

MusicWeek

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LIVE OASIS SPLIT

But what of the fallout for promoters and venues?



PUBLISHING DIZZEE CARNIVAL

Publisher Notting Hill expects to reap rewards of Dizzee Rascal album release



FEATURES JEREMY FABINYI

Exclusive interview with the PRS for Music acting CEO and contender for the top job

Retail giant HMV takes on the digital market leaders as it ties up a deal with 7digital

HMV in digital seventh heaven

Digital

By Paul Williams

HMV'S MULTI-MILLION-POUND TIE-UP with 7digital is set to transform the download music market as the veteran retailer finally joins the ranks of leading digital players.

HMV has struggled to make its mark digitally, despite a number of attempts to break into the market. But group CEO Simon Fox says that will now change following the £7.7m deal announced last week to buy 50% of 7digital.

"It puts another serious player in the market – not that 7digital wasn't significant – but the combination makes us a more serious player," says Fox, who concedes that HMV is currently "not where we want to be" in the digital space in a market still dominated by Apple's iTunes.

"The timing is perfect because the Government is clearly committed to taking the whole issue of illegal downloads more seriously," says Fox. "The demand for legal downloads and streaming is undoubtedly going to grow and we need to be part of that."

Top dog in the digital world?
HMV's deal with an existing serious player in the digital market could see it take on Apple's iTunes



"The demand for legal downloads is going to grow. We need to be part of that..."

SIMON FOX, HMV

HMV launched its first reply to iTunes, HMV Digital, in 2005, but the failure of that and other attempts to create a compelling service ultimately led the retailer to look outside the company for a way forward. Fox concludes that only by taking such a "step change" could it get to where it needs to be in the digital market.

"We've got some way to go in digital, but we really felt by uniting with 7digital we could make a major step forward and become a leading player, which probably we wouldn't be able to do organically," says Fox.

His view of HMV's digital circumstances is shared by 7digital founder and CEO Ben Drury who

says, "HMV just left it too late to start again and it probably would have cost them more because they would have had to hire people. It would have taken them too long and cost too much money."

Drury, who came to know Fox as a fellow board member at the Entertainment Retailers Association (ERA), has been pitching to take on HMV's digital business for a while. But he explains that it was not until this summer that discussions focused on a possible tie-up.

"This is the next big step for us," says Drury, who will remain with the business alongside chief technology officer James Kane. "We've massively punched above our weight with no marketing budget. We literally spend nothing on marketing, but this takes us forward. It also gives us access to the relationships HMV has with the content owners and hardware manufacturers."

The first evidence of the new partnership will be 7digital building a website for HMV's Canadian business, emphasising the international credentials of this partnership; 7digital has interests

across Europe and in North America.

Fox will not be drawn on the specifics of how the new joint venture will be taking on the might of iTunes, saying the Apple business is a "fantastic service". Meanwhile, Drury is cautious about any immediate impact the combined HMV and 7digital can make.

"I don't expect anything radical to happen in the short term, but this is a long-term venture," says Drury. "What Apple has built has been done over many years. It was helped by DRM and what was sold on their own store only working on their hardware. But with 7digital working closely with HMV we have an opportunity to take some market share."

HMV's 7digital announcement was timed last Thursday to coincide with its AGM. A trading update revealed that HMV UK & Ireland's total sales grew 12.5% in the 18 weeks to August 29, while expanding 1.7% on a like-for-like basis. Total sales across the group were up 4.4% but down like-for-like 1.8%

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Music Week celebrates landmark birthday with 50 years of coverage

MUSIC WEEK MARKS ITS 50th ANNIVERSARY in next week's issue with a free celebratory supplement looking back on the last half-century of the music industry.

The special supplement will take a detailed, decade-by-decade look at the key developments and moments since *Music Week* predecessor *Record Retailer* launched in the summer of 1959.

There are also exclusive interviews and profiles of many of the industry's key figures and executives explaining landmark developments in the history of the modern industry.

Among the names featured are Cliff Richard, who with The Shadows was number one with

Living Doll when the first issue of *Record Retailer* was published. Sir Cliff offers a unique artist's insight into how the industry has grown and developed from the pioneering days of the late Fifties to the digital-shaped industry today.

Oscar-winning songwriter Don Black, former HMV chief Brian McLaughlin, Mute Records founder Daniel Miller and Global Radio director of broadcasting and executive director Richard Park also pop up to give their thoughts about changes within their

own respected fields over the last five decades, while a high-calibre masterclass looks into a crystal ball in a bid to predict what the future of the music industry will look like.

Those sitting around this table include Universal UK chairman and CEO David Joseph, IFPI chairman

and CEO John Kennedy, Spotify founder Daniel Ek and maverick entrepreneur and one-time Sex Pistols manager Malcolm McLaren.

Within the supplement we will also take a look at the biggest-selling singles and albums of the past 50 years, including the top-selling singles and albums of each year and an exclusive countdown courtesy of the Official Charts Company of the 50 biggest-selling

albums since 1959. All of this will be accompanied by overviews of the singles and albums markets over the past 50 years by *Music Week's* chart expert Alan Jones.

Music Week editor Paul Williams says, "We have been busy over these past few months putting together this supplement to serve both as a souvenir to mark the first 50 years of *Music Week* and as a fitting tribute to the music industry during this time.

"The result is something that should not only be a pleasant trip down memory lane, but allow the fundamental changes that have happened during this amazing half century to be put into some kind of context."



News

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

The Mercury Playlist



FLORENCE + THE MACHINE Drumming Song

Island

As new faces go, 2009 belongs to Florence Welch. A firm album highlight and the video for Drumming Song really is something else.



FRIENDLY FIRES Kiss Of Life

XL

A new song that took Friendly Fires' debut album into the stratosphere and affirmed the trio's career potential. A potential winner.



BAT FOR LASHES Daniel

Parlophone

Daniel led the campaign for Natasha Khan's major-label debut. Her performance of the track on Letterman remains a favourite TV moment of our year.



THE INVISIBLE London Girl

Accidental

Of the leftfield acts getting a look-in via this year's shortlist, The Invisible are most deserving of the accolade. Like TV On The Radio without the polish.



SPEECH DEBELLE The Key

Ninja Tune

The 25-year-old has quietly crafted one of the year's best debuts. Sounding like something from early Ninja Tunes, The Key is a firm commercial highlight.



KASABIAN Where Did All The Love Go?

Columbia

It seems odd that a Mercury has escaped Kasabian's clutches thus far, but should judges decide to turn that around, there seems no better moment than now.



LA ROUX Bulletproof

Polydor

Of the synth-wielding females making a splash on pop this year, La Roux leads the pack. If you haven't seen the video for this song yet, sort it out.



THE HORRORS Sea Within A Sea

XL

A new label, a new publisher, and a new direction, The Horrors returned to prove the critics wrong this year.



GLASVEGAS Daddy's Gone

Columbia

Championed by Alan McGee and *NME*, Glasvegas proved gloom still sells.



LISA HANNIGAN I Don't Know

Hoop

Taking the DIY route and releasing her new album on her own Hoop Records label, Hannigan is sure to benefit most from this year's shortlist nod.



SIGN HERE

Warner Bros has signed long time XL recording-artist **Devendra Banhart** and will release his new studio album on October 26. Entitled *What Will Be*, it will be preceded by the single *Baby* on October 19

Mariah Carey leads concept to underwrite record costs

Glossy ads to pay for albums

Brands

By Paul Gorman

A RAFT OF ARTISTS INCLUDING Rihanna, Kanye West, The Killers and Duffy is expected to follow in the well-heeled footsteps of Mariah Carey by underwriting the production costs of their albums via link-ups with glossy advertisers.

The packaging of Carey's new album *Memoirs Of An Imperfect Angel*, out on Mercury on September 28, features a personalised issue of fashion magazine *Elle* which includes ads booked by major brands such as cosmetics giant Elizabeth Arden and luxury shoemaker Carmen Steffens.

Since these covered the £4m costs of production, *Memoirs* represents a new paradigm for the funding of major releases.

Island Def Jam chairman and CEO Antonio "LA" Reid says Carey is perfect to pioneer the concept. "Mariah has the artistic and fantastic fashion and style associations," he adds.

Reid says he was inspired to explore the model by upscale controlled-circulation magazines, which are free to readers and rely on advertising for income. "It struck me that this could be applied to certain artists and simultaneously invigorate physical sales while maximising the music online," adds Reid,



Island Def Jam chairman 'LA' Reid (above) could apply the Carey fashion concept to other artists



who says that he is currently considering applying the same concept to forthcoming albums from Rihanna, Kanye West, The Killers and Duffy, whose next album is expected in spring 2010.

The initiative exploits the willingness of major-league artists to endorse blue-chip brands. For example, Rihanna is this month's *Vogue Italia* cover star and over recent years she has hooked up with such brands as Gucci, Nike, Clinique and *Cover Girl* magazine. She has also appeared in commercials for the Barbados Tourism Authority.

According to Jeff Straughn, Island Def Jam senior VP strategic marketing, the bonding with major advertisers achieves three objectives: costs are covered, new partnerships are created and fans receive something tangible which would not otherwise be available.

Rihanna's as-yet-unnamed new album is expected in November and features contributions from Kanye West, Justin Timberlake and Jay-Z. In April Rihanna signed a deal for her own perfume with Jay-Z's Iconic Fragrances which will be in stores next spring.

The 14-page booklet in Carey's new release – which includes new single *I Want To Know What Love Is*, which has been serviced to radio and is out on October 19 – was produced by *Elle* publisher Hachette, which provided editorial, design and photography. The booklet will appear as an insert in 500,000 copies of the October issue of *Elle US* as well as another 500,000 copies of the magazine's international editions.

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Girl allowed Cheryl Cole steps out on her own



the Fascination-released album, including will.i.am, Steve Kipner, Fraser T Smith and Beyoncé's *If I Were A Boy* producer Syence.

In his first A&R project since taking charge of the Universal operation last November, Polydor president Ferdie Unger-Hamilton has personally overseen the *Three Words* album which is released on October 26.

It will be previewed by the October 18-issued single *Fight For This Love*, penned by Andre Merritt, Kipner and Wayne Wilkins. The accompanying video will be screened exclusively by ITV1 on September 19. The album's title track, which will follow as a single in January, was written by will.i.am and Cole, who featured on the Black Eyed Peas man's own top-five solo hit *Heartbreaker* last year. In all will.i.am claims credits on four tracks on the album.

"It's a landmark pop record," Unger-Hamilton enthuses. "She's a big artist for the future; people are going to be shocked how good she is."

The Polydor president says the idea behind the project was to make an urban record that fitted with Cole and one that offered a break from the band – but not the end of *Girls Aloud*. "It's a markedly-different release from a *Girls Aloud* record, but that was the point," says Unger-Hamilton. "Girls Aloud will be back next year, I'm sure. Cheryl has always loved urban pop and wanted a chance to make a record and step out and do stuff on her own, do something different."

The album's cover was shot by fashion photographer Nick Knight and the release will be backed by high-profile media appearances from Cole, including her switching her role from judge to performer on *X Factor*.



GIG OF THE WEEK

Who: Plastiscines

When: Thursday, September 10

Where: Proud Galleries, Camden

Why: One of the first signings to Nylon Records, Plastiscines mark their first London visit with this headline slot at Smash N Grab

Beggars is the first UK indie into China



THE MUSIC OF BRITISH SEA POWER and other acts will be exposed to the world's biggest population following a groundbreaking deal by Beggars Group to gain a foothold in the Chinese market.

Beggars is the first UK independent label to open in the People's Republic. Beggars China is a joint venture with the Beijing-based boutique label and marketing consultancy Outdustry. This will begin to build awareness of Beggars, its labels such as XL and 4AD and its bands, who are now destined to visit the country on a regular basis.

Although the indie sector has a history of working with Chinese companies stretching back to an exploratory AIM trade mission in 2001, the Beggars move is different according to director of digital Simon Wheeler because it gives the label a "permanent on-the-ground" base.

It also follows earlier deals Beggars has forged with physical licensees – Hi-Note and Jingwen – in the region and its digital partner R2G.

But Wheeler says Beggars is not getting carried away by the "telephone-number" figures associated with China [the population is 1.3bn]. "There are probably thousands who know what we are doing in the big cities and this is all about building our label brands and bands because we are starting from zero," says Wheeler, who has been on several AIM/UK Trade & Investment missions to China and concedes piracy is still a fundamental problem in the country.

Wheeler says social networking sites and blogs will be key tools in spreading the message initially with Outdustry chief Ed Peto charged with hooking tours and meeting bands off aircraft. Different styles of models more suited to the region, involving sponsorship and ad-supported, will also be explored. "It's about stepping stones, and then keeping an open mind, being flexible and adapting to the marketplace," he adds.

British Sea Power will be the first hand Peto will greet; they are booked to play the Modern Sky festival in Beijing on October 7.

Lady GaGa sits pretty atop all-time downloads chart Kings trail download queen

Licensing

By Robert Ashton

LADY GAGA IS QUEEN OF THE DOWNLOADS, according to exclusive new figures which reveal how the rapid growth in digital over the last few years has helped reheat the singles market.

The New Yorker's 2009 chart-topper *Poker Face* tops the list of the Official Charts Company's Top 100 downloads of all time in the UK with nearly 800,000 sales, while she also takes third spot with her introductory hit *Just Dance*.

But, if Gaga is download queen, Kings of Leon live up to their name. They also have two tracks in the Top 10 – taking second spot with their 2008 anthem *Sex On Fire*, around 70,000 units short of *Poker Face*, and fourth spot with the follow-up *Use Somebody*.

Leona Lewis comes in at six and eight with *Run* and *Bleeding Love* respectively.

The rundown, compiled to celebrate the fifth anniversary of the launch of iTunes and the start of digital downloads, clearly shows how quickly the digital market has matured in the last two or three years: in 2008 Duffy's *Mercy* topped the annual chart selling more than 450,000 units, almost 30 times more downloads than notched up by 2004's best-selling digital track *Do They Know It's Christmas* by Band Aid 20.

Similarly, the number 10 top sell-

Downloads All-time Top 10

This	Artist	Title / Label
1	LADY GAGA	<i>Poker Face</i> Interscope
2	KINGS OF LEON	<i>Sex On Fire</i> Hand Me Down
3	LADY GAGA	<i>Just Dance</i> Interscope
4	KINGS OF LEON	<i>Use Somebody</i> Hand Me Down
5	LA ROUX	<i>In For The Kill</i> Polydor
6	LEONA LEWIS	<i>Run</i> Syco
7	ALEXANDRA BURKE	<i>Hallelujah</i> Syco
8	LEONA LEWIS	<i>Bleeding Love</i> Syco
9	SNOW PATROL	<i>Chasing Cars</i> Fiction
10	NICKELBACK	<i>Rockstar</i> Roadrunner

Source: OCC



er in 2008, Leona Lewis' *Run*, sold almost as many downloads as her track *Bleeding Love*, which topped the 2007 chart with more than 400,000 sales.

OCC managing director Martin Talbot calls the charts a fascinating snapshot of the first five years of download sales in the UK. He adds, "The thing that jumps straight out is how the Top 100 chart is dominated by records from the last two years; there has been significant growth in digital over that time frame."

With digital downloads now accounting for 98.6% of all singles



sales Talbot also points out that downloads have rejuvenated the singles market, despite widespread criticism that the digital market has simply led to "cherry picking" tracks from albums. "That might be happening, but the singles market is growing exponentially," adds Talbot.

In 2004 weekly sales figures of around 500,000 were considered respectable; now weekly singles sales in the order of 3m are not uncommon. Thus the 86m singles sold in 2007 was easily eclipsed in 2008 when 115m were sold and many expect sales to top 150m this year.

The oldest track in the list is Nickelback's *Rockstar*, originally released in 2005, which has now racked up more than half a million digital sales to sit at number 10.

La Roux's *In For The Kill* is the most recent release in the Top 10; however, strong competition this autumn with releases from Robbie Williams and Cheryl Cole, could change all that.

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YouTube and PRS bury the hatchet

PRS FOR MUSIC CLAIMS composers and songwriters will be better off under the new deal struck with YouTube last week, despite conceding that the agreement is far from perfect.

Acting CEO Jeremy Fabyini admits the multi-million-pound lump-sum licensing agreement, which the organisation finally signed after six months of tough talking, has meant compromise on both sides of the negotiating table.

In an exclusive interview with *Music Week* – his first since taking over from Steve Porter in July – Fabyini says, "It is not that everyone is satisfied, it's a matter of having found a solution that everyone can live with."

Both PRS and YouTube have signed up to a confidentiality agreement and refuse to reveal the exact numbers involved and the levels of remuneration members can expect. But the society's managing director of broadcast and online Andrew

"We are in the business of licensing, not taking things down..."

STEPHEN NAVIN, MPA

Shaw insists the deal should realise a higher rate than was distributed under the previous YouTube agreement struck in August 2007.

The lump-sum royalty agreement will cover usage of music in any form on YouTube until June 30 2012 and is backdated to January 2009.

"At a macro level, I think they are likely to see more money, but it is an apples and oranges comparison," says Shaw. "YouTube today is a different service with a substantial amount of professionally produced content. So we are licensing a different set of services."

The deal will also see a number

of special promotions in the coming weeks with acts such as Tinchy Stryder, Florence + The Machine and Basshunter guest editing the YouTube home page.

Music Publishers Association CEO Stephen Navin says the publishing community is happy the stand-off is over. "As publishers we have to be flexible; we are in the business of licensing, not taking things down."

YouTube director of video partnerships Patrick Walker says that tens of thousands of music videos, blocked in March, are currently being reinstated on the site. "With music coming back it is one more powerful way we can keep people from visiting illegal filesharing sites where nobody benefits."

Despite last week's move, YouTube has still to resolve its dispute with Warner Music and German society GEMA.

● See pages 16–17 for the Jeremy Fabyini interview.

IN THIS ISSUE



NEWS

NEW STATE DEAL 4
Teen nightclub promoter secures deals with New State Entertainment

MEDIA NEWS

TOP 40 MOVE MEANS MTV CHANGES 6
Broadcaster revamps strategy as it lands OCC UK chart

LIVE NEWS

SLIDE AWAY... 10



Live community counts the cost as Oasis dates suffer after band split

PUBLISHING

DIZZEE RASCAL SPARKS NOTTING HILL CARNIVAL 12
Publisher Notting Hill set to reap rewards of new Dizzee album

DIGITAL NEWS

LABELS TO BENEFIT FROM DUTCH TOUCH 13
Digital distribution platform to open UK offices after Dutch success

UNEARTHED

DEADMAU5 14



Virgin plans a rodent invasion with Canadian producer; plus Dooley's Diary

FEATURES

A DIFFICULT BEAST TO MANAGE 16

MW talks to PRS for Music's acting CEO Jeremy Fabyini about his society's recent YouTube deal and his vision for the future

TIME FOR APPLE TO RETUNE TO ITUNES? 18

Is Apple about to announce big changes to keep iTunes in step with social networking and streaming services?

News

Editorial Paul Williams



ON THE 70TH ANNIVERSARY OF THE SECOND WORLD WAR breaking out it was more a case of "peace for our time" in Berners Street last week as PRS for Music's much-publicised row with YouTube finally reached a conclusion.

The words of Basil Fawley – "We are all friends now" – rather sprang to mind as PRS's Andrew Shaw and YouTube's Patrick Walker stood shoulder to shoulder on BBC TV last Thursday morning to explain the deal, their new harmony hardly in keeping with what had been a very bitter row between the two sides over these past few months.

Still, at least a settlement has now been reached and it represents something of an early success for PRS's interim chief executive Jeremy Fabynt, while helpfully coming with a back payment to cover the period

Premium music does not mean all music on YouTube

since January this year when no deal was in place. But how good the agreement is overall for the songwriting community is hard to fathom because details are being closely guarded.

But given YouTube so publicly ripped up the last deal, the video-sharing service must have walked away this time with improved terms. That might then suggest a lesser deal on the songwriter side. But without any compromise the alternative would have been many more months without any agreement and without any money going to the songwriters: that situation could not have been tolerated.

For consumers reading about this row, the eventual settlement must come across as a bit confusing as music did not completely disappear from YouTube while the dispute was running. Even with the removal of premium content, the site was still jammed with music, a point underlined by Parlophone only last month being declared the video-sharing service's most-popular UK channel.

All its credentials as a man standing on the high street and operator of a hugely-successful online site have counted for little when it comes to HMV trying to make its way in the digital world.

Despite having one of the most-trusted and successful names of any retailer, HMV has hardly got out of the download starting blocks in the five years since iTunes launched in the UK and instantly came to dominate.

What seems clear is that HMV cannot afford to hang around any longer to make a mark in this market, which is why the decision to buy a 50% stake of 7digital is both a logical and a sensible one.

When HMV launched its first answer to iTunes in 2005 it was accused of being too slow to react, but back then the digital business was in its infancy so the retailer could afford to take its time to try to get its offering right. But the world is a very different place now with the singles market almost exclusively digital, download album sales rapidly rising and HMV's other main interests of films and games also starting to be affected digitally. It simply cannot wait to try to catch up with its own created offering, making buying into an established player the preferred option.

