly obvious it was going to start at the Cavern and finish off on the [Apple headquarters] rooftop.

How did it work with you and Harmonix?

We worked hand-in-hand on every aspect. I'm very close to Paul and Ringo and Yoko and Olivia and we would be concerned about what they would think. There was a stage where I'd be worried that John didn't look right and Yoko

would say, "This is how a lot of kids will be introduced to John Lennon." He had to be right so we'd go up to Harmonix in Boston and try to look into what was wrong about his character, why didn't he have charisma on stage. They're amazing programmers. They said, "Giving people charisma is what we do."

How long did it all take?

I went over to Harmonix in December 2007 and I finished the last batch of songs about a week ago, so it's been a long process. Paul [McCartney] and I sat down at Abbey Road for a few days going through every single aspect.

Did Paul play the game?

He didn't. He watched the Harmonix guys play the game and he held the instrument and he was asked, if he wanted to play and he said, "To be honest with you I was in the band the first time round." It was great. I was at Abbey Road the other day and he was there. I saw Mary McCartney and her two boys, Paul was there with his daughter Bea and I said to the boys, "Do you want to play the game pretending to be your grandfather?" and they loved it. It was great and I think that's what appealed to him, just having a new generation rock out with The Beatles.

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The Metal Playlist

THEORY OF A DEADMAN

Not Meant To Be

Roadrunner Records



Having already notched up nearly 600,000 sales in the US alone, their stunning ballad Not Meant To Be is now

on course to be the Canadian band's biggest US hit to date. As well as already being featured on the Transformers 2 soundtrack, the song is garnering attention due to the video featuring Grammy-nominated songwriter (and American Idol judge) Kara DioGuardi, who also co-wrote the song.

Contact Austin Collins

Email austin@roadrunnerrecords.co.uk

Web www.myspace.com/theoryofadeadman

VOODOO JOHNSON

Bad Habit

self-released



Bad Habit, a track from Voodoo Johnson's Into the Red EP, was released last March and took the UK by storm. VJ

return to the studio to record their debut album in November with producer Romesh Dodangoda.

Contact Lee Brookes

Email voodoojohnson@yahoo.co.uk

Web www.myspace.com/voodoojohnson

eaststrikewest

Wolvves

Thirty Days Of Night



Essex boys eaststrikewest's debut album of cinematic indie rock is set for release on October 12.

Contact Jamie Farrell

Email tdon@me.com

Web www.myspace.com/eaststrikewestband

PLASTIC TOYS

Still Alive

Hill Valley Records



The self-produced second single from the album For Tonight Only is out now on the band's own label.

Contact Anne Jackson

Email office@hillvalleyrecords.com

Web www.myspace.com/plastictoys

SACRED MOTHER TONGUE

Two Thousand Eight Hundred

Transcend Records



Taken from last year's debut album The Ruin Of Man, this track demonstrates technical genius, soaring choruses and mammoth riffing. SMT are one of Britain's most promising metal acts.

Contact Rob Ferguson

Email rob.ferguson@transcendmedia-group.com

Web www.myspace.com/sacredmothertongue

MARYA ROXX

21 EP

Golden Media Records



LA-based Marya Roxx will be hitting UK shores for her first headline tour in November as well as making key festival appearances (Hard Rock Hell, Hell Fire, Rock of Ages) in support of her debut EP 21. The EP is produced by Kevin Shirley (Iron Maiden).

Contact Renee Meriste

Email renee@estonianartist.com

Web www.myspace.com/maryaroxx

FURY UK

VR

Rocksector Records



A storming album – inventive, melodic and traditional metal that is at times intricate, dense, delicate and crushing.

Reminiscent of Judas Priest, Iron Maiden and a nascent Megadeth – powerful, heavy and accessible.

Contact Mark Appleton

Email mark@rocksector.com

Web www.furyuk.com

CINDERS FALL

The Sorrow

Transcend Records



Taken from the The Reckoning EP and released on September 14, this is furious, pounding, explosive metal with enough bite to ensure lifelong fandom.

Contact Rob Ferguson

Email rob.ferguson@transcendmedia-group.com

Web www.myspace.com/cindersfall



FOR THOSE ABOUT TO ROCK, TURN THE PAGE FOR OUR HARD ROCK AND METAL SECTOR PROFILE...

Features

RUSTPROOF

Hard rock and metal is living up to its resilient image by weathering the global recession. Sales remain buoyant and live numbers are healthy as a mixture of new and heritage acts satisfy ongoing demand from a loyal fanbase. Music Week looks at a sector that just keeps on rocking

PICTURED RIGHT
Don't look back in anger: Metallica onstage at Sonisphere earlier this summer; (inset) AC/DC and Kiss command ever-faithful fanbases decades after forming

Sector profile

By Valerie Potter

WHILE SOME AREAS OF THE MUSIC BUSINESS are reeling under the blow from the current economic recession, hard rock and heavy metal continues to prosper. It is holding its own against other genres at retail. Festivals such as Sonisphere and Download have reported sell-out crowds and rock radio stations and magazines are – if not flourishing – keeping their heads above water.

According to HMV head of music Rudy Osorio, bands such as Metallica and AC/DC coming back have given the genre a kick in the butt. "Its appeal is also being fed, to an extent, by the crossover into games soundtracks and titles such as Guitar Hero and Rock Band," he adds.

The healthy appetite for rock at radio was demonstrated by Planet Rock's year-on-year audience and reach figures rising by 20% and, while the station's core audience is 35- to 55-year-olds, recent RAJAR figures show that it is picking up more 16- to 24-year old listeners.

Publishing is also enjoying the benefits of the buoyant rock market. The recent ABCs showed yet another rise for *Classic Rock* magazine. Future Publishing's Chris Ingham is confident that they deliver what their readers want, pointing to the new offshoot specialist magazine, *Prog*, which sold out its run of first two issues despite a cover price of £8.

Kerrang! showed a circulation drop in its most recent ABC report, but the magazine's new editor Nichola Browne remains bullish. "We are still the UK's best-selling music weekly with a circulation of 43,253. But we are also a cyclical magazine, with our sales being affected by whether or not there is a dominant scene expanding in our world," she says.

"People forget that throughout the vast majority of *Kerrang!*'s 28-year history, we were selling 35-40,000 a week, but we still managed to secure our reputation as the world's most influential rock music magazine."

Universal Music Group International A&R consultant Dante Bonutto is not surprised that the rock fraternity remain loyal. "To people who like rock music, it's the most important thing in their life, so they're not suddenly going to change their values because there's a recession," he says.



PICTURED BELOW
Still life: Roadrunner releases Megadeth's new album *Endgame* on September 14



"To people who like rock music, it's the most important thing in their life. They're not suddenly going to change their values because there is a recession"

DANTE BONUTTO, SPINEFARM RECORDS

One of the major releases on Spinefarm Records UK, the label Bonutto leads up for Universal, is Rammstein's as-yet-untitled new album, out on October 19. Despite the language barrier, the German-singing band have built up a huge UK fanbase through their uncompromising stance and explosive live shows.

And there are plenty more big releases from the grants of metal to further stimulate the marketplace in Q4. After a long absence, Pearl Jam's new album *Backspacer* is released on September 21 via Universal, which also has a new Metallica live DVD under wraps for an October 19 unveiling. Slayer's new album *World Painted Blood* will be released through Columbia in the same month, while *Dead By Sunrise*, a new project from Linkin Park vocalist Chester Bennington, have their album scheduled for October 12.

Sonisphere highlight Alice In Chains are building a slow-burning return, following the death of the band's singer Layne Staley in 2002. According to Parlophone VP marketing Mandy Plumb the initial strategy has been to reconnect with the band's old fans, but the September 28 release of their new album *Black Turns To Blue* will see them focus on nurturing a new audience on a string of UK dates.

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Features

PICTURED RIGHT
Heritage metal:
Lynyrd Skynyrd's
God And Guns is
released on
September 28

Roadrunner has a clutch of albums from heritage acts such as Porcupine Tree (*The Incident*, September 14), Megadeth (*Endgame*, September 14), Lynyrd Skynyrd (*God And Guns*, September 28) and the first new studio album from Kiss in 11 years (*Sonic Boom*, October 5), as well as singles from younger acts Kids In Glass Houses and Theory Of A Deadman.

"We are finding that the heritage rock acts seem to be bucking the trend of declining record sales more than anything else at the moment," says the label's managing director Mark Palmer. "I think there's a very simple reason for that. That whole generation of fans was brought up buying physical product and they still want to have physical product in their hands, to see the artwork, read the lyrics, that kind of thing."

Universal catalogue rock consultant Steve Hammonds, who is involved in the reissue of a clutch of early Black Sabbath albums, on vinyl and CD, following the successful reissue of their seminal *Paranoid* album on vinyl earlier this year, agrees. "There is a tremendous amount of popularity for heritage bands," he claims.

Another act that has been active on and off for 20 years are the Wildhearts, whose new album *Chutzpah!* is released through Finnish label Backstage Alliance on September 1. It has already scored a five-star review from *Kerrang!* and the band's executive manager Virpi Immonen is pursuing a co-ordinated social networking online campaign, offering an exclusive download and competitions, to attract new fans to the band.

One band who look as if their time has come is Scotland's Biffy Clyro, whose second album for 14th Floor Records, *Only Revolutions*, will be released on November 2. Suitably for an act that has built up a fanbase through relentless touring, the album release will be celebrated with 13 shows, including a return to

London's Brixton Academy, a venue



they sold out last December.

Equally hardened road warriors Skindred look likely to finally fulfil their potential with the release of *Shark Bites And Dog Fights* through Bieler Bros on September 21. After four months of touring with Disturbed, plus their own headline dates in the US, they have now sold around 500,000 albums in the US and will be looking to emulate that success in their home territory.

Another band on the rise are Brighton's This City. Signed to Epitaph, they release their debut album *We Were Like Sharks* on October 12, backed by a joint headline tour with Xcerts in September and an opening slot on the A tour in November, plus an extensive online campaign. The band's marketing manager Carolina Echeverri explains that for a young rock band these days she considers it "as important to get an online publicist as a traditional press officer" in order to engage with an internet-savvy audience.

Finally, nestled among Q4's A-list campaigns are the Earache-released *Infected Nations* by Evile on September 21 and *Grind Madness*, a three-CD set of Peel Sessions on October 12.

"Last year we did a six-CD boxed set plus a PlayStation game, *Worldwide Metal*, thrown in for ten quid. It did really well, so this year I'm doing a DVD boxed set with a similar price and structure," says label manager Dan Tobin. "There's a myth in the music industry that only major labels can sell product from October onwards – so what happens to the metal kids at Christmas who still need to buy presents?"

Just a cursory glance at this year's release schedules suggests those metal kids are going to be spoilt for choice when it comes to compiling their Christmas lists this year.

v.potter@virgin.net

PICTURED BELOW
14th Floor
signings Biffy
Clyro hit the
Christmas market
with *Only
Revolutions* on
November 2



The merchandise

Sales of hard rock/heavy metal merchandise are holding up well in the current economic climate. Indeed, according to the sector's leading executives, if you get the product right, retail could be positively buoyant.

Atmosphere Apparel director Mark Stredwick says, "One act that is especially strong is Metallica, but across the board, metal and hard rock acts continue to sell considerably more merchandise than any other genre of music."

He estimates that about 80% of his business still revolves around the standard metal black T-shirt, but despite its enduring popularity, merch companies are discovering that young bands are keen to experiment with designs and products.

"Our business is a lot more design-focused these days," says Firebrand director Danny Oakes. "Product development is very important to us and we're introducing everything from the reversible hooded T-shirt through to screen-printed posters, working with well-respected artists to bring that on."

E-commerce director of Backstage International Steve Lewes names up-and-coming acts such as You Me At Six, Bring Me The Horizon, Enter Shikari, Skylit Drive and All Time Low as having a particular interest in their merchandise. "A lot of new bands are using art as a real driving force and that is increasing their merch sales, because instead of having just one T-shirt to sell, they have six or seven designs available at the same time," he says.

Another growth area has been in the development of new products. For Sonisphere, Backstage built an online store for Aderra, who sold a USB wristband at all six festivals across Europe. The wristband, costing £20, contained some basic content, but further material, such as an interview with Metallica, backstage footage and live performances, were made available for download as the tour progressed. "That was interesting, because the potential rights issues for something like that would be very fraught for a record label, but it was relatively easy for a metal festival to do it," says Lewes.

While the recording industry has been hit hard by the rise of digital, as far as merchandising is concerned it is seen as tremendously beneficial.

"The artist has the ability to sell directly to their fans now, and that makes a big difference in the money they can make," says Oakes.

Stredwick agrees, "Once the industry fully understands the power and marketing capabilities that the band have through social networking, selling merchandise will reach new levels – and not only for stadium acts."

"In the past, if a band had done three tours, they would have had three windows of opportunity to sell merchandise," explains Lewes, "but now, if they have an online store, they can have a year's worth of activity."

