

LIVE PROMOTERS CASH IN ON BUMPER YEAR...

...thanks to pulling power of
A-list acts like Leonard Cohen



MEDIA MAIL ON SUNDAY IN RECORD LABEL LAUNCH

Time to learn to live with new
competitor, says MoS editor



FEATURES GLOBAL APPEAL

New Global Radio chief
Ashley Tabor sets out his
vision for commercial radio

Industry unites to save indies

Companies offer support for Pinnacle casualties, with some labels already secure

Distribution

By Ben Cardew



THE UK MUSIC INDUSTRY IS RALLYING AROUND to help indie labels caught up in the collapse of Pinnacle.

Distributors have already inked contracts with some of Pinnacle's leading labels – notably Rough Trade with PIAS UK and Dramatico going to ADA – while a raft of new deals are nearing completion.

ADA is understood to be close to signing contracts with Epitaph, Eagle Rock, VP Records, Greensleeves and Jazzee Blue, while PIAS UK managing director Peter Thompson and Proper Distribution managing director Steve Kersley have been in talks with a number of labels.

The majors are also mucking in, providing support for indie labels caught up in Pinnacle going into administration last Wednesday. They have offered to help labels get their releases into stores in the run-up to Christmas and into the new year.

Universal commercial director Brian Rose says, "We have been speaking to a lot of record companies in the last 24 hours. We have offered to help people with their distribution and sales."

Dramatico chairman Mike Batt adds, "People do draw together in times of adversity. It is a bit like the war – people forget their quarrels."

Meanwhile, indie organisation AIM, which held a crisis meeting with affected labels last Thursday, has sent a letter on behalf of 92 labels to administrator BDO Stoy Hayward terminating its agreements with Pinnacle and asking for confirmation that labels can collect their stock from the premises.

BPI chairman Tony Wadsworth says that support from the music industry has been unprecedented and the key thing is to get the music out there to give it a chance. "It is an extraordinary situation and in situations like these the larger companies are helping the smaller ones," he explains. "It is very, very important for the independent sector to be given as much help as possible when these sorts of issues come up."

AIM chairman and chief executive Alison Wenham says that it is paramount to move quickly. "It is quite clear that this is an extremely serious situation for the labels caught by the sudden collapse of Pinnacle," she says. "In the run-up to Christmas everyone is acutely aware of the need to move as quickly as possible to resume trading and to restore confidence in the retail market."

BDO Stoy Hayward has yet to say



"It is very, very important for the independent sector to be given as much help as possible"

Tony Wadsworth,
BPI

what will happen to Pinnacle's creditors and is trading the company as a going concern while it looks for a buyer. However, with Christmas fast approaching, most labels cannot afford to wait to learn of Pinnacle's fate, making a sale of the business increasingly unlikely.

Pinnacle clients are said to have been offered a new distribution deal by BDO on terms one source calls "badly thought out". "It [the deal] is not viable for labels," he adds. BDO did not wish to comment on this.



"There's no way we can take on all of Pinnacle's labels, although we will take on a few"

Peter Thompson,
PIAS

Despite the best efforts of the UK industry, Thompson says that the collapse of Pinnacle leaves a hole in the music business. "There is no way we will be able to take on all of Pinnacle's labels, although we will take on a few," he adds.

And he explains it is Pinnacle's smaller label clients who risk the most. "It is amazing how resilient labels are," he says. "It is going to be very tough for some of them. But I think that companies like Bella Union will be OK. They have had a

great year with Fleet Foxes and as for Dramatico, Mike Batt is a shrewd man. But the smaller labels will feel it as they can't afford to lose revenue."

The collapse of Pinnacle, which led to the immediate loss of 94 jobs, shocked many in the music industry, coming in the week after Woolworths Retail and EUK entered administration. The news also coincided with one of the strongest sales weeks of 2008.

However, some observers suggest Pinnacle's fate was not entirely unexpected, following the collapse of label client Gut and the sale of Sanctuary and V2 to Universal. The company's computer game arm Pinnacle Software has also lost key clients over the last few years, including EA to Centresoft and Ubisoft to Trilogi.

Thompson says Pinnacle may have been a victim of its continued reliance on selling physical product. "You can't make all of your money from selling CDs, you have to offer more services," he says. "There was inevitably going to be a casualty."

However, Proper's Kersley said the news was totally unexpected. "I was staggered by it," he says. "We have always looked up to them."

Senior Pinnacle executives did not return calls for comment but staff talked about their shock and sadness at the decision.

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White knight emerges for Pinnacle's former clients

A POTENTIAL WHITE KNIGHT FOR SOME OF PINNACLE'S FORMER CLIENTS has emerged, with Cooking Vinyl founder Martin Goldschmidt advancing plans to launch his full-service distribution company Essential.

Essential Music And Marketing was founded by Goldschmidt and former Vital Distribution managing director Mike Chadwick five years

ago as a label management and marketing and promotion operation that created marketing strategies and advised on release strategies.

In addition to Cooking repertoire, Essential has worked on releases by Black Crowes, David Byrne and Brian Eno.

Now the two partners are adding a sales element, with

distribution through ADA/Cinram to provide a full-service outfit to labels across the UK and Europe and a direct competitor to outfits such as PIAS and Southern Record Distribution.

The pair have recruited Lance Meade, former Pinnacle executive and Sanctuary Group sales manager – digital, online and traditional retail, as the new sales

manager at the enlarged group. Meade will be responsible for recruiting a sales team over the next few weeks.

Although Goldschmidt is conscious not to appear to be profiting from Pinnacle's misfortune, he concedes they have already had some calls from former clients of the distributor.

Chadwick, who also owned

and ran Revolver Distribution in the Eighties, says "It is a horrible thing to say, but it [the Pinnacle collapse] provides a whole new business opportunity. But we will keep a close eye on overheads. We don't want large quantities of small labels. We want to remain quite focused and I would prefer a smaller number of bigger labels."

News

THE PLAYLIST



VAGABOND
Sweat (Until The Morning)
Geffen

The Xenomania production team is onto a winner with Vagabond: this is top-shelf pop with international ambitions. (single, 2009 tbc)



TOMMY SPARKS
I'm A Rope
Island

I'm A Rope gets better with every listen. Second week on the playlist for Sparks, who looks set for a big year. (single, January 5)



BRYN CHRISTOPHER
Fearless
Polydor

A strong start to 2009 for Bryn Christopher, who is back with a song that could really put him on the map at commercial radio. (single, January 19)



BEN KWELLER
Things I Like To Do
ATO

Kweller has an effortless Gram Parsons-esque tilt to his songwriting that is utterly encompassing and makes the darkest day shine a little brighter. (from album, February 2)



AVAH MARAR
Never The Bride
unsigned

There is a star at the heart of this attitude-charged pop song. Marar has a big personality that shines through an at-times-busy production. (demo)



MONGREL
Barcode
Wall Of Sound

A gnarly, beat-driven tune boasting a chorus that sticks with the listener long after the first listen. (from album, 2009 tbc)



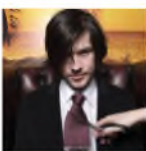
PASSION PIT
I've Got Your Number
Columbia

One of the new year's big hopes for Columbia, Passion Pit dish up melancholy, electronic feasts in the tradition of The Knife. (single, tbc)



STARSAILOR
Tell Me It's Not Over
Virgin

A big return from Starsailor, who will get the year off to a bang for Virgin with this radio-friendly anthem. (single, February 23)



VOLUNTARY BUTLER SCHEME
Multiplayer
unsigned

Voluntary Butler Scheme, the musical vehicle for songwriter Rob Jones, delivers insanely catchy pop songs with an indie swagger. (demo)

listen to and view the tracks above at www.musicweek.com/playlist



IN THE STUDIO

Maximo Park are mixing their third studio album with Nick Launay.

SIGN HERE

Mercury has signed **Alan Pownall**. Managed by Ollie Slaney at ATC, he has been working with producer Eliot James.

Blood Red Shoes have signed a worldwide publishing deal with Rucks Music.

The Recoil have signed a publishing deal with Right Bank Music in the US.

Prolific **Management** has taken on West London's **Goldhawks**, who are currently attracting a wealth of label interest



GIG OF THE WEEK

What: Unerthed with Hockey and Women

When: Monday, December 8

Where: Rough Trade East, Brick Lane, London

Why: A new monthly showcase presenting the hottest new talent, signed and unsigned, presented by Music Week. Starts at 7pm.

Historic contingent of UK acts tipped for success at US

Britain's got talent at the G

International

By Paul Williams

A UK ARTIST IS GUARANTEED TO WIN the record of the year category at next February's Grammy Awards after British acts claimed every nominations place for the first time ever.

The clean sweep by Adele (Chasing Pavements), Coldplay (Viva La Vida), Leona Lewis (Bleeding Love), MIA (Paper Planes) and Robert Plant (Please Read The Letter, with Alison Krauss) marks the high point of what represents one of the strongest shortlist showings by UK talent in the 51-year history of the awards, with the other three main categories also packed with British talent.

"It's great for the UK business," says EMI UK international vice president Kevin Brown, whose company's signings Coldplay claim seven nominations in total, a tally beaten only by US rapper Lil' Wayne.

UK acts occupy three of the five places for album of the year with Coldplay's Viva La Vida or Death And All His Friends, which has topped 2m sales Stateside, nominated alongside Robert Plant & Alison Krauss's Raising Sand and Radiohead's In Rainbows, while the song of the year category has a British contingent in Estelle's hit American Boy, Adele and Eg White's Chasing Pavements and the Coldplay song Viva La Vida. Adele is also nominated as best new artist, as is Duffy.

"This is fantastic recognition after all these years that British



51ST GRAMMY AWARDS NOMINATIONS

7	Coldplay
5	Robert Plant (with Alison Krauss)
4	Adele
4	Radiohead*
3	Duffy
3	Leona Lewis
2	Estelle
2	Peter Gabriel
2	Judas Priest
2	Paul McCartney

* plus nominations in non-classical producer of the year (Nigel Godrich), best short form music video (House Of Cards) and best recording package categories (In Rainbows)
The above shows leading UK nominees for the 51st annual Grammy Awards

artists have reached a new level. I'm excited for British music and what it can do around the globe," says Universal UK international vice president Hassan Choudhury, whose act Duffy also has nominations for best female pop vocal performance (Mercy) and best pop vocal album (Rockferry).

The high number of UK Grammy nominations this year follows what has been one of the best British performances in years on the main Billboard charts.

For the first time in 11 years more than one UK act (Leona Lewis and Coldplay) has topped the Hot 100, while Coldplay, Lewis and Radiohead have all headed the Billboard 200 albums chart during 2008.

For Coldplay, who will be looking to add to their four previous Grammy wins, EMI's Brown says the band's nominations will give an extra boost to the momentum of the campaign going into Christmas.

He adds, "This album represents a creative move forward and the Grammy activity reflects that. It's a reflection of the quality of the album."

Universal will aim to capitalise on Duffy's nominations by issuing the deluxe edition of Rockferry around the February 8 Grammy ceremony in Los Angeles, while the track Rain On Your Parade is now going to US radio.

The album has to date tallied 4m worldwide sales, including 650,000 in the States, with Choudhury noting, "The US company has been amazing. Mercury didn't have all the access they could have had with

Unearthed brings Hockey to Rough Trade



HOCKEY WILL PERFORM AT THE INAUGURAL Music Week presents Unerthed showcase in London today (Monday, December 8), taking to the stage at Rough Trade East in Brick Lane for their final UK performance before heading back to the US.

The group (pictured), who concluded a joint deal with Virgin UK and Capitol in the US in September, have been in town to mix their debut album and will return to the US tomorrow (Tuesday).

Music Week presents Unerthed is a monthly showcase that aims to present signed and unsigned artists with an independent platform to showcase their talent to an audience of representatives from the media, record labels, publishers,

agents and managers, and forms a key part of plans to grow the Unerthed brand over the next year.

Rough Trade East will provide the anchor to the event over the course of next year, although

Unearthed will occasionally be held at other venues across the capital.

Hockey will be joined by fellow Americans Women at tonight's event, which starts at 7pm at Rough Trade East. To attend, email stuart@musicweek.com

Grammys

Duffy, but they've worked it to where she's got three Grammy nominations."

Sony BMG act Leona Lewis's three nominations, which include best female pop vocal performance and best pop vocal album, return her to the scene of her US launch. She was unveiled to the media there during Clive Davis's pre-Grammy party in 2008 ahead of the release of *Bleeding Love* and the album *Spirit*.

Meanwhile, UK independent XL claims its greatest haul of Grammy nominations in a single year by far, including two acts in Adele and MIA shortlisted for record of the year.

XL chairman and CEO Richard Russell says, "I don't think it reflects us doing anything at all differently to what we've always done. Maybe we've got better at it over the years, but we've always tried to work with artists we believe in and feel positive about and not get too hung up about being huge quickly. In the case of Adele, she's been huge quickly; in the case of MIA, we're on the second record and it's taken a bit longer."

Radiohead, whose album *In Rainbows* was released by XL in the UK and through TBD in the States, have four nominations in their own right, plus there are nominations for album producer Nigel Godrich, their music video *House Of Cards* and the album's boxed set concept.

Other UK or UK-signed acts nominated include Peter Gabriel, David Gilmour, Hot Chip, Judas Priest, Paul McCartney, Kylie Minogue and Sam Sparro.

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Holy night for Mail On Sunday as it launches record label

Labels

By Ben Cardew

THE MAIL ON SUNDAY IS LOBBING ANOTHER GRENADE among the industry traditionalists by launching a record label for original music and mounting an audacious bid for the Christmas number one.

The debut release on Mail On Sunday Sounds (MOSS) is the ACM Gospel Choir single *Holy Night*, released today (Monday) – less than a month after the idea for an imprint was first mooted.

The single will be available on digital services and will be serviced to the media in the standard way, with a video already in the can.

Holy Night precedes the December 14 release of the group's debut album *Christmas With The Choir*, which will be given away free with the newspaper. The group is currently lining up media appearances to support the release.

The Mail On Sunday editor Peter Wright, whose paper was castigated for releasing free covermounts of Prince's *Planet Earth* and McFly's *Radio:active*, says he hopes *Holy Night* will contend for the Christmas number one slot and will "put something back into the music industry".

He adds, "When we did the Prince album we got a lot of flak from the music industry and one of the things that was said was that anyone can put out an album by an established artist like Prince, but what are we doing to promote new talent?"

The newspaper will now address that issue by going head to head with the industry in looking for new acts. Wright adds, "I think that if we can move more into original content in the long run that will be more exciting. It is closer to what we do in the newspaper – we don't



"There are some talented people in the music industry, but they are a bit traditional in their thinking"
Peter Wright, *The Mail On Sunday*

publish other people's stories. We are original content providers. If we can begin to move into that area with music, that is very exciting."

Wright believes his newspaper brings something else currently lacking in the music industry – speed. "With a newspaper we are

used to making decisions very quickly and turning things around very quickly," Wright adds. "There are some wonderfully talented people in the music industry, but I think they are a bit traditional in their thinking."

In this, he has the support of TCB Group CEO Steven Howard, who manages artists such as Blake and Bryan Ferry and is acting as a consultant on the ACM project. Howard says the music industry was not able to act fast enough to release the single. "This has been very impressive," says Howard. "Dealing with labels is all doom and gloom. Sometimes you can't rely on the inactivity of record labels. They (*The Mail On Sunday*) feel like they are having a stab at the music industry but in a different way than it is normally done, for example with the speed."

Wright already has one further project scheduled for spring. He is keeping quiet about what it is, but explains that the paper's readers respond positively to a wide range of music, from McFly to Prince.

The ACM Gospel Choir, born out of the Academy of Contemporary Music in Guildford, came to the attention of the MoS editor when the group reached the semi finals of the BBC1 show *Last Choir Standing*. "I particularly liked *Holy Night*. It is a fantastic song and it would make a great Christmas single. I thought about it over the weekend and said, 'Why don't we try and do it?'" Wright says.

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● Peter Wright interview, p12

Jingle Bell heralds Capital's live return

95.8 CAPITAL FM IS HOSTING its most significant live music event in more than four years this week as part of what Global Radio chief executive Ashley Tabor is vowing will be two big station events held every year.

A total of 16 acts including Pussycat Dolls, Rihanna, Scouting For Girls and Will Young will perform at the inaugural Jingle Bell Ball at The O2 arena in North Greenwich this Wednesday, the first time the London station has staged a multi-artist event on this scale since the last Party In The Park took place in Hyde Park in 2004.

Tabor, whose group brought Capital owner GCap for £375m in August and has former Capital Radio group programming direc-



tor Richard Park as its executive director, says Global plans to put on two major events every year "with a pure Capital hat on".

"We're going to do two London events a year; this is one of them," he says. "[The music

industry] will know at two different points in the year there will be an event that they can get their heads around. They will know what's coming."

Tabor, who himself has a foot in the music industry overseeing Global Talent, whose interests include co-managing Shayne Ward and publishing acts such as Alphabeat and Corinne Bailey Rae, says he wants a completely open relationship with labels in terms of what exposure their acts will secure by being part of the Jingle Bell Ball and other such events.

"You cannot get away from the Jingle Bell Ball on the station and I know [labels] are going to get a real benefit of putting an artist on the show," he says.

Tabor says the music industry has not had a promotional vehicle of this kind at Capital for some while, but the station has "now got a real focus and it's a station that can deliver success".

His optimism is reflected by the most recent Rajar results covering quarter three, giving Capital a 5.4% share, its best performance since the start of 2006.

"The Jingle Bell Ball is very much about saying we are back 100% focused and we know exactly who we are and where we are going. These are the kind of records we are going to play. These are the kind of artists we can really get behind and we can make a real difference."

● Ashley Tabor interview p18-19

IN THIS ISSUE...



NEWS

A MILLION LOVE SONGS 4

Alan Jones on the commercial power of reality music television

AMAZON FLOODS RETAIL 5

Cut-price albums provoke mixed reaction on launch of MP3 store

LIVE NEWS

BUMPER YEAR FOR LIVE 7

Music Week reveals a lucrative year so far for touring acts

MEDIA NEWS

MUSICIANS' UNION SPEAKS UP 10

MU and others make submissions to Ofcom's review of public service broadcasting

FEATURES

ELECTRIC DREAMS 15

iTunes may have the lion's share of the digital music market, but a host of players are fighting over share



WOOLIES TO TAKE STOCK 16

What does the future hold for high street retailer Woolworths?