Who to buy would have presented it with limited choices. Apple was hardly going to offer it a stake in iTunes, but in pairing with 7digital, HMV now has a partnership with one of the most successful and innovative of the other digital operators.

This is the company that led on DRM-free product and quickly saw the potential of Spotify by signing a deal with the Swedish company to allow users of the site to buy permanent downloads direct from 7digital. All this and more has been achieved as an independent. With the UK's biggest and most successful entertainment retailer behind it, this business is now surely poised to achieve its ambition.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 68% NO 32%

THIS WEEK WE ASK:

Can a combined HMV and 7digital take on iTunes?

To vote, visit www.musicweek.com

Teenage nightclub promoter secures deal with label

New State goes crazy with new compilation

Live

By Paul Gorman

UNDERAGE PROMOTIONS BRAND

Let's Go Crazy is taking its first steps to realising its ambition as the superclub brand of choice for teenage dance music fans by releasing a compilation through EMI-distributed indie New State Entertainment.

Featuring dance mixes of tracks by Lily Allen, Simian Mobile Disco, David Guetta, The Noisettes and Deadmau5, the October 5 released album will test out Let's Go Crazy founder Callum Negus-Fancey's theory that there is a gap in the market among teen clubbers for "melodic and easily accessible dance music".

The 19-year-old Negus-Fancey launched Let's Go Crazy a year ago, promoting his night to 14 to 18 year olds via social media, and public and boarding schools. Regular club nights attract around 3,000 people. "This is still

Crazy name, crazy guy: Let's Go Crazy founder Callum Negus-Fancey



pretty much an unsaturated market," says Negus-Fancey, whose entertainment lawyer father Charles is the former manager of maverick artist Scott Walker.

Negus-Fancey says, "The whole point of what I'm doing is that children have changed. They want to be in an adult environment, so we create one for them." He

already claims that the Let's Go Crazy database contains around 400,000 phone numbers.

Tinchy Stryder, Rob da Bank, Deadmau5 and Whiley are among performers and DJs who have played Let's Go Crazy, which offers a sideline in bespoke birthday parties starting at £10,000.

New State's A&R director Tim Binns says Negus-Fancey has identified a market and successfully communicated the logo, brand and lifestyle. "He's really impressed us with the strength of his social network," adds Binns. "For us it's all about nurturing a baby brand."

And Binns expects the compilation will be the first of many because it is "musically multi-genre, not stuck in one niche".

The next Let's Go Crazy is at the O2 Brixton Academy on October 26 with a packed bill including Faithless, Annie Mac, Chase & Status and Scratch Perverts.

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HMV expects a fab day of retail

HMV IS PUTTING OUT THE BUNTING this week to celebrate its special relationship with The Beatles, in advance of their new releases.

The chain's flagship Oxford Circus store and its outlet in Church Street, Liverpool are opening their doors to customers at exactly nine seconds past 9.09am on Wednesday

in reference to the release date of the group's eagerly-awaited remastered CDs and the Rock Band interactive game.

The first 99 people in the queues outside the two stores will qualify for discounts on the new releases. The remaining HMV stores around the country will be opening at 8am on Wednesday to cater for work-bound music fans.

The Beatles' fortunes were transformed after a chance encounter in 1962 between manager – and then-record retailer – Brian Epstein and their future producer George Martin in the original HMV store at 363 Oxford Street.

When the quartet signed to EMI that year they became regular customers of HMV, constantly visiting the outlet which was close to the record company's offices in neighbouring Manchester Square.

"We're very mindful that HMV is part of The Beatles history," says a HMV spokesman, who reveals that all four exterior dis-

play spaces at the Oxford Circus store will be dedicated to the group, while the band's logo will appear on a specially-erected canopy.

Retail has reached broad agreement on pricing, at £10.99 for individual albums and £159.99 and £199.99 respectively for the stereo and mono boxed sets. Now independents and chains are putting the final touches to marketing and promotional activity. Kevin Buckle of Glasgow indie Avalanche says that the two boxed sets are of more appeal to his customer base. "We're focusing on those releases", says Buckle. "They appeal to the collectors, though already we've had some moans because the CDs in the mono boxed set aren't available separately."

The releases have been available online for pre-order for a number of weeks; at Amazon the boxed sets (priced £169.99 and £198.99, while the single CDs are £9.98 and Rock Band is £149.99), have occupied the Amazon pre-release charts for the last three weeks.



Cooking Vinyl lets artists call shots

Labels

By Robert Ashton

ARGUMENTS OVER BREAKAGES, PACKAGING and digital rights in contracts could be a thing of the past with Cooking Vinyl developing what it claims to be a new business model – one where the artist calls the shots.

The independent has now signed Supergrass and Groove Armada under the terms of its new deal, which is based on a management and agency commission structure. Cooking Vinyl founder Martin Goldschmidt says these offer less risk for labels and hands the control back to the acts.

Goldschmidt, who has branded the new deal Essential Plus (named after Cooking Vinyl's marketing and distribution company Essential), says that whereas most acts want the highest royalty and then the record company tries to take that back through various charges, his model is based on one simple percentage cut in return for a range of agreed



Acts to benefit: Groove Armada

services. "We take a percentage of the money when all costs have come out, the rest goes to the band," says Goldschmidt, who first tried out the concept with Billy Bragg in the mid-Nineties. "It is almost as if the artist is renting the record label."

He also suggests the concept – under which Cooking Vinyl provides a range of bespoke services from A&R input to international licensing – will appeal to managers who have increasingly sought to take control back from labels and run an outfit themselves. He adds, "A lot of managers don't want to work with record labels anymore, but you need a label

to take music to the public and it is a major headache for management to do everything themselves," says Goldschmidt. The Cooking Vinyl approach is aligned to FMI Music Services, which allows independent labels and artists to pick from a menu of services, such as distribution and handling sync deals.

In addition to making the deal transparent, Goldschmidt claims it also cuts out many arguments. "A lot of fights are about multi-rights issues or someone getting an 80/20 split on merchandising. This removes all that. Digital is a big problem with record contracts

because labels want to make money on digital and artists believe there are no costs associated with it," he says.

"We say upfront this is how much we think you should spend on marketing, but it is your decision to spend more or less. If they want another service we can add it. The artist calls the shots."

Goldschmidt also says the model can work with new acts and is looking at tying up with investment vehicles for them. He reveals he has thought of charging his label's services by the hour, like an accountant or lawyer.

Flushed with the Prodigy's success – their last album was released through the label – Cooking Vinyl is turning its attention to Supergrass and Groove Armada. The former is expecting to deliver an album in April with Groove Armada already off the mark with a free download of single Warsaw. The duo's album Black Light is expected in February.

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News in brief

● The bosses of some of Britain's leading ISPs branded **Peter Mandelson's** plans to strengthen measures against filesharers as "misconceived". In a letter to *The Times*, TalkTalk's Charles Dunstone, BT's Ian Livingston and Orange UK's Tom Alexander wrote that Mandelson's proposals to introduce suspensions of ISP accounts "threaten broadband consumers' rights and the development of new attractive services".

● **Universal Music Group's** revenues dipped 1.7% for the first half of this year to €2009m (£1784m).

● Former Suede manager **Jon Eydmann** died on holiday in Italy last week. Eydmann, 41, is thought to have suffered a heart attack while swimming in Lake Como, where he was on holiday with his partner and eight-year-old son. Eydmann also handled A&R responsibilities for Fire Records signings Spacemen 3, Libido and Novocaine.

● **Guy Babylon**, Grammy-winning keyboard player in Elton John's touring and recording band for more than two decades, has died after suffering a heart attack.

● **Kevin Liles** has quit his US post as Warner Music Group executive VP to pursue his interests in management and entertainment.

● Proper Music Distribution has appointed **Dominic Jones** as head of new media. He was previously at Pinnacle Distribution, where he held a number of positions including head of label management and business development manager.

● Following our August 8 story about Warner/Chappell signing a deal for Muse's first three albums, Taste Music has asked us to clarify that it still looks after the publishing for the titles and related repertoire in the US, Canada and Mexico.

Musicians Union seeks to protect writers

THE MUSICIANS UNION IS FLEXING its political muscle later this month, putting forward two motions to the forthcoming TUC conference and staging a stunt to emphasise incidental music is covered by the Licensing Act.

With the TUC conference kicking off on September 14, the MU will ask the union gathering in Liverpool to vote on beefing up the rights of authors and performers to stop their recordings being used by inappropriate and offensive groups.

The MU says that two recent examples have highlighted the poor protection of performers' moral interests in this country – the sale of

CDs through the BNP's website and, surprisingly, the use of music in torture. In both cases, the performers had no legal right of objection.

MU general secretary John Smith says, "Prisoners who have experienced both physical torture and torture using music have testified to the fact that the music torture was the most unbearable of the two."

He says Article 27 (2) of the Universal Declaration of Human Rights states that "everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the

author". The MU will ask the TUC to join the lobby for a higher level of protection for performers, which it hopes will enable them to exercise more control over how their recordings are being used in future.

The MU is also putting forward a motion that recognises that performers often suffer a range of illnesses associated with their profession, including musculoskeletal problems and deafness.

Because these ailments can be exacerbated by the irregular hours and late nights particular to a musicians' life, the MU will be asking the TUC to examine the provision of compensation levels available under

the occupational diseases scheme.

The MU is also planning to demonstrate how easy it is to put on an incidental music performance – and not break any Licensing Act laws – by hosting a band at its Clapham headquarters, which is unlicensed for music performances.

The MU has been vocal in persuading venues to sidestep Licensing Act bureaucracy by hosting incidental music or applying for a music licence under its minor variations provisions. A spokeswoman also says the move can raise awareness of how publicans and others without music licensing can host music.

ENDS - SEPT 21st

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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



Highest new entry: David Guetta

This Wk	Last Wk	Artist	Title	Label	Plays
1	3	DIZZEE RASCAL	Holiday	Dirtee Stank	554
2	1	BLACK EYED PEAS	I Gotta Feeling	Interscope	531
3	2	BEYONCE	Sweet Dreams	Columbia	487
4	4	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway	453
5	NEW	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin	448
6	5	JLS	Beat Again	Epic	388
7	8	CALVIN HARRIS	Ready For The Weekend	Columbia	374
8	9	SUGABABES	Get Sexy	Island	353
9	6	LADY GAGA	lovegaga me	Interscope	348
10	7	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic	341
11	11	PITBULL	I Know You Want Me (Calle Ocho)	Positiva/Virgin	319
12	10	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc-A-Fella	312
13	15	LITTLE BOOTS	Remedy	sixsevensix	297
14	14	ESMEE DENTERS	Outta Here	Interscope	293
15	12	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music	290
16	13	SHAKIRA	She Wolf	Epic	279
17	NEW	MADONNA	Celebration	Warner Brothers	261
18	20	BASSHUNTER	Every Morning	Hardbeat	243
19	15	JEREMIH	Birthday Sex	Def Jam	234
20	NEW	CHIPMUNK	Oopsy Daisy	Jive	221
21	29	BOOTY LUV	Say It / He1 Kani1		218
22	19	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin	215
23	32	MINI VIVA	Left My Heart In Tokyo	Geffen	215
24	21	CASCADA	Evacuate The Dancefloor	A&W/Intim	210
25	25	THE IAN CAREY PROJECT	Get Shaky	J3 Beat	205
26	23	LILY ALLEN	22	Rega	201
27	22	FLO RIDA FEAT. NELLY FURTADO	Jump	Atlantic	182
28	27	JORDIN SPARKS	Battlefield	Jive	180
29	RE	MIKA	We Are Golden	Island	176
30	NEW	CASCADA	Dangerous	A&W/Intim	174
30	37	THE PRODIGY	Take Me To The Hospital	Take Me To The Hospital	174
30	NEW	THE SATURDAYS	Forever Is Over	Polydor	174
33	30	IAID CRUZ	Break Your Heart	Island	170
34	17	EMINEM	Beautiful	Interscope	162
35	24	PIXIE LOTT	Boys And Girls	Mercury	158
35	RE	KERI HILSON	Energy	Interscope	158
37	NEW	BIFFY CLYRO	That Golden Rule	14th Floor	155
38	NEW	JUST JACK	The Day I Died	Mercury	153
39	29	LA ROUX	Bulletproof	Polydn	152
40	31	LADY GAGA	Paparazzi	Interscope	150

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, B15, Chart Show TV, Clubland TV, Fizz, Flout, K-rang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

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Broadcaster claims chart show in strategy revamp

Top 40 move spearheads raft of changes at MTV

Television

By Gordon Masson

MTV IS PRIORITISING ITS COVERAGE OF THE UK CHARTS as the broadcaster attempts to beef up its new music programming strategy.

From today (Monday), the Official UK Top 40 chart is moving from the Freeview station TMF to the flagship MTV One channel for broadcast at 12pm.

The show will be hosted by Sarah Jane Crawford, currently a DJ on BBC Radio 1Xtra. It will also be shown on TMF at 4pm on Mondays.

With reality TV shows and other non-music programmes dominating its main channel, MTV says it is going back to basics by reintroducing music shows to its schedules and, as part of the charts shake-up, the Official UK Top 20 will also premiere on MTV from tomorrow at 8am. This will also be hosted by Crawford.

The charts have proven to be one of the broadcaster's highest-rated programmes since MTV signed a deal with the Official UK Charts Company last year. The partners have also created a new chart exclusively for MTV Base.

The UK Urban Chart replaces the Official R&B Chart. The change, MTV claims, will allow it to reflect a broader range of styles of music - hip hop, grime, as well as urban dance and R&B.



Who's number one?: MTV will broadcast the OCC's singles Top 40, UK Urban Chart and the UK rock chart across its network



Crawford will also present The Official UK Urban Chart show, which will air on MTV Base from Sunday September 20 at 8pm.

MTV Networks vice president of programming David Booth says the Official UK Charts are the crown jewels of the broadcaster's music programming. "The decision to premiere The Official UK Top 40 on our flagship channel is a reflection of just how important these charts are," he says.

Also new on the schedule will be the Official UK Rock Chart, which will now premiere on MTV Two from tomorrow at 10am, hosted by XFM DJ Phil Clifton.

The Official Charts attract the highest audience across the MTV network in the UK. The Official UK Top 40 is the number-one-rated show across all the music channels, accounting for 8% of viewing.

"We are delighted that MTV is placing the Official Singles Chart show in a new prominent slot," says Official UK Charts Company managing director Martin Talbot, whose company partnered with MTV in a long-term deal just over a year ago.

"We are confident that charts can provide a structure for compelling music television and the success of this partnership provides further evidence of this."

He adds that the companies are already talking about extending their existing deal even further when it expires.

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Media news in brief

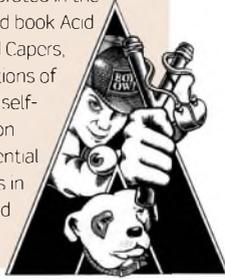
- Global Radio's **Heart network** is to release an exclusive six-compilation CD range with supermarket giant Sainsbury's next Monday (September 14). Available in more than 300 stores, the titles include Heart Party, Heart Divas, Heart Passion, Heart Noughties, plus 80's Time Tunnel and 90's Time Tunnel, which have been put together in partnership with Universal Music's Catalogue department. The releases will be supported by a full network radio campaign on Heart, on-air competitions and online/database activity. Meanwhile, Global Radio's chief operating officer **Don Thomson** will be leaving the company at the end of this month. Thomson joined Global Radio following the acquisition of Chrysalis in 2007 where he had held the position of commercial and

operations director. He played a key role in Global's acquisition of GCap last year and the subsequent integration of the commercial teams into the new Global headquarters in London's Leicester Square.

- **Jay-Z** has been confirmed as a participant on the BBC Radio 1 Live Lounge Tour 2009, which kicks off later this month. The Jo Whiley-hosted tour involves a week of live performances direct from the living rooms of some of the biggest names in music, all of whom will perform stripped-down versions of their songs along with unique cover versions. The tour kicks off on September 14 with a line-up that features Kasabian, beamed live from guitarist Serge Pizzorno's house in Leicester, JLS, Biffy Clyro, Dizzee Rascal, who has invited the Beeb into his London

studio, and Jay-Z, who will perform at Whiley's house.

- Acid house pioneers **Boy's Own** are reuniting for the first time in 15 years for a party at Cable nightclub on October 3. DJs such as Clive Henry, Spencer Parker, Giles Smith, Farley & Heller, Norman Jay, Rocky, Severino and Ross Allen have all been confirmed for the event at the Bermondsey venue. Boy's Own started life in 1986 as a fanzine, which is being celebrated in the soon-to-be-released book *Acid House Scrapes and Capers*, featuring reproductions of every issue of their self-produced publication which became essential reading for clubbers in the late Eighties and early Nineties.



News media

Radio playlists

Radio One

A list:

Biffy Clyro That Golden Rule; Booty Luv Say It; Calvin Harris Ready For The Weekend; Coldplay Strawberry Swing; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Feat. Chrome Holiday; Florence & The Machine Drumming Song; Friendly Fires Kiss Of Life; Jamie T Chaka Demus; Jay-Z Feat. Rihanna & Kanye West Run This Town; Little Boots Remedy; Mika We Are Golden; Mini Viva Left My Heart In Tokyo; Muse Uprising; Nneka Heartbeat; Paramore Ignorance; Pixie Lott Boys And Girls; Shakira She Wolf; Sugababes Get Sexy

B list:

4 Strings Take Me Away; All Time Low Weightless; Deadmau5 Feat. Rob Swire Ghosts & Stuff; Esmee Denters Outta Here; Example Watch The Sun Come Up; Keri Hilson Energy; La Roux I'm Not Your Toy; Lady Gaga Lovegame; Livvi Franc Now I'm That Bitch; Newton Faulkner If This Is It; P-Money Feat. Vince Harder Everything; Taio Cruz Break Your Heart; The Big Pink Dominos; The Veronicas 4 Ever; U2 I'll Go Crazy If I Don't Go Crazy Tonight; You Me At Six Kiss And Tell

C list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Basement Jaxx Feelings Gone; Basshunter Every Morning; Chipmunk Oopsy Daisy; Filthy Dukes Feat. Wiley Tupac Robot Club Rock; Funeral For A Friend Wrench; Madonna Celebration; Paloma Faith New York; Robbie Williams Bodies; The Temper Trap Sweet Disposition; Tiesto I Will Be Here

1-upfront:
Egypt In The Morning (Let Your Love Come In); Mumford & Sons Little Lion Man; The Qemists Feat. Zoe Devlin Love S.W.A.G.

Radio Two

A list:

A-Ha Nothing Is Keeping You Here; Hockey Song Away; Jason Mraz Feat. Colbie Caillat Lucky; Michael Bolton Just One Love; Mika We Are Golden; Paloma Faith New York; Pixie Lott Boys And Girls; The Yeah You's Getting Up With You; U2 I'll Go Crazy If I Don't Go Crazy Tonight

B list:

Beverly Knight Beautiful Night; Cerys Matthews Arlington Way; Chris Rea Come So Far, Yet Still So Far To Go; David Gray Fugitive; Madonna Celebration; Mark Knopfler Border Reiver; Newton Faulkner If This Is It; Noisettes Wild Young Hearts; Pete Yorn & Scarlett Johansson Relator; Taylor Swift You Belong With Me; Whitney Houston Million Dollar Bill

C list:

7 Worlds Collide Too Blue; Barbra Streisand In The Wee Small Hours Of The Morning; Basement Jaxx Feelings Gone; Cliff Richard & The Shadows Singing The Blues; Coldplay Strawberry Swing; Natalie Imbruglia Want; Nell Bryden Second Time Around

Capital

A list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cascada Evacuate The Dancefloor; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Esmee Denters Outta

Here; Jls Beat Again; Jordin Sparks Battlefield; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; La Roux Bulletproof; Lady Gaga Paparazzi; Madonna Celebration; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Sugababes Get Sexy; Tinchy Stryder Feat. Amelle Never Leave You

B list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Calvin Harris Ready For The Weekend; David Guetta Feat. Akon Sexy Chick; Example Watch The Sun Come Up; Jay Sean Feat. Lil Wayne Down; Jeremih Birthday Sex; Lady Gaga Lovegame; Little Boots Remedy; Noisettes Never Forget You; Pixie Lott Boys And Girls; Sean Kingston Fire Burning; Taylor Swift You Belong With Me

Galaxy

A list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Calvin Harris Ready For The Weekend; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Akon Sexy Chick; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Holiday; Esmee Denters Outta Here; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jeremih Birthday Sex; Jls Beat Again; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Lady Gaga Lovegame; Madonna Celebration; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Sugababes Get Sexy; Taio Cruz Break Your Heart; Tinchy Stryder Feat. Amelle Never Leave You; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Black Eyed Peas Boom Boom Pow; Jordin Sparks Battlefield; Jordin Sparks Sos (Let The Music Play); Kid Cudi Feat Kanye West, Common & Lady Gaga Make Her Say; Little Boots Remedy; Pixie Lott Boys And Girls; Sean Kingston Fire Burning; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; The Ian Carey Project Get Shaky; Wale Feat. Lady Gaga Chillin

Absolute

A list:

Coldplay Strawberry Swing; Hockey Song Away; Ian Brown Stellify; Kings Of Leon Sex On Fire; Muse Uprising; The Beatles Back Catalogue Remastered; U2 I'll Go Crazy If I Don't Go Crazy Tonight

B list:

Bon Jovi We Weren't Born To Follow; David Gray Fugitive; Empire Of The Sun Walking On A Dream; Florence & The Machine Drumming Song; Florence & The Machine Rabbit Heart (Raise It Up); Ivyrise 1000 Feet; Kasabian Where Did All The Love Go; Lily Allen 22; Milow Ayo Technology; Newton Faulkner If This Is It; Paolo Nutini Coming Up Easy; Pearl Jam The Fixer; The Temper Trap Sweet Disposition

C list:

Arctic Monkeys Crying Lightning; Biffy Clyro That Golden Rule; Friendly Fires Kiss Of Life; Jack Penate Pull My Heart Away; Jet She's A Genius; Reverend & The Makers No Soap (In A Dirty War); The Enemy Be Somebody

Broadcaster lags behind other terrestrial channels in Q4

Pop goes the music as ITV reduces its output

Television

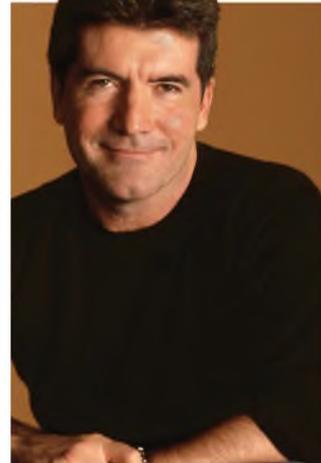
By Paul Gorman

THIS AUTUMN'S ITV PROGRAMMING SCHEDULE looks likely to provide slim pickings on the music front.