And that is good news for metal bands, because as a genre that traditionally stands or falls on the strength of their concert performance, it is that merchandise income that helps to keep their show on the road.

The festivals

In a year that saw a string of high-profile festival casualties, rock and metal events both large and small have, by and large, enjoyed a profitable 2009.

Live Nation VP of music Andy Copping reports that Download in June was the most successful event in its seven-year history, with a capacity crowd of 80,000 for each of its three days and 350,000 unique visitors watching the live webcast over the weekend.

Asked whether Copping feels he has hit on the winning formula for Download, he replies, "The rules in our game are that there are no rules. We absolutely nailed it this year, but in the future you've got to be flexible and do whatever it takes to tick the boxes."

Kilimanjaro chief executive Stuart Galbraith confirms that the success of the first Sonisphere festival, held at Knebworth August 1-2 this year, means that it will now become an annual event. Rolled out across sites in Holland, Germany, Spain, Sweden and Finland and with attendances of just under 300,000 in Europe and 80,000 in the UK, each Sonisphere show featured core artists such as Metallica and Machine Head, with bills adjusted to suit the respective territories.

"The objective in the UK was to create as broad a range as possible, from Feeder and Bjorn Again to Mastodon and Lamb of God," explains Galbraith. "We want Sonisphere to be seen as a rock festival, not just metal."

Bloodstock (pictured) staged August 14-16 with headliners Carcass, Cradle Of Filth and Europe, also enjoyed its most successful year to date, almost selling out its 10,000-ticket allocation. Founded by graphic artist and metal fan Paul Gregory at the 3,500-capacity Derby Assembly Rooms in 2001, the event has now turned into a family business, moving to the grounds of Catton Hall, Walton-on-Trent, in 2005.

One factor that makes Bloodstock unique is its policy of booking bands that are big elsewhere in Europe, enabling acts such as Nightwish and Blind Guardian to lay the foundations of their success in the UK.

"There is now a metal scene that wasn't here 10 years ago, which is pretty much down to us," claims Gregory. "Our ethos is 'by the fans, for the fans'. It was never really about success; the quality of the bands is paramount to us."

Although the summer is nearly over, there are still festivals for rock fans to enjoy over the winter months – they simply move indoors. Main booker for Hard Rock Hell III Seven Webster confirms that this year's event, to be held at Pontins Prestatyn December 4-6 and featuring Monster Magnet and Queensryche, is already close to selling out.

Meanwhile, Transcend Media Group managing director Rob Ferguson, who promoted the first Hellfire Festival at London's Islington Academy last February, brings the event, featuring Fields of the Nephilim, Saxon and Anvil, to the Birmingham NEC November 6-8, as part of the annual Music Live equipment fair.

"I wanted Hellfire to be a two-venue festival and looking at the demographics of the people who attend Music Live, it's abundantly clear that it's a rock- and metal-driven event," Ferguson explains. "The organisers were equally keen to have a live event that connects kids with the aspirational aspects of the industry."

If the marriage proves successful, he plans to extend it into the future. "It's a complementary package that works for everybody," he says.



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Key releases

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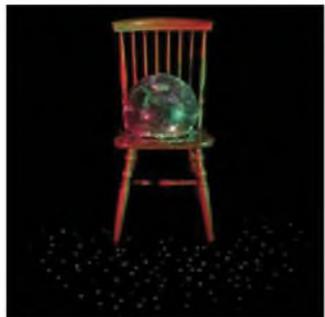
Out this week

Singles

- **Billy Talent** Devil On My Shoulder (Atlantic)
Previous single (chart peak): Rusted From The Rain (did not chart)
- **Booby Luv** Say It (Med Kandi)
Previous single: Some Kinda Rush (19)
- **Dolly Rockers** Gold Digger (Parlophone)
Debut single
- **Jay-Z feat. Rihanna & Kanye West** Run This Town (Roc-A-Fella)
Previous single: D.O.A. (did not chart)
- **Noisettes** Wild Young Hearts (Vertigo)
Previous single: Never Forget You (20)
- **Julian Perretta** Wonder Why (Columbia)
Debut single
- **The Prodigy** Take Me To The Hospital (Take Me To The Hospital)
Previous single: Warrior's Dance (9)
- **Remi Nicole** Standing Tears Apart (Island)
Previous single: Rock n Roll (did not chart)
- **Sugababes** Get Sexy (Island)
Previous single: Teardrops (did not chart)
- **Jamie T** Chaka Demus (Virgin)
Previous single: Sticks 'n' Stones (15)

Albums

- **Steve Appleton** When The Sun Comes Up (RCA)
Debut album
- **Michael Jackson** Hello World – The Motown Solo Collection (UMC)
Previous album: (first-week sales/total sales): Invincible (110,347/369,913)
- **Just Jack** All Night Cinema (Mercury)
Previous album: Overtones (n/a)
- **Noah & The Whale** The First Days Of Spring (Vertigo)
Previous album: Peaceful The World Lays Me Down (18,644/100,968)
- **Noisettes** Wild Young Hearts (Vertigo)
Previous album: What's The Time Mr Wolf (2,545/12,063)



- **Jim O'Rourke** The Visitor (Drag City)
Previous album: Long Night (n/a)
- **Sean Paul** Imperial Blaze (VPI/Atlantic)
Previous album: The Trinity (24,349/239,350)
- **Julian Perretta** Out Of My Mind (Columbia)
Debut album
- **Tommy Reilly** Words On The Floor (A&M)
Debut album
- **The Used** Artwork (Reprise)
Previous album: Lies For The Liars (5,040/28,111)

Out next week

Singles

- **Bananarama** Love Comes (Fascination)
- **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)
- **Pixie Lott** Boys And Girls (Mercury)
- **Mika** We Are Golden (Island)
- **Mini Viva** Left My Heart In Tokyo (Geffen)
- **Jason Mraz feat. Colbie Caillat** Lucky (Atlantic)
- **Muse** Uprising (Warner Brothers)
- **P-Money feat. Vince Harder** Everything (3 Beat Blue)
- **Pearl Jam** The Fixer (Island)
- **Placebo** The Never Ending Why (Dream Brother)
- **Trey Songz** Ready (Atlantic)
- **Stardeth & White Dwarfs** New Heat (Warner Bros)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **The Beatles** Back Catalogue Remastered (Apple/Parlophone)



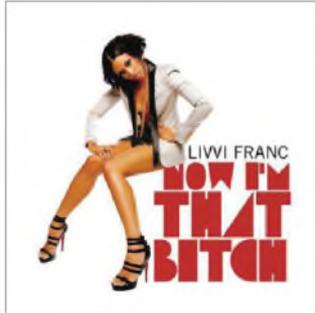
- **Blackhole** Dead Hearts (Search & Destroy)
- **Sean Kingston** Tomorrow (RCA)
- **Beverly Knight** 100% (Hurricane)
- **Lemonade** Lemonade (Sunday Best)
- **Mew** No More Stories (Columbia)
- **Prefab Sprout** Let's Change The World With Music (Kitchenware)
- **Puressence** Sharpen Up The Knives (Reaction)
- **Florence Rawlings** A Fool In Love (Dramatico)
- **Remi Nicole** Cupid Shoot Me (Island)
- **Busta Rhymes** Back On My Bs (Interscope)
- **Rodrigo Y Gabriela** 11:11 (Ruby Works)
- **Jamie T** Kings And Queens (Virgin)
- **Taken By Trees** East Of Eden (Rough Trade)
- **Emiliana Torrini** Love In The Time Of Science (One Little Indian)
- **The Very Best** Warm Heart Of Africa (Moshi Moshi)
- **Rufus Wainwright** Milwaukee At Last - Live (Geffen)
- **Yo La Tengo** Popular Songs (Matador)

September 14

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Chipmunk** Oopsy Daisy (Columbia)

- **Coldplay** Strawberry Swing (Parlophone)
- **Taio Cruz** Break Your Heart (Island)
- **Jade Ewen** My Man (Geffen)
- **Paloma Faith** New York (Epic)
- **Newton Faulkner** If This Is It (Ilgly Truth)



- **Livvi Franc** Now I'm That Bitch (Jive)
 - **Gossip** Love Long Distance (Columbia)
 - **Hockey** Song Away (Virgin)
 - **Moby** Mistake (Little Idiot)
- The second single from Moby's self-released new album Wait For Me has already attracted praise from the likes of *The Guardian* and *Daily Mirror*. The release will come hot on the heels of a stripped-down in-store appearance at London's Rough Trade East on September 6, where Moby will perform with a small string section and live vocalists. The performance will be coupled with an exhibition of drawings following the new album's themes, previously shown at The Maurice Einhardt Gallery.
- **Paramore** Ignorance (Fueled By Ramen)
 - **The Yeah Yous** Getting Up With You (Island)

Albums

- **Bananarama** Viva (Fascination)
- **The Big Pink** A Brief History Of Love (4Ad)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **The Cribs** Ignore The Ignorant (Wichita)
- **Flaming Lips** Embryonic (Warner Brothers)
- **David Gray** Draw The Line (Polydor)
- **Jay-Z** Blueprint III (Atlantic)
- **Mark Knopfler** Get Lucky (Mercury)

- **Pixie Lott** Turn It Up (Mercury)



- **Megadeth** Endgame (Roadrunner)
- **Muse** The Resistance (Helium 3/Warner Bros)
- **Q Tip** Kamaal The Abstract (Rca)
- **Stardeth & White Dwarfs** The Birth (Warner)
- **Thomas Dybdahl** Thomas Dybdahl (Last Suppa)
- **Frank Turner** Poetry Of The Deed (Xtra Mile)
- **Zero 7** Yeah Ghost (Atlantic)

September 21

Singles

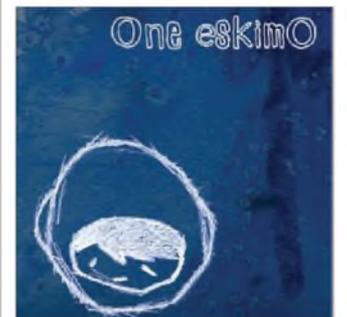
- **Amerie** Why R U (Mercury)
 - **Empire Of The Sun** Walking On A Dream (Virgin)
- Empire Of The Sun are proving to be one of 2009's slow-burning success stories, with their album steadily working its way to gold status in the UK since its release in February. This naggingly addictive title track from the album is now being reissued to capitalise on this, accompanied by an embarrassment of remixes from the likes of Ben Watt and Neon Neon. Radio has proved fertile territory for Empire so far and Absolute has already A-listed the track, with more sure to follow. Jay Z is a fan – the band's Luke Steele is to feature on his new album – and this lazily brilliant song should ensure he is far from alone.
- **Example** Watch The Sun Come Up (Ministry Of Sound)
- Already nudging the UK airplay chart Top 50 one month ahead of release, Watch The Sun Come Up is playlisted at Radio 1, Capital, Galaxy, Kiss,

MTV, MTV Dance, NME TV, The Hits and The Box.

- **Natalie Imbruglia** Want (Island)
- **Lady Gaga** Lovegame (Interscope)
- **Lethal Bizzle** Going Out Tonight (Search & Destroy)
- **Shakira** She Wolf (Rca)
- **Slimy** Wake Up (Warner Bros)
- **The Veronicas** 4 Ever (Sire)
- **W Brown** Game Over (Island)

Albums

- **Basement Jaxx** Scars (XL)
- **Michael Bolton** One World One Love (UMI)
- **Brand New** Daisy (Polydor)
- **Carolina Liar** Coming To Terms (Atlantic)
- **Dizzee Rascal** Tongue N Cheek (Dirtee Stank)
- **Hockey** Mind Chaos (Virgin)
- **Madness** Total Madness – Best Of (Union Square)
- **Mika** The Boy Who Knew Too Much (Island)
- **Monsters Of Folk** Monsters Of Folk (Rough Trade)



- **One Eskimo** One Eskimo (Little Polar)
- **Pearl Jam** Backspacer (Island)
- **Times New Viking** Born Again Revisited (Matador)

September 28

Singles

- **Backstreet Boys** Straight Through My Heart (RCA)
 - **Ian Brown** My Way (Fiction)
- To get his new album campaign on the way, Ian

THE PANEL

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



JOHN ROBB (THE QUIETUS.COM)
Bishi: One Nation (Under CCTV) (Gryphon Records)
Bishi's esoteric combustion of Indian music and UK street pop has been toughened up with this brilliant new single. One Nation... is without a doubt the singer, instrumentalist and DJ's hardest-hitting and yet conversely best chance of a hit yet.



MARK GURNEY (DIJATM)
2562: Unbalance (Tectonic)
The second album from the Dutchman on Bristol's premier dubstep imprint presents another exciting vision of future music. Probing the boundaries of techno, two-step and IDM ever further with bold syncopation and intricate melodies, electronic music doesn't get more forward-thinking than this.



ANDY MORRIS (GQ)
Jamie Cullum: The Pursuit (Decca/Terrified)
The Cole Porter cover at the start won't surprise you, but the house track at the end just might. Cullum's fifth album does justice to his musical influences: from the Portishead-tinged If I Ruled The World to the wonky groove of We Run Things, it's bold, experimental and the best thing Cullum's done.