GLOBAL DOMINATION 18

Music Week talks to Global chief Ashley Tabor



PERFECT PACKAGING 23

Premium packaging, keeping physical product profitable

News

Editorial Paul Williams



SILVER LININGS CLEARLY DON'T LAST VERY LONG IN THIS

most testing of fourth quarters. In the wake of EUK and Woolworths going into administration, Take That's new album provided some much-needed optimism for the industry last week, taking just two days to sell more than 200,000 copies. But within hours the dark clouds had returned as news broke of Pinnacle's own fall into administration.

The decline of the long-established distributor is a devastating setback to the whole of the UK music industry, but most particularly the independent sector, which has had to endure the disappearance of a number of big players such as Gut in recent years.

Pinnacle's situation has already resulted in 94 members of staff losing their jobs, while around 300 labels face huge uncertainties about how their releases will be distributed, at a time when trading and the general economic environment could hardly be more difficult.

Pinnacle's fall has cast a huge shadow over Q4's album successes

A blow like this to the industry at any time of year is bad enough, but it is made far worse in that it has happened in a fourth quarter when UK PLC is on the verge of officially moving into recession and just days after Woolworths and distributor EUK themselves went into administration.

However, it is very encouraging to see how the music industry has rallied around, with the majors offering to help indie labels previously distributed by Pinnacle to ensure their releases reach stores, while AIM, the BPI and PPL have all been providing help and support in a variety of ways.

While none of this lessens the blow of what has happened to Pinnacle, it means those labels directly affected do have somewhere to turn to for support. Out of this sorry state of affairs, the industry has emerged with credit, demonstrating that, even at this most competitive time, it can act with the best interests of the business as a whole.

Given what has happened to EUK, Woolworths and Pinnacle, it is understandably easy to come to the conclusion that it is all doom and gloom in the run-up to Christmas. But nothing is as clear-cut in what must be one of the most difficult fourth quarters of recent times.

On one hand there are these big names falling into administration and a whole host of supposedly blockbuster releases performing about as well as Tottenham under Juande Ramos, but we also have evidence that consumers do still want to buy releases in huge quantities if they think they are good enough.

The sales of albums by the likes of Kings Of Leon, The Killers and Take That would be fantastic in any fourth quarter but look all the better given the economic conditions in which they are selling.

It is a point conveniently overlooked by the industry sometimes, but might the superior quality of these releases have something to do with how well they are all performing compared to others that may look good on paper but in reality have failed to impress?

For starters, all three of these albums were ushered in by very strong singles, which have all made significant impacts in terms of sales and airplay, while the acts come with fanbases that have been built up solidly, album release by album release. In short, they are acts consumers want to buy into.

The sheer number of albums by big-name acts that have been released this quarter has to be a big factor, too, to explain the high number of underperformers.

Had some of these been issued at other times of the year they could have been successful, but some people may never learn that it is only ever possible to fit 40 albums into the Top 40.

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:

Will a suitable buyer be found for Woolworths?

THIS WEEK'S QUESTION:

Should Amazon be selling hit albums so cheaply?

YES 21% NO 79%

To vote, visit www.musicweek.com

18 million reasons to love TV talent shows

Reality telly from X Factor and its bedfellows have generated huge revenues for the music industry

Analysis

By Alan Jones

WITH THE FINAL OF THE X FACTOR 2008 JUST DAYS AWAY, the music industry has good reason to be grateful to the ITV series, which last week generated its 6,000,000th album sale and pushed total album sales attributable to televised music talent competitions in the 21st Century to more than 18m.

ITV's trailblazing success of PopStars, followed by Pop Idol and then The X Factor, have delivered huge audiences and massive sales to cement the symbiotic relationship between television and the record industry.

PopStars ran for just two seasons (the second being PopStars: The Rivals) but produced a rash of acts who charted one-off hit singles. A smaller number managed to enjoy album success, most notably Liberty X, who sold 842,322 albums, Hear'Say (930,086) and Girls Aloud, who have enjoyed a string of hit singles while generating album sales of 2,890,234. With further sales recorded by Clea, Javine and The Cheeky Girls, overall album sales attributable to Pop Stars amount to 4,769,029.

Pop Idol also ran for two years. Will Young won the first series, with Gareth Gates as runner-up.

Young has subsequently sold 3,760,175 albums – the highest tally yet for a reality TV graduate – while Gates' career ground to a halt after selling 713,161 albums. Both also enjoyed some massive hit singles.

The BBC got in on the act with the more scholarly Fame Academy, which found six chart stars in its two-year run, with total sales of more than 2.3m albums, of which Lemar – who finished third in the first season – accounts for 1,676,253.

In 2005, ITV introduced The X Factor. So far, it has generated six number one albums and five number one singles.

Singers who came to prominence on the show have issued 26 albums in less than four years, of which 20 have made the Top 75.

Total sales, up to November 30, were 5,941,979 – and with Leona



TV winners: (top-bottom) Previous X Factor contestants G4 and Leona Lewis have generated millions of albums and singles sales

X FACTOR'S TOP-SELLING ALBUMS

ARTIST	TITLE	YEAR	PEAK	SALES
Leona Lewis	Spirit	2007	1	2,130,742
G4	G4	2005	1	609,486
Shayne Ward	Shayne Ward	2006	1	526,573
Shayne Ward	Breathless	2007	2	454,071
G4	G4 & Friends	2005	6	426,115
Journey South	Journey South	2006	1	413,061
Andy Abraham	The Impossible Dream	2006	2	326,169
Ray Quinn	Doing It My Way	2007	1	243,184
G4	Act Three	2006	21	139,984
Andy Abraham	Soul Man	2006	19	120,214

Source: OCC

Lewis, Rhydian and Leon Jackson now joined in the chart by Same Difference, that tally has now passed 6m. Some 22 hit singles have accrued a further 4,633,409 sales for the acts.

X Factor series three winner Lewis, of course, is the biggest international star to spring from the competition. Her debut album Spirit has sold 2,130,742 copies in the UK alone; her singles even more. Spirit sailed past the 1,678,810 sales of Will Young's Friday's Child album to become the top-selling set by a reality TV star, while spinning off no fewer than eight Top 75 singles chart entries, with the latest, Run, yesterday (Sunday) set to become her third number one.

It is not all plain sailing, however. Her successor as X Factor winner, Leon Jackson, had two top three singles but has struggled to sell albums, with his debut set Right Now peaking at number four, and selling just 85,090 copies in its first six weeks in the chart.

First season champion Steve Brookstein's debut album Heart & Soul started better, debuting at number one, but has still sold just 104,746 copies. Subsequently



dropped from Sony BMG's roster – the initial home of most of those who pick up contracts, primarily through Simon Cowell's Syco Music – his second, independently-released album 40,000 Things climbed no higher than number 165, and has sold 3,473 copies to date.

Striking while the iron is hot and realising that you may have a short shelf life is something that Scots duo The MacDonald Brothers – fourth in series three – have noted well, pumping out four albums in 80 weeks. However, only the first of their albums made the Top 40, and cumulative sales of the quartet are well short of 50,000.

Mixed reaction as digital store offers cheap chart hits

Amazon MP3 launch provokes price storm

Digital

By Ben Cardew

AMAZON IS CONFIDENTLY PREDICTING that the UK launch of its MP3 store will help to grow the British digital music market, but it has already stirred up a hornet's nest with industry accusations of aggressive price cutting.

The company last week launched its MP3 store to the UK, offering more than 3m tracks from all four majors and leading independents as 256kpbs MP3 downloads.

The UK launch – it rolled out in the US at the end of 2007 – was marked by price offers that saw some of the year's biggest albums, including Take That's *The Circus* and Kings Of Leon's *Only By The Night*, available to download for just £3. A number of tracks, including The Killers' *Human* and Guns N' Roses' *Chinese Democracy*, were on sale for 59p.

The company's UK head of music buying Julian Monaghan says that the low pricing – which comes in the week that *The Circus* sold more than 300,000 units in just four days – is intended to “make some noise” among the retailer's existing customers.

“Our store is the easiest store to use and you can download MP3 tracks within seconds. We want to make it the most customer-centric of all sites,” he says. “They are looking for the competitive prices they can't get elsewhere.”

“Obviously, Amazon is an enormous brand,” Monaghan adds. “We

have a huge amount of customers. As soon as we can get them to enter the digital market we can give the market a significant boost. It is an opportunity to buy MP3 players alongside MP3s. We see ourselves as a significant player.”

However, many people in the industry say that these kind of offers only increase the impression that music is without worth. “It is kind of crazy,” says one source. “I don't think it moves forward the idea of music having a value and it keeps on driving prices further down.”

“I am surprised and disappoint-

“It is the perfect time to launch... a lot of people are going to be buying MP3 players for Christmas”

Julian Monaghan, Amazon

ed,” another senior source explains. “In terms of the value of music, it sends out the wrong message.”

The launch of long-awaited Amazon MP3 in the UK is considered hugely significant in a digital market that is dominated by iTunes. It follows HMV launching its own MP3 offer in November and Zavvi announcing that it is to open a digital store this month.

Forrester Research vice president and research director Mark Mulligan says Amazon is the one company he believes can have a big effect on the digital download market (see p15).

Similarly, Sony BMG Music Entertainment UK chairman and CEO Ged Doherty explains, “Amazon is an excellent and well-trusted retailer. This new store can only be good for UK music.”

Monaghan shies away from the idea of iTunes as a competitor, saying, “At the moment we are pleased we have



got the store set up and running. We have got aspirations but iTunes are a significant part of the market.”

More important, for Monaghan, is attracting new consumers to the download market. “MP3 is still a percentage of the market. We are interested in growing that market. There are lots of our shoppers that are afraid of digital music,” he says.

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NEWS IN BRIEF



● Culture Secretary **Andy Burnham** (pictured) has again signalled that the Government will legislate should internet service providers not make progress on piracy. Speaking at last week's Squaring The Circle MusicTank, Burnham told industry executives that he is “determined to bring the issue to a conclusion”, and that pressure will be kept on ISPs to ensure progress with the ongoing Memorandum of Understanding does not slip.

● **Zavvi** has suspended sales from its website, www.zavvi.co.uk, in the light of EUK's collapse. EUK, which went into administration last week alongside Woolworths Retail, is the exclusive fulfilment partner for DVDs, CDs and games for its customers.

● **Nordoff-Robbins** is appealing for a partner to sponsor its annual Six Nations Rugby Dinner, which EUK sponsored for the past 13 years.

● **BT, Virgin Media, Talk Talk and Tiscali** are among a group of internet service providers which have signed up to Ofcom's new voluntary code of practice governing broadband speeds. Ofcom had found a number of ISPs were selling their services by claiming faster broadband speeds to download music, games and films, with few customers seeing any benefit. The regulator has asked ISPs to provide better and more realistic information and sign up to the code of practice on how they present broadband speeds.

● Two of the senior **Terra Firma** staff involved in the private equity firm's

purchase of EMI are leaving the company. Chris Roling, named EMI chief operating officer and chief financial officer by Terra Firma CEO Guy Hands, and EMI chief operating officer for the UK and North America Ashley Urwin are both leaving the company, as is Terra Firma director François van der Spuy, who worked on the EMI deal.

● **4AD** has confirmed details of its forthcoming compilation in support of the Red Hot Organization. *Dark Was The Night* will be released on February 16. Aaron and Bryce Dessner of 4AD act *The National* produced the album, with Red Hot Organization founder John Carlin executive producer.

● Independent distributors **New Note** and **Proper Music** have concluded a deal for Proper to take on the physical distribution of the New Note catalogue. The deal was signed last Tuesday and was originally planned to come into effect on March 1 2009, but New Note's current physical distributor Pinnacle going into administration means both parties are working towards an earlier start date.

● **Warner UK** has launched a website counting down the days until Christmas, offering free downloads, videos and competitions. www.25bandsofchristmas.com has been created by Warner Music UK and features artists from the Warner Bros, Atlantic and Rhino labels.

● Sony/ATV has signed a worldwide publishing deal with **Oasis** members Liam Gallagher, Gem Archer and Andy Bell.

● **Woolworths** administrators have cut 450 jobs at the company's support operations in London and Rochdale. There have, however, been no redundancies at EUK, which went into administration last week alongside Woolworths Retail. The retailer last week launched the biggest sale in its history.

● Independent catalogue marketing company **Union Square Music** has launched a new division, USM Media, for media-supported and branded album projects.

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News live

BOX SCORE CHART

Gross	Artist/Event Venue	Attendance	Promoter
£377,613	COIS FHARRIAGE FESTIVAL GAA, Killee	6,294	MCD
£326,528	NICKELBACK Odyssey Arena, Belfast	9,622	MCD
£290,840	NICKELBACK RDS Simmonscourt, Dublin	7,271	MCD
£64,514	EMMYLOU HARRIS Royal Concert Hall, Glasgow	2,059	DF Concerts
£63,045	PAOLO NUTINI Olympia, Dublin	2,802	DF Concerts
£43,512	STEPHEN TYNCH RDS Simmonscourt, Dublin	2,206	MCD
£40,000	KASABIAN Academy, Newcastle	2,000	Live Nation
£30,912	SUPERGRASS Academy, Dublin	1,680	MCD
£27,851	BARBARA DICKSON NCH, Dublin	1,200	MCD
£24,213	KATE NASH Corn Exchange, Edinburgh	1,604	DF Concerts
£20,744	ALKALINE TRIO Ambassador, Dublin	945	MCD
£17,280	BARBARA DICKSON Waterfront, Belfast	640	MCD
£15,000	MESHUGGAH Astoria 2, London	1,000	Live Nation
£8,330	JOSE GONZALEZ Roadmender, Northampton	595	Live Nation
£5,850	MESHUGGAH Academy, Manchester	450	Live Nation
£4,800	THE FAINT Cargo, London	400	Live Nation
£3,433	DAN LE SAC VS SCROOBIOUS PIP Liquid Room, Edinburgh	310	DF Concerts
£3,085	ADAM GREEN Sugar Club, Dublin	270	MCD
£2,880	JAY BRANNAN Bush Hall, London	360	Live Nation
£1,500	EXIT TEN Metro, London	200	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 Aug 23 - Sep 13. 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

Serious Fraud Office investigate online tickets scam

Xclusive staff arrested on suspicion of fraud

Ticketing

By Gordon Masson

FIVE PEOPLE BEHIND A SUSPECTED rogue ticketing operation have been arrested by police during raids connected with a probe into one of this summer's most high-profile online frauds.

Serious Fraud Office investigators and officers of the Metropolitan Police hit four London addresses at the end of last month. The operation followed complaints about the failure of several companies to supply around 18,000 tickets for a number of UK music festivals, as well as events such as the Beijing Olympics.

The raids, which took place on November 25, targeted three residential properties and one business property and resulted in four men and a woman being arrested. The suspects were interviewed and released on unconditional bail.

Xclusive Tickets Ltd and Xclusive Leisure & Hospitality Ltd went into liquidation in August owing an estimated £5m to approximately 4,000 people in around 60 countries.

The Metropolitan Police would not comment, but a spokeswoman for the Serious Fraud Office reveals that their investigation was launched in September following a referral from the Department for Business, **"People thinking of buying tickets online should be vigilant. Always check the supplier's credentials."**

Richard Alderman,
Serious Fraud Office

Enterprise and Regulatory Reform (BERR). Officers are particularly interested in the activities of the Xclusive companies and related operations. Both of the Xclusive companies are in liquidation.

Director of the Serious Fraud Office Richard Alderman says,

"People thinking of buying tickets online should be vigilant. Always check the supplier's credentials."

Alderman is taking the unusual step of appealing for people affected by the Xclusive ticketing situation to contact investigators. "In this particular case we know that many thousands of consumers lost money and suffered disappointment. I urge those people who bought tickets through Xclusive to come forward with information," he says.

Customers of the Xclusive companies who did not receive their tickets are being directed to a questionnaire on the SFO's website at www.sfo.gov.uk/investigations

Association of Secondary Ticket Agents chairman Graham Burns said, "It is very disappointing if customers have been ripped off. But as long as there is no pan-industry solution to help fans differentiate between legitimate and rogue traders, we fear this will continue to happen. In the meantime we advise fans wanting to buy on the secondary market to buy only from ASTA members."

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Campaign against Form 696 grows

THE CAMPAIGN AGAINST THE METROPOLITAN POLICE'S controversial event-assessment Form 696 is growing, with an artist-backed petition and a number of pressure groups attracting thousands of members on Facebook.

Reverend And The Makers' frontman Jon McClure has set up a petition on the official website of the Prime Minister's Office (www.number10.gov.uk) aiming to amass enough support to force the Metropolitan Police to scrap the use of the four-page form, which McClure claims is "racial discrimination".

McClure's petition explains, "The 696 Form compels licensees who wish to hold live music events in 21 London Boroughs to report to the police the names, addresses, aliases and telephone numbers of per-

"[Form 696] can only serve to deter the staging of live musical events and stifle free expression"

John McClure

formers, and most worryingly, the likely ethnicity of their audience. Failure to comply could result in fines or imprisonment."

He adds, "It can only serve to deter the staging of live musical events - a positive form of activity in London and all cities - stifle free expression and quite possibly penalise certain genres of music and ethnic audiences."

Bands go back to nature

IN AN AGE WHEN AGENTS AND PROMOTERS are constantly challenged by artists to come up with interesting new venues for tours, few would put money on a government department being at the cutting edge of live promotion.

But, unusually one is - and it is running one of the most successful outdoor circuits in the country. The Forestry Commission has been operating its forest tours since 2001 and uses the profits for a variety of woodlands-based environmental and social projects.

"The whole idea behind putting on gigs was to try to introduce younger and new audiences to our forests," recalls David Barrow, whose company DB Event Services is tasked with the artist programming, production, licensing and concert management for the annual shows.