Aside from the new series of The X Factor, ITV – which runs 11 of the UK's 15 regional commercial operators including Anglia, LWT, Yorkshire TV and Carlton – has so far announced just two programmes with musical content: An Audience With Donny & Marie (Osmond) and a Piers Morgan interview with Sir Cliff Richard. Neither currently has been given a transmission date.

This year's gaping holes in ITV's music output are in stark contrast with other UK broadcasters. Two weeks ago the BBC unveiled its biggest-yet season of music TV for the next three months, while Channel 4 underlined its remit to live music with youth strand T4's Stars Of 2009 event, which will be staged at Earl's Court and screened as a two-hour programme in late November.

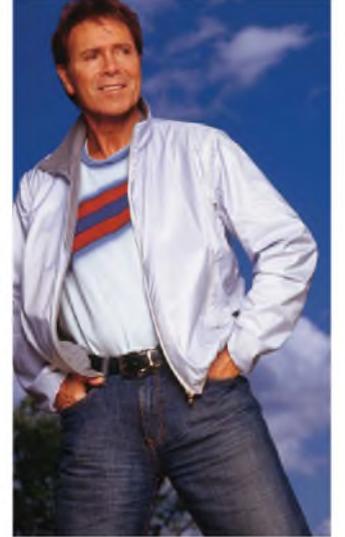
It is a far cry from a year ago, when ITV screened autumn one-offs Here Come The Girls and



Ingredient X: ITV is relying on The X Factor and a Piers Morgan interview with Sir Cliff Richard for their music output

Here Come The Boys, featuring a variety of top pop acts. These were followed by the specials Take That Come To Town, The Girls Aloud Party and Elton's New Year's Eve Party from the O2 arena. Screened at a time when BBC1's music content was hit by the Jonathan Ross suspension, these drove ITV's Q4 ratings and culminated in The X Factor finals which achieved an audience high of 14m viewers.

An ITV spokeswoman points



out that last year's music specials were broadcast in December when its winter schedule begins. She adds that at this point the fall 2009 schedule has yet to be announced.

In April ITV announced the departure of controller of music and events Guy Freeman, whose involvement in The Brits and The Eurovision Song Contest was credited with having sparked the upsurge in music content throughout 2008.

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Orion search for stars as part of network overhaul

ORION MEDIA GROUP IS ON A NATIONWIDE HUNT for new presenting talent as part of an overhaul of the Midlands-based radio stations it acquired from Global Radio earlier this year.

Orion, led by former Chrysalis Radio chief Phil Riley and backed by Lloyds TSB Development Capital, paid a reported £37.5m for eight radio licenses in May, including BRMB in Birmingham, Mercia FM in Coventry and Beacon FM in Wolverhampton.

Now Orion's programme and marketing director David Lloyd says he wants to carve out a new identity for each station to "get them back to where they belong".

As part of that Lloyd is putting together a plan to reshape the music programming for each



Recasting radio: Orion chief Phil Riley oversaw the purchase of eight licenses

station, while Orion's hunt for new talent to improve the entertainment element is involving a nationwide search.

"We've been talking to interesting, left-field individuals and some will join our existing presenters," continues Lloyd, who

adds that they are in the middle of research on both the music content and the character of each individual station.

"The exercise is all about creating a sense of belonging for each of our stations, presented in a more entertaining way. We'll be remaining a contemporary hit radio broadcaster but we want a more local identity for each station and a more entertaining format to engage our key 25 to 34-year-old target audience," he adds.

Global was forced to sell eight of its radio licenses stations to Orion by the Office of Fair Trading following its purchase of GCap Media last year. Between them, the eight stations account for about 3% of the total commercial radio audience.

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News live



Band's demise may spell end of era in stadium tours

Live community counts the cost as Oasis dates slide away

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,481,436	BEYONCE The O2, Dublin	25,377	AEG Live
922,874	BEYONCE Odyssey Arena, Belfast	19,600	AEG Live
568,560	GIRLS ALOUD Echo Arena, Liverpool	18,952	Live Nation
564,360	GIRLS ALOUD Newcastle Arena	18,812	Live Nation
555,430	BEYONCE Echo Arena, Liverpool	10,730	AEG Live
349,230	GIRLS ALOUD NIA, Birmingham	11,641	Live Nation
297,125	BOYZONE Sheffield Arena	9,243	JA Entertainment
294,562	BOYZONE Cardiff International Arena	9,501	JA Entertainment
190,587	LYNYRD SKYNYRD O2 Brixton Academy	4,825	Live Nation
145,005	COUNTING CROWS O2 Brixton Academy	4,143	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 31 - June 6, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1	4	BEYONCE	16
2	NEW	SPANDAU BALLET	22
3	NEW	FLEETWOOD MAC	14
4	5	PINK	31
5	6	MUSE	17
6	19	DEPECHE MODE	7
7	NEW	CLIFF & THE SHADOWS	36
8	11	KASABIAN	12
9	9	GREEN DAY	19
10	NEW	TOM JONES	21
11	NEW	GLADYS KNIGHT	14
12	NEW	SNOW PATROL	17
13	NEW	BACKSTREET BOYS	6
14	3	READING & LEEDS	10
15	NEW	JONAS BROTHERS	6
16	10	COLDPLAY	8
17	NEW	X FACTOR FINALISTS	11
18	NEW	LILY ALLEN	16
19	NEW	THE SPECIALS	17
20	NEW	SIMPLE MINDS	8

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	5	READING FESTIVAL
2	2	MUSE
3	4	BEYONCE
4	7	LEEDS FESTIVAL
5	8	PINK
6	5	KASABIAN
7	18	SNOW PATROL
8	6	COLDPLAY
9	15	THE SPECIALS
10	1	V FESTIVAL
11	10	FLORENCE + THE MACHINE
12	NEW	RUNRIG
13	11	CREAMFIELDS
14	NEW	GREEN DAY
15	16	PRODIGY
16	12	BESTIVAL
17	14	JLS
18	NEW	GIRLS ALOUD
19	NEW	CAVIN HARRIS
20	2	U2

hitwise

See more Hitwise charts at musicweek.com

Tours

By Gordon Masson

THE HIGH-PROFILE OASIS SPLIT HAS PUNCHED A BIG HOLE in the UK live music industry, with some suggesting the band's demise could signal the beginning of the end of the stadium tour boom.

When tickets for the band's 2009 UK tour went on sale last year, fans set a new record by purchasing more than 500,000 tickets within the first few hours, instantly selling out multiple shows at Manchester's Heaton Park, the Stadium of Light in Sunderland, Murrayfield in Edinburgh, Slaine Castle in Dublin and London's Wembley Stadium.

The size of those shows kept hundreds of roadies and technicians busy throughout the summer and cemented the band's status as one of promoter SJM's biggest clients.

The success of Oasis has been intrinsically linked with SJM and helped managing director Simon Moran build his company into a nationwide force. However, Moran is remaining tight-lipped on the effect the Gallagher brothers' split will have on his business. "Hopefully this won't mean the downfall of SJM," deadpans Moran. "I've got nothing to say really, other than they're a great band and we send them all our best wishes."

Blink TV, which has filmed the band's performances at a number of festivals in the past, is more candid about the split's impact on the live music market.



Not there then: rumours of an Oasis split surfaced after they cancelled their V Festival appearance

"It's a big loss because Oasis have consistently delivered large and spectacular shows over the past decade," says Blink CEO Bill Lord. "Stadium acts are few and far between and there certainly isn't anyone from the UK that I can see taking their place. There's a widely held view that the stadium act boom is probably coming to an end because apart from a few revivalist acts, which aren't going to fill a stadium on every tour, there just aren't many acts who are capable of breaking into that stadium-size tour."

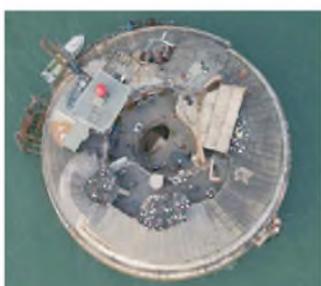
Music Week understands that the band were scheduled to take a break at the end of the current tour before going into the studio to record new material. Plans to mark the act's 20-year milestone were also thought to be under discussion.

Noel Gallagher walked out on the band following a controversial no-show at V Festival and a dressing-room bust-up with brother Liam before the band were due to perform at the Rock en Seine festival in Paris

in France, spelling a premature end to the act's world tour and cancellations of further festival appearances at Germany's Rock Am See and the I-Day festival in Milan.

The cancellations left promoters without a headline act and potential huge financial losses. The French promoter who faced refunding around 30,000 fans at Rock en Seine says he has no plans to take legal action against the band, instead Salomon Hazot of Nous Productions is hopeful he can work out a solution with the act's management.

Rock Am See promoter Dieter Boes is less forgiving. "It doesn't do much for their reputation and the behaviour of the band in letting down their fans." Boes says his staff are still calculating the number of fans who asked for a refund on their €56 (£49) tickets, but reports that of the 20,000 capacity, it was only a handful and most were appeased by his work to bring in last-minute replacement headliner Deep Purple.



Venue profile Spitbank Fort

THE OWNER OF WHAT IS PROBABLY BRITAIN'S ONLY neighbourless venue is marketing the property to promoters in an attempt to establish it on the live music circuit for touring acts.

Spitbank Fort, a Victorian folly recognised as one of the UK's most fascinating maritime treasures, lies in the middle of the Solent, off

Portsmouth, a mile out to sea, a location that makes risk of noise complaints practically non-existent.

Having operated under a temporary licence for the past year the fort, which dates from 1878, was recently given permission to extend its hours, meaning that up to 500 people can be catered for seven days a week until 2am on the man-made island.

"People really seem to love going to a party on a private island," says Spitbank Fort's owner Neale Brickwood.

"Travelling to the Fort across the water and having the privacy of the venue really appeals to many and summer events offer the opportunity for partygoers to watch the sun go down over the Solent, which adds a certain romance."

A 500-person ferry departing



All at sea: Spitbank Fort offers noise complaint-free live events

from Portsmouth's Gunwharf Quays takes 10 minutes to reach the fort, which during the past year has been used for a variety of events from corporate meetings to The Coalition music festival. The venue has its own 12,000-watt sound system, a stage and lighting equipment, making it ideal for live music, as well as the numerous club nights it has already hosted.

Following extensive refurbishments to prepare it as a multi-purpose entertainment venue, the Fort now has two fully-licensed bars, a gun room, a club room, a roof terrace and, of course, 360-degree views of the sea.

Hire rates start at €1,500 per day and for those concerned with environmental impact, Brickwood has recently received planning consent to make the Fort the only wind- and solar-powered nightclub and venue in the UK.

WeGotTickets inks Making Music deal

TICKETING AGENCY WEGOTTICKETS HAS SIGNED A DEAL to develop a new listings and ticketing portal for Making Music, the UK's largest umbrella arts association representing the voluntary music sector.

The new site will showcase and sell tickets for events promoted by Making Music's 2,800 member groups, which includes choirs, orchestras, music clubs, samba groups and barbershop choruses, and represents more than 200,000 volunteer musicians and music lovers. Making Music's members promote more than 10,000 events per year to an audience of 1.6m people.

The new WeGotTickets-powered site will provide a good resource for members of the public who want to know what concerts or workshops are taking place in their area.

WeGotTickets co-founder Dave Newton says a substantial proportion of its existing client base of 3,000 venues and promoters work at the grassroots level in their respective sector.

"The opportunity to connect our service to the voluntary music sector is something we are relishing," he adds.



Opportunity knocks: WeGotTickets co-founder Dave Newton

In addition to providing an easy one-stop solution for voluntary music groups looking to promote and sell tickets for their events, WeGotTickets will donate 20% of the booking fee to Making Music.

Ticket buyers will also be offered the opportunity to make an extra contribution to selected causes at the time of purchase. Making Music's head of membership services Sarah Rogers says the new service will help to reduce the administrative burden and broaden reach to audiences.

Harvest festival reaps its rewards

LONDON-BASED PROMOTER BIG WHEEL is tentatively looking for more summer festival opportunities after its first foray into the family event market sold out.

The company is organising this weekend's Harvest at Jimmy's festival near Ipswich in Suffolk and has discovered that capitalising on the popularity of BBC2 TV show Jimmy's Farm was a winning formula.

"We looked at the programme and came up with the formula of food, family and music and it looks like we've really hit on something," says promoter Dominic Gomez.

That, combined with a low ticket price of £25, has resulted in all 10,000 tickets being snapped up.

Gomez adds, "We were very conscious that we were launching the event in a fragile climate, so we deliberately kept prices down, while making sure we got some great artists to entertain the crowds."

The festival's line-up includes Athlete, KT Tunstall, José González, Seth Lakeman, Badly Drawn Boy, Tunng and Jon Allen while a number of TV chefs and children's entertainment have also been lined up.

Big Wheel also promote a series of outdoor shows at the Open Air Theatre in London's Regents Park throughout the summer season and, with their debut festival selling out, Gomez hints at expansion for the company in the boutique festival sector next year.

"When we came up with the idea, we were getting raw knuckles knocking on the doors of agents, but now we have major agents approaching us," says Gomez.

"We don't want to overstretch ourselves by taking on too much, but if other opportunities arise to do other events, then we're definitely interested in looking at expanding, as long as we're confident that we can do it well."

Pressure mounts for policy changes

PRESSURE IS BUILDING ON THE GOVERNMENT to re-examine its live music licensing policies after the Conservative party gave its backing to the small gig exemptions recommended by an all-party Culture Select Committee.

With parliamentary debates on the matter scheduled for the autumn session at Westminster and a separate live music bill tabled by a Liberal Democrat peer in the House of Lords, the Tories are now agitating for change.

The Culture Committee recommended in May that venues with a capacity of 200 or fewer should be exempt from licensing regulations. A Conservative spokesman now says that his party welcomes many of the Committee's recommendations and is "saddened" the Government has been so slow in acting on them.

The Conservatives would also welcome the return of the old two in a bar exception, suggested by the Select Committee's chairman John Whittingdale.

"We agree entirely that up to two unamplified live musicians ought to be exempt from the Act and that there is no need for venues with up to 200 capacity to be licensed for live music," the spokesman says, adding he believes Labour's policies are hav-

ing a "terrible effect on live music" in this country.

Whittingdale is set to crank the debate up a notch when he gives a keynote speech to Music Tank's live music session at the PRS for Music offices on September 22.

An online petition calling on Gordon Brown to stop criminalising live music through the use of the Licensing Act and to implement small gigs exemptions now has more than 8,000 signatures, making it the 16th most popular petition on the Number 10 website.

Meanwhile, Reverend and the Makers frontman Jon McClure is ensuring live music remains in the political spotlight. He has set up another petition calling on the PM to scrap the Metropolitan Police's controversial risk assessment form 696, which the Select Committee also wanted scrapped. This has attracted more than 17,000 signatures, making it ninth on the same list.

Despite the growing campaigns for a rethink, the Department for Culture Media and Sport says the Government has no plans to change its mind.

"The Government has given its response to the select committee and that position has not changed," says a DCMS spokesman.

Oxjam prepares for record-breaking run

OXFAM IS ORGANISING WHAT IS BEING BILLED AS the UK's biggest yet music event next month as part of an initiative to raise awareness about climate change.

Acts such as Editors, VV Brown, Basement Jaxx, Fatboy Slim, Just Jack, Nitin Sawhney and Tony Allen have been confirmed to perform during the month-long Oxjam festival, which will be held in hundreds of venues throughout Britain.

The move follows the decision by Arctic Monkeys to release the limited-edition vinyl single Crying Lightning (pictured), exclusively in Oxfam shops on August 17.

Oxfam spokesman Stuart Fowkes says the headline acts will be performing intimate shows in a specially-converted 100-capacity Oxfam shop in London during the opening week starting September 28.

He adds, "For some reason, people associate Oxfam with music and a lot of the fundraising events in aid of the charity throughout the year used to involve live music. Oxjam was initiated to try to condense that activity into one month."

Next month's events will include the large-scale Takeover programme on October 25 which will see more than 150 venues across 20 cities hosting mini-festivals in aid of the charity.

Tickets for the events are available from WeGotTickets, which is pledging to donate 50% of Oxjam's booking fees back to the charity.

The first Oxjam was held in 2006 and has since raised about £1m through about 3,000 different events. Performances have varied from buskers on Ben Nevis to shows below ground at The London Aquarium.

Live news in brief

● Plans for *The London Paper* and Mean Fiddler's two-day live music event **Headliners** are still proceeding despite News International's announcement that it will axe the freesheet because of financial losses. The September 16-17 festival will see acts including Doves, Biffy Clyro, The Lemonheads and Chipmunk perform at 13 London locations including the 100 Club.

● Live music insurance broker **Robertson Taylor** has launched Live Music in the City, a showcase for emerging talent at the 150-capacity Wine Lodge in London's Fenchurch Street. The free monthly event has been initiated to provide a platform for new talent. "Robertson Taylor started out when many of today's most successful music artists were also starting out," says managing director John Silcock. "We grew with them and now we want to give today's new bands a helping hand by creating a talent showcase in the City."

● The Royal Albert Hall is to host all-female-billed **Women of Rock Charity Concert** in aid of breast cancer research on November 1. The gig, presented as part of Hard Rock's Pinktober campaign, has confirmed acts such as Melanie C, Joss Stone, Bananarama, Bonnie Tyler, Sharon Corr, Jamelia and Escala. Tickets are priced £35-45, with proceeds going towards the Caron Keating Foundation.

● Ian Brown has been announced as the headline act for the launch event of **Dubai Sound City**, a three-day music festival and conference that takes place in the United Arab Emirates from November 5-7. Brown will be the main act at the launch party on October 1 in Dubai's Madinat Arena, marking his debut performance in the Middle East, while Dirty Vegas will also perform at the event.

● **The NEC Group** has unveiled a new pre- and post-show entertainment space at the redeveloped LG Arena, called forumLIVE. The refurbished arena will be officially launched next month. The 6,500 sq m area boasts six public bars and a number of restaurants, as well as more than 100 LG digital screens in forumLIVE. A total of £29m has been spent on the redevelopment of the former NEC Arena.

● Independent venues and promoters association **We:LIVE** will officially launch at the Live UK The Summit conference next month, with two consecutive sessions devoted to the grassroots sector. The two-day event will host seminars focusing on the successes and frustrations of indie promoters and will illuminate the regulations, laws, licenses and liabilities associated with promoting even the smallest shows. The Summit takes place on October 7-8 at the Radisson SAS Portman Hotel in London's West End.

News publishing

Marquee signing caps a host of big-name deals in 2009 for independent music publisher

Dizzee's carnival goes to Notting Hill

Signings

By Chas de Whalley

NOTTING HILL MUSIC IS LOOKING TO reap the first rewards of a summer signing spree with the release in two weeks' time of Tongue N Cheek, the fourth album by rapper and former Mercury Prize-winner Dizzee Rascal.

According to Notting Hill managing director Dave Loader, the relationship with Rascal began with a deal struck last year with his manager and co-writer Nick Detnon for a share of the chart-topping Dance Wiv Me single. It was consolidated over the following months as the publisher helped the pair set up their own Dizze Rascal label.

"We got to hear most of the tracks which will be on the new album before anybody else," says Loader, "so even though it was ultimately a very big deal for a company like ourselves, it was one we always knew we had to do."

Loader expects that Notting

Hill will control around 45% of the album, which includes the number one singles Dance Wiv Me, Bonkers and Holiday, with the balance attributed to samples and co-writers such as EMI Publishing's Calvin Harris and Bug's Armand Van Helden.