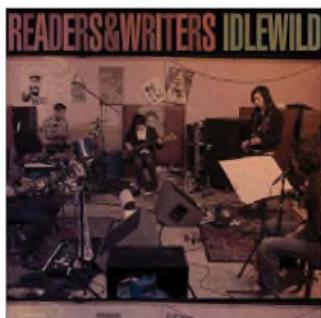


DAVE JENKINS (IDJ)
Snow Patrol: Late Night Tales (Late Night Tales)
If someone told me Snow Patrol's dreary utterings could be translated into a stunning DJ mix with scope and appeal, I'd have told them to do one. But such is beauty of Late Night Tales. Narrated with wit and a knowledge of myriad musical styles, this is a great addition to an impressive collection.

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

Brown will undertake an extensive UK tour throughout December, culminating in a hometown performance at Manchester's MEN Arena on December 19. The bulk of his new album was co-written with long-time collaborator Dave McCracken at London's Battery Studios, where Brown and The Stone Roses recorded their seminal debut 20 years previously. Brown performed on the main stage at Reading and Leeds over the weekend.

- **Dead By Sunrise** *Crawl Back In* (Warner Brothers)
- **The Enemy** *Be Somebody* (Warner Brothers)
- **The Fray** *Heartless* (RCA)



- **Idlewild** *Readers & Writers* (Cooking Vinyl)

“ Scottish indie rockers Idlewild return with this lead single from their seventh album after a two-year hiatus that has seen lead singer Roddy Woomble pursue his sideline folk project. It is a bombastic and upbeat outpouring that strikes a different note from the somewhat stodgier pure-rock sound of songs from previous album *Make Another World*. While not quite a return to Idlewild's melodic punk roots, and with more than a nod to Woomble's folkier leanings these days, *Readers & Writers* is a majestic, singalong floor-filler that makes full use of its novel (for Idlewild, at least) brass-band backing.”

www.musicweek.com/reviews

- **La Roux** *I'm Not Your Toy* (Polydor)
- **Ladyhawke** *Magic* (Island)
- **Lmfao** *I'm In Ibiza, Bitch* (Island)

Albums

- **AFI** *Crash Love* (Polydor)

- **Alice In Chains** *Black Gives Way To Blue* (Parlophone)
- **Amerie** *In Love And War* (Mercury)
- **Ian Brown** *My Way* (Fiction)
- **Ray Davies** *Collected* (IIMTV)
- **The Dream** *Love Vs Money* (Def Jam)
- **Newton Faulkner** *Rebuilt By Humans* (Sony)
- **Funeral For A Friend** *Your History Is Mine 2003-2009* (Join Us/Atlantic)
- **Kings Of Convenience** *Declaration Of Dependence* (Virgin)
- **Lynyrd Skynyrd** *Gods & Guns* (Island)
- **Madonna** *Celebration* (Warner Brothers)
- **Paloma Faith** *Do You Want The Truth Or Something Beautiful* (Sony Music)
- **Paramore** *Brand New Eyes* (Fueled By Ramen)
- **Mica Paris** *Born Again* (Absolute)
- **Slimy** *Paint Your Face* (Warner Bros)
- **Barbra Streisand** *Love Is The Answer* (Columbia)



- **The Yeah You's** *Looking Through You* (Island)

The Yeah You's' debut single 15 Minutes hit the top 30 on the UK singles chart, and with their second single *Getting Up With You* currently A-listed at Radio 2, this debut album looks set for a strong start. The duo have earned press praise from *Mojo* and *Q* over recent weeks.

October 5

Singles

- **Athlete** *The Black Swan* (Fiction)
- **Devendra Banhart** *Baby* (Warner Brothers)

- **Whitney Houston** *Million Dollar Bill* (RCA)
- **Mr Hudson** *White Lies* (Mercury)
- **The Saturdays** *Forever Is Over* (Polydor)
- **Jordin Sparks** *SOS* (Let The Music Play) (RCA)

Albums

- **Air** *Love 2* (Virgin)
- **Backstreet Boys** *This Is Us* (RCA)
- **Deadmau5** *For Lack Of A Better Name* (Maustrap/Virgin)
- **Idlewild** *Post-Electric Blues* (Cooking Vinyl)
- **Natalie Imbruglia** *Come To Life* (Island)



- **Katherine Jenkins** *The Ultimate Collection* (Decca)
- **Lethal Bizzle** *Go Hard* (Search & Destroy)
- **Mando Diao** *Give Me Fire!* (Island)
- **Mumford & Sons** *Mumford & Sons* (Island)
- **The Veronicas** *Hook Me Up* (Sire)

October 12

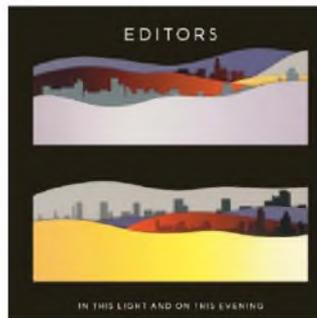
Singles

- **3OH!3** *Starstruck* (Atlantic)
- **Editors** *Papillon* (Columbia)
- **Imogen Heap** *First Train Home* (Sony Music)
- **Mpho** *See Me Now* (Parlophone)
- **Passion Pit** *Little Secrets* (Columbia)
- **Skint & Demoralised** *Failing To See The Attraction* (Mercury)

- **Jack Splash** *I Could Of Loved You* (Columbia)

Albums

- **Devendra Banhart** *What Will We Be* (Warner Brothers)
- **Nell Bryden** *What Does It Take* (157)
- **Chipmunk** *I Am Chipmunk* (Columbia)
- **Dead By Sunrise** *Out Of Ashes* (Warner Brothers)
- **Bob Dylan** *Christmas In The Heart* (Columbia)



- **Editors** *In This Light And On This Evening* (Columbia)
- **Mr Hudson** *Straight No Chaser* (Mercury)
- **Little Comets** *Adultery Ep* (Columbia)
- **Shakira** *She Wolf* (RCA)
- **Mario** *DNA* (I)

October 19 & beyond

Albums

- **3OH!3** *Want* (Atlantic) (26/10)
 - **Brett Anderson** *Slow Attack* (RA Songs) (19/10)
 - **Atlas Sound** *Logos* (4AD) (19/10)
 - **Jamie Cullum** *The Pursuit* (Decca) (09/11)
 - **Laura Gibson** *Beasts Of Seasons* (Souterrain Transmissions) (23/11)
- Gibson started to win praise from online tastemakers such as Pitchfork and *Drowned In Sound* after collaborating with The Dodos, Portland, and Colin Meloy of The Decemberists. *Beasts Of Seasons* is her debut full UK album release and was produced by Grammy-nominated Tucker Martine (The Decemberists, Suljan Stevens). Other collaborators include

Rachel Blumberg (M Ward, Bright Eyes), Aram Selzer (M Ward) and acclaimed solo artist Laura Veirs. The album is thematically divided into two separate pieces: *Communion Songs* and *Funeral Songs*. Gibson performs her first UK dates this September.

- **Erik Hassle** *Hassle* (Island) (09/11)



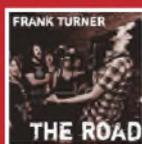
- **Whitney Houston** *I Look To You* (RCA) (19/10)
- **Leona Lewis** *Echo* (Syco) (16/11)

The highly anticipated second album from Leona Lewis hits the stores two years after her 6m-selling, Grammy-nominated debut *Spirit*. Her debut entered the UK albums chart at number one and became Britain's fastest-selling debut of all time, selling more than 1m copies in the UK in its first five weeks. Despite a number of songs leaking online over recent weeks, Syco is remaining tight-lipped about the album's lead single, which is expected to precede the album's release.

- **Metronomy** *Nights Out* (Because) (19/10)
- **Miike Snow** *Miike Snow* (Columbia) (26/10)
- **Lisa Mitchell** *Wonder* (Rca) (26/10)
- **Mpho** *Pop Art* (Parlophone) (19/10)
- **The Roots** *How I Got Over* (Def Jam) (16/11)
- **Faryl Smith** *Faryl* (Decca) (30/11)
- **Sting** *If On A Winter's Night* (Decca) (26/10)
- **Sufjan Stevens** *The BQE* (Asthmatic Kitty) (19/10)
- **Tune-Yards** *Bird Brains* (4AD) (16/11)
- **Robbie Williams** *Reality Killed The Video Star* (Parlophone) (09/11)
- **Will Young** *The Hits* (19/RCA) (16/11)

SINGLE OF THE WEEK

Frank Turner *The Road* (Xtra Mile)



The lead single from Frank Turner's third solo album *Poetry Of The Deed*, *The Road* is off to a great start in the UK with C-list support from Radio 1 and airplay from 6Music, Xfm and Absolute Xtreme among others. The accompanying promo was edited together from footage from 24 gigs, performed in different locations over a 24-hour period and has become an online hit with Turner's dedicated fanbase. He performed the Radio 1/NME tent at Leeds and Reading over the weekend and heads off to the US this month for national support dates with The Gaslight Anthem. Not a bad start to the campaign.

ALBUM OF THE WEEK

Noah And The Whale *The First Days Of Spring* (Vertigo)



"It's the first day of spring/and my life is starting over again." It is a positive start to an album that, in the best possible way, comes from the dark. Like the very best of them, core songwriter Charlie Fink is not very good at detaching the heaviness of his heart from his music, and thank goodness for that. There is no mistaking *The First Days Of Spring's* melancholy, but this is a beautiful album; moving, uplifting and inspired. Highlight *I Have Nothing* threatens to wind the listener, before bringing them back to life with its simple, nursery rhyme lyrics. Considered, beautifully produced, triumphant.

Key releases

xx mark the 11 spots in Last.fm chart



ROCK CONTINUES TO EXERCISE a stranglehold on the predictive charts, with *The Resistance* by Muse spending a third week at number one at Amazon, and a fifth week at Play, while holding at number two at HMV, where Pearl Jam's *Backspacer* leads the list for an unprecedented seventh week in a row. But things are about to change: the Muse album is out in a fortnight (September 14),

with Pearl Jam's album following a week later.

Dizzee Rascal has scored three straight number one singles (*Dance Wiv Me*, *Bonkers* and *Holiday*), and the album on which they all feature – *Tongue 'N' Cheek* – arrives a week hence. This, therefore, is its last chance to make the upper echelons of the predictive chart, but it is not doing as well as one might expect,

improving 11-9 at HMV but slipping 6-9 at Play and remaining wholly absent from the Amazon Top 20.

Among the leading artists of the urban music scene, Jay-Z, Rihanna and Kanye West have all had two number one singles in the UK. They have combined their talents for the upcoming single *Run This Town*, which shoots to number two in Shazam's most-tagged list of pre-

release cuts, ahead of Sugababes' *Get Sexy*.

Finally, fast rising act The xx's self-titled debut album made the Top 40 last week, and the explosion in column inches for the 19-year-olds has generated enough interest for them to dominate Last.fm's Hype chart, where they hold down 11 places in the Top 20 this week.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
2	PORCUPINE TREE	<i>The Incident</i>	Roadrunner
3	PEARL JAM	<i>Backspacer</i>	Island
4	MIKA	<i>The Boy Who Knew Too Much</i>	Island
5	JAMIE T	<i>Kings & Queens</i>	Virgin
6	PETER ANDRE	<i>Revelation</i>	Conehead
7	FARAMORE	<i>Brand New Eyes</i>	Fueled By Ramen
8	MEGADETH	<i>Endgame</i>	Roadrunner
9	DIZZEE RASCAL	<i>Tongue N Cheek</i>	Dirtee Stank
10	JLS	<i>JLS</i>	Epic
11	JAY-Z	<i>Blueprint III</i>	Roc Nation
12	PIXIE LOTT	<i>Turn It Up</i>	Mercury
13	MADONNA	<i>Celebration: Best Of</i>	Warner Music
14	ROBBIE WILLIAMS	<i>Reality Killed...</i>	Virgin
15	WHITNEY HOUSTON	<i>I Look To You</i>	Sony
16	HOCKEY	<i>Mind Chaos</i>	Virgin
17	ALICE IN CHAINS	<i>Black Gives Way...</i>	EMI
18	MYNRD SKYNYRD	<i>God & Guns</i>	Roadrunner
19	NEWTON FAULKNER	<i>Rebuilt...</i>	Sony
20	EDITORS	<i>In This Light And...</i>	Sony