"The great thing is that it doesn't cost the taxpayer a penny, which must be fairly unique for a government department - and that's without any sponsorship or branding."

This summer saw the Forestry



Tree huggers: The Zutons were one of several acts to play forest gigs in 2008

Commission team promote 23 shows across seven woodland venues - Thetford in Suffolk, Bedgebury Pinetum in Kent, Delamere in Cheshire, Sherwood in Nottinghamshire, Westonbirt Arboretum in Gloucestershire, Staffordshire's Cannock Chase and Dalby in North Yorkshire.

As part of its green remit, the commission is working with environmental company Best Foot

Forward to assess and evaluate its carbon stats each year - an important factor given the number of people who now attend the shows.

"We've seen our capacity rise from 20,000 in 2001 to 122,000 in 2008 and we sold 91% of the tickets this year, which was a great result," continues Barrow. "We had the likes of The Zutons, Elbow, KT Tunstall, Crowded House, Katherine Jenkins and Jools Holland in 2008."

As for 2009, Barrow is cautious about how the credit crunch will affect the popularity of the forestry shows. However, he rallies, "We specifically aim to keep ticket prices low to ensure as many people as possible can afford our shows. For instance, this year's ticket prices ranged from £23.50 for Elbow to £30 for Crowded House.

"We constantly battle the big festivals and their exclusivity clauses to get our acts, but because our gigs are in such beautiful settings, bands love the forest shows, so we're hoping we can announce another exciting line-up for 2009."

Leonard Cohen, Westlife, Neil Diamond and Kylie help rake in profits

Bumper year for live promoters

Tours

By Gordon Masson

Music's A-list acts enjoyed a lucrative start to 2008 with veteran and established acts – from Leonard Cohen to Westlife – proving themselves as the biggest earners on the live circuit.

The promoters who report their box office grosses to *Music Week* shared more than £168m by the end of August, meaning the true size of the UK live music industry is many times larger, as scores of smaller promoters and dozens of festivals do not disclose their ticket sales information.

In terms of pulling power, an obvious highlight was Celine Dion, whose one-off show at Croke Park in Dublin grossed more than £4.5m in May when more than 61,000 fans turned up at the MCD-promoted concert.

Indeed, MCD has had a stellar year to date, with Croke Park providing it with some of its biggest shows. Neil Diamond's appearance there in June grossed more than £3.8m, while local heroes Westlife rang up more than £3.6m in receipts for their June 1 show. But that was nothing compared to the £12.8m that MCD's Oxegen Festival at Punchestown Racecourse took in July.

Those remarkable numbers, plus the stake that MCD has in festivals such as T in the Park, Reading and Leeds, as well as owner Denis Desmond's joint venture with Live Nation, make Desmond one of the

most powerful individuals in the UK live music industry.

Of the promoters who report their box office numbers to *Music Week*, Desmond had the greatest success from artists grossing more than £1m from individual venues. MCD had nine shows in Ireland before the end of August that broke the magical million-pound mark in ticket sales.

Those shows also included Bon Jovi (£2.1m) at Punchestown; The Killers (£1.5m) at Marley Park in Dublin; Metallica (£1.5m) and Muse (£1.2m) also at Marley Park; a Radiohead double-header at Malahide, which pulled in more than £1.5m; and two shows by Michael Buble at Donnybrook Stadium which grossed more than £1.1m.

Live Nation also racked up a number of £1m-plus shows in the same period, with eight venues achieving the milestone. Neil Diamond's performances at The O2 arena (£2.9m), Manchester Evening News Arena (£1.9m), Hampden Park in Glasgow (£1.5m), Birmingham's NIA (£1.4m) and Cardiff's Millennium Stadium (£1.1m) was one of the company's biggest tours of the year to date.

AEG Live claimed similar numbers courtesy of Bon Jovi, whose seven-night stadium tour grossed more than £13.6m.

In terms of gross, only Neil Diamond could break that with ticket sales amounting to more than £14.4m for his tour of arenas and stadiums, but that was over a total of 12 dates.

YEAR-TO-DATE BOX SCORE HIGHLIGHTS

Gross	Artist/Event Venue	Attendance	Promoter
£12,796,272	OXEGEN FESTIVAL Punchestown Racecourse, Naas	79,061	MCD
£7,222,935	DOWNLOAD FESTIVAL Donington Park	166,755	Live Nation
£5,908,540	ISLE OF WIGHT FESTIVAL Seaclose Park, Isle of Wight	54,527	Solo Promoters
£4,964,386	KYLIE London O2 Arena	116,375	3A Entertainment
£4,516,882	CELINE DION Croke Park, Dublin	61,746	MCD
£3,811,925	NEIL DIAMOND Croke Park, Dublin	51,185	MCD
£3,673,530	KYLIE Manchester Arena	75,972	3A Entertainment
£3,661,147	WESTLIFE Croke Park, Dublin	77,099	MCD
£3,218,197	LEONARD COHEN IMMA, Dublin	36,715	AEG Live/Pad Concerts
£3,216,465	HARD ROCK CALLING Hyde Park, London	57,561	Live Nation

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the past year to the end of August.

Another success story for AEG Live was Leonard Cohen whose nine headline shows in June and July grossed more than £5.1m.

Kylie Minogue's 21 shows promoted by 3A Entertainment grossed more than £11.7m, while the same promoter's two dates by Roger Waters at The O2 arena took in a further £1.3m.

Kylie can add another £1.8m to her overall tour gross, thanks to four nights promoted by Aiken Promotions at the Odyssey Arena in Belfast and proving that Desmond does not have it all his own way on the Emerald Isle, Aiken had two other acts breaking the £1m mark before the summer ended – Tom Waits' three nights at

Phoenix Park raked in more than £1.4m and Neil Young's appearance before 20,000 fans at Malahide grossed £1.2m.

Among the other big tours this year have been Westlife's 14 dates for Live Nation, which grossed more than £3m; 3A's 25-date X Factor tour that sold more than £3.3m in tickets; The Osmonds made nearly £5.5m over 17 shows for Live Nation; Girls Aloud's 23-show arena run earned Live Nation £4.9m before costs; while Boyzone amassed more than £6m in 22 shows for 3A, plus another £523,000 for Solo Promotions' two night run in Belfast and just shy of £1m for an MCD-promoted show at RDS Arena in Dublin.

NEWS IN BRIEF



● Damon Albarn's (pictured) "popera" **Monkey: Journey To The West** is extending its London run into the New Year after a huge demand for tickets. Promoter AEG Live has added a further 30 performances to take the run to January 4 in the purpose-built Monkey's World tent next to The O2. "The success of Monkey has been astonishing," says AEG Live senior vice president Rob Hallett. "The extension through Christmas and New Year combined with the new family ticketing option for the holidays, is the perfect way of entertaining the kids this holiday season without having to endure another panto."

● Organisers of the **Glade Festival** are looking for a new site after Berkshire Council insisted on stringent noise restrictions for the event. The spin-off from the Glastonbury Festival, has been based in the woodland at Wasing Estate in Berkshire for five years. But Glade's promoters are now scouring the country to find a new home for next year's July 16-19 festival. Organisers are searching for a site with good transport links, suitable infrastructure to support 10,000 festival fans and their camping needs and fewer noise restrictions. "Wasing has been a great home for us for our first five years, but as part of the natural evolution of Glade we have decided to find another beautiful bit of England, in particular somewhere where we can run it later on all nights, including Sunday, and make some proper noise," says creative director Nick Ladd.

● **Live Nation** has signed a three-year deal with Blockbuster whereby the video rental chain will be the exclusive physical retail ticket outlet for the promoter's new ticketing company in the United States. Live Nation Ticketing is set to launch in America next month when Live Nation's deal with Ticketmaster expires and, under the new agreement, 500 Blockbuster stores in strategically chosen markets across the USA will be able to offer customers exclusive blocks of tickets during the first four hours of ticket sales, as well as general ticketing. Blockbuster will undertake the responsibility of managing and operating all aspects of the ticket transactions, which Live Nation says currently amount to about 1m tickets per year at retail.

TIXDAQ TICKET SALES VALUE CHART

current	previous	artist	number of dates	average price
1	3	COLDPLAY	16	
2	1	KINGS OF LEON	17	
3	4	TAKE THAT	18	
4	2	GIRLS ALOUD	28	
5	6	THE KILLERS	15	
6	5	PINK	14	
7	9	CHRIS BROWN	5	
8	7	OASIS	11	
9	12	ELTON JOHN	8	
10	NEW	SLIPKNOT	9	
11	14	STEREOPHONICS	13	
12	8	METALLICA	8	
13	16	BARRY MANILOW	4	
14	18	CLIFF RICHARD	6	
15	17	TINA TURNER	11	
16	20	PUSSYCAT DOLLS	12	
17	11	SIMPLY RED	11	
18	NEW	THE PRODIGY	13	
19	13	AC/DC	4	
20	10	SNOW PATROL	16	

HITWISE SECONDARY TICKETING CHART

Current	Previous	Artist
1	1	TAKE THAT
2	15	T IN THE PARK
3	14	COLDPLAY
4	4	KINGS OF LEON
5	2	CHRIS BROWN
6	3	GIRLS ALOUD
7	7	THE KILLERS
8	5	PINK
9	8	OASIS
10	11	AC/DC
11	6	IL DIVO
12	NEW	PAUL WELLER
13	NEW	SLIPKNOT
14	12	SNOW PATROL
15	20	PUSSYCAT DOLLS
16	NEW	TINA TURNER
17	13	METALLICA
18	9	SIMPLY RED
19	NEW	THE SCRIPT
20	18	CLIFF RICHARD

News publishing

Peer to develop rock legend's catalogue, 50 years on

This Bud's for you

Catalogue

By Stuart Clarke

RADIO PRODUCTION COMPANY AND INDEPENDENT music publisher MRM has partnered with Peer Music to enhance the Buddy Holly back catalogue via an in-depth interview with the legend's widow, Maria Elena Holly.

MRM was commissioned to produce the piece by Peer, which owns a large proportion of the Holly back catalogue, along with Paul McCartney's publishing company MPL Communications. It followed MRM's efforts on a documentary about the Carter family, also published by Peer, for the BBC in 2006. The interview with Holly's widow will be added to the his archive and will form the centrepiece of an upcoming radio documentary to air on Radio Two, marking the 50th anniversary of Holly's death.

Director and executive producer of MRM Mark Rowles says it is a forward thinking move by Peer to add value to its existing copyrights. "It is my belief that owners of



Above: Buddy Holly's widow Maria Elena has been interviewed for BBC documentary

substantial bodies of work can enhance the copyrights they own by building a parallel audio library of

"I think Peer's approach is a real benchmark"

Mark Rowles, MRM

additional content," he says. "In this age, when it is increasingly difficult for the rights' owners of great repertoire to find innovative routes to market catalogue, I think Peer's approach is a real benchmark."

The as-yet-untitled documentary will air on Radio Two at 7.30 on February 7, four days after the anniversary of his death. It will form part of a raft of activity taking place across the month to celebrate his life and music, and will be used extensively in the US.

The content provides additional revenue for Peer Music, through its uses online, on air and on television.

"It is a true example of where copyright exploitation and development meets audio and radio, areas of the music industry in which we work," says Rowles.

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EMI Music take more Take That

EMI MUSIC PUBLISHING HAS GRABBED a further stake in Take That's hugely-successful new album by signing two backing band members who figure among The Circus's songwriting credits.

The new Polydor-issued album was on course yesterday (Sunday) to debut at number one with one of the biggest first-week sales of the year, having taken just two days to break through the 200,000 barrier.

EMI Publishing already published two members of Take That - Howard Donald and Jason Orange - who they signed in November 2006 to long-term, worldwide deals just ahead of their comeback single *Patience* reaching number one in the UK and the release of the group's album *Beautiful World*.

However, prior to The Circus's release the publisher struck deals with band musicians Ben Mark and Jamie Norton.

The pair, who both came to Take That via Mark Owen, are credited on the new album's songs *How Did It Come To This*, *Up All Night* and *Hold Up A Light* alongside Donald,

Orange, Universal Music Publishing's Mark Owen and Gary Barlow, who is signed to Sony/ATV.

All 12 tracks on the album include credits for the four group members but are interspersed with outside collaborations including with Stage Three-signed Steve Robson, who was among the writers of the songs *Hello, Said It All* and *Julie*.

Pianist and songwriter Jamie Norton's association with the band follows him working with Mark Owen, including co-writing with Owen and Paul Freeman the song *Stand*, which appeared on Owen's 2005 solo album *How The Mighty Fall*. He has also written with acts including *The Brand New Heavies*, *Incognito* and both *Judie* and *Bailey Tzuke*, while he has played with *Just Jack* and *McFly*.

Take That band colleague and guitarist Ben Mark has also worked with *Judie Tzuke*, who let him use her and partner Paul Muggleton's studio for a 2004 album he made, *Places We'll Never Go*. He joined Owen's band the following year for a UK and European solo tour.

Wiley's diverse third album shows there is life after grime



HOT CHIP, MARK RONSON AND ARTHUR BAKER are among the names making a contribution to the diverse cast list on Wiley's new studio album, *See Clear Now*, which is released by Asylum via Atlantic today (Monday).

See Clear Now marks Wiley's third album in as many labels and his first release on a major, having previously enjoyed niche success with independent labels; first with XL and then Big Dada via his 2007 release *Playtime Is Over*.

SEE CLEAR NOW

1. **RYDER INTRO** by Wiley/Davinche CC
2. **WEARING MY ROLEX** by Wiley/Keane/Klein/Stone/Julian Henstone, Musicworks, Fresh Songs, EMI, Sony/ATV, Chrysalis Music, CC
3. **I NEED TO BE ME** by Wiley/Gosling/Price/Charlemagne/Playford BDI, Warner/Chappell, Peer, Moving Shadow, CC
4. **SUMMERTIME** by Wiley/Bangalter/Homem-Christo/Gosling/Woolf Daft Life, Imagem, BDI, Sony/ATV, CC
5. **SEE CLEAR NOW FT. KANO AND SCORCHER** by Wiley/Blades/Harrison/Woolf/Gosling/Kano/Scorcher/Wollo Sony/ATV, Universal, BDI, Blue Mountain, Crosstown, CC
6. **CASH IN MY POCKET FT. DANIEL MERRIWEATHER** by Wiley/Ronson/Merriweather EMI, Marlin, CC
7. **5AM FT. SCORCHER** by Wiley/Gosling/Scorcher BDI Music, CC
8. **STEP BY STEP FT. HOT CHIP** by Wiley/Goddard/Taylor EMI, CC
9. **TURN IT UP** by Wiley/Gosling/Jules/Baker BDI, Zomba, Warner/Chappell, CC
10. **CAN'T STOP THINKING** by Wiley/Gosling/Woolf BDI, Sony/ATV, CC
11. **I AM THE SEA** by Wiley/Raeburn/Foster/Bushell/Kenyatta Soundtree, CC

Asylum managing director Ben Cook says much of the album was complete at the time of signing, although there were a number of key tracks that came after the deal, notably current single *Cash In My Pocket*.

"We'd been trying to find the right singer for the chorus on that track and nothing was working," he says. "Then at the 11th hour, Daniel Merriweather cut his vocal and it just clicked. It was literally at the point that we were going to master the album."

Cook says the benchmark for the record was lead single *Wearing My Rolex*, with most of the album recorded as the track was gaining

momentum throughout the summer.

"Wearing My Rolex was really the spark for the record, it gave the album its flavour and piqued the interest of a lot of those artists that got involved. Everything flowed quite quickly from there."

The album is not without its fair share of samples, with Daft Punk, Goldie and DSK among the artists whose music has been chopped and changed.

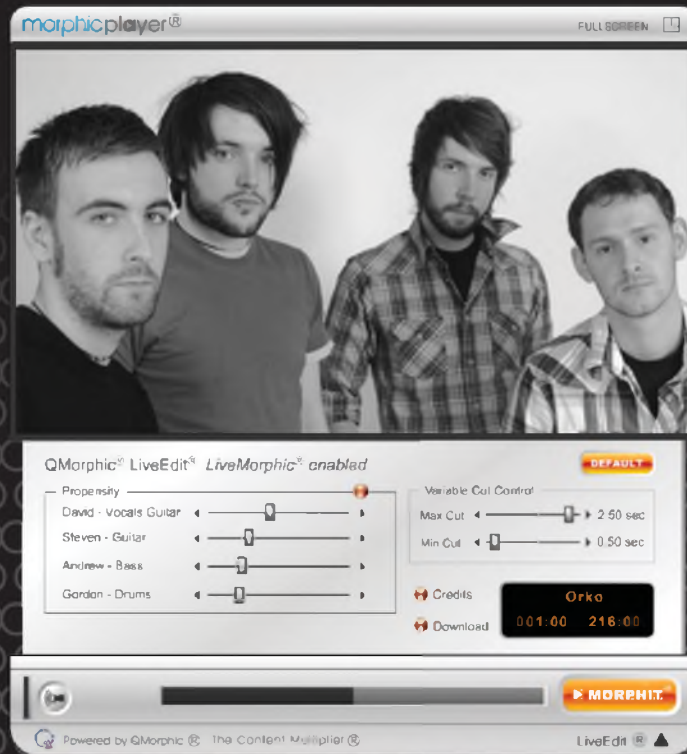
Daft Punk provide the defining backdrop to *Summertime*, which is based around a hook from their single *Aerodynamic*, while Wiley sampled *Inner City Life* by Goldie after Cook suggested he listen to the record as a reference point.

Pictured below: See Clear Now and album collaborator Daniel Merriweather



Buoyed by the success of the singles *Wearing My Rolex* and follow up *Cash In My Pocket*, *See Clear Now* is set to eclipse the success of Wiley's previous albums and it has sparked interest from the industry, as publishers seek to secure the signature of the young writer.

Wiley was originally a founding member of the MOBO-nominated Roll Deep Crew and hails from Bow in East London.