"Even though it was ultimately a very big deal for a company like ourselves, it was one we always knew we had to do"

DAVE LOADER, NOTTING HILL

"Our next task as Dizze's publisher is to help develop his profile in the US by teaming him up for collaborations with top artists like Flo-Rida over there," he adds.

The chart-topping crossover

grime star is just one of a brace of new names added to Notting Hill's UK roster over the last few months. Others include cult dance label Cr2 Records, former Stereophonics guitarist Adam Zindani's new band Casino and singer-songwriter Nick Hemming, who hit the headlines earlier this year as the first unsigned writer to be nominated for an Ivor Novello award. His new band The Leisure Society has a debut album scheduled for October on the Full Time Hobby label.

Meanwhile, Notting Hill further strengthened its US roster during the holiday period by agreeing long-term deals with writer Victoria Horn - aka Lady V, who penned Brandy's Right Here (Departed) and Keyshia Cole's This Is Us - and the Soulshock & Karlin production team who have worked with top R&B names such as Whitney Houston, Alesha Dixon, Toni Braxton and Usher.

These signings come in a year when Notting Hill turned its rou-

tine back-office functions over to Universal in the US.

"We've done everything ourselves for the last six years as we've been building up the roster and the catalogue," says Loader. "Now Peter Chalcraft's team in LA can concentrate on A&R, film and TV rather than spend his time chasing registrations and issuing licences. We have no doubt that the extra business opportunities we can generate will more than compensate for any increases in operating costs."

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Holiday season: Notting Hill will control around 45% of Dizze Rascal's album Tongue N Cheek

Prison Band's TV sync secures their breakout

AN OFF-BEAT TV COMMERCIAL STARRING THREE PLASTIC FIGURINES and a track by an East European rockabilly band is paying surprise dividends for long-established niche company Nervous Publishing.

My Baby Is A Hot Rod - as recorded by Hungary's The Prison Band for their 2008 album ...And The Law Won on the German Vamprette MCDP label - is featured in the latest Cravendale Purifire Milk film As Good Hot As It Is Cold.

Written in 1985 by Mark Harman, guitarist with internationally-renowned British psychobilly trio Restless, it is one of nearly 7,000 in the style amassed over a 30-year period by Nervous managing director Roy Williams as an offshoot of his specialist record labels.

"Unfortunately, the rockin' scene is completely screwed over here and there are very few new bands coming through," says the former Wild Wax Show club DJ, who subsequently established Nervous Records and Publishing to promote contemporary rockabilly acts such as The Polecats, The Jets and Harman's Restless.

Williams was approached by Pim Aldridge of music supervision and sound design company



Thirsty work: (l-r) songwriter Mark Harman and the Cravendale ad

Damunki for high-octane rock'n'roll tracks to match the Cravendale film's zany on-screen action but which also exhibited "an extra level of weirdness" in the vocals.

"What finally floated Pim's boat were tracks sung by bands for whom English was obviously their second language," Williams explains.

While not the first major sync secured by a Nervous title - Nokia in Germany used one a couple of years back - the Cravendale licence comes as Williams seeks to turn Nervous Records into an MP3-only label. But publishing remains a distinctly viable proposition.

"To my mind the rockabilly business is like the classical business: there are far too many covers but the best can keep selling forever," he says. "It's an essentially timeless style, so a title can be 10 or 20 years old but if it's any good then somebody will pick it up again."

Signing of Crow 'brand' just the beginning, says UK publisher

UK-BASED INDEPENDENT PUBLISHER S1 SONGS is predicting more artist signings in the coming months following its recent deal with Sheryl Crow.

The agreement with Crow secured S1 Songs a life-of-copy-right, publisher's share interest in a catalogue of 153 titles such as All I Want To Do, If It Makes You Happy and Everyday Is A Winding Road as well as rights in her next two studio albums. It is also the first the company has struck with what S1 CEO Steve McMellon describes as "a brand" in her own right.

"We are expecting to make more artist signings within the next couple of months, which should include some exciting UK and Irish names for the first time," he adds.

McMellon refused to comment on media claims that S1 Songs spent more than \$10m on Crow but said "the cost of signing a writer depends on the quality of the copyrights, how much you want them and how they blend with what you have already".

S1 Songs was formed in 2006 and is jointly owned by the Commonwealth Bank of Australia's asset management division and Dublin's First State



Crow's feat: (l-r) Sheryl Crow and S1 CEO Steve McMellon

Media Group. Among its first acquisitions was DreamWorks Music, a series of catalogues put together for the Hollywood film company over 10 years by veteran publisher Chuck Kaye. It includes classic titles such as Disco Inferno and Take Me Home, Country Roads, standards by Sammy Cahn and The Byrds as well as contemporary material by acts such as Alien Ant Farm, Rufus Wainwright and Lifehouse.

"Today's investment managers believe music copyrights can provide stable and predictable cash flows, which are unconnected with

fluctuations in the stock market," says McMellon, who came to music after a career as a lawyer specialising in intellectual property. "We considered that the best way to start S1 would be with catalogues which crossed age and genre, had immediate appeal in the US but resonance in Europe, too. Now it's time to start looking for newer talent."

S1 Songs now has offices in nine territories, including the UK, Ireland, US, Germany and Australia, and around 50 full-time staff working a catalogue of more than 30,000 titles.

News digital

Digital distribution platform opens offices on UK shores after success in Holland

Labels to benefit from Dutch touch

Distribution

By Eamonn Forde

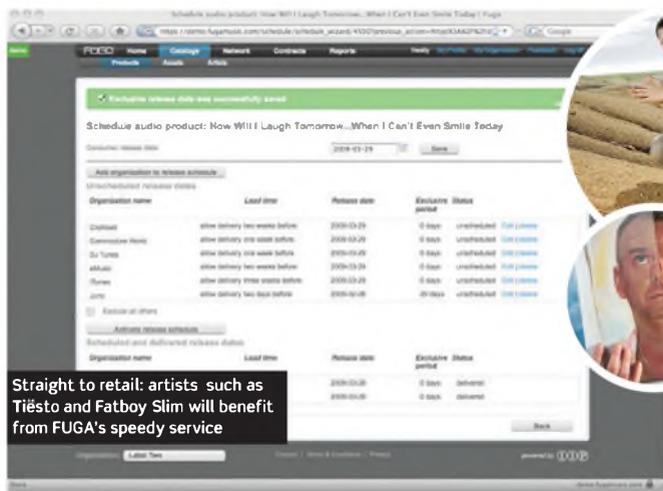
DUTCH DIGITAL DISTRIBUTION PLATFORM FUGA is opening a UK office after fixing up deals with 10 labels and distributors including Skint, Ultra Records and Black Hole Recordings.

Artists including Fatboy Slim, Deadmau5, Freemasons and Tiësto will benefit from the web application that allows content owners and digital aggregators to manage digital content from a central location.

Content is delivered straight into iTunes, Napster, Spotify and other main digital stores and aggregators, tailoring file formats for the particular requirements of each retailer.

Lee Morrison is running the UK office from Brighton, having previously worked at Broadstreet Digital and consulted on digital issues at labels including Skint and Loaded Records. Other companies he will take on include Clone Digital, Be Yourself Music and Stylus Music.

FUGA COO Rebecca Driessen says the service uploads tracks and metadata, decides when to release material and ensures it reaches networks. It can also operate on a B2B level and adapt to let acts retail direct to fans, a factor that could help steer its evolution.



Straight to retail: artists such as Tiësto and Fatboy Slim will benefit from FUGA's speedy service

FUGA™

"FUGA will adapt to new business models," claims Driessen. "There is no reason why an artist can't use FUGA to reach digital stores."

She adds, "We deliver content based on the stores' specification and they outline the transcoding that they require. We deliver in whatever format the stores require, and can also deliver in our own FUGA format. We can additionally deliver content across multiple transcodes if required."

FUGA has identified the areas that take up most of content owners' time or are repetitive, such as inputting metadata. It also claims it can deliver content live to 400 stores globally in a matter of hours.

"With some services, there is a three- to six-week lead time to get content into the stores," says Driessen. "As soon as a label signs up, they obtain a log-in and can start uploading their content right away."



Driessen says that, even if a track is being delivered to multiple stores, the system will deliver - within one day in 70% of cases. "The system means that labels don't have to hand over their product to a distributor," she adds. "They control their own delivery."

With just one phase of data input to complete, this makes the service smoother for users, Driessen claims. It is also relatively error free because the software will not allow content to be delivered, for example, if there is a typing mistake, she adds.

"That means there is less back-and-forth activity between labels and stores regarding content. This allows labels to spend time developing relationships with stores to help sell their music rather than wasting time dealing with incorrect data," she says.

FUGA charges clients on a usage basis, calculating the number of tracks or albums distributed each month and billing accordingly. It also offers discounted rates based on volume. It does not, however, offer marketing support.

Inroads are currently being made into the US and Germany, with offices in both territories expected to open soon.

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Bellwether market suffers mobile slump

QUARTER TWO DIGITAL SALES IN JAPAN slipped by 3% year-on-year as the mobile content market slumped, according to Record Industry Association of Japan numbers.

A total of 115.5m digital units were sold in the period and were worth ¥22.2bn (£147m), a 2% drop in value terms.

The decline in mobile music sales was caused primarily by ringtone sales dropping 12% as well as full-track, over-the-air purchases falling by 4%. Against this, however, PC-based music and video downloads rose 10%.

Japan has traditionally been treated as a bellwether mobile market, dominating digital sales. Last year the IFPI reported that 88% of digital sales were to mobiles. The fact that PC-based sales are growing against a mobile decline must be understood with-

in the specific characteristics of the Japanese music market, but will have implications for less-advanced mobile markets in the West.

Despite this, the iPhone 3G S emerged as the most popular mobile device in the territory in July. Figures from GfK Japan reveal the 32GB handset outsold devices from Sharp, Panasonic and Sony Ericsson. The 16GB iPhone 3G S was the ninth most popular handset in the period.

Meanwhile, the Sony Walkman range of digital music players outsold the iPod for the first time in four years, according to BCN figures. Sony took a 43% share of the device market in the week ending August 30 compared to Apple's 42.1% share. The iPhone was not included in these figures as they were focused on pure MP3 players.

Albums hinder digital progress, says research

A NEW REPORT BY FORRESTER RESEARCH is calling time on the individual track cherry-picking caused by the \$0.99 download and is urging artists and record companies to abandon the album "straightjacket".

Forrester vice president and research director Mark Mulligan proposes that product innovation should be the primary focus in the digital age.

According to Mulligan, clinging onto the album era ignores the sizeable new creative opportunities accompanying radical product innovation.

The Music Release Windows: The Product Innovation That The Music Business Can't Do Without, outlines three main product innovation areas that it suggests the music industry should embrace in order to adapt and survive:

- Leverage diverse content assets. As labels move into 360-degree deals and new areas of rights ownership, Forrester suggests it must leverage these new assets;

- Move from releases to relationships. As "album releases put speed bumps in the continual artist-fan relationship", the report recommends that labels should think in terms of a steady flow of small packages of content rather than a 12-track album every few years;

- Establish structured release windows that communicate value. Following the lead of the movie and book industries, Forrester suggests the music industry should implement structured release windows and that "new content assets should be saved for higher product tiers".

Digital news in brief

- **Nokia** has delayed the US launch of Comes With Music until an unspecified date in 2010. The new X6 handset will be the flagship device for the Comes With Music service and will cost around £500 or be part-subsidised through an operator.

- **Tapulous** has announced that its Tap Tap Revenge mobile app game has been downloaded 11m times to date.

- Mobile operator **3** has secured a deal to offer customers free clips from this year's X Factor series in exchange for accepting targeted ads.

- **Apple** has confirmed that its recent three-year deal with China Unicom to bring the iPhone to China is not exclusive. It is continuing talks with other operators, including China Mobile.

- **Napster** has made its subscription service mobile-compatible in the US, offering dual-downloads to mobile device and PC via m.napster.com. It has also stated that mobile streaming rates make it prohibitively expensive to launch a mobile app at the moment.

- **Microsoft** has confirmed that the Zune music player will be discontinued when its touchscreen Zune HD player launches on September 15.

- **Hitwise** reports that traffic to Twitter overtook MySpace in the UK for the first time at the end of August.

- **Vivendi** has reported that digital sales at Universal Music Group were up 29% in the first half of this year.

- Online music video site **Vevo**, a partnership between Google/YouTube and Universal, is in talks with CBS and NBC in the US to expand its offering to TV shows.

- **Apple** has rejected the uTorrent app for the iPhone, arguing that it facilitates copyright infringement.

- **RealNetworks** has reported that video on the streaming services it runs for AT&T and Verizon in the US were viewed 57.2m times in Q2. Music was the most popular category, accounting for 30% of views. Comedy content was second with 20%.



News diary

ON THE WEB THIS WEEK

DA DOO RON RON WRITER DIES

Eileen Boydew: "What a legacy Ellie has left! I think we (and our children) will be humming her songs long after those of MJ, that other recently deceased, are forgotten. Pure genius and originality."

MICHAEL BALL - MR SHOWBIZ

Val Burgess: "Great article with the exception of that inevitable old chestnut 'he appeals to middle-aged women! Yes, he does, but he also appeals to women of ALL ages from the very young through to very elderly!'"



JAMAICAN PRODUCER STEELY DIES

Rick Styles: "This is a massive loss to the Jamaican reggae industry. Steely and Cleve were the soundtrack of the 1980s and 1990s. My sympathies go out to his musical partner Cleveland 'Cleve' Browne who was like his brother. I hope he can continue to make great music despite this great loss."

Virgin plans rodent invasion

UNEARTHED

VIRGIN IS PREPARING TO shift the campaign up a gear for Canadian producer Deadmau5 ahead of his return to the UK next month when he hits the capital for his biggest headline shows to date.

The Toronto-based house producer has been rapidly growing his global following since the release of his studio debut *Random Album Title* in 2008. He put pen to paper with Virgin in the UK this summer and next month he will headline London's Roundhouse on October 14.

Virgin is looking to capitalise on the show with the release of new single *Ghosts N Stuff*, released on September 28. It is the first taste of his forthcoming compilation album *For Lack Of A Better Name*, which follows on October 5 and will serve as a bridge to his next studio effort, due next year.

"The project is very exciting because there are so many opportunities to be innovative and creative," says Virgin marketing manager Fay Hoyte, who lists new music products such as iPhone



apps Touch Mix and Ghosts, exclusive mau5 merchandise and sponsorship of live shows as part of the marketing experience.

Deadmau5 has experienced a successful 2009 to date, with his single *I Remember* earning critical praise from *NME* and *The Observer*. He also spent nearly three months in the singles chart Top 40. *I Remember* has sold 120,000 units and racked up 11m MySpace plays.

The Roundhouse date is among a string of UK appearances starting in Cardiff on October 8 and finishing in Bournemouth on October 22.

stuart@musicweek.com

Cast list

A&R

Jason Ellis, Virgin.

Marketing

Fay Hoyte, Virgin.

Digital Marketing

Mike Dowd/one/

David Kitson, Virgin.

Press

Paul Guimaraes,

Virgin.

Online Press

Matt Brown, Stay

Loose.

National Radio:

Luke Neville, Lister

Up.

TV

Vic Gratton/Rcb

Clark, Virgin.

Regional

Promotions

Martin Finn/Jason

Bailey, Virgin.

Agent

Steve Hagen,

William Morris

Endeavour.

Management

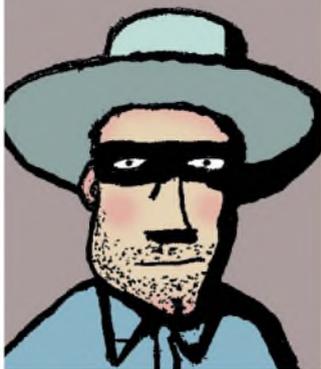
Dean Wilson/Andy

Rutherford/Kevin

Harris, Three Six

Zero Group.

Dooley's Diary



A store, a store, my kingdom for a record store!

SPARE A THOUGHT THIS FOURTH QUARTER for staff at the majors who only have to wander outside their offices to be presented with proof positive of the **faltering fortunes** of their retail compadres with not a single music retailer now operating in the heart of Kensington, where they are all based; mind you, help in propelling pre-Christmas take might be on its way from a particular **British superstar** act who are, apparently, considering a live album for release sooner rather than later... After a recent dip in Britain's Stateside fortunes, Brit School alumnus **Imogen Heap** has swept to the rescue by debuting in the American chart at number five with her album *Ellipse*, some way ahead of the nearest UK contender, Arctic Monkeys' *Humbug*... **Ubiquitous David Guetta** dropped by the Virgin Records floor at EMI Music's Wrights Lane headquarters in London last Tuesday to celebrate the **international success** of his new album with CEO Elio

Leoni-Sceti (pictured left with Guetta), Virgin president Shabs Jobanputra and the label's London staff. Guetta's album *One*



Love currently occupies the top spot in his native France, Belgium and the United Arab Emirates, number two in Canada, Germany, Switzerland and the UK and top 10 in Austria, Ireland, Czech Republic, Italy and Mexico... This morning (Monday) Chris Moyles is set to succeed Tony Blackburn as the **longest-serving** Radio 1 breakfast show DJ...



The **Gallaghers' latest spat** definitely disappointed legions of Oasis fans, but there's no maybe about the headache it caused the promoters of their remaining festival appearances in Europe. Drawing on the full reserve of his persuasive powers, Dieter Boes of Koko Entertainment in Germany appeased the 20,000-strong audience at his Rock Am See festival by bringing in a last-minute replacement headliner. "**Fucking last minute**," he corrects Dooley. "I

found out about the split at midnight before the festival. I immediately got on the phone and at 4.30am **Deep Purple** confirmed they would perform. They were incredibly professional about it."

Boes is understandably less complimentary about Oasis... Jah Wobble's new book **Memoirs Of A Geezer** is the industry must-read this autumn. Describing the arc of his career from punk squatter and **Pil** bassist to world/ambient superstar and operator of successful indie 30Hertz Records, the man born John Wardle

doesn't pull punches when describing his working relationships with such music biz bods as Jeanette Lee, Charlie Gillett and Mark Cooper. Nor with his artistic collaborations with everyone from Johnny Rotten to Brian Eno. **Laugh-out loud moments** include the time he was forced to resort to Old Testament physicality with comedian Sean Hughes backstage at Never Mind The Buzzcocks. "I could tell **he knew he wasn't funny**," writes Wob... Mariah Carey is such a fan of Brazilian luxury shoe brand Carmen Steffens (who appear in the special edition of *Elle* packaged with her

new album) that she received \$20,000-worth of their stock so that she could sample the entire range. For any marketing people contemplating similar moves, Dooley's tastes are a tad more

sophisticated. He has a **penchant for Clarks**... The able seaman at Beggars Group yo-ho-hoed their way down the Thames last weekend in the Great River Race as part of a not-so-dry run for a **£100,000 fundraiser** next year. Afterwards Beggars chief Martin Mills held a hog roast in his garden for friends and family of

the hardy crew who were tackling the 22 miles from London's Docklands to Ham, near Richmond. The label is focusing on raising money for The Blue Dragon Children's Foundation, the volunteer organisation which Beggars' US operations head Lesley Bleakley is currently working for in Vietnam as part of a year out. Blue Dragon helps the country's most underprivileged children to **escape poverty**. Anyone who wants to belatedly sponsor the race team or donate money should send cash or a cheque to the Beggars Group, which promises to **match all donations**...



How do you guarantee your marketing ROI?

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is used by
70,000 music industry professionals
each month

ABC

6,771 Music Week weekly print subscribers

**ABC
ELECTRONIC**

63,904 monthly unique users of musicweek.com

...do we need to spell it out?

The ABC and ABCE is an independent industry-recognised standard of print sales and website reach.
Delivering Trust and Accountability

Features

'IT IS A DIFFICULT B

Jeremy Fabinyi has been acting CEO at PRS for Music since July and is a contender for the top job full-time.

Interview

By Christopher Barrett

JEREMY FABINYI FOUND HIMSELF IN CHARGE OF PRS FOR MUSIC earlier this year when CEO Steve Porter was forced out.

It has been a baptism of fire. And it does not quite square with the advice he was once given by a manager friend, who pointed out the advantages of working in publishing. The Australian recalls his friend saying, "The good thing about copyrights is that they don't call you at three in the morning to tell you the trailer has just crashed."

Maybe not, but while the stand-off with YouTube was resolved last week, a number of hot issues remain on the agenda – shrinking revenues, online streaming, Europe, a live tariff – for Fabinyi and his team to grapple with.

Fabinyi has a wealth of industry experience he can bring to bear on these with his colourful CV covering everything from journalism and film production through to artist management, helping steer the career of The Cockroaches, some of whom went on to form the hugely successful children's group The Wiggles, and Mental As Anything, who were recently inducted into the Australian Recording Industry Association Hall Of Fame.

He also headed Festival Mushroom Records before he moved from Paris where he was working on international authors' rights for BIEM and CISAC to join MCPS in April 2005.

In his first interview since taking the reins in July and becoming the fourth PRS CEO in as many years, Fabinyi discusses his vision for the organisation.

What was your reaction to the news of former CEO Steve Porter's departure?