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
2	THE BEATLES	stereo boxed set	Parlophone
3	THE BEATLES	mono boxed set	Parlophone
4	PEARL JAM	<i>Backspacer</i>	Island
5	PETER ANDRE	<i>Revelation</i>	Conehead
6	PREFAB SPROUT	<i>Let's Change...</i>	Kitchenware
6	PORCUPINE TREE	<i>The Incident</i>	Roadrunner
8	MARK KNOPFLER	<i>Get Lucky</i>	Mercury
9	PIXIE LOTT	<i>Turn It Up</i>	Mercury
10	JAMIE T	<i>Kings And Queens</i>	Virgin
11	THE BEATLES	<i>Sgt. Pepper's...</i>	Parlophone
12	FARAMORE	<i>Brand New Eyes</i>	Fueled By Ramen
13	THE BEATLES	<i>Abbey Road</i>	Parlophone
14	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
15	U2	<i>The Unforgettable Fire</i>	Island
16	ALL ANGELS	<i>Fly Away</i>	Decca
17	HOCKEY	<i>Mind Chaos</i>	Virgin
18	MYNRD SKYNYRD	<i>Gods & Guns</i>	Roadrunner
19	MIKA	<i>The Boy Who Knew Too Much</i>	Island
20	DAVID GRAY	<i>Draw The Line</i>	Polydor

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	NNEKA	<i>Heartbeat</i>	Yo Mama
2	JAY-Z	<i>Run This Town</i>	Roc Nation
3	SUGABABES	<i>Get Sexy</i>	Island
4	WALE FEAT. LADY GAGA	<i>Chillin</i>	Interscope
5	MADONNA	<i>Celebration</i>	Warner Brothers
6	TAIO CRUZ	<i>Break Your Heart</i>	Island
7	MINI VIVA	<i>Left My Heart In Tokyo</i>	Geffen
8	EGYPT	<i>In The Morning</i>	Relentless/virgin
9	EXAMPLE	<i>Watch The Sun Come Up</i>	FSUK
10	SHAKIRA	<i>She Wolf</i>	RCA
11	JAY SEAN	<i>Down</i>	Cash Money
12	PIXIE LOTT	<i>Boys And Girls</i>	Mercury
13	MUSE	<i>Uprising</i>	Warner Brothers
14	UVVI FRANCO	<i>Now I'm That Chick</i>	Jive
15	DEADMAU5	<i>Ghosts & Stuff</i>	Maustrap
16	MARIAH CAREY	<i>Obsessed</i>	Mercury
17	DUCK SAUCE	<i>Anyway</i>	Fools Gold
18	NOISETTES	<i>Wild Young Hearts</i>	Vertigo
19	MIKA	<i>We Are Golden</i>	Island
20	FRIENDLY FIRES	<i>Kiss Of Life</i>	XL

shazam

Top 20 Last.fm hype chart

Pos	ARTIST	Title	Label
1	SIMIAN MOBILE DISCO	<i>10,000 Horses...</i>	Wichita
2	SIMIAN MOBILE DISCO	<i>Synthesise</i>	Wichita
3	THE XX	<i>Basic Space</i>	Young Turks
4	THE XX	<i>Intro</i>	Young Turks
5	THE XX	<i>Islands</i>	Young Turks
6	THE XX	<i>Heart Skipped A Beat</i>	Young Turks
7	ARCTIC MONKEYS	<i>Red Right Hand</i>	Domino
8	THE XX	<i>Shelter</i>	Young Turks
9	THE XX	<i>Infinity</i>	Young Turks
10	THE XX	<i>Fantasy</i>	Young Turks
11	THE XX	<i>Night Time</i>	Young Turks
12	TWIN ATLANTIC	<i>Caribbean War Syndrome</i>	EMI
13	CAVIN HARRIS	<i>I'm Not Alone</i>	Columbia
14	THE XX	<i>VCR</i>	Young Turks
15	THE XX	<i>Crystalised</i>	Young Turks
16	PETER ANDRE	<i>Behind Closed Doors</i>	Conehead
17	PARAMORE	<i>Decode</i>	Atlantic
18	MARIACHI EL BRONX	<i>Cell Mates</i>	Wichita
19	THE XX	<i>Stars</i>	Young Turks
20	EDWARD SHARPE...	<i>Home</i>	Rough Trade

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	PEARL JAM	<i>Backspacer</i>	Island
2	MUSE	<i>The Resistance</i>	Helium 3/Warner Bros
3	JAY-Z	<i>Blueprint III</i>	Roc Nation
4	MADONNA	<i>Celebration</i>	Warner Brothers
5	JLS	<i>JLS</i>	RCA
6	PETER ANDRE	<i>Revelation</i>	Conehead
7	PARAMORE	<i>Brand New Eyes</i>	Fueled By Ramen
8	PIXIE LOTT	<i>Turn It Up</i>	Mercury
9	DIZZEE RASCAL	<i>Tongue N Cheek</i>	Dirtee Stank
10	MARIAH CAREY	<i>Memoirs Of...</i>	Island
11	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
12	MEGADETH	<i>Endgame</i>	Roadrunner
13	MIKA	<i>We Are Golden</i>	Island
14	IAN BROWN	<i>My Way</i>	Polydor
15	THE BOXER REBELLION	<i>Union</i>	HMV
16	EDITORS	<i>In This Light And...</i>	Columbia
17	PALOMA FAITH	<i>Do You Want...</i>	Sony Music
18	BASEMENT JAXX	<i>Scars XL</i>	
19	BACKSTREET BOYS	<i>This Is Us</i>	RCA
20	SEAN PAUL	<i>Imperial Blaze</i>	VP/Atlantic

hmv.com

CATALOGUE REVIEWS

LOUIE & THE LOVERS

The Complete Recordings (Bear Family BCD 16394)



This exhaustively comprehensive 27-song selection runs for more than 83 minutes, making it the longest single CD this reviewer has ever encountered. The sleeve notes describe Louie & The Lovers as "a Salinas Valley version of Creedence Clearwater Revival infused with a pinch of Tex-Mex Big Star". They are all that and more; a talented bunch – all under 20 when the recordings were made – with a penchant for vocal harmonies and intelligent guitar hooks. The band's only released album, *Rise*, failed to chart when it was released in 1970, and provides the backbone of this collection, which is fleshed out by the inclusion of a second, unreleased, album of out-takes and non-album single tracks. The sublime beauty of tracks

such as *If The Night* and *It's The Morning* is nicely offset by the more obvious uptempo charms of *Royal Oakie*, the funkier blues of *I've Always Got You On My Mind* and the blistering *Rise*.

VARIOUS

Tropical Funk Experience (Nascente NSFUNK002)



Among the most respected of world music labels, Nascente focuses its attention here on the Caribbean's musical melting pot. Compiler Hugo Mendez is to be congratulated on putting together such a feast, which is made up primarily of hard-to-find classics, many of which appear on CD here for the first time. Among the highlights are Jablonksi's distinctly tropical take on Hugh Masakela's *Soul Makossa*, The Skatalites' dynamic *Fugitive Dub* and a brace of rare gems from *The Blue Rhythm Combo*.

THE FUN BOY THREE

FB3 (Cherry Pop CRPOP27)



Although all three members of Fun Boy Three – Terry Hall, Neville Staples and Lynval Golding – were previously members of The Specials, they explored a completely different musical landscape to their previous band. This first album was released in 1982 and was one of the more interesting and successful albums of the year. Highlights include the dark magnificence of *The Lunatics* (Have Taken Over The Asylum), *The Telephone Always Rings* and an inspired remake of Cab Calloway's swing classic *It Ain't What You Do It's The Way That You Do It*, transformed into a loose, tribal chant and sweetened by Bananarama's three-part harmonies. For this reissue, which comes with extensive liner notes, the original album is boosted by the inclusion of half a dozen

bonus 12-inch mixes and B-sides.

VARIOUS

Theme Time Radio Hour



Season 2 (Ace CDCH21225) Bob Dylan's informed, throaty delivery and the idiosyncratic choice of music – based on a single theme for each broadcast – made *Theme Time Radio Hour* a must-listen show for millions on Radio 2 and 6 Music in the UK. Although this second collection contains no Dylan dialogue nor any linking material, the tracks included are generally fairly obscure, of a high calibre, and never less than interesting. A double-disc set, it never lets up, and is complemented by a handsome 48-page booklet, which affords a full and informative essay about each and every track, and a plethora of excellent illustrations.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title	Label
1	1	MICHAEL JACKSON	<i>Man In The Mirror</i>	Epic (ARV)
2	NEW	PAUL VAN DYK	<i>For An Angel 2009</i>	New State
3	2	JOURNEY	<i>Don't Stop Believin'</i>	Columbia (ARV)
4	3	MICHAEL JACKSON	<i>Billie Jean</i>	Epic (ARV)
5	4	MICHAEL JACKSON	<i>Thriller</i>	Epic (ARV)
6	5	MICHAEL JACKSON	<i>Smooth Criminal</i>	Epic (ARV)
7	12	THE KILLERS	<i>Mr Brightside</i>	Lizard King (ARV)
8	10	JACE EVERETT	<i>Bad Things</i>	Epic (ARV)
9	6	PUFF DADDY FEAT. FAITH EVANS	<i>I'll Be Missing You</i>	Bad Boy (CIN)
10	RE	BEYONCE	<i>Listen</i>	Columbia (ARV)
11	NEW	LUTHER VANDROSS	<i>Dance With My Father</i>	J (ARV)
12	7	MICHAEL JACKSON	<i>Beat It</i>	Epic (ARV)
13	17	U2	<i>With Or Without You</i>	Island (ARV)
14	19	MUSE	<i>Supermassive Black Hole</i>	Helium 3/Warner (CINR)
15	13	SNOW PATROL	<i>Chasing Cars</i>	Fiction (ARV)
16	9	SURVIVOR	<i>Eye Of The Tiger</i>	Arista (ARV)
17	RE	OASIS	<i>Wonderwall</i>	Big Brother (PIAS)
18	NEW	ALICE COOPER	<i>Poison</i>	Epic (ARV)
19	8	THE STONE ROSES	<i>Fool's Gold</i>	Sivertone (ARV)
20	NEW	MIA	<i>Paper Planes</i>	XL (PIAS)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	6	3	MILK & SUGAR FEAT. GARY NESTA PINE	Let The Sun Shine	Milk & Sugar
2	11	3	MAJESTIC MC	In Da VIP	Big Life
3	12	2	TIESTO & SNEAKY SOUNDSYSTEM	I Will Be Here	14th Floor
4	14	3	FREEMASONS	Shakedown 2 (Album Sampler)	Loaded
5	1	4	MADONNA	Celebration	Warner Brothers
6	8	4	MIKA	We Are Golden	Island
7	26	2	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick	Postiva/Virgin
8	24	2	FONZERELLI	Dreamin'	Big In Ibiza
9	21	2	MINI VIVA	Left My Heart In Tokyo	Geffen
10	13	3	ELEK-TRO JUNKIES FEAT. THERESE	Neon Lights	Fierce Angel
11	15	3	ARMIN VAN BUUREN	Never Say Never	Armada
12	20	2	MARIAH CAREY	Obsessed	Def Jam
13	23	4	TRENT CANTRELLE V PRINCESS SUPERSTAR	Robot	Sounds Like
14	2	4	EXAMPLE	Watch The Sun Come Up	ESUK
15	17	3	RECALL 22	Subimos Juntas	Champion
16	31	2	PALOMA FAITH	New York	Epic
17	NEW		MEDINA	You And I	Parlophone
18	25	2	WHITE KNIGHTS FEAT. BELLE ERSKINE	Replay	Champion
19	3	3	ESCALA	Children	Syco
20	35	2	MICHELLE WILLIAMS	Hello Heartbreak	RCA
21	NEW		TOCADISCO	Way Of Love	Superstar
22	NEW		GOSSIP	Love Long Distance	Columbia
23	18	7	CAVIN HARRIS	Ready For The Weekend	Columbia
24	10	4	AGENT X FT MUTYA BUENA & ULTRA	Fallin'	3 Beat Blue
25	7	3	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Defenders
26	4	4	THE PRODIGY	Take Me To The Hospital	Take Me To The Hospital
27	5	4	PIXIE LOTT	Boys And Girls	Mercury
28	NEW		V BROWN	Game Over	Island
29	Re	3	KENNETH BAGER	Fragment One	AM:PM
30	Re	3	MADE BY MONKEYS	I Think Of You	Loverush Digital
31	NEW		ASH	True Love 1980/Return Of White Rabbit	Atomic Heart
32	19	5	LITTLE BOOTS	Remedy	sixsevine
33	30	5	SUGABABES	Get Sexy	Island
34	NEW		REFLEKT FEAT. DELLINE BASS	Need To Feel Loved	Postiva
35	9	4	JULIAN PERRETTA	Wonder Why	Columbia
36	NEW		BEATMASTERS FEAT. BETTY BOO	Hey Dj	Loverush Digital
37	37	5	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank
38	32	7	OUT OF OFFICE V THE ORIGINAL	I Love You Baby	New State
39	NEW		THE REMIXERS VS. AVIV GEFFEN	It Was Meant To Be A Love Song	Mars
40	27	4	THE NEW DEVICES	Everything Good	RCA