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News media

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	2	T.I FEAT. RIHANNA	Live Your Life	Atlantic	453
2	1	BEYONCE	If I Were A Boy	RCA	409
3	3	BRITNEY SPEARS	Womanizer	Jive	407
4	4	THE KILLERS	Human	Vertigo	386
5	5	KATY PERRY	Hot N Cold	Virgin	365
6	9	RIHANNA	Rehab	Def Jam	343
7	8	KINGS OF LEON	Use Somebody	Hand Me Down	340
8	6	PUSSYCAT DOLLS	I Hate This Part	Interscope	336
9	12	N-DUBZ	Papa Can You Hear Me	A&TW	314
10	13	AKON	Right Now	Island	307
11	14	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	306
12	NEW	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	286
13	11	GIRLS ALOUD	The Promise	Fascination	282
13	16	KANYE WEST	Love Lockdown	Def Jam	282
15	7	X FACTOR FINALISTS	Hero	Syco	276
15	19	BASSHUNTER	Miss You	Hard2beat	276
17	NEW	LEONA LEWIS	Run	Syco	268
18	21	TAKE THAT	Greatest Day	Polydor	267
19	17	PINK	So What	LaFace	247
20	22	ALESHA DIXON	The Boy Does Nothing	Asylum	246
21	23	50 CENT	Get Up	Interscope	244
22	18	KINGS OF LEON	Sex On Fire	Hand Me Down	239
23	15	CHRIS BROWN	Superhuman	RCA	234
24	10	LEONA LEWIS	Forgive Me	Syco	227
25	27	JENNIFER HUDSON	Spotlight	RCA	211
26	24	WILEY FEAT. DANIEL MERRIWEATHER	Cash In My Pocket	Asylum	204
27	20	NE-YO	Miss Independent	Def Jam	203
28	30	JAMES MORRISON	Broken Strings	Polydor	198
29	26	SUGABABES	No Can Do	Island	193
30	36	SAME DIFFERENCE	We R One	Syco	183
31	25	RIHANNA	Disturbia	Def Jam	182
31	28	LEMAR	If She Knew	Epic	182
33	35	OASIS	I'm Outta Time	Big Brother	156
33	NEW	CRAIG DAVID	Insomnia	Warner Brothers	156
35	31	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA	155
36	34	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Polydor	151
37	29	DUFFY	Rain On Your Parade	A&M	150
38	40	SNOW PATROL	Crack The Shutters	Fiction	148
39	RE	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	Hard2beat	143
40	RE	MARIAH CAREY	All I Want For Christmas Is You	Columbia	138

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

Musicians' Union submission to Ofcom review stresses the importance of Beeb for musicians

Funding cuts for BBC will hurt music business, says MU

Broadcasting

By Robert Ashton

THE MUSIC BUSINESS HELPED TO SHAPE the future of the BBC and public service broadcasting last week, with the Musicians' Union, the Performers' Alliance Parliamentary Group and other industry groups making submissions to the second phase of Ofcom's review into the area.

The first phase of the Ofcom's Second Public Service Broadcasting Review found that broadcasters are broadly fulfilling the purposes of public service broadcasting. But it also showed that public service broadcasting under the current system will not survive the transition to the digital world and that the market needs to make a growing contribution.

As a result, phase two of the consultation, whose deadline closed last Thursday, asked stakeholders what action they considered appropriate.

In its 28-point submission, the MU stresses how important the BBC is to its 30,000-plus members, with the BBC orchestras alone employing 382 contract musicians.

But it warns against using BBC Worldwide, a cash cow for many musicians, to help finance Channel 4, which is likely to play an increasingly important role in public service content. "Virtually all MU members will work for the BBC at one stage of their career. Any reduction in the scope or funding of the BBC would, therefore, impact



"The BBC does so much music nowadays. It is very broad and eclectic"

John Smith, Musicians' Union (pictured)

negatively on the employment of musicians," states the submission.

On funding, the MU agrees that it is vital to find new ways of funding public service broadcasting in the future and offers "cautious" support to Ofcom investigating additional PSB funding through industry levies collected from organisations such as cable and satellite broadcasters or internet service providers.

MU general secretary John Smith says the way Ofcom handles the issue could be "really big" because if there is a funding crisis a lot of the smaller music events could be lost from the BBC.

"The BBC does so much music

nowadays with events such as Glastonbury and the Cambridge Folk Festival. It is very broad and eclectic and we don't want to lose anything," he says.

Channel 4 will play a bigger part in public service content, but will experience financial pressures to find funding.

On this, the MU suggests that Channel 4 could also benefit from industry levies. But the union is against any development of a financial link between BBC Worldwide and Channel 4 because it maintains that would be "hugely detrimental to music in the UK."

The submission states that BBC Worldwide paid a total of £2.3m to MU members in 2007-08 (up from £1.7m in 2006-07) and that BBC Worldwide also provides additional income for music writers. "A programme format which is sold abroad but retains the same signature tune means that the composer receives royalty payments from the overseas collecting societies," it says.

The Performers' Alliance Parliamentary Group says that the BBC plays a key role in PSB and is the UK's most significant employer of musicians and creative talent.

Secretary Neil Gerrard MP says, "sharing or 'top slicing' of the licence fee and undermining the BBC must be rejected...similarly, gifting BBC Worldwide (or its profits) to Channel 4 is a complicated measure that also reduces funding for core BBC services."

NEWS IN BRIEF

- **Global Radio** is investing in a new TV ad campaign to support the roll-out of the Heart brand to local radio stations. The new ad was created by Beattie McGuinness Bungay and is intended to announce Heart in the regions not previously exposed to the brand. It will debut on ITV Anglia, where a number of local radio stations are involved in the first phase of the roll out, and will be supported by an outdoor and press campaign, including the main regional paid-for titles, planned against the target audience. The new Heart TV commercial will also be tailored for broadcast in the London and Birmingham regions as part of a

wider marketing campaign to promote Global Radio's flagship stations Heart 106.2 and Heart 100.7 respectively.

- **Clash Magazine** has won



magazine of the year and consumer magazine of the year at the PPA Scotland Magazine Awards. Two of *Clash's* founding directors, John O'Rourke and Jon Paul Kitching, collected the awards. O'Rourke says, "Naturally we are thrilled and delighted to be named magazine of the year, and this gives us the motivation to keep driving the brand forward into 2009 and beyond." The event took place at the Radisson Hotel in Glasgow.

- The BBC has started advertising for a replacement for **Lesley Douglas**, who quit the Corporation at the end of October over the Russell Brand/Jonathan Ross affair. An advert searching for a new controller of BBC Radio 2 and 6 Music was placed in the media section of *The Guardian* last Monday.

MusicWeek.com

25 RADIO AND TV AIRPLAY CHARTS ON www.musicweek.com

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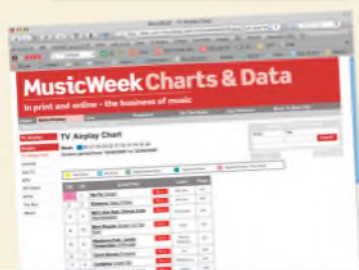
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- Kiss
- Xfm

PLUS the full playlists of nine leading radio stations

TV charts include:

- Kerrang!
- Kiss TV
- MTV
- The Box
- 4 Music

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News media

RADIO ONE TOP 20

This	Last	Artist / Title / Label	Plays:	This	Last	Audience
1	1	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum	28	21	22418	
2	3	KINGS OF LEON Use Somebody / Hand Me Down	26	24	21480	
3	2	KATY PERRY Hot N Cold / Virgin	25	24	20940	
4	1	THE KILLERS Human / Vertigo	24	26	21397	
4	2	T.I FEAT. RIHANNA Live Your Life / Atlantic	24	25	18655	
4	2	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	24	24	19913	
7	3	GIRLS ALOUD The Promise / Fascination	23	24	18891	
8	7	TAKE THAT Greatest Day / Polydor	22	23	17708	
8	13	THE SCRIPT Break Even / Phonogenic	22	17	17468	
10	10	BEYONCÉ If I Were A Boy / RCA	19	20	12714	
11	15	PUSSYCAT DOLLS I Hate This Part / Interscope	18	14	12955	
12	14	OASIS I'm Outta Time / Big Brother	17	16	12888	
13	7	BRITNEY SPEARS Womanizer / Jive	16	23	11177	
13	N	JASON MRAZ I'm Yours / Atlantic	16	11	12563	
15	20	AKON Right Now / Island	15	12	10477	
15	N	LADYHAWKE My Delirium / Modular	15	10	12726	
15	N	KID CUDI Day N Nite / Data	15	3	10883	
18	N	LEONA LEWIS Run / Syco	14	10	10056	
18	N	RIHANNA Rehab / Def Jam	14	2	8390	
20	15	ALESHA DIXON The Boy Does Nothing / Asylum	13	14	8052	

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RADIO TWO TOP 20

This	Last	Artist / Title / Label
1	1	DUFFY Rain On Your Parade / A&M
2	10	GABRIELLA CILMI Warm This Winter / Island
2	16	SNOW PATROL Crack The Shutters / Fiction
4	5	JAMES MORRISON Broken Strings / Polydor
4	12	KEANE Perfect Symmetry / Island
6	2	TAKE THAT Greatest Day / Polydor
6	9	JOOLS HOLLAND & RUBY TURNER The Informer / Rhino
8	5	ALESHA DIXON The Boy Does Nothing / Asylum
9	4	THE KILLERS Human / Vertigo
9	8	WILL YOUNG Grace / RCA
9	16	GRACE JONES Williams Blood / Pias
9	21	SUGABABES No Can Do / Island
9	N	SIR TERRY WOGAN & ALED JONES Little Drummer Boy/Peace On Earth / Warner Music Ent
14	N	SEAL It's A Man's Man's Man's World / Warner Brothers
14	10	BOYZONE Better / Polydor
14	N	LEONA LEWIS Run / Syco
17	2	MADONNA Miles Away / Warner Brothers
18	5	BEYONCÉ If I Were A Boy / RCA
18	N	LEON JACKSON Creative / Syco
20	N	GEORGE MICHAEL December Song (I Dreamed Of Christmas) / Epic

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COMMERCIAL RADIO TOP 20

This	Last	Artist / Title / Label	Plays:	This	Last	Audience
1	1	BEYONCÉ If I Were A Boy / RCA	2839	2707	42540	
2	2	GIRLS ALOUD The Promise / Fascination	2609	2670	36809	
3	4	TAKE THAT Greatest Day / Polydor	2402	2162	34407	
4	3	JENNIFER HUDSON Spotlight / RCA	2164	2382	29690	
5	7	KATY PERRY Hot N Cold / Virgin	1848	1720	28346	
5	13	LEONA LEWIS Run / Syco	1774	1294	26818	
7	9	THE KILLERS Human / Vertigo	1679	1705	21599	
8	5	NE-YO Miss Independent / Def Jam	1591	1794	21387	
9	8	PINK So What / LaFace	1576	1716	26635	
10	10	DUFFY Rain On Your Parade / A&M	1571	1568	17534	
11	N	JAMES MORRISON Broken Strings / Polydor	1432	977	14599	
12	6	LEONA LEWIS Forgive Me / Syco	1429	1763	17861	
13	N	WILL YOUNG Grace / RCA	1337	762	15362	
14	17	THE SCRIPT Break Even / Phonogenic	1316	1222	15563	
15	14	LEMAR If She Knew / Epic	1288	1279	16745	
16	20	ALESHA DIXON The Boy Does Nothing / Asylum	1260	1128	15971	
17	15	BRITNEY SPEARS Womanizer / Jive	1250	1257	21304	
18	12	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	1147	1298	11574	
19	11	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1115	1309	14851	
20	N	SUGABABES No Can Do / Island	1113	1012	14278	

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Key
■ Highest new entry ■ Highest climber

Mail On Sunday editor talks about record label launch

'For artists, we offer an extraordinary platform'



QUICKFIRE

FEW TITLES RAISE AS MUCH IRE within the music industry as that of *The Mail On Sunday*, the newspaper that has become synonymous with CD covermounts and is now poised to launch its own record label M.O.S.S.

The newspaper attracted opprobrium for giving away new albums by Prince and McFly, with retailers claiming that the covermount promotions damage sales, while labels speak of free albums devaluing music and doing nothing for encouraging new talent.

Now in a rare and exclusive interview, *The Mail On Sunday* editor Peter Wright explains to *Music Week* why the industry is going to have to learn to live with a new competitor.

How does it feel to be launching a new label?

It's great fun. The ACM Gospel Choir [whose Holy Night is the label's first release] is great and it is great to be involved. When we did the Prince album, we got a lot of flak from the music industry and one of the things that was said was that anyone can put out an album by an established artist like Prince, but what are we doing to promote new talent?

What was your motivation?

I thought it would be a great thing for the gospel choir, it would help us to raise awareness of the album we are doing and [it was an] opportunity to put something back into the music industry and get experience of how we go about making a disc on our own label; a bit of a learning process.

How do you assess whether your covermounts are a success or not?

Is it a case of selling more issues, or feedback from readers?

It's a bit of both. We have a numerical response, but we also do a

lot of reader research. [September covermount] Tenors Take Ten came top of every category of the reader research. They liked the fact that it was original and they liked the type of music. But the most interesting thing was that they liked the fact that it was an original album.

Why should artists and labels get involved with *The Mail On Sunday*?

For artists, we offer an extraordinary platform. Our readership is 5.5m people in 2m households. We don't know quite how else a new artist is going to get that sort of exposure. You can go on TV but people never hear it more than once.

I presume that this single won't be just a one-off for the label?

There is a project coming in spring

people in the music industry, but I think they are a bit traditional in their thinking. I think the music industry has been a bit slow to adapt to the changing technology. I hope that we are offering a new outlet, which may replace some of the outlets for musical talent that seem to be drying up a bit.

We have had our ups and downs with the music industry, but there have always been people who have been keen to work with us. The truth is that we happen to have a means of putting discs in people's homes. We have been able to help music labels by providing platforms to launch new talent.

It is fair to say that your relationship with the music industry



"We have had our ups and downs with the music industry... but the truth is we have a means of putting discs in people's homes"

that we are very excited about. When we think we can find the right material we will be looking at doing it more. We are learning as we go along and we have to see how successful we are with the ACM Choir.

Do you have a specific set of people working on the label?

We are working with established people in the industry. I am very grateful for (TCB Group CEO) Steven Howard and his team, who were fantastic to work with. We don't have that expertise. We are learning as we go along. At the moment we have to go to the experts.

Steven Howard told me that one of the reasons you set up your own label was because the traditional music industry couldn't turn the single around quickly enough...

With a newspaper we are used to making decisions very quickly and turning things around very quickly. There are some wonderfully talented

has been very fractious – were you surprised by the ire that the Prince deal provoked?

Yes and no. I can understand why some people didn't like it. But in the end we actually made friends with HMV, who sold the issue in their shops.

And as for Prince...

Prince wasn't doing it for free! And off the back of that he had a very strong run at The O2, which is where the money is these days.

And how does the ACM Gospel Choir fit into this?

If you look at the ACM Choir, this is the first time that *The Mail On Sunday* has put out an album by someone that hasn't put out a record before. We have done this as a one-off and we will have to see how it goes.

And are you going for the Christmas number one with the choir?

I hope so!

ben@musicweek.com

News diary

Dooley's Diary



Just don't mention Woolies, Mr Burnham...

CULTURE SECRETARY ANDY BURNHAM IS one of the hipper MPs. But the minister showed worrying signs last week that his years within Government have meant losing touch with the street. At the **MusicTank session**, Burnham made reference to buying his CDs from Our Price, a chain which, as all you good people know, hasn't had a high-street presence for a good many years. Does he still buy eight-tracks too?... We hear **rumors of movement** in Kensington, where one of the majors is taking a close look at many of its smaller labels and will announce a number of changes in the New Year. Also, management of one of its leading domestic artists is about to come in-house, as the major puts more focus on its management interests... **Which lady killing, top-selling British artist** is poised to make a big return with Universal in the New Year?...

Sony/ATV held a cocktail party for



its artists and clients last week, taking over the Gibson Rooms in central London for performances by Dan Black, The Yeah Yous and Sonny J. Some of the publisher's key writers were also in attendance, including high-profile acquisition **Eg White**, who is pictured here (far right) with Sony/ATV chairman and CEO Marty Bandier (centre) and US artist Lauren Pritchard, who is working with White... The **funeral of former Island Records head of press and Coalition founder Rob Partridge** is taking place from 2pm tomorrow (Tuesday) at Golders Green Crematorium... Mercury Records has emerged triumphant in securing the signature of **Alan Pownall**, the young Londoner recently signed to Global for publishing. Pownall is the first signing by A&R manager Thomas Haimovici, who joined the label from Atlantic earlier this year. Pictured (l-r): Joe Munns, Brian Message (Courtyard), Ollie Slaney (ATC Management), Thomas Haimovici, Paul Adam, Alan Pownall, Jason Iley and Adam Barker. Speaking of Mercury, the label will celebrate its Christmas party this Thursday at an undisclosed location... Meanwhile, **which Island legend is preparing to put out a new album** next year in what will be the 50th anniversary year of the label?... An army, it is said, marches on its stomach. And with the increasing economic gloom meaning every morsel of food could well be our last, Dooley is pleased to announce that last

week saw a real Christmas feast. **The French Music Bureau** kicked off proceedings with its Christmas bash last Tuesday, offering a delicate onion soup/salad combo, while **PPL** took MW staff out for a Christmas dinner at the Groucho Club last Wednesday. Obviously this wasn't quite enough fun for PPL, which held its own Christmas drinks last Friday. The majority of *Music Week* staff were, naturally, hard at work putting this issue to bed, meaning we missed the appearance of **Kirsty MacColl's mother Jean**, who was presented with a disc to mark **Fairytale Of New York** - on which her much-missed daughter duetted with The Pogues - becoming PPL's most-played Christmas song of the century. The disc is also in support of the work Jean has done in her Justice For Kirsty campaign (www.justiceforkirsty.org). Pictured (l-r) PPL director of PR and corporate communications Jonathan Morrish,



Jean MacColl, PPL chairman and CEO Fran Nevrkla... **Tony Wilson has been honoured** in his native Manchester with an honorary Freedom of the City, the first time the city has recognised a late Mancunian in this way. The last person to be given Freedom of the City was Sir Alex Ferguson in 1999... And finally, **Broadcast 2000** are a Gronland records act, not a Labrador Records act, as incorrectly noted in last week's edition of *Music Week*...