It was a surprise, I'll say that. Steve and the board had a parting of the minds and in those circumstances obviously it is the board that prevails. It is a board elected by the members and it is entirely appropriate that they are the ones that set the final direction.

You are likely to be on the shortlist to take on the role of CEO permanently. Do you want the job?

Yes. I am absolutely confident that I can do the job, I am not necessarily confident I will get the job. We will see what happens.

A nomination committee has been formed in order to oversee the selection process. Who is on it and how does it work?

I think it is entirely appropriate, with a membership organisation like this, the board have to be absolutely certain that they have done everything they can to make sure they have the right person in the role.

There is a board sub-committee, Peter Bamford who is one of the external directors is the chair of the nominations committee, while members including Sarah Levin from Universal, Ellis Rich and Mick Leeson and John Minch will rustle up a group of likely suspects and interview them.

How long will the process take?

It will take months. I don't think there is any appetite to rush it through. I think the board have got confidence in me to run the business.

In the meantime you are a kind of caretaker/manager?

It is not just about being a caretaker – I have got to get on and run the business and if that means going in a certain direction and someone comes in later and wants to change direction, I think everybody realises that it is better to do that than stand still for a number of months.

With you in the driving seat, what direction will the organisation be steered in?



We have a number of critical short-term issues that we have to deal with and a whole lot of mid-term issues, but the fundamentals are a commitment to collective management of authors rights. I am committed to that and have been throughout my career.

It's a matter of trying to find the balance of allowing members to pursue their commercial interests while maintaining the strength of the collective.

It is the strength of the collective that delivers the greatest efficiencies to the users. If people wish to use musical works they have a responsibility to make sure that it is appropriately licensed and that people are appropriately remunerated and that they are not infringing copyright.

I think people presume we are a police force but our role is to help people use music and use it in the right way.

Negotiations have been taking place with YouTube for six months and they have now been resolved under your stewardship. You must be pleased.

I am not actually scrabbling for the credit for that deal and I'm not sure anyone is likely to give it to me either. Yes it happened under my watch but really it is [managing director of broadcast and online] Andrew Shaw's team that have done it.

Are you happy with the deal?

It is not that everyone is satisfied, it's a matter of having found a situation that everyone can live with.

So how much is the lump sum?

I can't say, but the one thing I can say is that we are under a tight non-disclosure agreement and from Google's perspective they are doing different deals with different parties and are incredibly sensitive that details of our deal might influence other negotiations that they are having.

Our natural tendency would be to be absolutely transparent, but we were caught in the dilemma that unless we were in a position to agree to the non-disclosure agreement and the confidentiality clauses we weren't going to get a deal done. I guess you could say we resolved that dilemma by taking the money and agreeing to the confidentiality.

Why did negotiations take so long?

The reality is that they are complex issues, particularly in this environment. We would have loved to make sure that the deal was done before the old one expired; it has been a long and difficult negotiation and we can at least for the moment bask in the fact that we have done a deal and angst a little bit less about how long it took.

What other immediate issues are you facing?

The European Commission, everything that is going on in the pan-European world is very consuming. The whole European question – people view it as a single market, but you have a whole lot of sovereign states with different languages, different copyright laws, currencies, withholding taxes – it is a very complicated environment.

The simplistic view that says it is one market, what do you infer from that? Do you only need one society? Do you need four societies? Societies play a variety of roles and the roles continental societies play, in terms of their involvement with local culture and events, is a bit different from the way that societies play a more business-like role in the Anglo-American world, where we are more about providing infrastructural support. We leave it up to the free market to create the culture, which is what the writers and publishers are out there doing. The European societies are slightly different. We have a critical role to play in terms of Europe.

'EAST TO MANAGE'

In this exclusive interview, he discusses the YouTube deal, its recent troubles and his vision for the future

One of your first moves since taking on the role of CEO is overseeing an operations review which has resulted in a number of redundancies.

It is no secret that we have some cost issues that we are looking at at the moment. We are trying to make this organisation as efficient as it can possibly be. Our revenues are under threat so we have to look at our costs both in terms of the short-term but also what investments we need, new technology and partnerships.

We are undergoing an operations review because we have to constantly look at where we sit in the market and how we can operate more efficiently.

Overwhelmingly our cost is people and if we can find ways to operate better it will lead to less people to do it, which will lead to less cost, which will lead to more being paid through to the members. But we are not on a mission to sack half the staff. Our ICE project [a back-office service centre for collective rights organisations in partnership with Swedish society STIM] will lead to great efficiencies, meaning we can do more with less people.

What is the ongoing plan for the ICE initiative?

It is going to provide state-of-the-art collective rights management. It is one of those projects that have a lot of short-term issues that we are dealing with on a day-to-day basis but it also has very much a long-term effect in terms of the way rights are going to be managed on a broader scale.

PRS for Music recently revealed a 3% fall in revenue for the first half of 2009. With four CEOs in four years, the announcement of redundancies and revenues falling as you take the helm, how would you answer accusations that PRS is an organisation in crisis?

Internally this is a very solid and stable organisation. It has never been a dictatorship and is not an autocratic organisation.

It is a difficult beast to manage and there have been four CEOs in four years but the fundamental organisation has powered ahead in all sorts of areas. We have a lot of good people doing a lot of good work. From an internal perspective I don't think there is any issue at all. In terms of how people view us from an external perspective, I can understand that they might be wondering what is going on. It is up to us to prove and demonstrate that we are on track and moving ahead. The fundamental direction in which we are moving has not changed.

Are you concerned with how the regular changes in management is being viewed from overseas?

For our continental colleagues the idea of four CEOs in four decades would be a radical idea; the idea of four in four years would make them wonder how secure their jobs are. But in terms of our relationship with our international colleagues I have an advantage because I know these people well, having worked at BIEM and CISAC.

There is no great surprise as to what the agenda is with Europe. I think we have to prove ourselves to some of those businesses out there who might look at us and wonder. But honestly I don't think there is any question of instability within the organisation.

Do you believe the predicted revenue drop can be reversed?

What is happening in the broader economy is affecting us. Pubs are closing, shops and hairdressers are shutting down, record sales are down, the advertising market is declining. But people are using music more than ever before and that has got to be an opportunity for us.

The online world is a fantastic opportunity but it is an incredibly troubled environment in which to try and create viable businesses. We depend on these businesses, our job is to encourage businesses to make sure they can be as

successful as they possibly can and pay the highest amount of royalties that they possibly can.

What is your priority in terms of revenue generation?

Online should be the real growth driver for us going forward but it is incredibly difficult when the legitimate businesses are competing with free ones.

As long as huge amounts of the transactions that go on in that environment are unlicensed it is very difficult for those businesses to take hold and afford to pay what we think should be the appropriate level of remuneration back to the writers, so we have lots of issues in that area.

I think everyone would like to believe that we are in a transition stage. We need to grasp the nettle; all the action is taking place in an environment that is unregulated and unremunerated so there are enormous challenges and opportunities.

On July 1 it was announced that PRS for Music was heavily cutting the minimum rate to stream a track from 0.22p to 0.085p in a bid to grow the market, while the higher royalty rate for streaming would rise from 8% to 10.5%. However, the major publishers were excluded from final board discussions, which caused concern. Do you regret that?

Being revisionist is not helpful coming from me at this stage. Clearly what we have to do going forward is within the bounds of competition law and the legal advice that we get. We have to work with all our members to try and arrive at consensus and that is the great strength of the collective; when you can get a true consensus view on how you move forward on some of these issues.

If people are licensing their own rights outside the collective that will create certain tensions, and we need to deal with that in an adult way. There will be further questions coming up in similar situations, hopefully we will have learnt from past experience and handle it better.

Do you agree with the rate cut?

Nobody would like to see higher online streaming rates more than us. There are some within our community that think we have got to take a hard line and some who think that we have to accommodate.

Another hot potato is your review of the 3% live tariff.

We have announced that we are going to be looking at it and it has immediately started a reaction from all sorts of quarters, but that is happening in an empty environment.

The review has not delivered any recommendations, the board has not seen any recommendations, we have not gone through the consultation process so we may yet come up with something that everybody is incredibly happy with. But at the moment everyone is in a tizz. It is always difficult when you are reviewing tariffs.

When can we expect the review to be completed?

We are in a formative stage and I wouldn't like to put a timeframe on it. We are not going to suddenly flick a switch and quadruple everyone's tariffs overnight.

The Association of Independent Festivals has raised concerns about how a tariff adjustment could affect a sector that is already struggling with considerable economic pressures.

We are going to talk to them and it may be that we find a different way to look at the deal – it's an old tariff and it needs to be looked at.

There is also the issue of the mechanical rate linked to the PPD, recently raised at the BPI AGM.

It is a live issue. The issue isn't what is happening to the retail price of music, it is what is happening to the level of discounting that is being given away and that is really the disconnect between the PPD and the ARP.

I understand the issue with the record companies. I have run a record company so I know what it is like sitting across from the buyer from HMV and trying to do a



03. Girls Aloud - The Promise Official
© 2008 Polydor
Running time: 04:08



"Pubs are closing, shops and hairdressers are shutting down, record sales are down and the ad market is declining. But people are using music more than ever and that has got to be an opportunity for us"

deal. I do understand that, but it is not simply a case of saying, "We want to pay less money to publishers" and publishers saying, "Actually, you are getting a good deal for the rights that you are getting access to" and a lot of them want a better deal. We are in that climate and anything could kick it off and we would all end up in a tribunal but that would be so appalling, after the last Copyright Tribunal, where essentially different parts of the same corporate identities went to battle with one another.

We are operating now on a Copyright Tribunal rule, we are a regulator under the jurisdiction of the Copyright Tribunal and that has worked quite well for the user community over the years.

There has been some criticism over the size of the board. Is that being looked at?

People are talking about the size of the boards. We have an executive board in place now and we are early in the process of working out what areas the executive board will have a decision-making role on and, therefore, when the joint boards meet, what their role will be.

My view is that we can give them all the information and encouragement that we like but the role of the boards is to determine how the board wants to function. **As the organisation's new figurehead, what is the key message you want to get across to your members and the wider industry?**

It's business as usual. It is also an opportunity internally and as part of our community for people with ideas to bring them forward and debate them.

There is an awful lot we can achieve – process reviewing and finding more efficient ways to operate, so that everyone is absolutely confident that the machine is humming and working as efficiently as we possibly can.

chris@musicweek.com

PICTURED L-R
In an eventful year so far, PRS for Music has been involved in a high-profile online streaming rate row and the sudden departure of the society's third chief executive in four years



Features music:) ally

TIME FOR APPLE TO RETUNE ITUNES?

Despite remaining a world-beating platform for digital music, iTunes' appeal has lessened since social networking and on-demand streaming changed consumer behaviour. But with a "rock and roll" Apple event planned for this week, is the company about to announce a change of direction?

PICTURED

Go with the cover flow: speculation is rife that Apple will announce an iTunes revamp that could involve Twitter, Facebook or even Beatles tie-ups

Digital

LONG BEFORE APPLE CONFIRMED ITS PLANS for a special event on September 9, the blogosphere was buzzing with rumours.

As ever, much of the speculation focused on hardware. Feverish gossip about an "iTablet" died down after reports spread that Apple might not unveil that particular device until early next year. Analysts are subsequently predicting the announcement of a new iPod touch and iPod Classic, likely with built-in cameras to match the iPhone.

The evergreen Beatles/iTunes rumour-mill has also been working in overdrive – Apple's event coincides not only with the day Harmonix releases *The Beatles: Rock Band*, but also with the release of the remastered Beatles back catalogue on CD. What better day to coax Macca and Ringo onstage to announce the Fab Four's first digital deal?

If that turns out to be the case, Apple's decision to quote a Rolling Stones song on the invite for the "It's only rock and roll but we like it" event may be an entertaining piece of mischief-making. Or not. A "Comes With Beatles" iPod touch with the band's entire back catalogue preloaded would be a nice touch.

Meanwhile, there is just as much online twittering (and, indeed, Twittering) about whether Apple CEO Steve Jobs will take the stage at the event, following his recent return to work after a high-profile medical leave of absence. If he does, the chances of a "One more thing..." iTablet moment would be significantly greater.

Actually, Apple's event will hopefully be just as much about software as hardware, *The Beatles* and Jobs. And by software, we mean iTunes. Apple's desktop application is overdue a refresh; in fact, the company needs to show how its flagship software is going to move with the times.

As it stands, iTunes is a desktop media library application for managing music, movies and other media. And the iTunes Store is an à la carte download store. They both work well, but are starting to feel dated at a time when social music – iLike, MOG, Facebook – and new access models – Spotify, Comes With Music, Play – are making a name for themselves.

In other words, iTunes needs to move on. Recent online stories suggested the new version of Apple's software will include more social features, including the ability to share playlists (as in the metadata for playlists) on Facebook. The social network – as well as micro-blogging service Twitter – could be an important driver of traffic to the iTunes Store through word-of-mouth recommendations, and the time may have come for Apple to make this process simpler for music fans.

The time may also be ripe for



Saying there is no demand for Cocktail albums is not the best of arguments to apply to Apple – how much demand was there for iPods before they existed?

Apple to extend its own recommendation technology, Genius, to its App Store. With more than 65,000 iPhone applications available at the last count, users are struggling to find their way to the good stuff. Better app recommendations, and possibly some rejigging of the App Store categories and chart presentation, could also be announced at Apple's event – although any announcements specifically focused on how Apple deals with app developers are more likely to come next year at Apple's next WWDC conference.

But how about the iTunes Store, and specifically whether this event will see it start to move away from the à la carte model? Spotify's much buzzed-about iPhone app does not render the iTunes Store instantly irrelevant – people seem to forget the app requires a £9.99 monthly subscription to work, which may limit its appeal. However, the app – and Apple's decision to approve it – does hammer home the point that there are other ways to access music on an iPhone or iPod touch.

Turning iTunes into a Spotify-like streaming service, or going the Nokia route by turning it into an unlimited downloads service bundled into the price of an iPhone, may be a bit of a stretch. But, if those online gossips can be trusted, Apple has a plan that will shake up the iTunes retail model and add more value and content to digital albums: Project Cocktail.

An early expose in the *Financial Times* claimed that

Project Cocktail involves Apple "working with the four largest record labels to stimulate albums by bundling a new interactive booklet, sleeve notes and other features with music downloads". However, more recent reports have suggested that the majors are working on their own interactive albums bundling idea, codenamed CMX.

Either way, seductive descriptions of how Project Cocktail might change the way people interact with music have been in plentiful supply. It could be based on Apple's existing Cover Flow navigation interface, for example, allowing users to flick through digital elements for an album, while embedded links within images activate music or video and point towards websites or other files on the device.

But is all this interactivity really the future of iTunes? Saying that there is no demand for Cocktail albums is not the best of arguments to apply to Apple – how much demonstrable demand was there for iPods before iPods existed, for example? Maybe videos, liner notes and interactive games are what is needed to stimulate digital album sales, after all.

Even so, if Cocktail turns out to be the big music news on September 9 – with or without *The Beatles*' albums as the launch titles – it will be hard to fend off the nagging feeling that Apple is no longer at the cutting edge of music retail innovation. Cocktail would still be focused around "buy-to-own", at a time when the competing models are "stream but don't own" or "download but don't feel like you're paying".

If it ain't broke, don't fix it. But even if Apple does not see Spotify and the rest as competitive threats right now, its music offering needs to move on now so that its business model is not broken – and unfixable – in the future.

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Key releases

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

key releases information can be emailed to isabelle@musicweek.com

Out this week

Singles

- **Bananarama** Love Comes (Fascination)
Previous single: (chart peak) Look On The Floor (Hydrobot: Tango) (25)
- **Basement Jaxx & Sam Sparro** Feeling's Gone (XL)
Previous single: Raindrops (21)
- **Bat For Lashes** Sleep Alone/Moon And Moon (Parlophone)
Previous single: Pearl's Dream (did not chart)
- **The Big Pink** Dominos (4AD)
Previous single: Stop The World (did not chart)
- **Pixie Lott** Boys And Girls (Mercury)
Previous single: Mama Do (1)
- **Mika** We Are Golden (Island)
Previous single: Relax, Take It Easy (flopp) (18)
- **Mini Viva** Left My Heart In Tokyo (Zeffe)
Debut single
- **Jason Mraz Feat. Colbie Caillat** Lucky (Atlantic)
Previous single: Make It Mine (did not chart)



- **Muse** Uprising (Helium 3/Warner Brothers)
Previous single: Feeling Good (did not chart)
- **Placebo** The Never Ending Why (Dream Brother)
Previous single: For What It's Worth (did not chart)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)
Previous single: Magnificent (42)

Albums

- **The Beatles** back catalogue remasters (Apple/Parlophone)
Previous album: (first week sales/total sales): Love (173,517/818,535)
- **Sean Kingston** Tomorrow (RCA)
Previous album: Sean Kingston (1,081,106,408)
- **Beverly Knight** 100% (Hurricane)
Previous album: Music City Soul (17,535/58,382)
- **Prefab Sprout** Let's Change The World With Music (Kitchenware)
Previous album: The Gunman and Other Stories (3,153/11,911)
- **Florence Rawlings** A Fool In Love (Dramatic)
Debut album
- **Remi Nicole** Cupid Shoot Me (Island)
Previous album: My Conscience And I (1,118/3,814)
- **Rodrigo Y Gabriela** 11:11 (Ruby Works)
Previous album: Rodrigo Y Gabriela (1,220/105,050)
- **Jamie T** Kings And Queens (Virgin)
Previous album: Pan: Prevention (42,752/186,722)
- **Emiliana Torrini** Love In The Time Of Science (One Little Indian)
Previous album: Rareities (1/3)
- **Rufus Wainwright** Milwaukee At Last - Live (Zeffe)
Previous album: Rufus Does Judy At Carnegie Hall (2,129/12,553)
- **Yo La Tengo** Popular Songs (Matador)
Previous album: I'm Not Afraid Of You And I Will Beat Your Ass (2,225/12,039)

Out next week

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Dot Allison** Love's Got Me Crazy (Arthouse)
- **Billy Talent** Devil On My Shoulder (Atlantic)
- **Brand New** At The Bottom (Polydor)
- **Charlie Winston** Like A Hobo (Real World)
- **Chipmunk** Oopsy Daisy (Jive)
- **Coldplay** Strawberry Swing (Parlophone)
- **Taio Cruz** Break Your Heart (Island)
- **The Feelies** Crazy Rhythms (Domino)
- **Florence + The Machine** Drumming Song (Island)
- **Livvi Franc** Now I'm That Bitch (live) (Columbia)
- **Gossip** Love Long Distance (Columbia)
- **Hockey** Song Away (Virgin)
- **The Law** The Chase (Local Boy)
- **Paloma Faith** New York (Epic)
- **Paramore** Ignorance (Fueled By Ramen)
- **Madonna** Celebrations (Warner Brothers)
- **The Yeah You's** Getting Up With You (Island)

Albums

- **Alarm** Will Sound A/Rhythmia (Nonesuch)
- **Bananarama** Viva (Fascination)
- **The Big Pink** A Brief History Of Love (4AD)
- **Colbie Caillat** Breakthrough (Island)
- **The Cribs** Ignore The Ignorant (Wichita)



- **Flaming Lips** Embryonic (Warner Brothers)
- **Nelly Furtado** Mi Plan (Polydor)
- **David Gray** Draw The Line (Polydor)
- **HEALTH** Get Color (City Slang)
- **J Tillman** Year In The Kingdom (Bella Union)
- **Jay-Z** The Blueprint III (Roc-A-Fella)
- **Kid British** It Was This Or Football - 2nd Half (Mercury)
- **Mark Knopfler** Get Lucky (Mercury)
- **Pixie Lott** Turn It Up (Mercury)
- **Megadeth** Endgame (Roadrunner)
- **Muse** The Resistance (Helium 3/Warner Bros)
- **Q-Tip** Kamaal The Abstract (RCA)
- **Slipknot** Slipknot 10th Anniversary Edition Reissue (Roadrunner)
- **Stardust** & **White Dwarfs** The Birth (Warner)
- **Jasmine Sullivan** Fearless (Columbia)
- **Thomas Dybdahl** Thomas Dybdahl (Last Supper)
- **Frank Turner** Poetry Of The Deed (Xtra Mile)
- **You Me At Six** Take Off Your Colours (Sam DJ) (DJML)

September 21

Singles

- **Alice In Chains** Check My Brain (Parlophone)
- **Amerie** Why R U (Mercury)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **The Dream** Walking On The Moon (Mercury)
- **Newton Faulkner** If This Is It (Ugly Truth)



- **Filthy Dukes** Tupac Robot Club Rock (Fiction)
- **Natalie Imbruglia** Want (Island)
- **Lady GaGa** Lovegame (Interscope)
- **Lethal Bizzle** Going Out Tonight (Search & Destroy)
- **Lynyrd Skynyrd** Still Unbroken (Roadrunner)
- **Ou Est Le Swimming Pool** Dance The Way I Feel (Young Lost)
The release of this track has been a long time coming for London's Ou Est Le Swimming Pool, who have been honing their sounds on the capital's live circuit for the past year. It arrives on the back of radio support from Edith Bowman, Annie Mac and Nick Grimshaw, while a slew of remixers including Armand Van Heldden have given the song a sprinkling of dancefloor dust.
- **Shakira** She Wolf (Epic)
- **Slimy** Wake Up (Warner Bros)
- **The Veronicas** 4 Ever (Sire)
- **W Brown** Game Over (Island)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **Basement Jaxx** Scars (XL)
- **Michael Bolton** One World One Love (JML)

- **Brand New** Daisy (Polydor)
- **Carolina Liar** Coming To Terms (Atlantic)



- **Dizzee Rascal** Tongue N Cheek (Ditree Stank)
- **Micah P. Hinson** All Dressed Up And Smelling Of Strangers (Full Time Hobby)
- **Hockey** Mind Chaos (Virgin)
- **Madness** Total Madness (USM Media)
- **Madonna** Celebration (Warner Brothers)
- **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)

September 28

Singles

- **Backstreet Boys** Straight Through My Heart (RCA)
- **Bombay Bicycle Club** Magnet (Island)
- **Cascada** Dangerous (AATW/UMTV)
- **Dead By Sunrise** Crawl Back In (Warner Brothers)
- **The Enemy** Be Somebody (Warner Brothers)
- **Everything Everything** My Keys Your Boyfriend (Transgressive)
- **The Fray** Heartless (RCA)
- **Kid Cudi Feat. Kanye West, Common & Lady Gaga** Make Her Say (Universal)
- **La Roux** I'm Not Your Toy (Polydor)
- **Ladyhawke** Magic (Island)
- **Lmfao** I'm In Ibiza, Bitch (Island)

Albums

- **AFI** Crash Love (Polydcr)
- **Alice In Chains** Black Gives Way To Blue (Virgin)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **Anti-Pop Consortium** Fluorescent Black (Big Dada)
- **Boys Noize** Power (Boys Noize)
- **Ian Brown** My Way (Fiction)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Ray Davies** Collected (UMTV)
- **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)
- **Ghostface Killah** Ghostdini The Wizard Of Poetry (Mercury)
- **Kings Of Convenience** Declaration Of Dependence (Virgin)
- **Lynyrd Skynyrd** Gods & Guns (Roadrunner)
- **Madonna** Celebration (Warner Brothers)
- **Paloma Faith** Do You Want The Truth Or Something Beautiful (Sony Music)



- **Paramore** Brand New Eyes (Fueled By Ramen)
The campaign for Paramore's third album gets under way on September 7 when the band play a London headline show at the Islington Academy. The show so d out in minutes when tickets went on sale last month, and Warner has been targeting key retailers and media partnerships with competition tickets. Lead single Ignorance is released on September 14, while a limited edition boxed set of the album will be available with a CD, yellow seven-inch and acoustic tracks.