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	3	MADONNA	Celebration	Warner Brothers
2	5	3	MINI VIVA	Left My Heart In Tokyo	Geffen
3	21	3	ELEK-TRO JUNKIES FEAT. THERESE	Neon Lights	Fierce Angel
4	12	2	SUGA DIEZEL	Money Man	Suga Diezel
5	13	2	BASSHUNTER	Every Morning	Hardbeat
6	24	3	SLIMY	Wake Up	Warner Brothers
7	NEW		SHAKIRA	She Wolf	Epic
8	NEW		MILK & SUGAR FEAT. GARY NESTA PINE	Let The Sun Shine	Milk & Sugar
9	16	2	STYLES & BREEZE PRESENTS INFEXTIOUS	Amigos	AATW
10	NEW		FREEMASONS	Shakedown 2 (Album Sampler)	Loaded
11	11	3	REMI NICOLE	Standing Tears Apart	Island
12	15	2	HONEY RYDER	Rising Up	Honey Ryder
13	17	2	JEREMIH	Birthday Sex	Def Jam
14	25	2	JADE EWEN	My Man	Geffen
15	27	2	MARIAH CAREY	Obsessed	Def Jam
16	2	4	PIXIE LOTT	Boys And Girls	Mercury
17	20	3	SHONTELLE	Battle Cry	Island
18	14	4	DOLLY ROCKERS	Gold Digger	Parlophone
19	23	2	ADDICTIVE	Domino Effect	2NVI/Kaki Music
20	NEW		DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick	Postiva/Virgin
21	26	2	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Defenders
22	NEW		WALE FEAT. LADY GAGA	Chillin'	Interscope
23	7	5	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank
24	NEW		TAIO CRUZ	Break Your Heart	Island
25	NEW		THE WEEKEND CREW FEAT. LAURA V	People Hold On	Alistar
26	10	5	SUGABABES	Get Sexy	Island
27	NEW		THE-DREAM FEAT. KANYE WEST	Walkin' On The Moon	Def Jam
28	NEW		TINA COUSINS	Sex On Fire	AATW
29	NEW		MAJESTIC MC	In Da Vip	Big Life
30	19	4	BLACK EYED PEAS	I Gotta Feeling	Interscope

Milk and Sugar give Upfront a welcome jolt



BACK IN 2003 A TRACK FROM THE HAIR MUSICAL, Let The Sunshine In, became hot property all over again in Ibiza and beyond. It provided the basic ingredients for an uncredited bootleg which hijacked the original vocal, and covers by Solaris and Milk & Sugar. The latter act won the battle for club chart honours, reaching number one Upfront and number three Commercial Pop. Fast forward to 2009, and the Milk & Sugar version has been refreshed in new mixes by Juan Magan, Alex Kenji and Milk & Sugar themselves, and jumps 6-1 Upfront this week, while debuting at number eight on Commercial Pop.

Madonna, whose Celebration led the list last week, dips to number

five on the Upfront chart. Bit it continues at number one on the Commercial Pop chart, where she has just enough strength to fight off a determined takeover bid from Miniviva's debut single, Left My Heart In Tokyo.

Jeremih's Birthday Sex similarly extends its reign on the Urban chart to two weeks, but it is already coming under pressure from the superstar teaming of Jay-Z, Rihanna and Kanye West, whose collaborative effort Run This Town vaults 10-2. West also features in a cameo role on The-Dream's Walkin' On The Moon, which moves into the medal positions, with a 5-3 jump.

Alan Jones



Pop appeal: Madonna retains the top spot in the Commercial chart



Now's the time: David Guetta heads three-way billing atop the Cool Cuts chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	5	JEREMIH	Birthday Sex	Def Jam
2	10	4	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation
3	5	5	THE-DREAM FEAT. KANYE WEST	Walkin' On The Moon	Def Jam
4	8	8	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Defenders
5	9	3	JADE EWEN	My Man	Geffen
6	3	6	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank
7	4	13	BEYONCE	Sweet Dreams	Columbia
8	6	7	BLACK EYED PEAS	I Gotta Feeling	Interscope
9	2	8	PITBULL	I Know You Want Me (Calle Ocho)	Postiva/Virgin
10	12	6	MARIAH CAREY	Obsessed	Def Jam
11	13	11	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic
12	7	10	CIARA FEAT. MISSY ELLIOTT	Work	LaFace
13	16	17	SEAN PAUL	So Fine	Atlantic
14	11	9	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic
15	27	2	WALE FEAT. LADY GAGA	Chillin'	Interscope
16	17	5	EGYPT	In The Morning (Let Your Love Come In)	Relentless/Virgin
17	26	2	NATHAN	Superwoman	Monalis 360
18	14	7	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway
19	15	15	KERI HOLLIS FEAT KANYE WEST & NE-YO	Knock You Down	Interscope
20	30	2	BLUKEY ROBINSON	I Know	London Village Music
21	NEW		MCLEAN	Broken	Asylum
22	NEW		SWAY	Mercedes Benz	Dcypha Productions
23	23	4	ADDICTIVE	Domino Effect	2NVI/Kaki Music
24	21	4	SUGABABES	Get Sexy	Island
25	NEW		GRACIOUS K	Migraine Skank	RCA
26	24	12	SERANI	No Games	TJ 876
27	22	3	JAMIE FOXX	Digital Girl	RCA
28	19	4	MICA PARIS	The Hardest Thing	Rhythm Riders
29	18	11	JLS	Beat Again	Epic
30	NEW		CHIPMUNK	Oopsy Daisy	Jive

Cool Cuts Top 20

Pos	ARTIST	Title
1	DAVID GUETTA, SEBASTIAN INGROSSO & DIRTY SOUTH	How Soon Is Now
2	DEADMAU5	Ghosts & Stuff
3	KIM FAI	Good Life
4	LA ROUX	I'm Not Your Toy
5	MIKA	We Are Golden
6	CHICANE	Hiding All The Stars
7	OU EST LE SWIMMING POOL	Dance The Way I Feel
8	EROL ALKAN & BOYS NOIZE	Waves / Death Suite
9	ARMAND VAN HELDEN	Witch Doktor
10	FEDDE LE GRANDE	Let Me Be Real
11	PRYDA	Waves
12	FAKE BLOOD	Fix Your Accent Ep
13	LOVERUSH UK	Give Me Your Love
14	ARMIN VAN BUUREN	Never Say Never
15	BURNS	Teknike EP
16	SHAKIRA	She Wolf
17	MARIAH CAREY	Obsessed
18	BUSH DOCTORS	Rockin On A Speaker
19	METAL ON METAL	Damn
20	KRIS MENACE	Idiosyncrasy



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



Holiday and Humbug seal indie hat-tricks

INDEPENDENT ARTISTS DIZZEE RASCAL AND ARCTIC MONKEYS both seal personal hat-tricks this week. Dizzee Rascal secures his third straight number one single, while Arctic Monkeys complete a trio of number one albums.

Dizzee Rascal's *Holiday* dashes to the top of the singles chart on first-week sales of 80,070 copies. His introductory number one smash, *Dance Wiv Me* – featuring Calvin Harris & Chrome – started a four-week run at number one 14 months ago on sales of 49,414 copies. Bonkers, his collaboration with Armand Van Helden, spent two weeks in pole position in May and June, with first-week sales of 114,165 – the highest seven-day tally for any single so far this year. *Holiday* again features an uncredited Chrome and was written by the entire *Dance Wiv Me* team, including Harris. All three singles are featured on Dizzee's upcoming album, *Tongue 'N' Cheek*, released on September 21.

Meanwhile, **Arctic Monkeys** raise their career album sales to more than 2m, as third album *Humbug* debuts at the top. The Sheffield quarter's latest sold 96,313 copies – more than the rest of this week's top five combined. It is the sixth biggest weekly sale of the year but compares poorly with the band's debut album *Whatever People Say I Am, That's*

What I'm Not, which roared to first-week sales of 363,735, and 2007 follow-up *Favourite Worst Nightmare*, which opened with sales of 227,922. *Whatever People Say...* (up 74-54 this week, with 3,101 sales) has since gone on to sell 1,285,241 copies, while *Favourite Worst Nightmare* (86-77, 2,219 sales) has sold 716,357.

There are also debuts this week for new albums by David Guetta, Athlete and Imogen Heap, live sets from Blur and Neil Diamond, and a Vera Lynn compilation.

Frenchman **David Guetta's** *One Love* album is home to three number one singles – his own *When Love Takes Over* and *Sexy Chick*, and Black Eyed Peas' *I Gotta Feeling* – and debuts strongly at number two on sales of 28,426 copies. It is the highest-charting album in the 16-year history of EMI's dance imprint *Postiva* – which issued the album jointly with Virgin – beating the number six mark of its previous highest achiever, 1999's *Vengaboys* set, *The Party Album*. *One Love's* first-week numbers comprehensively beat the career sales tally of 23,845 achieved by Guetta's last album, *Pop Life*. Released on Charisma, *Pop Life* debuted and peaked at number 44 in 2007, on first-week sales of 3,811.

While David Guetta is clearly a

Sales statistics

LAST WEEK	Singles	Artist albums
Sales	2,448,449	1,533,063
prev week	2,257,631	1,280,676
% change	+8.5%	+19.7%

LAST WEEK	Compilations	Total albums
Sales	393,034	1,926,097
prev week	357,349	1,638,025
% change	+10.0%	+17.6%

YEAR TO DATE	Singles	Artist albums
Sales	89,737,025	54,032,901
vs prev year	65,642,461	56,537,992
% change	+36.7%	-4.4%

YEAR TO DATE	Compilations	Total albums
Sales	14,497,426	68,530,327
vs prev year	17,632,713	74,170,705
% change	-17.8%	-7.6%

Compiled from sales data by Music Week

valuable acquisition for EMI, **Athlete** departed from the company's Parlophone label, and moved to Polydor/Universal's Fiction. Their introductory single for their new label *Superhuman Touch* barely got a toe-hold on the chart last week, debuting at number 74. It climbs to number 71 (2,764 sales) this week, while parent album *Black Swan* enters at number 18 on sales of 9,471 copies. Their last Parlophone album, *Beyond The Neighbourhood*, debuted at number five in 2007, on sales of 23,749.

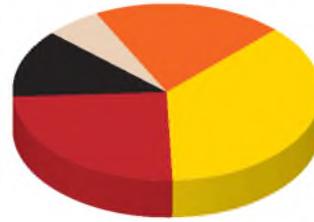
London singer/songwriter **Imogen Heap's** second album *Speak For Yourself* was a surprise success in the US, where it was nominated for two Grammy awards and sold more than 425,000 copies. It failed to chart here, however, though it has managed to sell more than 40,000 copies, and laid some groundwork for new album *Ellipse*, which debuts this week at number 39 on sales of 4,476 copies.

Comfortably the oldest living recording artist to chart, **Dame Vera Lynn** returns to the album chart after an absence of 20 years with new compilation, *We'll Meet Again: The Very Best Of*. Debuted at number 20 on sales of 9,163 copies, it earns the 92-year-old her highest-charting album to date. It also extends her overall chart career to a staggering 57 years, the longest of any chart act – she had three singles in the very first singles chart, on November 14, 1952.

It is less than two months since **Blur's** triumphant reunion but already their *All The People...Blur Live In Hyde Park 03/07/2009* set has been released, and makes its debut at number 44 on sales of 3,859 copies. **Neil Diamond's** concert recording *Hot August Night/NYC CD/DVD* set has taken a little more than a year to come to market, and also debuts this week, entering at number 14 on sales of 11,396 copies for the 68-year-old.

Now That's What I Call Music! 73 unexpectedly holds on for a sixth straight week at number one on the compilation chart, with a slightly improved majority over *Big Tunes: Back 2 The 90s*, which is

ARTIST ALBUMS



- Universal 37.2%
- Sony 24.6%
- Warner 5.8%
- EMI 12.5%
- Others 19.9%

SINGLES



- Universal 29.7%
- Sony 20.6%
- EMI 20.3%
- Warner 9.6%
- Others 19.8%

most stable songs in the chart, having moved 10-9-10-11 since release. The track, which has had more plays from Radio 1 (84) in the last four weeks than any other, sold 18,571 copies last week to lift its overall sales to 78,359.

Of the week's new intake, the star performer is *That Golden Rule*, the introductory single from **Biffy Clyro's** upcoming fifth album *Only Revolutions*. Debuted at number 10 on sales of 19,351 copies, it is the Ayrshire alt-rockers' 13th chart single, and their first since *Mountrains* peaked at number five a year ago this week to become their highest-charting hit.

The X Factor returned to the ITV schedules on August 22, and immediately started to influence the charts. Luther Vandross's 19th and last Top 40 hit, *Dance With My Father* reached number 21 in 2004, and jumps back onto the chart this week at number 38, a beneficiary of 18-year old Geordie hopeful Joe McElderry's performance of it. Sales of 6,010 copies last week propel *Dance With My Father's* career sales tally to 86,968. *The X Factor* had noticeably more impact on the Vandross disc than it did on Joe Cocker's version of the Lennon/McCartney classic *With A Little Help From My Friends*, as performed on the show by new sensation Danyl Johnson. Cocker's idiosyncratic waxing – a number one hit in 1968 – sold 1,806 copies last week, and ranks number 103 on the Top 200. After Johnson's performance on the show, *What About Now* by Daughtry was used as a bed for a sequence, generating enough interest for it to make a belated chart debut, entering at number 43 on sales of 5,372 copies. It is the UK singles chart debut for American Idol graduate Chris Daughtry's eponymous band and reached number 18 in America last year, when it was the seventh single lifted from the group's debut album.