ON THE WEB THIS WEEK

Pinnacle goes into administration:

Fraser Ealey: "More terrible news in these harsh economic times. Having just gone through this myself I really feel for all the staff at Pinnacle - especially hideous at this time of the year."

Barry: "The most devastating part of it all is the way they selected the staff to stay and go. Those who were loyal and reliable have gone and a lot of those left have not been with the company very long."

Amazon MP3 launches in the UK:

Charlie Gavins: "£3 an album? When people are paying £40 for a BluRay movie or video game? I'm not convinced this is the future."

Paul Jones: "It's far better than iTunes in terms of useability and, of course, price. Lack of music videos still means I'll be visiting iTunes occasionally though."

Central London venue to close:

JoJo: "Are Transport for London using the Crossrail Act to compulsory purchase order businesses like The Metro, The Astoria and Astoria 2 to enable the enlargement of Tottenham Court Road Station, without having the funding in place for Crossrail or the intention to go ahead with it?"

● www.musicweek.com

MUSIC WEEK UNEARTHED

OLD-SCHOOL DEVELOPMENT DEAL KEY TO NURTURING KARIMA FRANCIS IN ADVANCE OF HER DEBUT

KARIMA FRANCIS TWO YEARS AFTER JOINING THE ROSTER

at Crisis Management, Karima Francis will enter 2009 as one of the key names tipped to break in the new year.

Aged just 21, Francis has been the subject of a traditional career development process that began with a publishing deal in March 2007. A low-key recording contract with Newcastle-based independent label Kitchenware followed in November last year, joining a roster that includes Editors, The Changes and Sirens.

Francis came to the attention of the UK industry via her appearance at In The City in 2006, securing management shortly afterwards.

"We started working with Karima when she was just 19 years old, so it was important in whatever we did, she had the breathing space to grow, both personally and artistically," says Karen Boardman from Crisis Management. "The publishing deal bought us the time to do that." Francis was signed by Luke McGrellis at Sony/ATV.

The deal with Kitchenware allows Francis to tap into Columbia's mar-



Management
Karen Boardman, Crisis Management
A&R
Keith Armstrong, Kitchenware.
Publisher
Luke McGrellis, Sony/ATV

National Press
Barbara Charone, MBC PR
National Radio and TV
Hungry and Woods
Regional Radio
Andrew Thompson, 24/7
Regional Press
Clare Ruddock, Orderly

Fashion
Online PR
Charm Factory
Agent
Peter Elliot, Primary Talent
Marketing
Chris Farrow, Columbia

keting department while keeping everything else independent of the major.

"It was the perfect scenario for us," affirms Boardman. "We've got an amazing team around us and have the benefit of Columbia's marketing muscle to back us up."

The campaign begins today (Monday) with the release of the limited-edition single *Chasing The Morning Light*, followed by her first single proper in the new year. The album, entitled *The Author*, is released on March 9.

Kitchenware has been introducing Francis to the UK media via a residency at The Enterprise in Camden, where she has been performing intimate acoustic shows over the past six weeks.

Francis takes to the road in January and February before heading to the US, where she will make up part of the British contingent heading to Austin, Texas event South by South West. It will be her second appearance at the festival, having first made the trip across the Atlantic in 2007.

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Music Week Awards 2009

**MusicWeek
Awards 09**

A FEAST OF TALENT

In the third of a series of features, another selection of winners from last year's Music Week Awards recall what it was like to leave London's Grosvenor House as recognised leaders in their field



PICTURES ABOVE
A selection of Music Week Awards 2008 victors, from top: Strat winner Tony Wadsworth with KT Tunstall, PIAS's Richard Sefton with Sales Force of the Year gong and Paul Saunders from Regional Radio Station of the Year, Clyde 1

FROM REGIONAL RADIO STATIONS AND INNOVATIVE HIGH-STREET RETAIL OUTLETS to longstanding major label heads, no corner of the music industry escapes the opportunity of being honoured at the Music Week Awards.

In 2009, as *Music Week* celebrates its 50th year and in recognition of that achievement, the Music Week Awards will recognise the music industry executive judged to have made the biggest contribution to the UK business during the lifetime of the magazine. *Music Week's* entire readership will be able to make recommendations about who should win ahead of an expert judging panel coming to a final decision. Those interested in taking part should visit musicweekawards.com and click on How To Enter.

As the event, which takes place on April 8 at London's Grosvenor House Hotel, draws ever closer, we take a final look at what winning meant to those lucky enough to be victorious at last year's event.

THE STRAT

Winner: Tony Wadsworth

BPI chairman and former chairman and CEO of EMI Music UK and Ireland, Tony Wadsworth earned huge respect during his 26 years at EMI.

Having given up on hopes of a career making music following the demise of his band The Young Bucks, Wadsworth instead dedicated his professional life to furthering the careers of other artists. During his tenure at EMI, which he joined in 1982, Wadsworth rose through the ranks, becoming responsible for EMI UK & Ireland in 2002, where he was respected equally by his staff and the major's roster of frontline artists such as Kate Bush, Coldplay, Blur and Kylie Minogue.

Despite stepping down from his role overseeing EMI's UK and Irish business in January this year, Wadsworth maintains a high-profile position at the forefront of the UK business with the BPI and was taken aback by his victory at the 2008 Music Week Awards.

"Receiving the Strat Award this year for outstanding contribution to the industry was a huge honour and an even bigger surprise," reflects Wadsworth. "Positive recognition from both colleagues and competitors does the ego no harm at all. Thanks to everyone at *Music Week* for bribing the right people," he laughs.

HIGH STREET RETAIL STORE OF THE YEAR

Winner: Rough Trade

"Having worked so hard at defying the odds, it was lovely to have our achievement recognised by fellow industry professionals," says Rough Trade Retail director Stephen Godfroy of winning the High Street Retail Store Of The Year category at the Music Week Awards.

While all around them music retail operations were collapsing, the 5,000 sq ft Rough Trade East outlet launched in July 2007 amid a burst of optimism, backed by knowledge, dedication and a horde of innovations such as a "snug" area with free web access, a Fair Trade café, a gallery space and a permanent live stage that has already attracted acts including Radiohead and Foals. It is now set to host *Music Week's* monthly Unearthed live events.

Godfroy says that winning the award has had a lasting effect. "Winning the award has further improved our ability to punch above our weight,



giving us added confidence in our efforts to evolve the music retail sector for the benefit of artists and the public alike," he explains.

SALES FORCE OF THE YEAR

Winner: PIAS

Judged on product knowledge, depth of advance information, telesales, customer care, field sales reliability and specialist knowledge, the team at PIAS were, despite stiff competition, recognised by its clients as the best contender in the Sales Force of the Year category in 2008.

PIAS sales and marketing director Richard Sefton was particularly humbled by the fact that the award represented a reflection of the company's hard work in the minds of its customers.

"It was very rewarding to receive the award, especially as it was voted for by our customers," enthuses Sefton.

"My team consistently strives to offer the best possible service and works hard to do so. Therefore it was especially pleasing for this work to be recognised and a proud moment for me to be able to receive the award in front of my peers."

REGIONAL RADIO STATION OF THE YEAR

Winner: Clyde 1

One of the UK's first ILR stations, Clyde 1 has been at the heart of West Scotland's broadcasting landscape for 35 years. As one of the biggest supporters of new talent in the commercial radio market, the station has also focused its attention on local acts and dedicated 200 hours to live outside broadcasts during 2007.

According to one of the judges who voted for Clyde 1 to pick up the Regional Radio Station Of The Year at the Music Week Awards 2008, "Clyde 1 is to

Scotland and Glasgow what 95.8 Capital should be to London."

Looking back at the night of the awards, Radio Clyde programme director Paul Saunders reflects, "Everyone in Clyde 1 programming was thrilled and proud to win this award. To get the endorsement from the music industry for the quality of what we broadcast means a lot. For a team passionate about both music and the area, this was great recognition of their hard work."

NATIONAL PROMOTIONS TEAM OF THE YEAR

Winner: Island Records

Throughout 2007, Island Records rejuvenated the profile of Sugababes at radio, while the team overcame considerable challenges to ensure both Mika and Amy Winehouse became the backbone of many radio stations' output.

The team at Island managed to maintain Mika's early success throughout the year, while stripping back Amy Winehouse's promotional activities to ones that would excite the artist and guarantee her involvement. Other success stories over the year included McFly and Robyn.

Island director of promotions Ruth Parrish says she was thrilled by the knowledge that leading figures at radio and TV were behind the label being voted the National Promotions Team Of The Year for the second consecutive year.

"The Music Week award is the important and prized award because it is voted for by our contacts and thus it's fantastic to win; it's a real acknowledgment by the media of the effort and hard work the team constantly put in," she says. "To win two years running was just thrilling. It is highly pleasing and motivational just to be nominated, never mind win."

Features

TOGETHER IN ELECTRIC DREAMS

EUK and Pinnacle's problems underline the vulnerability of the physical music market, yet digital files can be sent over the telephone line. Small wonder, then, that retailers are looking to muscle in on iTunes territory

Retail

By Ben Cardew

IF YOU CAN'T BEAT 'EM, JOIN 'EM is a theory well practised in business nowadays; after all, many of today's leading mobile phone networks grew out of traditional state telecoms companies, while Rupert Murdoch's News International, home to *The Times* and *The Sun*, also publishes daily free sheet *The London Paper*.

So it is something of a surprise, then, that in the field of music retail none of the UK's traditional big players has really made inroads into the download market.

But it is not for want of trying: both HMV and a pre-Zavvi Virgin Retail launched their own download stores in a blaze of publicity in September 2005, Woolworths and Play.com entered the download field earlier this year, while Amazon soft-launched its MP3 store in the UK just last week. It is too early to assess the impact of Amazon, but the other few, far from breaking iTunes' market stranglehold, seem to have been feasting on scraps, with even second place in the market beyond them.

However, the digital music market is nothing if not volatile and hence – theoretically – full of opportunity for the traditional retailers. This has been particularly evident over the last three months; a period that has, by many accounts, been the most exciting time in the digital music sphere since the turn of the millennium, with names such as Nokia's Comes With Music, the Datz Music Lounge, MySpace Music, We7 and Spotify all entering the fray.

Within this frantic activity, HMV has quietly relaunched its download and subscription store, offering a range of more than 4m MP3s, while Zavvi's own digital offering is set to launch in December (problems with EUK notwithstanding), where it should join the much-anticipated UK rollout of Amazon MP3.

Surely, then, times are ripe for a change in the market? Not necessarily so, argues Mark Mulligan, vice president and research director of Forrester Research (formerly Jupiter Research).

"There are about 50-60 download services competing for about 15% of the market in the UK," Mulligan argues. "Clearly that is not sustainable, but there is no choice. They are all offering the same thing. I don't think Apple's market share will be eaten away by à-la-carte downloads."

Universal Music Group International senior vice president of digital Rob Wells is equally uncertain. "Will they [traditional retailers] be able to compete with iTunes? I don't think so," he says.

"What they do have, though," Wells adds, "is years of retail experience, the sort of experience that will be surpassing anybody, iTunes especially. But it will be hard for them to compete."

It is unsurprising, then, that both HMV and Zavvi put considerable emphasis on the importance of established

retail brands to their new download offerings.

"At this stage we are trying to leverage our brand," says HMV head of music Rudy Osorio. "The fact that we are a trusted music retailer that people are comfortable with is important. People are more likely to gamble with online purchases with a brand they can trust."

"We have brand equity and a website that works well," adds Zavvi head of online operations Melvin Simpson. And that is not all: while Zavvi is relying on its store's "multi-format" offering (it will sell MP3s, film, TV and games) to give it an edge in the crowded market, HMV is taking to battle on the old warhorse of price, selling most tracks at 69p, 10p below iTunes standard, and most

albums at £6.99. Amazon is using a similar strategy, with hit albums from the likes of Take That available for just £3.

"Our current launch is focused on being price-relevant," says Osorio. "Also if you buy some music in our physical stores you can get a leaflet to get an album to download for free. We are hoping to leverage our store business."

Clearly, download stores are of paramount importance to the traditional retailers: the continued bad fortunes of Woolworths demonstrate how volatile the high-street situation is, with Zavvi further at risk from the demise of EUK, which supplies its physical music product. Indeed, Zavvi was last week forced to suspend sales of physical sales from its website due to problems with supply.

Yet for all this, both Zavvi and HMV claim to have modest initial goals for their download stores.

Simpson shrugs off suggestions that Zavvi may have been too late in launching its new download store – it has not had a download operation since the closure of Virgin Digital in October 2007 – saying, "Our short-term goal is very clear: we want to be in the game with a high-quality service; to expose that to our customer base. But we have to be in the game."

And Osorio is equally circumspect. "In a year's time who knows [where we will be]?" he says. "From an HMV point of view it is not a race for us. It is about getting it right. We are trying not to bite off more than we can chew."

Such caution would suggest that lessons have been learned from HMV and Virgin Retail's initial launches, which were marked with extravagant London parties, media fanfare and little real consumer interest.

More importantly, though, both retailers have embraced the MP3 format, with Osorio admitting that HMV's old WMA-based service was of little use for a digital music landscape dominated by the iPod.

The use of MP3, which has also been embraced by UK



operators such as 7Digital, Tesco Digital and Play.com, theoretically gives these operators an advantage over iTunes, which continues to sell the majority of its music as DRM-protected AAC files.

But while most agree that the days of DRM on à-la-carte downloads are ultimately numbered, few people think that it will be traditional retailers who will benefit.

"Five years from now I still think Apple [iTunes] will have the dominant market share," Mulligan says. "Unless the iPod stops being the market leader then Apple will still be incredibly strong."

"The one company that could make an impact is Amazon," he adds. "I think they will manage to get a piece of the market."

And herein lies the digital heartache for the UK's music retailers: on one side they are squeezed out by the might of Apple, on the other they face competition from companies as powerful as Amazon and Tesco, while on an unenviable third front retailers must compete with the frenetic march of technology. It is not an easy place to be.

But, as Osorio explains, you never quite know with digital how things are going to pan out. "iTunes certainly have got the first-mover benefit which makes them the dominant service. Online it is all about who can build a better mousetrap," he says. "If you can give the consumer a better experience, you never know. For example, there were a lot of search engines before Google and who uses them now?"

PICTURES ABOVE
The big Apple: HMV.com, Nokia's Comes With Music, MySpace Music, Zavvi and Datz Music Lounge are among a wealth of digital music retailers hoping to muscle in on Apple's market dominance

Features

TAKING STOCK OF THE DEMISE OF WOOLIES

Woolworths was the second biggest albums retailer in the UK last year, so what happens to its 815 outlets will have implications for the music industry. Music Week looks at the best- and worst-case scenarios

Retail

By Christopher Barrett

WHILE THE FULL IMPACT OF WOOLWORTHS AND EUK ENTERING ADMINISTRATION will not be known for some time as tremors continue to be felt across the music industry, one thing is certain: the face of music retailing has changed forever.

In 1909 Frank Winfield Woolworth chose November 5 to open his first British store in Church Street, Liverpool. Ninety-nine years on, the fireworks are flying once again following the debt-laden chain's demise.

As Woolworths staggered toward its centenary year, the 815-strong chain of stores made a loss of £72.5m in the six months to August 2 alone, contributing to a debt mountain of £385m by the time the business collapsed. Yet, despite being fiscally challenged, the generalist retail chain remained an important figure on the bricks and mortar music retailing landscape.

In 2007, Woolworths had a 10.7% share of the albums market, according to TNS figures, second only to HMV. This meant it was responsible for selling significantly more LPs than the entire digital albums market that year.

An attempt last week by retail entrepreneur Theo Paphitis to keep the Woolworths brand alive as a discount chain, thus protecting some of the 30,000 threatened jobs, has failed – life on the shop floor appears, at least superficially, to be relatively unaffected by the frantic negotiations taking place behind closed doors (see box below).

Administrator Deloitte says it continues to hold discussions with a number of parties interested in buying Woolworths and EUK as going concerns. But it is hard to shake the feeling that Woolworths may be set to join the likes of Music Zone, Our Price and MVC in the entertainment retail graveyard.

When Deloitte was brought in on November 27, the initial aim was to keep the stores open until the new year, but that is now believed to be in doubt.

If Woolworths fades from the high street, it looks set to

UK'S BIGGEST ALBUM RETAILERS IN 2007

Retailer	UK albums market share
HMV	22.0%
Woolworths	10.7%
Tesco	10.6%
Zavvi	9.2%
Asda	6.9%
iTunes	6.8%
Amazon	6.1%

Source: TNS

leave a substantial void in music retailing – one that looks increasingly unlikely to be filled.

Nearly 700 Woolworths stores have planning permission to sell food, so unsurprisingly leading supermarkets such as Tesco, Sainsbury's and Iceland are believed to be among the bidders for them.

Meanwhile, a spokesman for HMV has revealed that it will not be looking to acquire any Woolworths stores and Zavvi is currently preoccupied fighting fires following the demise of Woolworths' distribution operation EUK. Zavvi's exclusive supply agreement with EUK meant it was forced to make the dramatic move of suspending sales from its website last week amid fears that it would not be able to fulfil customer orders.

For EUK there could be some light at the end of the tunnel, however, as Deloitte reorganisation services partner Dan Butters says, his company has held face-to-face meetings with the majority of customers and is "engaged in constructive talks with both suppliers and customers to make arrangements to resume business".

Meanwhile, discussions with a number of parties interested in buying Woolworths continue following the failure of Paphitis and a pre-administration bid by restructuring specialist Hilco.

ERA director general Kim Bayley is optimistic. "It is



PICTURED ABOVE Some key quarter-four releases are missing from Woolworths' shelves as a result of its distributor EUK also going into administration

probably a bit premature to take the view that all 800 stores will not be selling music, because even if they are snapped up by a Tesco or Asda, the likelihood is that there will be some entertainment product in those stores," she says.

"But if we take the worst-case scenario and all the outlets become non-music outlets, the biggest issue is that you have lost 800 shops. All the research we have conducted demonstrates that if a retail operation closes, essentially half of its market is lost. In the case of Woolworths, I don't think you would lose half the market because the product lines are held by supermarkets and most people who are shopping at Woolworths also go to supermarkets at certain times in the week.