THE PANEL

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



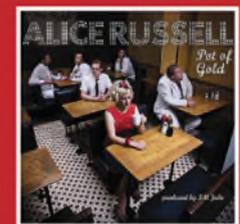
JOE GAMP (CLASH)
Sean Brosnan: Future Disco (Need Want)
This second edition re-edit continues from the first album's celebration of nu-disco renaissance, featuring Juan Maclean's Happy House, the Nineties house nod of Todd Terje's mix of Sh*t Robot and Wild Geese's remix of Friendly Fires' Jump In The Pool. A crisp snapshot.



PETER ROBINSON (POPJUSTICE/INME)
Sound of Arrows: Into The Clouds (Neon Gold)
Sweden's Sound Of Arrows are my favourite new act and this self-produced single is a great introduction to their charismatic electronic pop. Best experienced alongside its DIY video, this is a fantasy world akin to MGMT without the drone of a thousand desperate hipster numpties.



ADAM ANONYMOUS (DROWNED IN SOUND)
Anti-Pop Consortium: Fluorescent Black (Big Dada)
Seven years is a hip hop lifetime, but reformed New York crew APC scarcely miss a beat with this first album since parting ways in 2002. Added zest dusts the quartet's arrhythmic beats and space-age rhymes, leaving peers blinded by their stardust.



ALDO VANUCCI (24/7)
Alice Russell: Pot Of Gold (Little Poppet)
It's amazing that these days, with the likes of Amy Winehouse and Duffy blowing up, the ever consistent, ever on-point Ms Russell is still not an a-lister. Let's hope this album is the one to do that. With the ginger genius of TM Juke and Alice's vocals, this is a potent combination.

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

- **Mica Paris** Born Again (Absolute)
- **Reamonn** Reamonn (JMR)
- **Slimy** Paint Your Face (Warner Bros)
- **Barbra Streisand** Love Is The Answer (Columbia)
- **The Yeah You's** Looking Through You (Island)
- **Zero 7** Yeah Ghost (Atlantic)

October 5

Singles

- **Athlete** The Black Swan (Fiction)
- **Whitney Houston** Million Dollar Bill (RCA)
- **The Saturdays** Forever Is Over (Polydor)
- **Shinedown** If You Only Knew (Atlantic)
- **Jordin Sparks** SOS (Let The Music Play) (RCA)

Albums

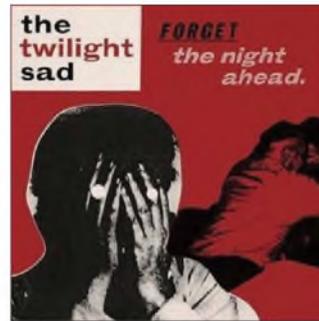


● **A Place To Bury Strangers** Exploding Head (Mute)

Exploding Head is the acclaimed band's first release since inking a deal with Mute Records. The album's lead single 'In Your Heart' is released on September 21, backed with mixes by Carra Spiller and now-labelmate Vince Clarke, plus non-album track, 'Strictly Looks'. The band performed at Reading and Leeds last weekend and return in November for a full UK tour.

- **Air Love 2** (Virgin)
- **Backstreet Boys** This Is Us (RCA)
- **Deadmau5** For Lack Of A Better Name (Mau5trap/Virgin)
- **Mando Diao** Give Me Fire! (Island)
- **Natalie Imbruglia** Come To Life (Virgin)

- **Katherine Jenkins** The Ultimate Collection (Decca)
- **Lethal Bizzle** Go Hard (Search & Destroy)
- **The Mountain Goats** The Life Of The World To Come (4AD)
- **Mumford & Sons** Sigh No More (Island)
- **Skint & Demoralised** Love And Other Catastrophes (Mercury)



- **The Twilight Sad** Forget The Night Ahead (FatCat)
- **The Veronicas** Hook Me Up (Sire)

October 12

Singles

- **Aggro 3000** (Mercury)
 - **Ash** True Love 1980/Return Of White Rabbit (Atomic Heart)
- True Love 1980 will kick off Ash's A-7 series; a collection of 25 limited-edition seven-inch and digital singles, issued fortnightly over the coming year. Released on Ash's own Atomic Heart Records, they will also be available as part of a subscription from Ash's website. Tour plans will be announced imminently.

- **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)
 - **Wolfmother** New Moon Rising (Island)
- Albums**
- **Nell Bryden** What Does It Take (157)

- **Chipmunk** I Am Chipmunk (Columbia)
- **Dead By Sunrise** Out Of Ashes (Warner Brothers)
- **Editors** In This Light & On This Evening (Columbia)
- **LMFAO** Party Rock (Universal)
- **Mario** DNA (J)
- **Shakira** She Wolf (Epic)



- **Wolfmother** Cosmic Egg (Island)

October 19

Singles

- **Devendra Banhart** Baby (Warner Brothers)
- **Mariah Carey** I Want To Know What Love Is (Def Jam)
- **Cheryl Cole** Fight For This Love (Fascination)
- **Harry Connick Jr** Your Souls (Columbia)
- **Raphael Saadiq** Let's Take A Walk (RCA)
- **Sincere Feat. Kid Bass** The Girl Is Mine (Virgin)
- **Miike Snow** Black And Blue (Columbia)
- **The Twilight Sad** Seven Years Of Letters (FatCat)
- **White Belt Yellow Tag** Remains (Distiller)

The musical umbrella for former youcodenameis:milo member Justin Lockey with Craig Pilbin, White Belt Yellow Tag recorded and self-produced their debut album, Methods, before handing over mixing duties to Chris Potter (The Verve, Blur). The band are on the road in September and October.

Albums

- **Alphabeat** The Spell (Polydor)
- **Brett Anderson** Slow Attack (BA Songs)



- **Atlas Sound** Logos (4AD)
- **Bauhaus** Mask (Cooking Vinyl)
- **Miley Cyrus** Time Of Our Lives (Hollywood/Polydor)
- **Whitney Houston** I Look To You (RCA)
- **Mr Hudson** Straight No Chaser (Mercury)
- **Metronomy** Nights Out (Because)
- **Mpho** Pop Art (Parlophone)
- **Sufjan Stevens** The BQE (Asthmatic Kitty)

October 26 & beyond

Singles

- **3OH!3** Starstruck (Atlantic) (09/11)
- **Erik Hassle** Hurtful (Island) (26/10)
- **Goldhawks** Running Away (Mercury) (26/10)
- **Lisa Mitchell** Coin Laundry (RCA) (26/10)
- **MSTRKRFT** Rounce (Geffen) (26/10)
- **Vagabond** I've Been Wanting You (Polydor) (26/10)

Albums

- **3OH!3** Want (Atlantic) (23/11)
 - **Amerie** In Love And War (Mercury) (26/10)
 - **Devendra Banhart** What Will We Be (Warner Brothers) (26/10)
 - **Bon Jovi** The Circle (Mercury) (09/11)
 - **Boyz II Men** Simply Love (UMM) (09/11)
 - **Cheryl Cole** Three Words (Fascination) (26/10)
 - **Taio Cruz** Rokstarr (Universal) (30/11)
 - **Jamie Cullum** The Pursuit (Decca) (09/11)
 - **Flight Of The Conchords** I Told You I Was Freaky (Warner Bros) (26/10)
- With sales of their debut album approaching

100,000 units, New Zealand's most recognisable new exports return with album two. The album arrives after season two's BBC4 broadcast and features fully-remixed versions of all of the show's songs. Fans are about for flight of the conchords to pay select UK shows early in 2010.

- **Erik Hassle** Hassle (Island) (09/11)
- **Jesca Hoop** Hunting My Dress (Last Laugh) (6/11)

MW has been a fan of Jesca Hoop since catching her at South by South West in 2008, and we were not the only ones, with glowing support so far coming from the likes of *Observer Music Monthly*, *The Times* and *Time Out*. The new album will delight her growing fanbase, and should make the necessary steps to take her following forward in the UK.

- **Katherine Jenkins** Believe (Warner Brothers) (26/10)
- **Leona Lewis** Echo (Syco) (6/11)



- **Miike Snow** Miike Snow (Columbia) (26/10)
- **Lisa Mitchell** Wonder (RCA) (26/10)
- **Morrissey** Swords (Polygram) (26/10)
- **Queen** Absolute Greatest (EM) (09/11)
- **The Roots** How I Gotta Cover (Def. Jam) (6/11)
- **Saving Aimee** We're The Good Guys (Hey You/Autorary) (26/10)
- **Stereophonics** Keep Calm And Carry On (V2) (09/11)
- **Sting** If On A Winter's Night (Decca) (26/10)
- **Sugababes** Sweet 7 (Island) (23/11)
- **Weezer** Raditude (Geffen) (26/10)
- **Robbie Williams** Reality Killed The Video Star (Parlophone) (09/11)
- **Will Young** The Hits (19/RCA) (16/11)

SINGLE OF THE WEEK

The Big Pink Dominos (4AD)



Single number four from The Big Pink will both delight fans and entice newcomers as the duo's live favourite enjoys Radio 1 exposure ahead of their album release next week. A hellishly catchy but devilishly simple chorus soars over the top of this upbeat blend of scuzz-rock and electro beats. Not quite avoiding the inevitable Jesus & Mary Chain comparisons, The Big Pink's sound takes on a more ethereal dimension on Dominos, the memorable if repetitive hook firmly fixing the listener in the same way the Reid brothers did in their heyday. The band embark on their biggest UK tour to date in October, with 12 shows taking in Scotland and Ireland as well as London's Electric Ballroom.

ALBUM OF THE WEEK

Jamie T Kings & Queens (Virgin)



If his recent live dates can account for anything, the love for Jamie T is stronger than ever. With this long-awaited second album ready to drop, T looks certain to take his profile up a notch in the UK. Current single Chaka Demus is A-listed at Radio 1, day-listed at XFM and he secured album of the week by Zane Lowe this week. Radio 1 will also stoke the fire with a Jo Whaley Live Lounge gig today (Monday). Kings & Queens is a more ambitious record than his debut, at times delving into an electronic, dance-inspired sound. However, T's voice, unique as it is infectious, provides the common thread that ties the album together. A confident return.

Key releases

Megadeth prepare to shake up retail



THE RESISTANCE BY MUSE SPENDS A FOURTH WEEK at the top of the Amazon chart and a sixth week at Play this week and holds at two at HMV, where Pearl Jam's Backspacer leads the list for the eighth time. The Muse album is out next Monday, with Backspacer out the following week, so things are about to change.

Veteran hard rockers Megadeth

have been around for 24 years and release their 12th studio album *The Endgame* next week. The follow-up to 2007's number 23 hit *Abominations*, it has received some favourable reviews and is generally considered a return to form for the band. Pre-release sales are clearly excellent – the album is number six at Play, number 12 at HMV and number 19 at Amazon.

With *Run This Town* and *Get Sexy* – last week's top two – repeating their Shazam success in the OCC sales rankings, the way is clear for a new number one, which duly arrives in the form of Mini Viva's debut single, *Left My Heart In Tokyo*. Adjudged "the catchiest single of 2009," by *NME*, the track is the latest creation of the Xenomania team, who have been behind a

string of hits in the last few months including the current Vagabond single and recent Gabriella Cilmi, Girls Aloud and Alesha Dixon hits.

Arctic Monkeys' *Humburg* tops the sales chart for the second week in a row, and supplies nine of the 20 most-played tracks on Last.fm, with first single *Crying Lightning* topping the list.

Alan Jones

Top 20 Play.com Pre-release chart

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

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	MUSE	The Resistance	Helium 3/Warner Bros
2	THE BEATLES	Stereo boxed set	Parlophone
3	THE BEATLES	Mono boxed set	Parlophone
4	PEARL JAM	Backspacer	Island
5	PETER ANDRE	Revelation	Conehead
6	PORCUPINE TREE	The Incident	Roadrunner
7	MARK KNOPFLER	Get Lucky	Mercury
8	THE BEATLES	Sgt Pepper's...	Parlophone
9	PIXIE LOTT	Turn It Up	Mercury
10	THE BEATLES	Abbey Road	Parlophone
11	PARAMORE	Brand New Eyes	Fueled By Ramen
12	DAVID GRAY	Draw The Line	Polydor
13	WHITNEY HOUSTON	I Look To You	RCA
14	MIKA	The Boy Who Knew Too Much	Island
15	MYNRD SKYNYRD	Gods & Guns	Roadrunner
16	MADONNA	Celebration	Warner Brothers
17	U2	The Unforgettable Fire	Mercury
18	THE BEATLES	Revolver	Parlophone
19	MEGADETH	Endgame	Roadrunner
20	NEWTON FAULKNER	Rebuilt...	Sony

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	MINI VIVA	Left My Heart In Tokyo	Geffen
2	MADONNA	Celebration	Warner Brothers
3	MUSE	Uprising	Warner Brothers
4	TAIO CRUZ	Break Your Heart	Island
5	EXAMPLE	Watch The Sun Come Up	RSUK
6	EGYPT	In The Morning	Relentless/Virgin
7	PALOMA FAITH	New York	Epic
8	LIVVI FRANC FEAT. PITBULL	Now...	Jive
9	SHAKIRA	She Wolf	Epic
10	PIXIE LOTT	Boys And Girls	Mercury
11	KESHA	Tik Tok	Jive
12	4 STRINGS	Take Me Away	Nebula
13	DEADMAU5	Ghosts & Stuff	Metric
14	P-MONEY	Everything	Beet Blue
15	KID CUDI	Make Her Say	Universal
16	MIKA	We Are Golden	Island
17	SIDNEY SAMSON	Riverside	Dez
18	MARIAH CAREY	Obsessed	Def Jam
19	PARAMORE	Ignore Nice	Fueled By Ramen
20	DUCK SAUCE	Anyway	Fools Gold

shazam

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	ARCTIC MONKEYS	Crying Lightning	Domino
2	LA ROUX	Bulletproof	Polydor
3	KINGS OF LEON	Sex On Fire	Hand Me Down
4	ARCTIC MONKEYS	My Propeller	Domino
5	LADY GAGA	Poker Face	Interscope
6	LA ROUX	In For The Kill	Polydor
7	LADY GAGA	Paparazzi	Interscope
8	ARCTIC MONKEYS	Dangerous Animals	Domino
9	KINGS OF LEON	Use Somebody	Hand Me Down
10	ARCTIC MONKEYS	Secret Door	Domino
11	LITTLE BOOTS	Remedy	sixsevine
12	ARCTIC MONKEYS	Potion Approaching	Domino
13	ARCTIC MONKEYS	Cornerstone	Domino
14	BLACK EYED PEAS	I Gotta Feeling	Interscope
15	MGMT	Kids	Columbia
16	CALVIN HARRIS	Ready For...	Columbia
17	ARCTIC MONKEYS	Fire And The Thud	Domino
18	ARCTIC MONKEYS	Pretty Visitors	Domino
19	ARCTIC MONKEYS	Dance Little Liar	Domino
20	MGMT	Time To Pretend	Columbia

last.fm

Top 20 HMV.com Pre-release chart

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

hmv.com

CATALOGUE REVIEWS

ROD STEWART

The Rod Stewart Sessions 1971-1998 (Rhino 8122798538)



Rod Stewart's recent releases, concentrating on classic

American songs from a bygone era, have sold in huge quantities while doing little for his reputation as a rocker. But this sprawling new Rhino set – which makes available more than 60 previously unreleased alternative versions – should help enormously. The familiar rasp – which seems to have gone up an octave in recent recordings – is here in all its glory, and it is interesting to hear songs such as *Maggie May* with a completely different and clearly unfinished set of lyrics accompanying the familiar instrumental track. *You Wear It Well* is similarly bereft of familiar lyrics aside from the title itself, with Rod at a loss for words at times. These works-in-progress are distinct from, say, *You're In*

My Heart, which is performed here in a more intimate, less rabble-raising acoustic style, and *You Make Me Feel (Like A Natural Man)*, which includes the familiar Gerry Goffin lyrics but has a different instrumental track and a live vocal. An excellent showcase for Stewart's creative process.

SPANDAU BALLET

Gold: The Best Of (Chrysalis/EMI 2269172)



Spandau Ballet getting back together was once an unlikely scenario, yet the band's sell-out tour takes place next month. Ahead of it, EMI is reissuing their 2000 compilation *Gold: The Best Of*. Featuring 17 of the band's best-loved hits, including *Gold*, *True*, *To Cut A Long Story Short* and *Through The Barricades*, the album has already sold 470,000 in audio form alone. This set, for the first time, adds a DVD featuring the original

promotional videoclips for all tracks. With the band making itself available for a plethora of radio and TV appearances, and a big TV advertising spend in support, a return to the charts seems inevitable.

VARIOUS

12"/80s Electro-Pop (Universal Music Catalogue 5320871)



Six previous 12"/80s compilations have racked up sales in excess of 310,000 since 2005, and the latest addition to the range is sure to add substantially to that total. The Electro-Pop theme is perfectly timed, with current acts such as *La Roux*, *Calvin Harris*, *Little Boots* and *Florence & The Machine* all drawing inspiration from the genre. The 33 tracks, sprawled over three CDs, includes obvious hits of the genre – *Japan's Life In Tokyo*, *Einstein A Go Go* by *Landscape* and *The Message* by *Grandmaster Flash* among them

– and adds cult favourites such as *Laid Back's* influential *White Horse*, *Wheel Me Out* by *Was (Not Was)*, and *Don't Stop The Rock* by *Freestyle*, all of them in their full, unedited 12-inch glory.

BLONDE ON BLONDE

Rebirth (Fantastic Voyage/Future Noise FVCD 024)



A psychedelic/progressive rock band hailing from Wales, *Blonde On Blonde* released a trio of highly regarded but commercially unsuccessful albums in the late Sixties/early Seventies, of which *Rebirth* is the second. Remastered from the original tapes and expanded to include the single version of *Circles*, the album comes complete with original artwork and new liner notes. Other tracks reveal varied pop, rock, folk and R&B influences, making for an enjoyable if slightly unfocused listening experience.