The arrival of the new albums from Arctic Monkeys and David Guetta helped sales to rally, increasing by 17.6% week-on-week to 1,926,098 – their highest level for four weeks but 6.47% below same-week 2008 sales of 2,059,367. Singles reached a five-week high, climbing 8.5% to 2,448,449 – 30.62% above same-week 2008 sales of 1,874,476.

International charts coverage Alan

La Roux leads the UK pop charge as Jackson falters

A WEEK AGO, MICHAEL

JACKSON was number one in 10 countries. But the tide has turned against the late superstar in a big way since then. *The Essential* dips 1-2 in Australia, 1-3 in Hungary and 1-3 in Mexico, while *The Collection* slips 1-2 in Flanders, and falls off the Danish Top 40 altogether, vacating the crown for Aqua's *Greatest Hits*. *King Of Pop* is also in decline, dipping 1-2 in Germany,

1-4 in Poland and 1-5 in Switzerland, although it remains at number one in Austria, Italy and The Netherlands.

Among UK acts, *La Roux* continue to improve their profile. Their single *Bulletproof* enters the German chart at number 24, while their self-titled album improves 58-55. The album also climbs 33-31 in New Zealand and 143-133 in France but falls 48-53 in Canada and 26-28 in Australia.

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ARCTIC MONKEYS <i>Humbug</i>	£8.68	£8.99	£8.95	£8.93
2 DAVID GUETTA <i>One Love</i>	£7.98	£7.99	£7.99	£7.93
3 C HARRIS <i>Ready For The Weekend</i>	£8.98	£8.99	£8.95	£8.93
4 BLACK EYED PEAS <i>The END</i>	£8.98	£8.99	£8.95	£8.93
5 TYNCHY STRYDER <i>Catch 22</i>	£8.98	£8.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	DIZZEE RASCAL <i>Holiday</i> / Dintee Stank (PIAS)
2	1	PETER ANDRE <i>Behind Closed Doors</i> / Conehead (ARV)
3	2	CHICANE <i>Poppinola</i> / Modena (AMD/ARV)
4	4	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Dintee Stank (PIAS)
5	3	THE TEMPER TRAP <i>Sweet Disposition</i> / Infectious (PIAS)
6	5	ARCTIC MONKEYS <i>Crying Lightning</i> / Domino (PIAS)
7	6	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Dintee Stank (PIAS)
8	8	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR <i>Heartbreak (Make Me A Dancer)</i> / Loaded (ARV)
9	NEW	ARCTIC MONKEYS <i>Skethead</i> / Domino (PIAS)
10	9	THE PRODIGY <i>Warrior's Dance</i> / Take Me To The Hospital (ADA/CIN)
11	19	JACK PENATE <i>Pull My Heart Away</i> / XL (PIAS)
12	7	PAUL VAN DYK <i>For An Angel 2009</i> / New State (PIAS)
13	10	OASIS <i>Wonderwall</i> / Big Brother (PIAS)
14	14	THE PRODIGY <i>Omen</i> / Take Me To The Hospital (ADA/CIN)
15	12	THE PRODIGY <i>Take Me To The Hospital</i> / Take Me To The Hospital (ADA/CIN)
16	NEW	HILLSONG <i>City</i> / Cubit Recordings (DAILABELWORKS)
17	13	MIA <i>Paper Planes</i> / XL (PIAS)
18	20	BASEMENT JAXX <i>Raindrops</i> / XL (PIAS)
19	16	FRIENDLY FIRES <i>Jump In The Pool</i> / XL (PIAS)
20	NEW	DIZZEE RASCAL <i>Fix Up Look Sharp</i> / XL (PIAS)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	ARCTIC MONKEYS <i>Humbug</i> / Domino (PIAS)
2	2	THE PRODIGY <i>Invaders Must Die</i> / Take Me To The Hospital (ADA/CIN)
3	1	CHICANE <i>Best Of</i> / Modena (AMD/ARV)
4	7	ARCTIC MONKEYS <i>Whatever People Say I Am, That's What I'm Not</i> / Domino (PIAS)
5	3	THE XX <i>The xx</i> / Young Turks (PIAS)
6	6	FLEET FOXES <i>Fleet Foxes</i> / Bella Union (ARV)
7	4	FRIENDLY FIRES <i>Friendly Fires</i> / XL (PIAS)
8	9	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (PIAS)
9	12	ARCTIC MONKEYS <i>Favourite Worst Nightmare</i> / Domino (PIAS)
10	5	THE TEMPER TRAP <i>Conditions</i> / Infectious (PIAS)
11	11	JACK PENATE <i>Everything Is New</i> / XL (PIAS)
12	8	GEOFFREY GURRUMUL YUNUPINGU <i>Gurrumul</i> / Dramatico/Skinnyfish (ADA/CIN)
13	15	EVA CASSIDY <i>Songbird</i> / Bix Street (ADA/CIN)
14	16	BASSHUNTER <i>Now You're Gone</i> / Hardbeat (ARV)
15	14	DUCKWORTH LEWIS METHOD <i>The Duckworth Lewis Method</i> / Divine Comedy (PIAS)
16	13	MADNESS <i>Liberty Of Norton Folgate</i> / Lucky Seven (PIAS)
17	RE	CHASE & STATUS <i>More Than Alot</i> / Ram (SRD)
18	RE	VAMPIRE WEEKEND <i>Vampire Weekend</i> / XL (PIAS)
19	17	BON IVER <i>For Emma, Forever Ago</i> / JAD (PIAS)
20	18	DEADMAU5 <i>Random Album Title</i> / Ministry Of Sound (ARV)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	THE TEMPER TRAP <i>Sweet Disposition</i> / Infectious (PIAS)
2	NEW	HILLSONG <i>City</i> / Cubit Recordings (DAILABELWORKS)
3	3	FRIENDLY FIRES <i>Jump In The Pool</i> / XL (PIAS)
4	2	SUB FOCUS <i>Rock It/Follow The Light</i> / Ram (SRD)
5	12	ALL TIME LOW <i>Weightless</i> / Hopeless (ADA/CIN)
6	4	WOLFGANG GARTNER <i>Wolfgang's 5th Symphony</i> / Kindergarten (KINDERGARTEN)
7	6	DJ LAZ FEAT. FLO-RIDA <i>Move Shake Drop</i> / VIP Music (SRD)
8	7	ISRAEL KAMAKAWIWO'OLE <i>Somewhere Over The Rainbow</i> / Big Boy (HOT)
9	NEW	COUNTDOWN MIX MASTERS <i>The World's Greatest</i> / Countdown Media (LD)
10	8	BOY BETTER KNOW <i>Too Many Man</i> / Boy Beta Know (BBK)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Now That's What I Call Music! 73</i> / EMI Virgin/UMTV (E)
2	2	VARIOUS <i>Big Tunes Back 2 The 90s</i> / Hardbeat (ARV)
3	RE	VARIOUS <i>R&B Love Collection 2008</i> / UMTV (ARV)
4	3	VARIOUS <i>Cream Trance Anthems - Ibiza 2009</i> / Ministry Of Sound (ARV)
5	NEW	VARIOUS <i>90's Dance Hits</i> / Rhino (CIN)
6	4	VARIOUS <i>100 R&B Classics - Original Anthems</i> / Rhino (CIN)
7	NEW	VARIOUS <i>Q - The Anthems</i> / Sony Music (ARV)
8	NEW	VARIOUS <i>Hed Kandi - The Mix - Summer 2009</i> / Hed Kandi (ARV)
9	NEW	VARIOUS <i>Chilled Euphoria</i> / Ministry Of Sound (ARV)
10	6	VARIOUS <i>Kerrang - The Album '09</i> / Rhino (CIN)
11	5	VARIOUS <i>Chilled R&B - Vol 2</i> / Sony Music/UMTV (ARV)
12	11	OST <i>Mamma Mia!</i> / Polydor (ARV)
13	7	VARIOUS <i>The Mash Up Mix 2009</i> / Ministry Of Sound (ARV)
14	12	VARIOUS <i>Dreamcoats & Petticoats 2</i> / EMI TV/UMTV (ARV)
15	14	VARIOUS <i>Dreamboats & Petticoats</i> / EMI TV/UMTV (ARV)
16	10	VARIOUS <i>Pop It Rock It</i> / Walt Disney (E)
17	13	VARIOUS <i>Gatecrasher's Trance 1993-2009</i> / Rhino (CIN)
18	8	VARIOUS <i>Bounce Mania</i> / A&W/UMTV (ARV)
19	9	VARIOUS <i>Ibiza</i> / A&W/UMTV (ARV)
20	16	OST <i>Twilight</i> / Atlantic (CIN)

Jazz/blues albums Top 10

This	Artist Title / Label
1	MILES DAVIS <i>Kind Of Blue</i> / Columbia (ARV)
2	BALL/BARBER/BILK <i>Boaters Bowlers & Bowties - The Best Of</i> / Decca (ARV)
3	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> / Warner Brothers (CIN)
4	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / Reprise (CIN)
5	VARIOUS <i>Ultimate Blues</i> / Decca (ARV)
6	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
7	MELODY GARDOT <i>My One And Only Thrill</i> / Verve (ARV)
8	SEASICK STEVE <i>Dog House Music</i> / Bronzertat (PIAS)
9	RE NINA SIMONE <i>Songs To Sing - The Best Of</i> / Music Club Deluxe (S/DAD)
10	DIANA KRALL <i>Quiet Nights</i> / Verve (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	GREEN DAY <i>21st Century Breakdown</i> / Reprise (CIN)
2	3	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
3	2	VARIOUS <i>Kerrang! - The Album '09</i> / Rhino (CIN)
4	5	PARAMORE <i>Riot</i> / Fueled By Ramen (CIN)
5	4	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
6	RE	MUSE <i>Haarp</i> / Helium 3/Warner Bros (CIN)
7	RE	DAUGHTRY <i>Leave This Town</i> / RCA (ARV)
8	7	GREEN DAY <i>American Idiot</i> / Reprise (CIN)
9	8	PEARL JAM <i>Ten</i> / Epic (ARV)
10	NEW	MUSE <i>Absolution</i> / East West (CIN)

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Alan Jones

Also doing well down under are Calvin Harris and Simian Mobile Disco. The first albums by both acts fell short of the Australian chart, but their respective second albums, *Ready For The World* and *Temporary Pleasure*, enter at numbers 39 and 42 this week. UK acts also do well on the Australian singles chart, with Mika debuting at number 13 with *We Are Golden* and Bloc Party's *One More Chance* in at number 61. Mika has three previous hits to his credit in Australia, of which the biggest - *Grace Kelly* - reached number two. Bloc Party have had only one Australian hit before, reaching



number 20 with 2007 single *The Prayer*.

Indie act The xx - a London quartet, all aged 19 - made their UK chart debut only a week ago, when their first, self-titled album arrived at number 36 on sales of 4,180 copies. But it is already making its presence felt elsewhere, debuting at number 73 in Germany, number 49 in Ireland and number 26 in Finland.

Finally, Charlie Winston - brother of UK chart act Tom Baxter - ends a five-week run at number one in France with *Hobo*, which falls to second place. The album, which

finally gets released here on September 23 also slips 26-33 in Switzerland. It is also charting in Wallonia (the French-speaking part of Belgium) where it debuts at number five, though there's no sign of it in the Flanders (Dutch-speaking) area. That is not too surprising - the two charts rarely have much in common, and although there are only eight Belgian acts in the Top 100 album chart in Wallonia this week, there are 25 in Flanders, and just one act (Arro) manages to appeal sufficiently to feature in both.