"Our estimate is that between 4% and 6% of the music market would vanish if there is no longer an entertainment offering in those outlets.

"It's probably more of an issue for suppliers than retail," she concludes. "Because I think the retailers that are left will see it as an upside, but for music as a whole it does represent a considerable loss."

THE VIEW FROM THE SHOP FLOOR BY BEN CARDEW

I DIDN'T BUY MY FIRST SINGLE IN

WOOLWORTHS, unlike many *Music Week* readers. And yet the image of Woolies as the friendly high street giant, packed to the brim with pick-and-mix and seven-inch singles, means that it is hard to escape a nostalgic buzz upon entering its big red doors. Woolworths may never have been fashionable but – despite its US roots – it belongs to the cherished British world of Top Of The Pops, seven-inch vinyl and *Smash Hits* magazine. No one needs reminding what has happened to all of them of late.

So it is hard not to feel a twinge of guilt on entering Woolworths' massive outlet on Brixton Road, South London. There is a certain pathos in the glittering adverts in the windows offering Christmas sales, knowing that the company may not be around in the new year to feel the benefit. And the staff remain embarrassingly

polite, despite the threat of job losses hanging over each of their heads.

But for all that, Brixton Woolworths doesn't feel like a beaten retailer: the shelves are, for the large part, well stocked, the Christmas decorations are up and there is a steady stream of customers at 9.20am.

A look at the music section, however, suggests that this apparent health may be thanks to a slight of hand: the shelves are full of CDs, certainly, and there is no apparent gap in the retailer's own chart, but an understandable lack of new stock means there is no Take That, no Britney and no Killers for sale. There is, however,

Alesha Dixon – a lot of Alesha Dixon, whose album *The Alesha Show* Woolies has proclaimed to be number one that week, despite entering the OCC chart at 26.

"Brixton Woolworths doesn't feel like a beaten retailer... there's a steady stream of customers at 9.20am"

hard to see how singles by Same Difference, McFly, George Sampson and Leon Jackson sit with this goal.

There had been music industry fears that

the situation at Woolworths would lead to a fire sale, with albums sold off cheaply and the possibility of a price war. But nothing in the Brixton store indicates that this has happened: chart albums retail at around the £11 mark, next to the occasional reduction that wouldn't look out of place in an HMV outlet. Indeed, the main bargains to be found are that of the retailer's own Worth It range, which takes in everything from cutlery to CDs. If you want Marillion – *The Essential Collection* at a knock down price, then Brixton Woolies is the place for you.

And that's pretty much the long and short of it. Woolies never has been a place to look for the coolest new releases, but it is steady, unfashionable and reliable. Music didn't make Woolies and music almost certainly won't save it. But the shop remains an essential part of the British music landscape nonetheless.

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Features

GLOBAL APPEAL

A lifelong radio fan who started his career at ground level, Global Radio chief executive Ashley Tabor is now in the hotseat of the biggest job in UK commercial radio. And with this year's £375m GCap takeover already under his belt, he is now focused on restoring commercial radio to its former glories



PICTURED
Radio head: new Global chief executive Ashley Tabor is in the process of restructuring brands such as Heart, Galaxy, Capital and Classic FM

Radio

By Paul Williams

AS CHIEF EXECUTIVE OF GLOBAL RADIO, Ashley Tabor has the biggest job in UK commercial radio. It is a job seemingly so big that he soon plans to occupy not one but two offices on different floors in the group's recently-refurbished headquarters in London's Leicester Square.

Don't be fooled, however, into thinking that this is simply some kind of outrageous extravagance by a high-flying executive. Rather, the two offices will symbolically represent the unusual dual approach he has adopted to manage this hugely-important role, while enabling him to do it in the most effective way.

His sixth floor office is where the more traditional aspects of a chief executive's role are carried out, with TV screens in front of him beaming out sales data as it happens, but he will also shortly move into a base on the third floor, right in the thick of the action, where – probably uniquely for a radio CEO – he takes a hands-on approach in programming matters.

Tabor, who at 31 was not even born when the launches of LBC and then Capital heralded the start of UK commercial radio in October 1973, says in terms of music programming he is hands-on with "all of it". "I have a playlist meeting every day, a different brand each day, so every week I sit in five playlist meetings – Galaxy, Heart, Capital, Xfm, Choice. That attention to detail is most crucial and that's what we've been missing, which is why some of the brands were not where they should have been," he says.

"It is very beneficial for a chief exec of a radio business to be so involved in the programming and the output side

and the relationships between the company and the record companies, but I do that because that's where I come from and I actually think programming is the most important part of this business that needs attention very, very urgently."

His additional responsibilities should not indicate a man with time on his hands. He is in the midst of a hugely-challenging, yet exciting, period for the group, which in 2007 paid £170m to Chrysalis Group for a portfolio of radio brands including Heart and Galaxy, while in August this year it bought what was then the UK's biggest commercial radio group, Capital and Classic FM owner GCap, for £375m.

Among a lengthy list of priorities, his most immediate focus is on the Jingle Bell Ball, a multi-artist extravaganza being staged by flagship station 95.8 Capital FM at The O2 arena this Wednesday, while the group is also busily reorganising its portfolio of more than 90 stations, which will include rebranding 28 stations in The One Network as Heart, effectively turning the brand into a national analogue network.

The decision by Tabor to play, for a chief executive, such an unusually direct role in on-air matters should come as no surprise to anyone who knows his background. While details about who his hugely-successful

businessman father is and the financial backing his dad has given Global are well documented, what should also be stressed is Tabor's total obsession with radio. He recalls how as a school boy he would use his mid-morning break not only to listen to his favourite radio station – Capital – but would be constantly calling the presenter Pat Sharp while he was on air.

"I would literally have a radio in my bag and the second I was allowed to put it on I would actually phone Pat Sharp in the studio at whatever time, 10.30, 11.30, just to say hello and develop a relationship with him. He thought I was nuts. That's how enthusiastic I was about it. I loved it," he says.

He has also paid his dues along the way, joining the Capital Group at 16 in what eventually became a punishing around-the-clock schedule. "What I was doing when I started was daytimes and overnights," he recalls. "By day I was filing records in the music library at Euston Towers then I would go home, sleep for a couple of hours, get up and drive to Dunstable for Chiltern Radio where I would do an overnight shift as tech op. I was not even on – I was playing out somebody else's bloody links. I would drive home again, very tired, not to be done really, sleep for a couple more hours, get up and do it all over again. I did that for over a year until I pretty much collapsed. I loved it; being in the building gave me the opportunity to meet people and I ended up starting to produce shows."

But when he left Capital in 1997 to pursue other interests – including a period at 19 Entertainment and to launch Global Talent, whose interests now include artist management for acts such as Shayne Ward and publishing the likes of Alphabeat and Corinne Bailey Rae – it would be another nine years before he would look to reconnect professionally with radio.

As someone who had grown up with commercial radio, most especially 95.8, he was depressed with where it was heading, so much so that one day he decided to phone his former Capital boss Richard Park – by then at Fmap Radio – to get his views on the matter.

"We're probably talking about two years ago; I was running Global Talent/Global Publishing and managing

the artists coming out of The X Factor. I [was] listening to the radio a lot – I never stopped really – but my listening had changed, I [was] now listening to Heart and Kiss and not Capital. I kept listening and listening and it sounded worse and worse," he says.

"The wrong records, the wrong DJs, the wrong production – just everything wrong. Then Party In The Park went – I know not why –

and I just couldn't understand it and at the same time I'm looking at the share price going down and down and down and I thought to myself, 'There's an opportunity here.' It's not like I'm listening to this thinking, 'I don't know how to fix this.' It frustrated the hell out of me. I wanted to burst into the building and go, 'What the hell are you all doing? Do that, do that, come on, it's not that difficult, right?', but I'm watching the Rajars crash through the floor, the share price crashing."

His call to Park, then overseeing programming at

"I would have a radio in my school bag and the second I was allowed to put it on I would phone Pat Sharp in the studio, just to say hello. He thought I was nuts. That's how enthusiastic I was"

Magic, which had become London's number one commercial station, found someone with identical views and he quickly won him round. Since then, the executive team has added such heavyweights as chairman Charles Allen, ITV's former chief executive, and Stephen Miron who, as *Mail On Sunday* managing director was behind the controversial covmount giveaways such as Prince's Planet Earth album.

There is much to do, but for Tabor the first priority is "to get all the stations in the right box", which means organising the stations into one of seven categories: Hit Music Network, Galaxy, Heart, Classic FM, Xfm, Gold Network and LBC.

"The second thing is to make sure the programmes on those stations live up to the quality I hear in my head, and I know it can be achieved. The third thing, and this is not in order of importance, is that the sales team have to have a very deep understanding of what those brands are and what can be done on air, and we go out and prove to our customers and [potential] customers that haven't spent on radio before that this medium is incredibly potent," he says.

"The problem is the sales team have had years of selling a basket case of assets with no clarity. I give you an example: The One Network. What is The One Network? It's 42 radio stations, a hotchpotch of stations. Even if I showed you a map of what areas they cover you'd have no clue what they sound like, what you would expect to hear when you tune in, what they're called."

Having already rebranded Xfm Scotland and Power FM in Hampshire to become part of the Galaxy network, the group's next focus in this portfolio is indeed The One Network, with a first phase of nine stations being rebranded as Heart on January 5 next year with others, among them famous ILR names such as Fox, Invicta, Southern and Severn Sound, going the same way in the coming months. It will effectively create a brand new national analogue station with shared presenter output outside breakfast and drivetime. Galaxy will also have a presence nationally like never before.

"I recognised that a national radio station like Radio One is very valuable to record companies, to the listener, and would be very beneficial to an advertiser, which is why we're going to create these very simple national brands, some of them are completely national, some of them quasi-national; they're in all the major cities. Most of them will have full coverage once we've rebranded these stations and they will fall into one of several brands: Heart, Galaxy or hit music stations like Capital. That changes the emphasis record companies put on these things, because suddenly you've got Radio One, for example, which is very powerful and important for the record companies, but suddenly so is Galaxy."

Given these extensive changes, the underperformance of some key stations under the GCap regime and labels' sometimes negative attitude towards commercial radio compared to how

they view the BBC, Tabor and his team realise they have a job to do in winning over the music industry. Tabor reveals, "Richard and I are going to do a presentation to them; we're going to go in and get key people in the room and I don't mean just the senior executives, I mean the pluggers and everybody who this is relevant to. We will explain the suite of brands and the products we now have and the geographical coverage that each of them has so that they really understand what we have rebranded."

One element Tabor believes record companies may need convincing about is how the different brands can

work in different ways for their artists and releases. This will vary from the likes of Galaxy, which will play music early, to Heart, where songs will take longer to work their way through the system before going on air.

"We try to make sure the suite of brands is lined up in such a way that a record can go through the brands on a journey, if you like, so it starts at one end of the

spectrum at some of our stations that will play new music upfront and really push things forward, then as it goes through its life it can be picked up by, say, Heart, which does a different job," he says.

"[Heart] is there not to break records but to take a record that has already broken through and then amplify it, take it to the next level and expose it to an audience of album buyers and that gives it a shot in the arm to go to the next level of sales."

Another more high-profile way Global has been bonding with the music industry is with this week's Jingle Bell Ball, featuring a line-up of 16 acts at The O2 arena including Pussycat Dolls, Rihanna, Scouting For Girls and Will Young. It is the biggest live event staged by Capital FM since the annual Party In The Park ground to a halt after the 2004 event.

"It's a bit of a win-win really for everyone: for the listener, for us, for the record companies, for the artists – it just works all round," he explains. "It's a call to arms; it's about us showing Capital has as much of a role to play today in radio and the music business as it ever has, is just as capable today of stirring up our listeners and getting them to react as it ever was and that it's 100% relevant in the promotional mix."

Its staging is neatly timed, coming in the wake of Capital, which in the original Richard Park regime was always London's undisputed number one commercial station but has since slipped down to as low as fourth, enjoying its best Rajar figures in October since the start of 2006. Its 5.4% share for quarter three was just 0.4 percentage points behind market leader Magic and there is a sense it is a matter of when rather than if Capital becomes number one again.

"[The last Rajar] was a very welcome one and gave me a real boost of confidence, not that I was in any doubt we were doing the right thing, but when those numbers come in it makes you feel amazing and reinvigorates you," he says, revealingly adding, "The team here said to me, 'This is the first card where we have not had to come up with any nonsense lines.' They used to sit there eking out any nonsense statistic they could, any good little grain of positive because it was so bad."

GLOBAL BREAKDOWN

CAPITAL FM AND HIT MUSIC NETWORK

Seven stations: London's 95.8 Capital FM, Leicester Sound, Mercury FM in Hertfordshire and Surrey & Sussex, Derby's Ram FM, Red Dragon in Cardiff, Harlow's Ten 17 and Trent FM in Nottingham

CLASSIC FM

On FM and digitally nationally

HEART

31 stations, including the existing Heart stations in London, East Midlands and West Midlands plus 28 stations such as Chiltern Radio in Bedford and Dunstable, Kent's Invicta FM, Plymouth Sound and Sussex's Southern FM

GALAXY AND CHOICE

Comprising six Galaxy stations,

including what were Xfm Scotland and Hampshire's Power FM, and Choice FM in London

LBC

FM in London and digitally and online nationally

XFM

Analogue stations in London and Manchester plus digitally and online nationally

GOLD NETWORK

On AM in 24 areas and on DAB in 19 areas

TO BE DISPOSED OF UNDER COMPETITION RULES

Beacon in Shropshire and Wolverhampton, BRMB in Birmingham, Mercia in Coventry and Wyvern FM in Worcester

Improving Rajar figures aside, the worsening state of the economy means Tabor and his team could arguably not have chosen a worse time to try to create a successful new commercial radio group, especially one this big. "It's deeply concerning because the reality is at the moment everything we are achieving here is all about standing still. It's stopping us going backwards. In fact, it should have taken us very far forwards. It's not, but all it is doing is mitigating the losses and you end up exactly where you were. It's difficult, but we will come out of it," he says.

Even at the time of the purchases of Chrysalis Radio and GCap, the amount Global paid for them raised eyebrows, with suggestions the group had heavily overpaid. Given how the economy has worsened since then and the falling worth of such media assets, in the current climate probably not even Roger Moore could offer a suitable facial response to those prices Global paid. Tabor, though, tries to put it all into perspective.

"The world has completely changed," he says. "To be honest, by any measure, if you measured what something is worth today compared to four, five, six months ago it's chalk and cheese. That applies to absolutely everything, but equally I don't think that is the point. Do you think the world will return to some sense of normality at some point? Yes. Will it happen soon? No, but am I in this for the long term? Absolutely. If this had been a private equity plan I would have been very worried because then we would have paid too much for it. My assumption is I'm probably going to go through two or three of these cycles and come out of this, go up, before I even think about coming out of this business. This is my thing, long-term."

As for his investors – and outside his businessman father Michael Tabor, he has made a point of not publicly naming them ("We don't need to and I don't think it makes any difference") – he says there is not any immediate pressure from them to see a return.

"It's not a traditional four or five years investment but, of course, they'll want a return on their investment. But because it is – and always was – long-term, the fact we're in the position we're in today economically in the world puts us under pressure but we don't have to show returns today, tomorrow or the day after."

Tabor himself plans to be in this for a good while yet. After all, that period in his life as a teenager driving night after night to Dunstable had to have been for something, let alone all those calls to Pat Sharp. And, despite the looming recession and the mammoth task of trying to ensure Global's many assets are fit for purpose, he is convinced he will satisfy what he deems as his five judgements of success: audience, buzz, culture, revenue and profits.

"There's nothing else I think I could be more effective at right now," he says. "And I'm privileged as well to be able to do it."



CLASSIC FM

heart

galaxy love music

LBC

XFM

gold





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Features

THAT'S ENTERTAINMENT

With sales of original cast recordings on the rise again, musicals are experiencing a profitable encore

Retail

By Christopher Barrett and Benjamin Miller

"THE ROCK ERA IS OVER AND THE MUSIC INDUSTRY IS REALIGNING!" Strong words from the Really Useful Group director of records and music Tris Penna, but ones founded by Official Chart Company figures that illustrate that original cast recordings are staging something of a comeback.

So far this year, sales of the top 100 selling original cast recordings have hit 343,492 units, nearly twice as much as the 180,890 achieved during the same period in 2006 – a healthy figure, especially when you consider the key December sales figures are yet to be accumulated.

"Sales in other musical genres seem to be falling and these CDs are selling steadily and they're finally being noticed," says Penna who is not alone in being confident of the buoyancy of the original cast recordings market.

John Yap, owner and producer at specialist cast recording label That's Entertainment Records, which has up to 3000 titles in its catalogue, says, "Shows which may not be mega hits initially constantly build up a new audience as they get performed around the world. The beauty of these recordings is that they market themselves and it's a perennial market," he enthuses.

At fellow specialist First Night Records co-founder John Craig says that cast recordings continue to sell as long as the show is on. "The CDs are slow burn, but they go silver, gold and platinum without anyone noticing. A popular musical which runs for two to three years will almost always go at least gold. Successful original musicals like the Phantom Of The Opera sell far better than revivals."

At Andrew Lloyd Webber's Really Useful Group, the company's recordings of Phantom Of The Opera, Jesus Christ Superstar, Joseph and Cats are also "huge sellers" says Penna. "They are all multi-platinum. Longevity of the show ensures longevity of the music sales – these are the ones which have

crossed into the everyday cultural fabric of people's lives."

Penna believes that the Phantom Of The Opera has become "an iconic cultural work," and the extent to which the musical has imprinted itself on the public's psyche is borne out in the ongoing popularity of not just the show but the original cast recording. Released on January 30 1987, the LP has maintained strong sales and more than two decades after it made its debut is the fourth best-selling original cast recording of 2008 so far.

While the rest of the music industry has all but ignored the potential of selling music to enthusiastic audiences at concert venues, theatres represent the biggest single retail opportunity for cast recordings according to Penna, who says that 50% of the sales of a cast recording CD will usually take place within the theatre itself.