Alan Jones

CATALOGUE STUDIO ALBUMS TOP 20



This	Last	Artist	Title	Label
1	1	THE STONE ROSES	Stone Roses	Silvertone (ARV)
2	2	MICHAEL JACKSON	Bad	Epic (ARV)
3	3	MICHAEL JACKSON	Thriller	Epic (ARV)
4	4	MICHAEL JACKSON	Off The Wall	Epic (ARV)
5	5	CALVIN HARRIS	I Created Disco	Columbia (ARV)
6	12	ARCTIC MONKEYS	Whatever People Say I Am That's What I'm Not	Domino (PIAS)
7	7	RIHANNA	Good Girl Gone Bad	Def Jam (ARV)
8	8	THE KILLERS	Hot Fuss	Vertigo (ARV)
9	10	PAOLO NUTINI	These Streets	Atlantic (CIN)
10	6	U2	The Joshua Tree Deluxe	Mercury (ARV)
11	13	KINGS OF LEON	Because Of The Times	Hand Me Down (ARV)
12	17	SNOW PATROL	Eyes Open	Fiction (ARV)
13	11	KINGS OF LEON	Boxed	Hand Me Down (ARV)
14	15	ARCTIC MONKEYS	Favourite Worst Nightmare	Domino (PIAS)
15	14	THE KILLERS	Sam's Town	Vertigo (ARV)
16	9	MICHAEL JACKSON	Dangerous	Epic (ARV)
17	18	AMY WINEHOUSE	Back To Black	Island (ARV)
18	20	ORIGINAL CAST RECORDING	Mamma Mia	Polydor (ARV)
19	RE	SNOW PATROL	Final Straw	Fiction (ARV)
20	RE	LILY ALLEN	Alright, Still	Regal (E)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	4	4	FREEMASONS Shakedown 2 album sampler / Loaded
2	3	3	FONZERELLI Dreamin' / Big In Ibiza
3	7	3	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positive/Virgin
4	17	2	MEDINA You And I / Parlophone
5	16	3	PALOMA FAITH New York / Epic
6	15	4	RECALL 22 Subimos Juntas / Champion
7	12	3	MARIAH CAREY Obsessed / Def Jam
8	13	5	TRENT CANTRELLE V PRINCESS SUPERSTAR Robot / Sounds Like
9	3	3	TIESTO & SNEAKY SOUNDSYSTEM I Will Be Here / 14th Floor
10	2	4	MAJESTIC MC In Da VIP / Big Life
11	21	2	TOCADISCO Way Of Love / Superstar
12	1	4	MILK & SUGAR FEAT. GARY NESTA PINE Let The Sun Shine / Milk & Sugar
13	18	3	WHITE KNIGHTS FEAT. BELLE ERSKINE Replay / Champion
14	5	5	MADONNA Celebration / Warner Brothers
15	20	3	MICHELLE WILLIAMS Hello Heartbreak / RCA
16	39	2	THE REMIXERS VS. AVIV GEFEN It Was Meant To Be A Love Song / Mers
17	28	2	VV BROWN Game Over / Island
18	22	2	GOSSIP Love Long Distance / Columbia
19	29	4	KENNETH BAGER Fragment One / AM:PM
20	37	5	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
21	34	2	REFLEKT FEAT. DELLINE BASS Need To Feel Loved / Positiva
22	31	2	ASH True Love 1980/Return Of White Rabbit / Atomic Heart
23	5	5	MIKA We Are Golden / Island
24	NEW		HUGGY & DEAN NEWTON FEAT. SAM OBERNIK Get Lifted / Big Love
25	14	5	EXAMPLE Watch The Sun Come Up / FSUK
26	36	2	BEATMASTERS FEAT. BETTY BOO Hey Dj / Loverush Digital
27	NEW		RUFF DRIVERZ FEAT. ARRDIA Dreaming / Maelstrom
28	NEW		THE AMPLIFETES It's My Life / Amp
29	3	3	MINI VIVA Left My Heart In Tokyo / Geffen
30	10	4	ELEK-TRO JUNKIES FEAT. THERESE Neon Lights / Fierce Angel
31	19	4	ESCALA Children / Syco
32	NEW		THE MESSENGERS I'll Be Waiting / white label
33	NEW		PAUL VAN DYK Home / New State
34	23	3	CAVIN HARRIS Ready For The Weekend / Columbia
35	11	4	ARMIN VAN BUUREN Never Say Never / Armada
36	25	4	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
37	NEW		BARTON On The Beach / Netsphere
38	NEW		HOOP Grief / Loverush Digital
39	24	5	AGENT X FT MUTYA BUENA & ULTRA Fallin' / 3 Beat Blue
40	27	5	PIXIE LOTT Boys And Girls / Mercury

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	2	2	SHAKIRA She Wolf / Epic
2	5	3	BASSHUNTER Every Morning / Hard2beat
3	20	2	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positive/Virgin
4	19	3	ADDICTIVE Domino Effect / 2Nv/Kaki Music
5	3	2	MILK & SUGAR FEAT. GARY NESTA PINE Let The Sun Shine / Milk & Sugar
6	10	2	FREEMASONS Shakedown 2 (Album Sampler) / Loaded
7	14	3	JADE EWEN My Man / Geffen
8	15	3	MARIAH CAREY Obsessed / Def Jam
9	29	2	MAJESTIC MC In Da VIP / Big Life
10	1	4	MADONNA Celebration / Warner Brothers
11	NEW		MIKA We Are Golden / Island
12	17	4	SHONTELLE Battle Cry / Island
13	22	2	WALE FEAT. LADY GAGA Chillin' / Interscope
14	25	2	THE WEEKEND CREW FEAT. LAURA V People Hold On / Allstar
15	24	2	TANO CRUZ Break Your Heart / Island
16	28	2	TINA COUSINZ Sex On Fire / AATW
17	2	4	MINI VIVA Left My Heart In Tokyo / Geffen
18	13	3	JEREMIH Birthday Sex / Def Jam
19	21	3	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
20	NEW		PALOMA FAITH New York / Epic
21	NEW		RAVERS UNITE Hardcore Vibes / AATW
22	NEW		LADY GAGA Lovegame / Interscope
23	NEW		FONZERELLI Dreamin' / Big In Ibiza
24	16	5	PIXIE LOTT Boys And Girls / Mercury
25	23	1	DIZZEE RASCAL Holiday / Ditee Stank
26	NEW		KELLY CLARKSON Already Gone / RCA
27	NEW		MICHELLE WILLIAMS Hello Heartbreak / RCA
28	4	3	SUGA DIEZEL Money Man / Suga Diezel
29	NEW		CASCADA Dangerous / Aatw/Intv
30	30	5	BLACK EYED PEAS I Gotta Feeling / Interscope

Freemasons lodge themselves at the top



THE FREEMASONS HAVE SPRINKLED their magic dust on an array of tracks by fellow acts as well as producing some excellent hits of their own over the past few years. This fact is recognised by the sampler for their new album Shakedown 2, which roars to the top of the Upfront club chart this week and number six on the Commercial pop chart.

With a playing time in excess of an hour, the sampler revisits the band's own Love On My Mind and Watchin' and also includes their mixes of Marvin Gaye's I Heard It Through The Grapevine, New Order's Blue Monday, Eurythmics' Here Comes The Rain Again, Justice's Phantom, a mash-up of

Deadmau5's Ghosts & Stuff and Coldcut's People Hold On and Solange's Sandcastle Disco.

Along with Maurice Joshua, the Freemasons were the main mixers of Beautiful Liar, which topped the Commercial Pop chart for Beyoncé and Shakira in April 2007. Shakira has been quiet since then but her comeback single She Wolf returns the Colombian superstar to number one this week, with mixes by Moto Blanco. The title track of her upcoming album, it was apparently written in the studio in 10 minutes, and aside from its lycanthropic theme it also takes a different musical direction to any of her previous work.

Alan Jones



Dogged success: Shakira is top of the Commercial pop chart



Sitting pretty: Jeremih retains pole position in the Urban top 30

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	1	6	JEREMIH Birthday Sex / Def Jam
2	2	5	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation
3	5	4	JADE EWEN My Man / Geffen
4	3	6	THE-DREAM FEAT. KANYE WEST Walkin' On The Moon / Def Jam
5	7	14	BEYONCE Sweet Dreams / Columbia
6	6	7	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
7	9	9	PITBULL I Know You Want Me (Calle Ocho) / Positive/Virgin
8	25	2	GRACIOUS K Migraine Skank / RCA
9	8	8	BLACK EYED PEAS I Gotta Feeling / Interscope
10	14	10	SEAN KINGSTON Fire Burning / Beluga Heights/Epic
11	4	9	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
12	20	3	BLUEY ROBINSON I Know / London Village Music
13	15	3	WALE FEAT. LADY GAGA Chillin' / Interscope
14	10	7	MARIAH CAREY Obsessed / Def Jam
15	22	2	SWAY Mercedes Benz / Dcyphe Productions
16	17	3	NATHAN Superwoman / Manolis 360
17	11	12	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic
18	13	18	SEAN PAUL So Fine / Atlantic
19	27	4	JAMIE FOXX Digital Girl / RCA
20	16	6	EGYPT In The Morning (Let Your Love Come In) / Relentless/Virgin
21	30	2	CHIPMUNK Oopsy Daisy / Jive
22	29	12	JLS Beat Again / Epic
23	12	11	CIARA FEAT. MISSY ELLIOTT Work / Ice Cube
24	19	16	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Interscope
25	18	8	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Proxdwey
26	NEW		PITBULL Hotel Room Service / J
27	NEW		LETHAL BIZZLE Going Out Tonight / Search & Destroy
28	28	5	MICA PARIS The Hardest Thing / Rhythm Riders
29	24	5	SUGABABES Get Sexy / Island
30	21	2	MCLEAN Broken / Asylum

Cool Cuts Top 20

Pos	ARTIST Title
1	FILTHY DUKES Tupacrobotclubrock
2	DAVID GUETTA, SEBASTIAN INGROSSO & DIRTY SOUTH How Soon Is Now
3	LA ROUX I'm Not Your Toy
4	CHICANE Hiding All The Stars
5	WHITNEY HOUSTON Million Dollar Bill
6	OU EST LE SWIMMING POOL Dance The Way I Feel
7	FEDDE LE GRANDE Let Me Be Real
8	ARMAND VAN HELDEN Witch Doktor
9	PRYDA Waves
10	FAKE BLOOD Fix Your Accent Ep
11	MIKA We Are Golden
12	LOVERUSH UK Give Me Your Love
13	CHUCKIE & LMFAO Let The Bass Kick In Miami Beach
14	BURNS Technique EP
15	KID CUDI Make Her Say
16	AUTOKRATZ Stay The Same
17	PRIVATE My Secret Lover
18	JOE AND WILL ASK? Fabric Of Win
19	CHRIS B Heaven With You
20	ANALOG PEOPLE IN A DIGITAL WORLD Circus



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



Bank holiday boost for Kings Of Leon

ALREADY THE BIGGEST SELLER OF 2009, KINGS OF LEON'S *Only By The Night* album got a huge boost this week from the band's televised performances at the Reading and Leeds festivals. The resulting stampede helped the album to increase sales by 124.9% week-on-week, and rocket 22-4 (19,871 sales). It will this week become the 23rd album to top the 2m sales mark in the 21st Century, taking just 51 weeks to reach the target.

Its running tally of 1,989,336 sales includes 1,181,641 in 2008 and 807,695 so far in 2009. The rest of the band's catalogue was given a boost too: *Because Of The Times* moves 72-49 (sales up 34.2% at 3,099), *Boxed* moves 74-52 (31.2%, 2,977 sales), *Aha Shake Heartbreak* moves 138-94 (37.2%, 1,773 sales) and *Youth And Young Manhood* moves 175-145 (26.9%, 1,210 sales). The two big singles from *Only By The Night* are also in resurgent mode, with *Use Somebody* climbing 62-36 (6,026 sales), while *Sex On Fire* soars 33-6 (25,025 sales). The latter track was given extra impetus by latest X Factor sensation Jamie Archer's performance of it on the show. *Sex On Fire* was released a year

ago today and has spent only two weeks out of the Top 75 since, racking up sales of 747,713 copies.

It is not just *The X Factor* spicing up the Top 10 of the singles chart – it is the sex factor too. Aside from *Sex On Fire*, the top tier also plays host to **David Guetta and Akon's** *Sexy Chick*, which recedes 2-3 (54,421 sales) a fortnight after reaching number one, while *Get Sexy* marks a strong comeback by **Sugababes** *Sugababes*, debuting at number two (55,707 sales).

Get Sexy topped the midweek sales flashes, and was on schedule to provide *Sugababes* with their seventh number one, but it eventually succumbed to *Run This Town*, the new release from **Jay-Z feat. Rihanna and Kanye West**. The latter track debuts at number one on sales of 62,835 copies and is the third number one for all concerned.

Run This Town is the 21st number one single so far in 2009 – the same as in the whole of 2008. It is also the first release on Jay-Z's own Roc-A-Fella label (through Atlantic/Warner Music), to which *Sugababes* are newly pacted in America, though their UK releases continue to be through

Sales statistics

LAST WEEK	Singles	Artist albums
Sales	2,525,366	1,395,605
prev week	2,448,449	1,533,063
% change	+3.1%	-9.0%

LAST WEEK	Compilations	Total albums
Sales	342,244	1,737,847
prev week	393,034	1,926,097
% change	-12.9%	-9.8%

YEAR TO DATE	Singles	Artist albums
Sales	92,262,391	55,428,506
vs prev year	67,609,690	58,003,126
% change	+36.4%	-4.4%

YEAR TO DATE	Compilations	Total albums
Sales	14,839,670	70,268,176
vs prev year	18,101,512	76,104,638
% change	-18.0%	-7.7%

Compiled from sales data by Music Week

Island/Universal.

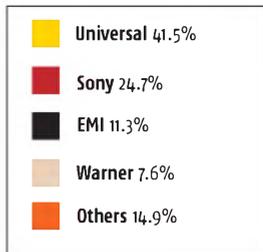
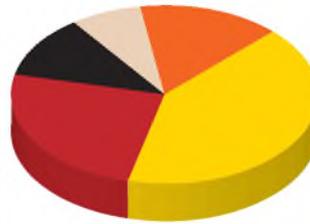
Elsewhere in the singles chart, Dizzee Rascal's vacation at the chart summit is over, with *Holiday* sliding 1-4 (48,620 sales), while *Lady GaGa* secures her fifth Top 40 hit of the year. She fulfils a supporting role to *Wale*, whose *Chillin'* debuts at number 12 (16,461 sales). And *Booby Luv* score their sixth straight Top 20 hit, debuting at number 16 with *Say It* (13,812 sales).

Making a less conspicuous 57-51 move, *I'm Yours* by **Jason Mraz** sold 4,616 copies last week – enough to lift its career tally to more than 300,000 (304,217). That is a healthy total for a track which peaked at number 11. *I'm Yours* has been in the Top 75 for the whole of 2009. The only track to peak lower, sell more and spend longer in the chart is *Jay-Z and Linkin Park's* 2004 mash-up *Numb/Encore*, which peaked at number 14 but has racked up 43 weeks in the Top 75 and has thus far sold 372,853 copies. As well as it has done here, *I'm Yours* has done better in America, where it moves 32-35 this week, extending its stay in the Hot 100 to a record 72 weeks, during which time it has sold a phenomenal 4.4m downloads – the third highest tally of any track.

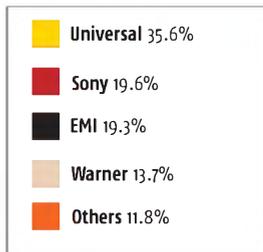
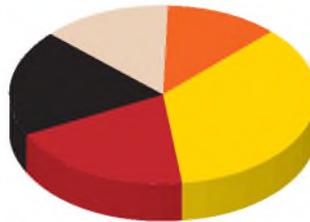
Arctic Monkeys retain their album chart leadership with *Humbug* remaining in command, despite a 62.9% dip in sales to 35,755 copies.

Meanwhile, *We'll Meet Again: The Very Best Of Vera Lynn* leaps 20-2 with sales increasing by 162.4% week-on-week to 24,040. The album benefits from the publicity surrounding the fact that the 92-year-old is the oldest living artist to have a hit album and a slew of TV programmes marking the 70th anniversary of the outbreak of the second world war, with coverage including tracks by the forces' sweetheart. Completing a very disparate top three, *David Guetta's*

ARTIST ALBUMS



SINGLES



One Love dips 2-3 on sales of 22,399 copies.

Of seven debuts in the artist album chart, the highest is *The First Days Of Spring*, the second album by **Noah & The Whale**. Debuting at number 16 on sales of 9,561 copies, it is the follow-up to *Peaceful The World Lays Me Down* which opened in 2008 at number five on sales of 18,643 copies, and has since gone on to sell 101,579 copies. **Just Jack's** second album *All Night Cinema* also has a lesser impact than his first. It enters at number 22 on sales of 7,700 copies, while his 2007 debut

Overtone debuted and peaked at number six on sales of 25,023 copies, and has thus far sold 161,845 copies. Meanwhile, **The Black Crowes'** *Before The Frost*... Until *The Freeze* provides the rockers with their eighth chart album, debuting at number 47 on sales of 3,356 copies.

Crowded House and former *Split Enz* man *Neil Finn's* charity album, *The Sun Came Out*, credited to **7 Worlds Collide**, debuts at number 58 on sales of 2,787 copies. With proceeds going to Oxfam, the album includes a multitude of guests including *Johnny Marr*, *K1 Tunstall* and *Radiohead* drummer *Phil Selway*.

Sean Paul's new album *Imperial Blaze* debuts at number 38 (3,922 sales), following introductory single *So Fine's* number 25 peak. *Paul's* debut *Stage 1* failed to chart but 2003's *Dutty Rock* reached number two, and 2006's *The Trinity* reached number 11.

UK rockers **The Wildhearts** score their sixth chart album with *Chutzpah* (number 53, 2,911 sales), and US alt-rockers **The Used** debut at number 63 with *Artwork* (2,644 sales), falling below the number 39 peak of their 2007 UK chart debut *Lies For The Liars*. In America, *Artwork* is the band's third straight Top 10 album.

With *The Mercury Music Prize* winner to be announced tomorrow (Tuesday), one of the frontrunners, **Friendly Fires'** self-titled debut album, reaches a new chart high. A year to the week after debuting at number 38, the album – which climbed as high as number 36 six weeks ago – catapults 66-21 with sales of 7,945 copies increasing its career tally to 122,739. The album is benefitting from a new dual disc version, which includes new single, *Kiss Of Life*, which itself debuts at number 30 this week (8,318 sales).

Album sales fell 9.8% week-on-week to 1,737,847 – 10.14% below same week 2008 sales of 1,933,933. Singles sales improved by 3.1% to 2,525,366, their best for seven weeks, and 28.37% ahead of same-week 2008 sales of 1,967,229.