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	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)	
1	New		DIZZEE RASCAL	Holiday	Dirtee Stank STANK006CDS (PIAS)	(Harris) Notting Hill/EMI/CC (Mills/Detnun/Wiles)	HIGHEST NEW ENTRY
2	1	3	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin CAT0152914639 (E)	(Guetta) Sony ATV/Stemial/Present Time/Bucks/Talpa (Tuniford/Thiam/Guetta/Veer/Sindres)	SALES INCREASE
3	2	11	BLACK EYED PEAS	I Gotta Feeling	Interscope CAT0151960369 (ARV)	(Guetta) Catalyst/Cherry Lane/EMI/Square Rivoli/Risler/Shapiro Berns/Lein&Lo (Adams/Pineda/Gomez/Ferguson/Guetta/Risler/eter)	
4	4	3	CAVIN HARRIS	Ready For The Weekend	Columbia 88697549322 (ARV)	(Harris) EMI (Wiles)	
5	3	4	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway 271378 (ARV)	(FT Smith) EMI/Chrysalis (Thornycroft-Smith/Cruz/Danquah)	
6	6	5	LITTLE BOOTS	Remedy	sixsevenine 6791167CD (CIN)	(Rariona) Sony ATV/Universal (Hockah/Khaya)	
7	5	8	BEYONCE	Sweet Dreams	Columbia 88697565722 (ARV)	(Jonsin/Wilkins/Love/Knowles) Sony ATV/EMI (Knowles/Schaff/Wilkins/Love)	
8	7	2	ESMEE DENTERS	Outta Here	Interscope CAT0152727817 (ARV)	(Perry/Timberlake/Nadon) Universal/Peermusic/CC (Jones/Dean/Perry)	
9	8	6	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music CAT0151720085 (ARV)	(Mr Hudson/West) Sony ATV/EMI (Mr Hudson/West)	
10	New		BIFFY CIYRO	That Golden Rule	14th Floor 14FLR38CD (CIN)	(Richardson) Universal (Neil)	
11	10	4	THE IAN CAREY PROJECT	Get Shaky	3 Beat CXG108E1131 (AMD/ARV)	(Carey) Universal/Natarts/Perk/Hit/Cit (Carey/Perk/Barnes)	
12	13	6	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic 88697529742 (ARV)	(Rit-em) Sony ATV/CC (Khaya/Anderson/Hajji)	SALES INCREASE
13	12	7	JLS	Beat Again	Epic 88697545842 (ARV)	(Mac) Peermusic/Sony Atv (Mac/Hector)	
14	23	5	LIYY ALLEN	22 Regal	REG154CD (E)	(Kurstin) Universal/EMI/Kurstin (Allen/Kurstin)	+50% SALES INCREASE
15	11	2	JUST JACK	The Day I Died	Mercury CAT0152382625 (ARV)	(Allsopp/Reynolds) Universal/Julian Spence/Anthony Porro/a (Allsopp/Porro/a)	
16	14	10	PITBULL	I Know You Want Me	(Calle Ocho) Positiva/Virgin CDTV283 (E)	(Fasano) Universal/Sony ATV/Dnn Williams/Ballonhead/Bucks (Wolinsky/Saiphine/Fasano/Bosco/Gonnella/Perez)	
17	15	3	JEREMIH	Birthday Sex	Def Jam CAT015229267 (ARV)	(Schultz) Universal (Schultz/Fellon/James)	
18	18	18	LADY GAGA	Paparazzi	Interscope 271217 (ARV)	(Fusari) Sony ATV (Germanotta/Fusari)	
19	16	10	LA ROUX	Bulletproof	Polydor 2705727 (ARV)	(Langmaid/Jackson) Big Life (Langmaid/Jackson)	
20	17	9	CASCADA	Evacuate The Dancefloor	AATW/UMTV COG108E1179 (ARV)	(Routier/Pfeifer) BMG Rights/Songkick/cent/CC (Pfeifer/Eshuis/Routier)	
21	22	5	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic AT0344CD (CIN)	(Caren/Dige) Sony ATV/EMI/Peermusic/Kobalt/Downtown/Serious Scriptures/Variuos (Dillard/Caren/Barker/Goldstein/Furtado/Dean)	SALES INCREASE
22	19	12	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin CDTV287 (E)	(Guetta/Risler) Razor Boy/Sony ATV/Present Time/CC (Risler/Guetta/Nevoil/Nervo/Rowland)	SALES INCREASE
23	New		NNEKA	Heartbeat	Yo Mama CAT0152922057 (ARV)	(Tbc) TBC (Tbc)	
24	21	16	BLACK EYED PEAS	Boom Boom Pow	Interscope 2707131 (ARV)	(Will.I.am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez)	
25	9	3	PETER ANDRE	Behind Closed Doors	Conehead CAT0151749262 (ARV)	(tbc) Notting Hill/CC (Richard/Andre/Burrell)	
26	24	15	DANIEL MERRIWEATHER	Red J	88697499282 (ARV)	(Roxson) Red Ink/EMI/Kobalt (McFarlane/Ghost/Danck)	SALES INCREASE
27	33	3	LADY GAGA	Lovegame	Interscope CAT0153302482 (ARV)	(Redione) Sony ATV (Germanotta/Khaya)	SALES INCREASE
28	26	12	NOISETTES	Never Forget You	Vertigo CAT0150597193 (ARV)	(Abbiss) Warner Chappell/Universal (Shonwa/Smit/Morrison/Asstas/O'P'worth)	
29	27	7	CHICANE	Poppiholla	Modena CDMODENA4 (AMD/ARV)	(Chicane) Universal (Birgisson/Dyranon/Holm/Sveinsson)	
30	39	15	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank STANK005CDS (PIAS)	(Van Helden) Notting Hill/CC (Mills/Van Helden)	SALES INCREASE
31	35	4	THE TEMPER TRAP	Sweet Disposition	Infectious INFECT1035 (PIAS)	(Abbiss) Imagem (Sollitto/Mandag)	SALES INCREASE
32	20	3	BLOC PARTY	One More Chance	Wichita WEBB2155 (ARV)	(Jackknife LP) EMI (Dekker/Eissack)	
33	49	49	KINGS OF LEON	Sex On Fire	Hand Me Down 88697352002 (ARV)	(Petraglia/King) Bug Music (Follwill/Follwill/Follwill/Follwill)	HIGHEST CHIMBER
34	New		TI	Remember Me	Atlantic CAT0150469113 (CIN)	(Polow Da Don) Peermusic/Warner Chappell/CC (Dean/Pollow/Ferry/Harris)	
35	28	12	JORDIN SPARKS	Battlefield	Jive 8869753682 (ARV)	(Biancaniello/Tedder/Watters/Wilkins) EMI/Kobalt/SonyATV/Breakthrough/Creations/SMY/WW (Biancaniello/Tedder/Watters/Wilkins)	
36	34	15	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down	Interscope 271463 (ARV)	(Danja/Hilson) Universal/EMI/Warner Chappell/Imagem/Kobalt (Hills/Hilson/Cossm/Smith/Arial/West)	
37	47	12	PIXIE LOTT	Mama Do	Mercury 270161 (ARV)	(Hauge/Thornalley) Universal/Dalmatian Songs (Hauge/Thornalley)	SALES INCREASE
38	New		LUTHER VANDROSS	Dance With My Father	J 82876569982 (ARV)	(Vandross) EMI/Warner Chappell (Vandross/Marx)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	(Producer) / Publisher (Writer)	
39	32	24	LA ROUX	In For The Kill	Polydor 2700304 (ARV) ★	(Langmaid/Jackson) Big Life (Langmaid/Jackson)	
40	40	21	CAVIN HARRIS	I'm Not Alone	Columbia 88697513252 (ARV)	(Harris) EMI (Wiles)	SALES INCREASE
41	38	33	LADY GAGA	Poker Face	Interscope 2703453 (ARV)	(Redione) Sony ATV (Germanotta/Khaya)	
42	37	19	TINCHY STRYDER FEAT. N-DUBZ	Number 1	4th & Broadway 2701362 (ARV)	(FT Smith) Sony ATV/EMI/Chrysalis (FT Smith/Danquah/Contostavlos)	
43	New		DAUGHTRY	What About Now	Epic GRCA16600237 (ARV)	(Renson) State One/Rug/EMI (Horges/Moody/Hartler)	
44	31	8	CHIPMUNK FEAT. EMELI SANDE	Diamond Rings	Jive 88697553162 (ARV)	(Naughty Boy) Sony ATV/EMI/Universal/JamieC (Chipmunk/Sandak/Khan/Dondri/Clament/Seymour/Spicardi)	
45	46	13	KASABIAN	Fire	Columbia PARADISE64 (ARV)	(Pizzorno/Dan The Automator) EMI (Pizzorno)	SALES INCREASE
46	29	10	EMINEM	Beautiful	Interscope CAT014935839 (ARV)	(Eminem) Universal/Sony ATV/Various (Mathers/Reese/Bask/Slack/Hill)	
47	36	10	FLORENCE & THE MACHINE	Rabbit Heart (Raise It Up)	Island 271200 (ARV)	(Egworth) Universal/EMI (Welch/Egworth)	
48	41	13	PUSSYCAT DOLLS	Hush Hush	Interscope CAT0151300497 (ARV)	(Quizil/Larossi) Pop-Notch/Universal/Ins-f Sweden/ Musick/ & P Songs/Waterfall (Romdhane/Larossi/Woldsen)	
49	42	14	AGNES	Release Me	3 Beat CAT0150164642 (AMD/ARV)	(Hansson/Personn/Grauers) Kobalt/Applebay/Shambhals/E/EMI (Hansson/Vaughn/Agnes)	
50	54	5	TAYLOR SWIFT	You Belong With Me	Mercury USCI09R03328 (ARV)	(Swift/Chapman) Sony ATV/EP (Swift/Rose)	SALES INCREASE
51	43	7	PINK	Funhouse	LaFace 88697556152 (ARV)	(Kanall/Harry) Kobalt/EMI (Pirk/Kanall/Harry)	
52	25	2	SEAN PAUL	So Fine	Atlantic AT0343CD (CIN)	(Mcgregor) EMI (Henri/Quez/Mcgregor/Staff)	
53	58	23	LIYY ALLEN	Not Fair	Regal REG153CD (E)	(Kurstin) EMI/Universal (Allen/Kurstin)	SALES INCREASE
54	56	14	THE VERONICAS	Untouched	Sire CAT0132546939 (CIN)	(Gan) Catalyst/Cherry Lane Music/EMI (Sand/Orig/Flaxson/Orig/Flaxson)	SALES INCREASE
55	45	7	ARCTIC MONKEYS	Crying Lightning	Domino RUG338 (PIAS)	(Honne) EMI (Turner)	
56	New		MARIAH CAREY	Obsessed	Def Jam CAT0151935005 (ARV)	(Tbc) TBC (Tbc)	
57	53	38	JASON MRAZ	I'm Yours	Atlantic AT0308CD (CIN)	(Terefe) Fintage (Mraz)	SALES INCREASE
58	57	3	PITBULL	Hotel Room Service	J USIA0900063 (ARV)	(Jonsin) Universal/Kobalt (Perez/Scheffer/Campbell/Reid/Wilkin/Brankin/Edwards/Rodgers/Campbell/Hobbs/Ross/Wongwan)	SALES INCREASE
59	30	2	KASABIAN	Where Did All The Love Go	Columbia PARADISE64 (ARV)	(Pizzorno/Dan The Automator) EMI (Pizzorno)	
60	52	11	MICHAEL JACKSON	Man In The Mirror	Epic 6513886 (ARV)	(Jackson/Innes) Universal/Catalyst/Cherry Lane (Ballard/Garrett)	
61	48	7	3OH!3	Don't Trust Me	Photo Finish/Atlantic PFO01CD (CIN)	(Squire/3OH!3) Kobalt/Matza Ball/EMI (Foreman/Matza/Jamie/Blanco)	
62	64	48	KINGS OF LEON	Use Somebody	Hand Me Down 88697412182 (ARV)	(Petraglia/King) Bug Music (Follwill/Follwill/Follwill/Follwill)	SALES INCREASE
63	51	26	BEYONCE	Halo	Columbia 88697519782 (ARV)	(Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles)	
64	60	3	KERI HILSON	Energy	Interscope CAT0153088756 (ARV)	(The Runaways) Sony ATV/EMI (Butler/Watters/Wilkins/Biancaniello)	SALES INCREASE
65	Re-entry		JOURNEY	Don't Stop Believin'	Columbia USSM810016 (ARV)	(Elsou/Stone) IQ Music/Sony Atv (Laird/Perry/Schuna)	
66	44	6	FRANKMUSIK	Confusion Girl	(Shame Shame Shame) Island 2711953 (ARV)	(F Smith/Price/Tanner/Murland) EMI (Turner)	
67	62	35	LADY GAGA	Just Dance	Interscope 1796062 (ARV)	(Redione/Akun) Sony ATV (Germanotta/Thiam/Khaya)	SALES INCREASE
68	70	39	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME	Dance Wiv Me	Dirtee Stank STANK005CDS (PIAS) ★	(Mills/Harris/Detnun) EMI/Imagem/Notting Hill/Universal (Mills/Wiles/Detnun/Paul)	SALES INCREASE
69	Re-entry		THE SCRIPT	The Man Who Can't Be Moved	Phonogenic 88697350612 (ARV)	(The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Friamptall/Kipner)	
70	69	38	THE KILLERS	Human	Vertigo 1789793 (ARV)	(Pilep) Universal (Flowers/Kwining/Staunma/Wannucci)	SALES INCREASE
71	74	2	ATHLETE	Superhuman Touch	Fiction 2713992 (A&W)	(Rathrock) Chrysalis (Pott/Roberts/Wanstaill/Willets)	SALES INCREASE
72	59	12	LINKIN PARK	New Divide	Warner Brothers CAT0150031415 (CIN)	(Shinoda) Imagem (Linkin Park)	
73	73	17	KATY PERRY	Waking Up In Vegas	Virgin VSCD11993 (E)	(Walls/Perry) Kobalt/Warner Chappell (Carlsson/Child/Perry)	SALES INCREASE
74	Re-entry		ELBOW	One Day Like This	Fiction 175730 (ARV)	(Potter/Elbow) Warner Chappell/Salvation (Elbow)	
75	61	8	GREEN DAY	21 Guns	Reprise WB17CD (CIN)	(Migliorini Day) Chrysalis/EMI/RZD Music/CC. (Armstrong/Wright/Pritchard)	

Official Charts Company 2009.