Naturally then, the theatres are also at the heart of many cast recording specialists labels' marketing endeavours. "Our marketing budget is very small but we advertise in theatre programmes and theatres themselves using promotional tie-ins. Essentially we use 'piggy-backing' of other marketing for the stage show to advertise the CD," says Craig.

At First Night, whose biggest selling albums are Les Miserables, Oliver, Miss Saigon, Blood Brothers and Mary Poppins, Craig has also been impressed with how the aging target demographic has welcomed digital delivery with the label having adopted more adventurous techniques such as giving away free songs on iTunes. "I



was quite surprised with how successful downloading was with what is largely a grey-haired audience," he says.

Meanwhile, at major record labels the success of the artist-led musical stage productions such as We Will Rock You and Mamma Mia are having a positive affect on the back catalogue sales of featured artists.

FMI catalogue marketing manager Jo Brooks says that its We Will Rock You cast recording has sold more than 348,000 units since its original release on May 26 2003, and the show's success has far from dented the sales of Queen albums. "It's difficult for us to isolate the sales but

the show certainly has a positive effect on the catalogue sales figures," says Brooks.

And as the We Will Rock You musical moves from its current home at the Dominion and begins touring across the UK from March 2009, entering the West End after a two-and-a-half-year stint on the road is

Thriller Live. When it comes to catalogue sales – the show has seen Michael Jackson's record company Sony BMG and the musical's producers Flying Music successfully use the opportunity for cross promotion.

Flying Music's successes include shows such as The Rat Pack Live From Las Vegas and Dancing In The Streets and is set to bring Thriller Live (based on the songs of Michael and the Jackson 5) to the Lyric Theatre on Shaftesbury Avenue on January 2 2009.

Flying Music joint managing director Derek Nicol says, "It's not a traditional musical, it is a large concert production with high-energy music and dance." The company is currently considering the option of putting out a cast recording of Thriller Live having enjoyed success with CD and DVD releases of other Flying Music productions.

Next year will also see the arrival of a new musical part-funded by Universal; Dreamboats & Petticoats, which Universal Music TV managing director Brian Berg says marks the first time the record company has invested in a theatre production since Mamma Mia. The success of Mamma Mia has been nothing short of phenomenal with the film soundtrack selling 624,638 units in its first 11 weeks, the DVD 1.7m copies on its first day, and the recording of the theatre show being the biggest selling cast recording of the year so far, despite having being released nine years ago.

Universal Music TV is now set to reverse the tradition-

al process of releasing an album from a show by transferring one of its most successful compilations franchises to a theatre stage. Inspired by the

Dreamboats & Petticoats compilation series, the first of which alone has sold more than 600,000 units, Dreamboats and Petticoats The Musical will include songs from Fifties icons such as Roy Orbison, The Shadows and Eddie Cochran among others.

"It's a unique project," says International Artistes chairman Laurie Mansfield who is co-producing the show. "As far as I know it's the first time a theatre show has been created from a title. Universal has created a brand, and what has made it work is the imagination that has gone into the TV campaign and the title – the number of CDs it has sold shows that it has reached beyond a normal compilation market place."

"It's like the tail wagging the dog," says Berg of bringing the compilation to the stage, before revealing that the Dreamboats & Petticoats compilation series is approaching sales of 1m units across its three releases, a staggering figure that only looks set to increase as the musical's regional UK tour commences in February 2009.

The Dreamboats & Petticoats stage show will see its producers Bill Kenwright and Laurie Mansfield work closely with Universal to maximise both CD and ticket sales.

"As far as I'm aware it is the first time that a record company has TV advertised both an album and a theatre show, before the show has even started," enthuses Mansfield. "And once we have success there most definitely will be a cast recording album."

TOP 10 BEST-SELLING ORIGINAL CAST RECORDINGS

TITLE	LABEL	YEAR OF RELEASE
1 MAMMA MIA!	POLYDOR	1999
2 WICKED	DECCA	2007
3 HIGH SCHOOL MUSICAL – THE CONCERT	WALT DISNEY	2007
4 LLOYD WEBBER/THE PHANTOM OF THE OPERA	REALLY USEFUL	1987
5 LLOYD WEBBER/JOSEPH & THE AMAZING...	REALLY USEFUL	1991
6 HAIRSPRAY	SONY CLASSICAL	2002
7 LES MISERABLES	FIRST NIGHT	1993
8 GREASE	HALLMARK	2002
9 WE WILL ROCK YOU	PARLOPHONE	2003
10 THE LORD OF THE RINGS	KEVIN WALLACE	1991

Source: OCC

Features

SMALL, BUT PERFECTLY FORMED

Away from the scare stories currently surrounding physical music retail is a tale of profitability and success: premium-packaging. Manufacturers and labels have tapped into a market of loyal fans fully prepared to pay that little bit extra for that special product

PICTURED RIGHT
Extra Mileage: the 50th Anniversary Edition of Miles Davis' *Kind Of Blue* added a wealth of value to fans of the album, while David Gilmour's *Live In Gdansk* appealed to his "enthusiastic and affluent" fanbase

PICTURED BELOW
Big margins: Radiohead's *In Rainbows* disboxed, released in tandem with their pay-what-you-like digital version

Packaging

By Paul Sullivan

ONE OF THE REAL SUCCESS STORIES OF 2008 has been the rise in popularity of premium packaged music. A trend that began a few years ago as a reaction from labels, artists, manufacturers and retailers against the dominance of the download era has spawned a new – or at least revitalised – micro-market for deluxe products with high production values.

Expansive boxed sets, elaborate multi-disc albums, collectible artwork and an inventive array of accoutrements are increasingly popular ways of counteracting diminishing sales of physical products. Many of 2008's key recordings, from Radiohead's *In Rainbows* to Laura Marling's *Alas I Cannot Swim*, have been the subject of deluxe packaging and 'value-added' extras such as concert tickets, additional sleeve notes or digital download codes.

While the trend for inventive packaging and extra material is great in terms of driving sales, the more ambitious the product the greater the challenges for the manufacturer.

"The challenges [for us] were dealing more with management companies or artists releasing their own product without the help of record labels," says Key Solutions general manager Neil Gibbons. "Recent examples are Travis and Funeral For A Friend."

In such cases, Key Solutions offers to project manage each release from start to finish. "Being in at the concept or design stage means we can advise on what will and won't work within their budget; whether to use paper, plastic or metal to create a bespoke package that will appeal to the fans," says Gibbons. "It's

then a matter of co-ordinating these finishes across a range of formats to provide a uniform look that is identifiable within a marketing campaign."

The intensified relationship between manufacturers, designers, artists and labels has resulted in a demand for packaging that is not only aesthetically striking and tangibly collectible, but also satisfies growing customer expectations such as eco-friendliness. From Key Solutions' recycled board Eco-Pak, which uses soya-based inks, and carbon offset packages for CDs and DVDs to AGI Amaray's recyclable BioBox – which biodegrades 100 times faster than a standard product – and the Jakebox, made from 100% FSC-certified board, printed with vegetable inks and distributed using green cargo – green is without a doubt the new black.

"The market for innovative and/or green packaging has had an affect on success this year," says Gibbons, "We are constantly scouring for new suppliers and are involved with [music industry greenhouse gas emissions researcher] Julie's Bicycle and stay in touch with new ideas and formats."

Meanwhile, AGI Amaray's Red Tag security system, which is stocked by a wealth of key retailers from Tesco to Borders, has the twin allure of combating theft whilst simultaneously lowering the carbon footprint by avoiding the use of security labels. "The Amaray Red Tag case is an important product for music DVD offerings," claims AGI Amaray marketing manager Sean Maddox, "as it continues to demonstrate its ability to grow sales and reduce retailer costs, giving a true win-win outcome."




In many recent cases, downloads and premium packaging have been working in tandem, with customers purchasing the download as well as the deluxe album or boxed set. "If the product is attractive enough, people will often buy both," says Clear Sound & Vision sales manager Danny Sperling. "A lot of the time they won't even use the box set; they'll buy it just to own it."

A famous instance was Radiohead's *In Rainbows*. "As this was our first release away from a major label it was imperative that all the manufacturing ran smoothly," says ThinkTank director Niki Deighton, who worked on the CD release via XL Recordings. "We project-managed the release from start to finish to ensure that this album made its worldwide call off for a New Year's Eve release. *In Rainbows* was unique in its packaging. Working closely with [longtime Radiohead designer] Stanley Donwood and XL, the aim was to enable the end user to re-use the jewel case. It was a different slant rather than using eco-boards or finishes."

ThinkTank also recently project-managed and manufactured the worldwide release of Paul McCartney and Youth's *The Fireman* album *Electric Arguments*. "These examples show a trend of major artists leaving major companies to enable them to be more creative and flexible in their approach to releasing albums," says Deighton. "It also shows that ThinkTank is perfectly placed to execute such bespoke projects. Because ThinkTank is known for quality, service and, above all, delivering the product on time and in budget, we are looking forward to working with some exciting new artists next year."

To the question of whether the price increase of raw and eco materials has had a detrimental effect on business, Neil Gibbons maintains that "it became an issue when the oil price was at its highest and at the same time the exchange rate between the Euro and Sterling changed dramatically". Dealing with





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Features

PICTURED RIGHT
The packaging for Of Montreal's Skeletal Lamping incorporated badges, T-shirts, lampshades and download codes, while Morrissey and Johnny Marr had a hand in production of The Smiths' Singles Box



both customers and suppliers across Europe meant this had both negatives and positives. Prices did go up, but we took advantage of the rate change and are now supplying more and more orders to the Eurozone."

The overall impression from manufacturers and production companies is that the success of deluxe

and eco-packaging has managed to offset some of the decrease in physical sales, while business for many manufacturers in the last year has been positive.

"Our major successes over the last year were in the promotional music compilation segment, where we have recently sold to companies like Siemens, Epson, Nestlé and Philips," comments Jakebox managing director Jakob Skarin. "Our greatest single success is The Rolling Stones album [Rolled Gold]. Since then we have been focusing more on building a global reseller network and licensing than on direct sales. One of the most definite and recent successes in that area is that we now have a company in Germany who has acquired a sales licence, with a significant minimum volume. We have also set up reseller deals in the US and in Asia."

Skarin also believes that the market for premium packaging could expand even further next year. "Those that still buy discs prefer the premium products," he states. "Our best music segment right now is one that still sells a lot of discs - heavy metal. But all record labels have also finally realised that to sell discs, they need to offer something that has an added value. People still want physical products, especially to give away as presents, but no one has ever gone 'wow!' over the old plastic box. Everybody



goes 'wow!' about the JakeBox. Every time an album is released in a JakeBox version alongside a regular plastic version, the JakeBox has sold out instantly, even at a higher price. If we could convey this to all record labels and they started to offer the consumers added value, I'm sure we could help them stop the downward spiral... maybe even turn it upwards."

CD WOW Retailers pick 2008's best premium-packaged releases, while key team members discuss their project's development

THE SMITHS: SINGLES BOXED SET (RHINO)

Chosen by Play.com head of music Helen Marquis



"Of all the fan-orientated product in the market this Christmas, this one is top of my list. A great box, with artwork approved by Morrissey, filled with vinyl replicas of the band's first 10 UK singles, plus two exclusive singles, a poster and some badges."

"The Smiths' catalogue has been somewhat exploited over the years, with countless 'best of's', so it's refreshing to see something different that's a great collectible and a must-have for the fans. It's the added value items that are the essential elements like the two rarities from the vaults: Still Ill and the Dutch release of The Headmaster Ritual. A lot of Smiths fans complain about the countless reissues that don't add anything to the catalogue - this is one addition that is definitely worth having."

Clear Sound & Vision sales manager Danny Sperling

"I'm an enormous Smiths fan and had a huge personal mission to see these original seven-inch singles reissued. I knew they would be in demand, but they had to have some added value. I scanned the artwork from my own vinyl collection and gave it to Ben Lewis at Mentalblock, the designers. Rick Conrad at Rhino tracked down the original tapes to get the lacquers cut for vinyl - the whole process took about nine months. Then out of the blue, Morrissey wanted to get involved, choosing the main image for the cover of the box. We added a couple of very rare singles and some button badges that the original singles had come with, the images for which were chosen by Johnny Marr. It was an enormous honour and privilege to work on this and the end result is fantastic."

DAVID GILMOUR: LIVE IN GDANSK (3CD/2CD BOXED SET) (EMI)

Chosen by Amazon head of music buying Julian Monaghan



"This year's standout deluxe packaging product has to be David Gilmour's boxed set. EMI knew they had an enthusiastic and affluent audience to sell this to, but the product is irresistible, as the resulting sales have proved. The content is flawless and the added bonuses of pictures, postcards, posters, plectrum etc make this a mouthwatering must-have for any Floyd and Gilmour fan."

"Other greats have included Metallica's Magnetic Death In A Coffin - a revolutionary way of packaging for the macabre heavy rock fanatic - AC/DC's Black Ice special edition tin and Bob Dylan's Bootleg Series Vol. 8."

"Many were dubious about another version of this seminal album being released, but all were silenced when presented with this beautifully packaged set..."

HMV's Alexa Fanning on the 50th Anniversary Edition of Miles Davis' Kind Of Blue

Blade Design senior designer Steve Knee:

"Live In Gdansk is available in a range of formats to allow affordability, so the design had to integrate across six configurations (from two, three, four and five discs, plus LPs). Along with David Gilmour's management, One Fifteen, we decided that the upright cardboard clamshell would not only have the most impact at retail but would allow us to give value - a good quality 20-page booklet and envelope full of memorabilia, plus space for five separate discs in their cardboard sleeves."

"Gilmour likes to minimise the use of plastic in his releases and ensure that they are carbon-neutral, so it was important that we focus on paper and cardboard in the manufacture of the box. I'm pleased that the packaging seems to reflect the scale and importance of what turned out to be David's last concert show with the late, great, Richard Wright. So in some ways this is a testimonial to him as well."

Of Montreal: Skeletal Lamping (Polyvinyl)

Chosen by Rough Trade co-owner Nigel House
"As a specialist music retailer we love special packaging and special editions as they generally appeal to our core customers. These value-added items are good business for the labels, the artist and retailers

as they encourage people to buy physical product, rather than perhaps downloading for free. Favourites this year include Earth's The Bee Made Honey In The Lion's Skull with its awesome coloured vinyl version in super deluxe gatefold sleeve, Portishead's Third boxed set with vinyl album plus 12-inch vinyl, USB and print and Of Montreal's Skeletal Lamping, surely the most deluxe packaging this year - vinyl and CD with huge open-out multi-layered sleeve, lamp shades, badges, T-shirts all with download codes. It's not only the packaging, but it also a great record. You even get a lampshade with a download - what is there not to like?"

Polyvinyl Records co-president Matt Lunsford:

"The Skeletal Lamping collection was conceived by Kevin Barnes and Polyvinyl. The artwork surrounding Of Montreal's music has always been an incredible, integral part of their album releases. If people want to purchase music as a digital download, they should still have an option for the music to have packaging. If you are going to listen to an album on your iPod or cell phone then why buy a CD, rip it, and then throw it on the shelf to collect dust? Instead, purchase a set of amazing wall decals with the digital download. The Skeletal Lamping collection paradigm is an extremely unique and simple marriage of physical and digital music - it's a digital download product that sells in a traditional bricks-and-mortar record store."

Miles Davis: Kind Of Blue 50th Anniversary Edition (Sony/BMG)



Chosen by HMV Jazz buyer Alexa Fanning
"In preparation for next year's 50th anniversary celebrations, Sony Legacy's special edition of Kind Of Blue is truly the best deluxe release of 2008, and one of the best jazz collector's editions ever put together. Many were at first dubious about another version of this seminal album being released, but all were silenced when presented with this beautifully-packaged set. The two CDs include previously-unreleased studio sequences and alternate takes and the DVD contains two documentaries which explore the making of the recording. But it is the booklet that's really the pièce de résistance of this set. It contains rare photos of Davis and his band, recollections of the recording and images of the original manuscripts that Davis wrote."