International charts coverage Alan

Ellipse's US performance eclipses UK peak for Heap

LONDON SINGER/SONGWRITER IMOGEN HEAP made a fairly muted impression on the UK chart last week, debuting at number 39 with her new album *Ellipse*, but it fares a lot better across the Atlantic. In Canada, the album debuts at number four, providing *Heap* with her debut chart entry. In the US, *Ellipse* sold 48,000 copies to debut at number five, comprehensively beating the

number 145 peak of *Heap's* 2006 debut *Speak For Yourself*. Despite its modest chart placing, *Speak For Yourself* was nominated for a pair of Grammy awards and saw several of its songs used on popular TV shows, helping it to eventually achieve sales of 431,000 copies. Its most successful track, *Hide And Seek*, fell short of the Hot 100 but has sold more than 685,000 copies on download. The digital format is also

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ARCTIC MONKEYS <i>Humbug</i>	£8.98	£8.99	£8.95	£8.93
2 VERA LYNN <i>We'll Meet Again</i>	£7.99	n/a	£8.95	n/a
3 DAVID GUETTIA <i>One Love</i>	£7.98	£7.99	£7.99	£7.93
4 KINGS OF LEON <i>Only By The Night</i>	£6.98	£6.99	£7.99	£8.93
5 BLACK EYED PEAS <i>The END</i>	£8.98	£8.99	£8.95	£8.93

Charts sales

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist	Title	Label	(Distributor)
1	1	DIZZEE RASCAL	Holiday	Direc	Stank (PIAS)
2	NEW	BOOTY LUV	Say It	Hed	Kandi (ARV)
3	5	THE TEMPER TRAP	Sweet Disposition	Infectious	(PIAS)
4	NEW	FRIENDLY FIRES	Kiss Of Life	XL	(PIAS)
5	4	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Direc	Stank (PIAS)
6	15	THE PRODIGY	Take Me To The Hospital	Take Me To The Hospital	(ADA/CIN)
7	2	PETER ANDRE	Behind Closed Doors	Soneheart	(NOVIARV)
8	3	CHICANE	Poppiholla	Modena	(ABS/ARV)
9	NEW	FRANK TURNER	The Road	Xtra Mile	(PIAS)
10	5	ARCTIC MONKEYS	Crying Lightning	Domino	(PIAS)
11	10	THE PRODIGY	Warrior's Dance	Take Me To The Hospital	(ADA/CIN)
12	7	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Dance Wiv Me	Direc	Stank (PIAS)
13	8	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer)	Leadeo	(ARV)
14	13	OASIS	Wonderwall	Big Brother	(PIAS)
15	14	THE PRODIGY	Omen	Take Me To The Hospital	(ADA/CIN)
16	19	FRIENDLY FIRES	Jump In The Pool	XL	(PIAS)
17	17	MIA	Paper Planes	XL	(PIAS)
18	11	JACK PENATE	Pull My Heart Away	XL	(PIAS)
19	18	BASEMENT JAXX	Raindrops	XL	(PIAS)
20	NEW	ARCTIC MONKEYS	I Bet You Look Good On The Dancefloor	Domino	(PIAS)

Indie albums Top 20

This	Last	Artist	Title	Label	(Distributor)
1	1	ARCTIC MONKEYS	Humburg	Domino	(PIAS)
2	2	THE PRODIGY	Invaders Must Die	Take Me To The Hospital	(ADA/CIN)
3	7	FRIENDLY FIRES	Friendly Fires	XL	(PIAS)
4	3	CHICANE	Best Of	Modena	(ABS/ARV)
5	NEW	BLACK CROWES	Before The Frost Until The Freeze	Silver Arrow	(ADA/CIN)
6	4	ARCTIC MONKEYS	Whatever People Say I Am That's What I'm Not	Domino	(PIAS)
7	NEW	WILDHEARTS	Chutzpah	Backstage Alliance	(C)
8	10	THE TEMPER TRAP	Conditions	Infectious	(PIAS)
9	8	THE PRODIGY	Their Law - The Singles 1990-2005	XL	(PIAS)
10	5	THE XX	The XX	Young Turks	(PIAS)
11	6	FLEET FOXES	Fleet Foxes	Bella Union	(ARV)
12	9	ARCTIC MONKEYS	Favourite Worst Nightmare	Domino	(PIAS)
13	11	JACK PENATE	Everything Is New	XL	(PIAS)
14	18	VAMPIRE WEEKEND	Vampire Weekend	XL	(PIAS)
15	RE	THE GASLIGHT ANTHEM	The '59 Sound	Side One Dummy	(PIAS)
16	20	DEADMAU5	Random Album Title	Ministry	(ARV)
17	13	EVA CASSIDY	Songbird	Blix Street	(ADA/CIN)
18	NEW	KATE WALSH	Light & Dark	Blueberry Pie	(EMI)
19	RE	PLACEBO	Battle For The Sun	Dream Brother	(PIAS)
20	12	GEOFFREY GURRUMUL YUNUPINGU	Gurrumul	Dramatico/Skinnyfish	(ADA/CIN)

Indie albums breakers Top 10

This	Last	Artist	Title	Label	(Distributor)
1	2	FRIENDLY FIRES	Friendly Fires	XL	(PIAS)
2	3	THE TEMPER TRAP	Conditions	Infectious	(PIAS)
3	1	THE XX	The XX	Young Turks	(PIAS)
4	11	THE GASLIGHT ANTHEM	The '59 Sound	Side One Dummy	(PIAS)
5	NEW	KATE WALSH	Light & Dark	Blueberry Pie	(EMI)
6	4	GEOFFREY GURRUMUL YUNUPINGU	Gurrumul	Dramatico/Skinnyfish	(ADA/CIN)
7	6	CHASE & STATUS	More Than A Lot	Ram	(SRD)
8	5	DUCKWORTH LEWIS METHOD	The Duckworth Lewis Method	Divine Comedy	(P AS)
9	7	BON IVER	For Emma, Forever Ago	LAD	(PIAS)
10	9	GRIZZLY BEAR	Veckatimest	Warp	(PIAS)

Compilation chart Top 20

This	Last	Artist	Title	Label	(Distributor)
1	1	VARIOUS	Now That's What I Call Music! 73	EMI	Virgin/UMTV (E)
2	2	VARIOUS	Big Tunes - Back 2 The 90s	Hardbeat	(ARV)
3	NEW	VARIOUS	R&B Love Collection 2009	UMTV	(ARV)
4	NEW	VARIOUS	Hardcore Till Die 2	AAR/UMTV	(ARV)
5	4	VARIOUS	Cream Trance Anthems - Ibiza 2009	Ministry	(ARV)
6	NEW	VARIOUS	Land Of Hope & Glory	Decca	(ARV)
7	NEW	VARIOUS	Just Dance	UMTV	(ARV)
8	7	VARIOUS	Q - The Anthems	Sony Music	(ARV)
9	6	VARIOUS	100 R&B Classics - Original Anthems	Rhino	(CIN)
10	5	VARIOUS	90's Dance Hits	Rhino	(CIN)
11	8	VARIOUS	Hed Kandi - The Mix - Summer 2009	Hed Kandi	(ARV)
12	12	OST	Mamma Mia!	Polydor	(ARV)
13	17	VARIOUS	The Mash Up Mix 2009	Ministry	(ARV)
14	14	VARIOUS	Dreamcoats & Petticoats 2	EMI	TV/UMTV (ARV)
15	NEW	VARIOUS	Supa Dupa	Insatiable	(SRD)
16	15	VARIOUS	Dreamcoats & Petticoats	EMI	TV/UMTV (ARV)
17	9	VARIOUS	Chilled Euphoria	Ministry	(ARV)
18	10	VARIOUS	Kerrang! - The Album '09	Rhino	(CIN)
19	16	VARIOUS	Pop II Rock t	Walt Disney	(E)
20	11	VARIOUS	Chilled R&B - Vol 2	Sony Music/UMTV	(ARV)

Classical artist albums Top 10

This	Last	Artist	Title	Label	
1	2	HAYLEY WESTENRA	Treasure	Decca	(ARV)
2	1	ROYAL SCOTS DRAGOON GUARDS	Spirit Of The Glen	Decca	(ARV)
3	RE	RUSSELL WATSON	The Voice - The Ultimate Collection	Decca	(ARV)
4	KATHERINE JENKINS	Premiere	Decca	(ARV)	
5	6	THE PRIESTS	The Priests	Epic	(ARV)
6	7	ROYAL SCOTS DRAGOON GUARDS	Spirit Of The Glen - Journey	Decca	(ARV)
7	RE	RUSSELL WATSON	The Voice	Decca	(ARV)
8	3	MIKE OLDFIELD	Music Of The Spheres	Decca	(ARV)
9	RE	ENCHANTED VOICES	Howard Goodall's Enchanted Voices	Classic FM	(ARV)
10	RE	HAYLEY WESTENRA	Pure	Decca	(ARV)

Music DVD Top 10

This	Last	Artist	Title	Label	
1	1	MICHAEL JACKSON	Moonwalker	Warner Home Video	(CIN)
2	2	ANVIL	The Story Of	Indisision	(CIN)
3	3	ORIGINAL CAST RECORDING	High School Musical - The Concert	Walt Disney	(F)
4	4	MICHAEL JACKSON	Number Ones	Epic	(ARV)
5	5	MICHAEL JACKSON	Live In Bucharest - The Dangerous Tour	Epic	(ARV)
6	6	MICHAEL JACKSON	History 1 & 2	Sony BMG	(ARV)
7	7	ORIGINAL CAST RECORDING	Dream Cast - Les Miserables In Concert	XL	(S/DAD)
8	9	LEONARD COHEN	Live In London	Columbia	(ARV)
9	8	GARLAND/SINATRA/MARTIN	Judy Frank & Dean	Boatworld Ent	(BON)
10	10	MICHAEL JACKSON	The Trial & Triumph Of The King Of Pop	Wienandworld	(IAFFS/DAD)

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www.musicweek.com

n Jones

much favoured by buyers of Ellipse, accounting for 29,000 of the album's sales last week. That is enough for it to debut at number two on the digital albums chart. It goes one better on the Electronic/Dance chart, where it debuts at number one.

The album's introductory single First Train Home saw a 161% spike in sales after Heap performed it on David Letterman's show, and enters the Top 200 digital songs list at number 197, with sales of 7,500 increasing its overall tally to 43,000. Ellipse has also been released in France, where it has yet to chart, and



will roll out over much of the rest of Europe this week.

Meanwhile, Arctic Monkeys' third album Humburg is off to a fast start. Number one here for the last two weeks, the album also snared top spot in Ireland and debuts at two in France, The Netherlands and Australia, three in New Zealand and the Flanders region of Belgium, four in Germany, five in Spain, six in Canada, seven in Austria, Norway and Switzerland, 11 in Finland, 14 in Wallonia, and 15 in the US. Despite providing the lowest chart debut from the above selection, the US provides the highest sale for

Humburg - ex-UK - with more than 27,500 purchases, according to SoundScan data. That marks a decline on both their 2006 debut Whatever People Say I Am, That's What I Am Not, which debuted and peaked at 24 on sales of 34,000, and 2007 follow-up Favourite Worst Nightmare, which entered and peaked at seven with first-week sales of 44,000. So far, Whatever People Say I Am, That's What I'm Not has sold 368,000 copies stateside, while Favourite Worst Nightmare - despite its faster start - trails well behind, with sales to date of 179,000 copies.

MusicWeek

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Charts sales

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

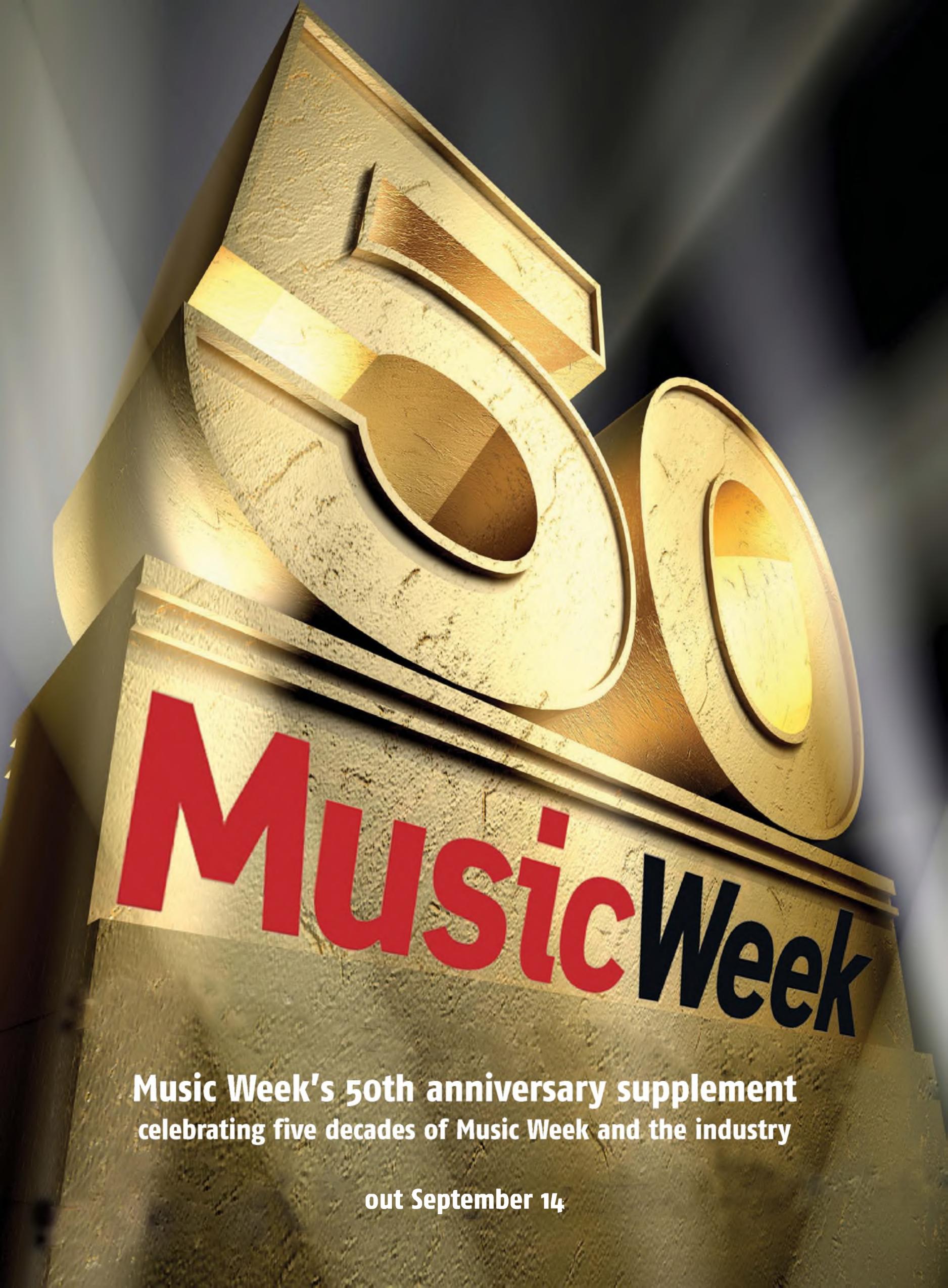
The Official UK Singles Chart OFFICIAL singles chart

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
1	New		JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town	Roc-A-Fella (CIN)	HIGHEST NEW ENTRY
2	New		SUGABABES Get Sexy	Island (ARV)	
3	2	4	DAVID GUETTA FEAT. AKON Sexy Chick	Positive/Virgin (PIAS)	
4	1	2	DIZEE RASCAL Holiday	Dunee/Slank STANK006 (PIAS)	
5	3	12	BLACK EYED PEAS I Gotta Feeling	Interscope (ARV)	
6	33	50	KINGS OF LEON Sex On Fire	Hand Me Down (A&V)	HIGHEST CUMBER
7	6	6	LITTLE BOOTS Remedy	sixsevendee 6791167 (CIN)	
8	5	5	TINCHY STRYDER FEAT. AMELLE Never Leave You	4th & Broadway (ARV)	
9	7	9	BEYONCE Sweet Dreams	Columbia 88697565722 (ARV)	
10	8	3	ESMEE DENTERS Outta Here	Interscope (ARV)	
11	4	4	CAVIN HARRIS Ready For The Weekend	Columbia 88697549322 (ARV)	
12	New		WALE FEAT. LADY GAGA Chillin	Interscope 2717317 (ARV)	
13	12	7	SEAN KINGSTON Fire Burning	B3luga Heights/Epic 88697529742 (A&V)	
14	9	7	MR HUDSON FEAT. KANYE WEST Supernova	Good Music (ARV)	
15	15	3	JUST JACK The Day I Died	Mercury (ARV)	
16	New		BOOTY LUV Say It	Had Kandi HK8300X (ARV)	
17	13	8	JLS Beat Again	Epic 88697545842 (A&V)	
18	11	5	THE IAN CAREY PROJECT Get Shaky	3 Beat CXG1081131 (ABSIARV)	
19	14	6	LIYY ALLEN 22 Regal	REG154 (E)	
20	23	2	NNEKA Heartbeat	Yo Mama (ARV)	SALES INCREASE
21	16	11	PITBULL I Know You Want Me	(Calle Ocho) Positive/Virgin (DTV289) (E)	
22	19	11	LA ROUX Bulletproof	Polydor 2703727 (A&V)	
23	New		JAMIE T Chaka Demus	Virgin V5CD1335 (E)	
24	10	2	BIFFY CIROY That Golden Rule	14th Floor 14FLR38CD (CIN)	
25	17	4	JEREMIH Birthday Sex	Def Jam (A&V)	
26	18	19	LADY GAGA Paparazzi	Interscope 271217 (A&V)	
27	20	10	CASCADA Evacuate The Dancefloor	A&W/Umtv CDG1081173 (ARV)	
28	22	13	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over	Positive/Virgin (DTV287) (E)	
29	31	5	THE TEMPER TRAP Sweet Disposition	Infectious INFECT035 (PIAS)	SALES INCREASE
30	New		FRIENDLY FIRES Kiss Of Life	XL (ATC0152935941) (PIAS)	
31	27	4	LADY GAGA Lovegame	Interscope (ARV)	
32	21	6	FLO-RIDA FEAT. NELLY FURTADO Jump	Atlantic ATO344CD (CIN)	
33	24	17	BLACK EYED PEAS Boom Boom Pow	Interscope 2707191 (A&V)	
34	26	16	DANIEL MERRIWETHER Red	188697439282 (A&V)	
35	28	13	NOISETTES Never Forget You	Vertigo (ATC0150597193) (ARV)	
36	62	49	KINGS OF LEON Use Somebody	Hand Me Down 88697412182 (ARV)	+50% SALES INCREASE
37	30	16	DIZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers	Dirtee Slank STANK005 (PIAS)	
38	New		THE PRODIGY Take Me To The Hospital	Take Me To The Hospital HOSP0505 (ADA/CIN)	

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	
39	35	13	JORDIN SPARKS Battlefield	Mercury 88697553682 (ARV)	
40	37	13	PIXIE LOTT Mama Do	Mercury 2701461 (ARV)	
41	41	34	LADY GAGA Poker Face	Interscope 2703459 (ARV)	
42	36	16	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down	Interscope 2711463 (ARV)	
43	34	2	TI Remember Me	Atlantic (CIN)	
44	32	4	BIOC PARTY One More Chance	Wichita WEBB2155 (ARV)	
45	39	25	LA ROUX In For The Kill	Polydor 2703034 (ARV)	★
46	New		DOLLY ROCKERS Gold Digger	Parlophone (DR6775) (E)	
47	42	20	TINCHY STRYDER FEAT. N-DUBZ Number 1	4th & Brcc dwey 270962 (ARV)	
48	47	11	FLORENCE + THE MACHINE Rabbit Heart	(Raise It Up) (ARV)	
49	25	4	PETER ANDRE Behind Closed Doors	(CIN)	
50	29	8	CHICANE Poppin' Holes	Mercury (ABSIARV)	
51	57	39	JASON MRAZ I'm Yours	Atlantic ATC308CE (CIN)	SALES INCREASE
52	45	14	KASABIAN Fire	Parlophone (ARV)	
53	54	15	THE VERONICAS Untouched	Sire (ATC132546939) (CIN)	SALES INCREASE
54	44	9	CHIPMUNK FEAT. EMELI SANDE Diamond Rings	Mercury 88697559162 (ARV)	
55	49	15	AGNES Release Me	3 Beat (ATC15161642) (ABSIARV)	
56	48	14	PUSSYCAT DOLLS Hush Hush	Interscope (AT0151300497) (ARV)	
57	40	22	CAVIN HARRIS I'm Not Alone	Columbia 88697513252 (ARV)	
58	50	6	TAYLOR SWIFT You Belong With Me	Mercury US/C19C8C3328 (ARV)	
59	58	4	PITBULL Hotel Room Service	USIAYC9CC63 (ARV)	SALES INCREASE
60	61	8	3OH!3 Don't Trust Me	Philo Finish/Atlantic FF0110 (CIN)	SALES INCREASE
61	64	4	KERI HILSON Energy	Interscope (ATC153008756) (ARV)	SALES INCREASE
62	New		FRANK TURNER The Road	Mercury (PIAS)	
63	55	8	ARCTIC MONKEYS Crying Lightning	Domino RUG338 (PIAS)	
64	46	11	EMINEM Beautiful	Interscope (AT0149805808) (ARV)	
65	38	2	LUTHER VANDROSS Dance With My Father	188697569982 (ARV)	
66	60	12	MICHAEL JACKSON Man In The Mirror	Epic 6593886 (ARV)	
67	New		DEENA JONES & THE DREAMS One Night Only	Columbia US/C602216 (ARV)	
68	52	3	SEAN PAUL So Fine	Atlantic AP ATO343CD (CIN)	
69	63	27	BEYONCE Halo	Columbia 88697519782 (ARV)	
70	53	24	LIYY ALLEN Not Fair	Regal REG153CD (E)	
71	65	7	JOURNEY Don't Stop Believin'	Columbia US/S18100116 (ARV)	SALES INCREASE
72	51	8	PINK Funhouse	LaFace 88697556452 (ARV)	
73	New		PIXIE LOTT Boys And Girls	Mercury 2714871 (ARV)	
74	67	36	LADY GAGA Just Dance	Interscope 1796062 (ARV)	
75	69	32	THE SCRIPT The Man Who Can't Be Moved	Phonogenic 88697350612 (ARV)	

Official Charts Company 2009.

22 19	Dance With My Father	65	Halo	69	Kiss Of Life	30	Poker Face	41	Sexy Chick	3	Use Somebody	36	Key	As used by Radio 1
Battlefield	33	Heartbeat	20	Heartbeat	20	Heartbeat	20	Heartbeat	20	So Fine	68	When Love Takes Over	28	★ Platinum (6CC,CCC)
Beat Again	17	Don't Stop Believin'	71	Holiday	4	Lovegame	31	Rabbit Heart (Raise It Up)	48	Supernova	14	You Belong With Me	58	● Gold (4CC,CCC)
Beautiful	64	Don't Trust Me	60	Hotel Room Service	59	Mama Do	40	Ready For The Weekend	11	Sweet Disposition	29		● Silver (2CC,CCC)	
Behind Closed Doors	49	Evacuate The Dancefloor	27	Evacuate The Dancefloor	27	Evacuate The Dancefloor	27	Evacuate The Dancefloor	27	Take Me To The Hospital	38			
Birthday Sex	25	Fire	52	Fire	52	Fire	52	Fire	52	That Golden Rule	24			
Bankers	37	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13	The Day I Died	15			
Boom Boom Pow	33	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13	The Man Who Can't Be Moved	75			
Boys And Girls	73	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13	The Road	62			
Bulletproof	22	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13	Untouched	53			
Chaka Demus	23	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13					
Chillin	12	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13					
Crying Lightning	53	Friend Me	13	Friend Me	13	Friend Me	13	Friend Me	13					



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