21 Guns 75	Dance With My Father 38	Halo 63	Just Dance 67	Outta Here 8	Sexy Chick 2	What About Now 43	Key	As used by Radio 1
Battlefield 35	Dance Wiv Me 68	Heartbeat 23	Knock You Down 36	Paparazzi 18	So Fine 52	When Love Takes Over 22	★ Platinum (600,000)	
Beat Again 13	Diamond Rings 44	Holiday 1	Lovegame 27	Poker Face 41	Superhuman Touch 71	Where Did All The Love Go 59	● Gold (400,000)	BPI Awards
Beautiful 46	Don't Stop Believin' 65	Hotel Room Service 58	Mama Du 37	Poppiholla 29	Supernova 9	You Belong With Me 50	● Silver (200,000)	Singles
Behind Closed Doors 25	Don't Trust Me 61	Human 70	Man In The Mirror 60	Rabbit Heart (Raise It Up) 47	Sweet Disposition 31			Pixie Lott: Mama Do (silver); Mr Hudson: Supernova (silver); The Killers: Human (gold); La Roux: In For The Kill (platinum)
Birthday Sex 17	Evacuate The Dancefloor 20	I Know You Want Me (Calle Ocho) 16	Never Leave You 5	Ready For The Weekend 4	Sweet Dreams 7			
Bonkers 30	Fire 45	In For The Kill 39	New Divide 72	Red 26	That Golden Rule 10			
Boom Boom Pow 24	Fire Burning 12	Jump 21	Not Fair 53	Release Me 49	The Day I Died 15			
Bulletproof 19	Funhouse 51		I'm Not Alone 40	Remedy 6	The Man Who Can't Be Moved 69			
Confusion Girl (Shame Shame Shame) 66	Get Shaky 11		In For The Kill 39	One Day Like This 74	Untouched 54			
Crying Lightning 55			One More Chance 32	One Day Like This 74	Use Somebody 62			
				One More Chance 32	Waking Up In Vegas 73			

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	New		ARCTIC MONKEYS Humbug Domino WIGCD220 (PIAS) (Hommel/Ford)		HIGHEST NEW ENTRY
2	New		DAVID GUETTA One Love Positiva/Virgin 6853710 (E) (Guetta)		
3	1	2	CAVIN HARRIS Ready For The Weekend Columbia 88697571911 (ARV) (Harris)		
4	4	12	BLACK EYED PEAS The END Interscope 2707969 (ARV) (Guetta/Harris/Roard/Apl.De.Apl/DJ Replay)		SALES INCREASE
5	2	2	TINCHY STRYDER Catch 22 4th & Broadway 2713632 (ARV) (FT Smith/Stryder/Tins/Rap/DiLabrinth/Frankinusk/DirTy Dangerous/Chase & Status)		
6	5	13	PAOLO NUTINI Sunny Side Up Atlantic 2564688581 (CIN) (Nutini/Jones)		SALES INCREASE
7	3	41	BEYONCÉ I Am...Sasha Fierce Columbia 88697194922 (ARV) 2★ (Gad/Tedder/The Dream/Stargate/Stewart/Various)		
8	6	20	MICHAEL JACKSON The Essential Epic 5204222 (ARV) 2★ (Jones/Jackson/Various)		
9	14	48	JAMES MORRISON Songs For You, Truths For Me Polydor 1779250 (ARV) 2★ (Terefe/Rubson/Taylor/Tedder/Shanks/White)		SALES INCREASE
10	7	8	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) (Epworth/Ford/Mackie/Hugal/White)		
11	16	29	LIJY ALLEN It's Not Me, It's You Regal 6942752 (E) 2★ (Kurstin)		+50% SALES INCREASE
12	8	12	KASABIAN West Ryder Pauper Lunatic Asylum Columbia 88697518311 (ARV) (Pizzoni/Ben The Automator)		SALES INCREASE
13	9	33	LADY GAGA The Fame Interscope 1791747 (ARV) (Redner/Space Cowboy/Fusari/Kierszenbaum/Kierulf/SC)		SALES INCREASE
14	New		NEIL DIAMOND Hot August Night NYC Columbia 88697564869 (ARV) (Diamond)		
15	12	16	NOISETTES Wild Young Hearts Vertigo 1792832 (ARV) (Abhiss)		SALES INCREASE
16	18	13	DANIEL MERRIWEATHER Love And War J 88697473192 (ARV) (Russon/White)		SALES INCREASE
17	17	40	THE KILLERS Day & Age Vertigo 1785121 (ARV) 3★ (Price)		SALES INCREASE
18	New		ATHLETE Black Swan Fiction 2710397 (ARV) (Rothrock)		
19	13	44	PINK Funhouse LaFace 88697406492 (ARV) 3★ (Various)		SALES INCREASE
20	New		VERA LYNN We'll Meet Again - The Very Best Of Decca 2715983 (ARV) (Various)		
21	10	9	LA ROUX La Roux Polydor 1795991 (ARV) (Langmaid/Jackson)		
22	15	49	KINGS OF LEON Only By The Night Hard Me Down 88697327121 (ARV) 5★ (Petraglia/King)		SALES INCREASE
23	11	3	THE STONE ROSES Stone Roses Silvertonie 82876539712 (ARV) (Leckie)		
24	26	27	THE PRODIGY Invaders Must Die Take Me To The Hospital HDSPBX001 (ADA/CIN) (Howlett)		SALES INCREASE
25	25	12	LITTLE BOOTS Hands Sixevermine 2564689052 (CIN) (Kurstin/Guodard/Red One/Steward/Kid Gloves)		SALES INCREASE
26	30	70	ELBOW The Seldom Seen Kid Fiction 1748990 (ARV) 2★ (Putter)		SALES INCREASE
27	19	71	MICHAEL JACKSON Bad Epic 4502901 (ARV) 13★ (Jackson/Jones)		
28	20	20	U2 No Line On The Horizon Mercury 1796028 (ARV) (Eno/Lanois/Lilly/White)		
29	21	10	CHICANE Best Of Modena MODENACD3 (AMD/ARV) (Various)		
30	29	77	DUFFY Rockferry A&M 1756423 (ARV) 5★3★ (Butler/Huger/Th/Buoker)		SALES INCREASE
31	23	158	MICHAEL JACKSON Thriller Epic 5044222 (ARV) 11★ (Jones/Jackson)		
32	37	38	AKON Freedom Universal 1792359 (ARV) (Akon/Various)		SALES INCREASE
33	24	16	GREEN DAY 21st Century Breakdown Reprise 9362497777 (CIN) (Vig/Green Day)		
34	34	9	MICHAEL JACKSON & JACKSON FIVE The Very Best Of UMTV 5305972 (ARV) (Jones/Jackson/Various)		SALES INCREASE
35	40	8	CASCADA Evacuate The Dancefloor AATW/UMTV 2711264 (ARV) (Maniani/Yanou)		SALES INCREASE
36	35	705	ABBA Gold - Greatest Hits Polydor 5170074 (ARV) 13★ (Andersson/Ulvaeus)		SALES INCREASE
37	22	15	EMINEM Relapse Interscope 2703216 (ARV) (Dr.Dier/Batson/Duc.157/Eminem/Lawrence/Parke)		
38	28	36	U2 U218 Singles Mercury 1715941 (ARV) 2★ (Lilly/White/Eno/Lanois/Lanois/Thomas/Rubin)		

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	New		IMOGEN HEAP Ellipse Epic 88697506052 (ARV) (Heap)		
40	49	55	THE SCRIPT The Script Phonogenic 88697361942 (ARV) 2★ (The Script)		+50% SALES INCREASE
41	31	96	MICHAEL JACKSON Off The Wall Epic 05044212 (ARV) (Jackson/Jones)		
42	41	27	THE SATURDAYS Chasing Lights Fascination 1785979 (ARV) (Belmaati/Cutfather/Quiz/Larossi/Eiksen/Woodford/N)		SALES INCREASE
43	47	34	JASON MRAZ We Sing We Dance We Steal Things Atlantic 7567897009 (CIN) (Terefe)		SALES INCREASE
44	New		BLUR All The People - Live In Hyde Park 03/07 Parlophone COLHN58 (E) (Nia)		
45	48	25	TAYLOR SWIFT Fearless Mercury 1795298 (ARV) (Chapman/Swift)		SALES INCREASE
46	45	47	BOB MARLEY & THE WAILERS Legend Tuff Gong 5301640 (ARV) (Marley/Various)		SALES INCREASE
47	43	49	NE-YO Year Of The Gentleman Def Jam 1774984 (ARV) (Stargate/Harmony/Pulow Da Don/Taylor/Various)		SALES INCREASE
48	32	10	MICHAEL JACKSON & JACKSON FIVE The Motown Years Motown 5311546 (ARV) (Various)		
49	59	33	GIRLS ALoud Out Of Control Fascination 1790073 (ARV) 2★ (Higgins/Xenoumbria)		SALES INCREASE
50	42	35	N-DUBZ Uncle B AATW/UMTV 1790382 (ARV) (FT Smith/N-Dubz)		SALES INCREASE
51	66	30	GUNS N' ROSES Greatest Hits Geffen 9861369 (ARV) (Various)		+50% SALES INCREASE
52	46	20	CAVIN HARRIS I Created Disco Columbia F1YEY007 (ARV) (Harris)		SALES INCREASE
53	38	39	TAKE THAT The Circus Polydor 1787444 (ARV) 6★2★ (Shanks)		
54	74	47	ARCTIC MONKEYS Whatever People Say I Am, That's What I'm Not Domino H5E0001 (PIAS) 4★ (Abbiss/Smyth)		HIGHEST CLIMBER
55	58	19	STEVIE WONDER The Definitive Collection UMTV 0665022 (ARV) (Various)		SALES INCREASE
56	55	101	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★ (Carter Administration/Sturken/Rogers/Various)		SALES INCREASE
57	61	171	THE KILLERS Hot Fuss Vertigo 986352 (ARV) 4★ (Saltzman/Fine Killers/Flowers)		SALES INCREASE
58	56	42	STEREOPHONICS A Decade In The Sun - Best Of V2 1780699 (ARV) 2★ (Jones/Lowe)		SALES INCREASE
59	63	91	PAOLO NUTINI These Streets Atlantic 094634 (CIN) 3★ (Nelson)		SALES INCREASE
60	New		ALISON KRAUSS Essent Rounder 6106552 (ARV) (Krauss)		
61	51	56	COLDFPLAY Viva La Vida or Death And All His Friends Parlophone 2121140 (E) 4★2★ (Eno/Drav/Simpson)		SALES INCREASE
62	36	2	THE XX The XX Young Turks YTO31CD (PIAS) (Smith/McDonald)		
63	64	23	ABBA 18 Hits Polar 9831452 (ARV) (Andersson/Ulvaeus)		SALES INCREASE
64	67	63	MGMT Oracular Spectacular Columbia 88697195122 (ARV) (Fridman/Mgmt)		SALES INCREASE
65	60	45	FLEET FOXES Fleet Foxes Bella Union BELLA2CD167 (A&M) (Fk)		SALES INCREASE
66	53	21	FRIENDLY FIRES Friendly Fires XL XLCD383 (PIAS) (Epworth/MacFarlane)		SALES INCREASE
67	52	4	U2 The Joshua Tree Deluxe Mercury 1744939 (ARV) (Lanois/Flood)		
68	Re-entry		THE PRODIGY Their Law - The Singles 1990-2005 XL XLCD130 (PIAS) (Various)		
69	Re-entry		ENRIQUE IGLESIAS Greatest Hits Interscope 1788453 (ARV) (Various)		
70	New		BLUR All The People - Live In Hyde Park 02/07 Parlophone COLHN57 (E) (Nia)		
71	54	6	MICHAEL JACKSON The Collection Epic 88697536212 (ARV) (Jones/Jackson/Various)		
72	Re-entry		KINGS OF LEON Because Of The Times Hand Me Down 88697037762 (ARV) (Johns)		
73	Re-entry		SNOW PATROL Eyes Open Fiction 9852908 (ARV) 7★ (Jack/Teale)		
74	65	8	KINGS OF LEON Boxed Hand Me Down 88697547372 (ARV) (Johns/Petraglia)		SALES INCREASE
75	68	19	WHITE LIES To Lose My Life Fiction 1793239 (ARV) (Muller/Dingel)		SALES INCREASE

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