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Key releases

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Out this week

Singles

- **Attic Lights** Light Night Sunshine (Island)
previous single: Wendy (did not chart)
- **Boyzone** Retter (Polydor)
previous single: I Love You Anyway (5)
- **Cat Power** Dark End Of The Street (Matador)
previous single: Could We (did not chart)
- **Cold War Kids** I've Seen Enough (V2)
previous single: Something Is Not Right With Me (did not chart)
- **Dap-C feat. Lil Wayne** Ma Money (NGU)
debut single
- **Dead Kids** Into The Fire (Sparrow's Tear)
previous single: Fear & Fluoride (did not chart)
- **Delays** Lost Tunes (Fiction)
previous single: Hooray (did not chart)
- **DM Stith** Curtain Speech (Asthmatic Kitty)
debut single
- **Rose Elinor Dougall** Another Version Of Pop Song (Scarlett)
debut single
- **Kings Of Leon** Use Somebody (Hand Me Down)
previous single: Sex On Fire (1)
- **Ladyhawke** My Delirium (Modular)
previous single: From Dusk Til Dawn (did not chart)
- **Metronomy** A Thing For Me (Because)
previous single: Heartbreaker (did not chart)
- **Mr Scruff** Get On Down/Hold On (Ninja Tune) (10/12)
previous single: Donkey Ride (did not chart)



- **Neon Neon** Dream Cars (Lex) (07/12)
previous single: I Lust U (did not chart)
- **James Morrison** Broken Strings (Polydor)
previous single: You Make It Real (7)
- **Paramore** Decode (Fueled By Ramen)
previous single: That's What You Get (55)
- **The Presets** Anywhere (Modular)
previous single: Anywhere (did not chart)
- **Sir Terry Wogan & Aled Jones** Little Drummer Boy/Piece On Earth (Warner Music Ent)
debut single
- **Vetiver** More Of The Past (Fatcat)
previous single: You May Be Blue (did not chart)
- **James Yorkston** Tortoise Regrets Hare (Domino)
previous single: Woazy With Cider (did not chart)

Albums

- **50 Cent** Before I Self-Destruct (Interscope)
previous album: (first-week sales/total sales): Curtis (72,206/241,315)
- **Binario** Binario (Far Out Recordings)
debut album
- **Bow Wow** Face Off (RCA) (10/12)
previous album: Wanted (1,378/4,846)
- **Brandy Human** (RCA)
previous album: Afrodisiac (12,164/76,466)
- **Jadakiss** The Last Kiss (Def Jam) (09/12)
previous album: Kiss Of Death (3,446/28,584)

- **The Lines** Flood Rank (Acute)
debut album
- **The Lucksmiths** First Frost (Fortuna Pop)
previous album: Warmer Corners (11/21/6)
- **Trost** Trust Me (Bronzerat)
debut album
- **Wiley** See (Clear Now) (Asylum)
previous album: Play Time Is Over (2,603/17,128)
- **Neil Young** Sugar Mountain Live At Canterbury House 1968 (Reprise)
previous album: Live At Massey Hall (7,182/26,029)

Out next week

Singles

- **Basshunter** I Miss You (Hard2beat)
- **The Boy Least Likely To** The First Snowflake (Too Young To Die)
- **Eli "Paperboy" Reed & The True Loves** Am I Wasting My Time? (Q Division)
- **Fields** Are You Ready Yet? (Atlantic)
- **Flo Rida feat. Sean Kingston** Roll (Atlantic)
- **Iron & Wine** Flightless Bird, American Mouth (Transgressive)
- **Kaiser Chiefs** Good Days Bad Days (B-Unique/Polydor)
- **Kitty Daisy & Lewis** (Baby) Hold Me



- **Tight/Buggin'** Blues (Sunday Best)
- **La Roux** Quicksand (Kitsune)
La Roux, aka 19-year-old Londoner Elly Jackson, was signed to Polydor this summer by Nick Shymansky after a healthy A&R scam and has been working on her debut album since, collaborating with co-producer Ben Langmead and Dan Carey (Franz Ferdinand, Hot Chip). Quicksand, her debut single, is to get the ball rolling on her efforts and comes via the hipster Kitsune label. La Roux is managed by Tony Beard at Big Life.
- **Geraldine McQueen** X-Mas Song (Polydor)
- **Katie Melua** Toy Collection (Dramatico)
- **Pendulum** Showdown (Warner Bros)
- **Portishead** Magic Doors (Island)
- **Razorlight** Hostage Of Love (Vertigo)
- **Scooter Vs Status Quo** That Rock (Whatever You Want) (AATW)
- **Seeland** Library (Leaf Recordings)
- **Snow Patrol** Crack The Shutters (Fiction)
- **Darren Styles** Girls Like You (AATW/UlMTV)
- **Tanlines** New Flowers (Young Turks)
- **The Wombats** Is This Christmas (14th Floor)
The Wombats waded into the Christmas chart battle with this charity single that sees the Liverpoolian group collaborating with the irrepressible Les Dennis. Released in three formats, download, CD and two seven-inch singles, all proceeds from the album go to Mencap. Its release follows a UK tour throughout November that saw the band performing four shows in London.
- **X Factor Winner 2008** Hallelujah

(Syc0) (17/12)

Albums

- **Baikonour** Your Ear Knows Future (Melodic)
- **Carter Burwell** Twilight The Score (Atlantic)
- **Jamie Foxx** Intuition (RCA)
- **Johnny Greenwood** There Will Be



Blood (Warner Brothers) (17/12)

- **Anthony Hamilton** The Point Of It All (RCA)

“It is the sixth studio album by Anthony Hamilton and the former choir boy has lost none of his spark. The Point Of It All follows through in the same melodic and soulful style of his previous albums, but shows his continued growth as a writer. Hamilton has a niche audience in the UK and he looks set to keep it with this strong release.”

www.musicweek.com/reviews

- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)
- **Son Of Dave** Wild West Show (Kartel)
- **Various** Soma 2008 (Soma)

December 22

Singles

- **The Fratellis** A Heady Tale (Island)
“The Fratellis are not the type of band to forget where they came from and, on their upcoming single, they certainly seem to be having more fun with this, the lead single from their second studio album. A Heady Tale is a raucous piano and guitar-driven song with plenty of big moments that will enable it to slide comfortably on to the playlists of British radio.”
- www.musicweek.com/reviews

● **Sugababes** No Can Do (Island)

December 29

Singles

- **Blu Ray feat. Jimmy Somerville** You & Me (AATW)
- **Daniel Powter** The Best Of Me (Warner Brothers)
- **Keane** Perfect Symmetry (Island)

As the band continue their colossal European tour, which concludes with two dates at The O2 in February next year, Island is rolling forward with single two from the band's chart-topping third studio album. Perfect Symmetry is a soaring mid-tempo song, a kaleidoscopic backdrop of melody playing host to frontman Tom Chaplin's infectious vocal. Already playlisted at Radio One, this will drive album sales into the new year.”

- **Kevin Rudolf** Feat. Lil Wayne Let It Rock (Island)

Albums

- **Kylie Minogue** Boombox (Parlophone)

January 5

Singles

- **Glasvegas** It's My Own Cheating



Heart That Makes Me Cry (Columbia)

- **My Chemical Romance** Watchmen/Desolation Row (Reprise)
- **The Saturdays** Issues (Fascination)

If there was a group with the legs to provide any serious competition to Girls Aloud and Pussycat Dolls in the pop stakes, The Saturdays are it. Already finding top-five success via the debut single Up, Issues, the ballad-esque follow-up is the song to affirm The Saturdays as a strong

proposition next year.”

- **Travis** Song To Self (Red Telephone Box)
- **White Lies** To Lose My Life (Fiction)

Albums

- **Menahan Street Band** Make The Road By Walking (Dunham/Daptone)
- **The Shaky Hands** Lunglight (Memphis Industries)
- **Vagabond** Vagabond (Geffen)
Debut signing to the revived Geffen label, A&Red by Collin Barlow and produced by Brian Higgins, Vagabond have a big, polished pop sound and the songs to seduce commercial radio in a big way. Sweat (Until the Morning) is a mid-tempo, bass-driven tune, while Don't Wanna Run No More has elements of the best American band-pop. International appeal.”

January 12

Singles

- **Cut Off Your Hands** Oh Girl (Atlantic)
- **Hue & Cry** Headin' For A Fall (Blairhill)
- **Jay Sean** feat. Lil Wayne Tonight (Jayded)
- **Jose Amensia Vs Karen Overton** Your Loving Arms (Maelstrom)
- **Ratatat** Shempi (XI)

Albums

- **Animal Collective** Merriweather Post



Pavilion (Domino)

- **J Tillman** Vacilando Territory Blues (Bella Union)
- **Mr Oizo** Lamb's Anger (Ed Banger)
- **Joshua Redman** Compass (Warner)
- **Stevie Nicks** The Soundstage Sessions

THE PANEL

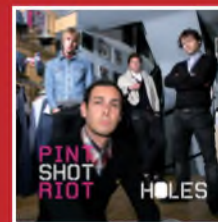
Each week we bring together a selection of underground tips from specialist media tastemakers



NIALL DOHERTY, THE FLY
Dead Kids: Into The Fire (Sparrow's Tear)
Dead Kids' raucous live shows overshadow the fact they possess some killer songs. This is a raging post-punk juggernaut that'd be just at home soundtracking Goals Of The Month as it would trampolining on your eardrums. A perfect demonstration of their playful contrariness.



BEN MURPHY, DJ MAG
Thunderheist: Jerk It (Big Dada)
A heart-swelling blast of electro rap excitement, Jerk It is an anthem just waiting to explode. Propelled by buzzing synths and cheeky posterior-wiggling rhymes, it is the first sign that this Canadian crew will own 2009.



TIM LOVEJOY, CHANNEL BEE
Pint Shot Riot: Holes (unsigned)
A band without a record deal who can sell out a 1,000 capacity venue interested us, so we made Pint Shot Riot the first unsigned act we streamed live on Channelbee. Catchy, honest indie from a band with a huge following in their local Coventry and increasingly beyond.



DAVID QUANTICK, Q
Spencer McGarry Season: Episode 1 (Businessman Records)
Here's one of the most exciting and original bands I've seen this year. On the right side of quirky and the bright side of tuneful, the Season have made an album with the brain of Sparks, the feet of Talking Heads and the wit of the Pet Shop Boys.



(Warner Brothers)

● **White Lies** *To Lose My Life Or Lose My Love* (Fiction)

With White Lies set to play their biggest gig yet, at London's Koko on November 26, as part of their forthcoming UK tour with Glasvegas, the band's profile is building nicely ahead of their debut album. Produced by Ed Buller and Max Dingel and recorded at ICP studios in Brussels over the summer, the LP will be preceded by the release of its title track on January 12.

January 19

Singles

- **Bryn Christopher** *Fearless* (Polydot)
- **The Days** *No Ties* (Atlantic)
- **Lisa Mitchell** *Neopolitan Dreams* (RCA)
- **Pink** *Sober* (LaFace)
- **Jay Sean** *Tonight* (Jayded)

Albums

- **Circlesquare** *Songs About Dancing & Drugs* (TK7)
- **It Hugs Back** *Inside Your Guitar* (4AD)
- **Nancy Wallace** *Old Stories* (Midwich)
- **The Yellow Moon Band** *Travels Into Several Remote Nations...* (Static Caravan)

January 26

Singles

- **Lily Allen** *The Fear* (Regal)
- **The Fray** *You Found Me* (Epic)
- **Ida Maria** *Oh My God* (RCA)
- **Jordin Sparks** *One Step At A Time* (Jive)

- **Sugarush** *Beat Company* (Love Breed) (RCA)

Albums

- **Cut Off Your Hands** *You And I* (Sixsevenine)
- **Diplo** *Decent Work For Decent Pay: Vol 1* (Big Dada)
- **Franz Ferdinand** *Tonight: Franz Ferdinand* (Domino)
- **Lady Gaga** *The Fame* (Interscope)

Lead single from Lady Gaga's debut, *Just Dance*, has enjoyed an incredible global start, topping the charts in Canada and Australia while it continues to perform strongly in the US where it is currently number two on the iTunes chart behind Beyoncé and number seven on the Billboard Hot 100. At radio the song has done equally well, boasting the number one most requested position with US Top 40 radio for the past four weeks. In the UK, it has been playlisted at Radio One, Capital and Galaxy among others.

- **Telepathe** *Dance Mother* (Vb/Cooperative)

January 27

Albums

- **Bruce Springsteen** *Working On A Dream* (Columbia)



February 1

Singles

- **Julian Velard** *Love Again For The First Time* (Virgin)

February 2

Singles

- **Coldplay** *Life In Technicolour* (Parlophone)
- **Daniel Merriweather** *Change* (Allroad)
- **Twisted Wheel** *We Are Us* (Columbia)

Albums

- **Andrew Bird** *Noble Beast* (Bella Union)
- **Chris Cornell** *Scream* (Interscope)
- **The Fray** *The Fray* (Epic)



- **Ann Scott** *We're Smiling* (Raghouse)
- **Jay Sean** *My Own Way* Deluxe (Jayded)

February 9 and beyond

Singles

- **Alesha Dixon** *Breathe Slow* (Asylum) (09/02)
- **Tom Jones** *Give A Little Love* (Parlophone) (09/02)
- **Pet Shop Boys** *Love Etc* (Parlophone) (16/03)
- **Starsailor** *Tell Me It's Not Over* (Virgin) (23/02)
- **The Ting Tings** *We Walk* (Columbia) (23/02)
- **The Virgins** *Rich Girls* (Atlantic) (16/03)

Albums

- **Lily Allen** *It's Not Me It's You* (Regal) (09/02)

“As Mike Skinner has recently learned, when your music deals with the dramas of day to day life, following up a successful early career is no picnic. And so it appears with Lily Allen. Her debut album, *Alright, Still*, was a breath of fresh air, adding

brutally honest lyrics to sparkling production from the likes of Future Cut, Mark Ronson and Greg Kurstin. But the lyrics on this follow-up verge on banal, while Greg Kurstin's production stretched to full album length is a little too saccharine. There are some radio-friendly hits here, but for an album that is set to be one of EMI's biggest releases of the new year, it's all a bit sloppy.”

www.musicweek.com/reviews



- **Sam Beeton** *No Definite Answer* (RCA) (09/03)
- **Elvis Costello** *Momofuku* (Mercury) (28/04)
- **Empire Of The Sun** *Walking On A Dream* (Virgin) (16/02)
- **Escala** *Escala* (Syco) (06/04)
- **Fields** *Hollow Mountains* (Atlantic) (02/03)
- **Filthy Dukes** *Nonsense In The Dark* (Fiction) (23/02)
- **Grand Duchy** *Petit Fours* (Cooking Vinyl) (16/02)
- **Howling Bells** *Radio Wars* (Independent) (09/02)
- **Laura Izibor** *Let The Truth Be Told* (Atlantic) (09/02)
- **Annie Lennox** *The Annie Lennox Collection* (RCA) (09/03)
- **Jennifer Lopez** *Greatest Hits* (Epic) (09/02)
- **M Ward** *Hold Time* (4AD) (16/02)
- **Sarah McLachlan** *Closer – The Best Of* (RCA) (02/03)
- **Barry Manilow** *The Greatest Songs Of The Eighties* (Arista) (09/03)
- **Mastodon** *Crack The Style* (Reprise) (09/03)

- **The Mojo Fins** *The Sound That I Still Hear* (Amazon) (23/03)
- **N.A.S.A** *The Spirit Of The Apollo* (Anti/Epitaph) (16/02)
- **Oberman Knocks** *13th Smallest* (Aperture) (16/02)
- **Katy Perry** *Thinking Of You* (Virgin) (16/02)

- **The Prodigy** *Invaders Must Die* (Take Me To The Hospital) (02/03)

Returning with their sixth studio album, and second for independent label Cooking Vinyl, The Prodigy have made a decisive return to the sounds and techniques that shaped their debut. Lead single *Invaders Must Die* is a high-energy mash of big beats, rumbling gnarly bass, screaming synths and the occasional gritty vocal sample. It bears more than a hint of Pendulum-esque influence about it which, given the band's current success, is no bad thing.”



- **Red Light Company** *Fine Fascination* (Lava) (16/02)
- **Shinedown** *The Sound Of Madness* (Atlantic) (02/03)
- **Starsailor** *All The Plans* (Virgin) (02/03)
- **Tahmac** *Welcome To Tahland* (Tahmac Entertainment) (09/02)
- **Benjamin Taylor** *The Legend Of Kung Folk Part 1* (Iris) (06/04)
- **Various** *War Child* (Parlophone) (16/02)
- **Various** *Watchmen OST* (Warner Bros) (23/02)
- **Julian Velard** *The Planeteer* (Virgin) (02/03)
- **The Virgins** *The Virgins* (Atlantic) (30/03)

SINGLE OF THE WEEK

Kings Of Leon *Use Somebody* (Columbia)



In a year that has seen Kings Of Leon make the transition from guitar-slinging hipsters to truly global superstars, *Use Somebody* is the song to solidify their place at the top. A firm album highlight, *Use Somebody* is an epic song, defined by the soaring chorus vocals and a shimmering, tight production. Its release comes hot on the heels of the band's biggest UK tour to date, culminating in a headline show at The O2 arena in London, as well as a Q magazine cover this month, and is backed by an equally epic video. Lead single *Sex On Fire* was a number one hit in the UK and this follow-up has the elements to equal, then better, its success.

ALBUM OF THE WEEK

Wiley *See Clear Now* (Asylum/Atlantic)



Having made long players for XL that were innovative yet slow to sell, Wiley unleashes his first album for Atlantic imprint Asylum, buoyed by the chart success of *Wearing My Rolex*. That track showed how opening up Wiley's formidable talent to new genres – in this case electro-house – could reap chart dividends. And it is in this spirit that *See Clear Now* takes in everything from Ronson-helmed commercial hip hop (*Cash In My Pocket*) to glossy R&B (*5AM*). Some of the ideas are rather tired, such as the wholesale sampling of Daft Punk on *Summertime*, a track that you wouldn't need to invent were it not to exist. New ground for a familiar name.

Charts club charts



Ruling the roost: Madonna tops Upfront and Commercial charts



Back at Numba 1: Kardinal Offishall dethrones himself from top of Urban chart

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST Title / Label
1	3	3	MADONNA Miles Away / Warner Brothers
2	11	3	EDEN ROX Crazy / Edanz Web
3	8	3	SUGABABES No Can Do / Island
4	2	9	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
5	1	4	THE KILLERS Human / Vertigo
6	33	2	TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries
7	22	2	HAIJ & EMANUEL The Pressure / Big Love
8	20	2	MICHAEL WOODS Natural High / Diffused
9	14	3	WILL YOUNG Grace / 19/RCA
10	17	2	TINCHY STRYDER Take Me Back / Island
11	19	2	E TYPE True Believer / All Around the World
12	9	2	VIA Mash Up/The Lock Shot/Learn To Recycle / Mofo Hifi
13	NEW		PUBLIC DOMAIN Operation Blade 2009 / Xtravaganza
14	6	6	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
15	NEW		FERRY CORSTEN Radio Crash / Maelstrom
16	5	3	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
17	4	3	SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes / Nebula
18	NEW		KIDDA Under The Sun / Skint
19	24	4	KID CUDI Day 'n' Nite / Data
20	12	3	LOL Love Leaves No Scar / AATW
21	7	5	THE WIDEBOYS Sambuca 2008 / AATW
22	NEW		ALEX GAUDINO I Love Rock & Roll / Rise
23	31	2	DAVID GUETTA & CHRIS WILLIS Everytime We Touch / Positiva/Virgin
24	13	6	ROBIN S Luv 4 Luv/Show Me Love / Champion
25	NEW		NATURAL BORN GROOVES Candy On The Dancefloor / 3 Beat Blue
26	10	6	PIMP + JAM FEAT. NORMA LEWIS Feel U Feelin' Me / Nightingale Global
27	18	8	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
28	21	13	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
29	15	7	LADYHAWKE My Delirium / Modular
30	NEW		THE HOURS See The Light / Is Good Limited
31	NEW		SEPTEMBER Can't Get Over / Hard2beat
32	NEW		JIMMY D. ROBINSON A Tiny Shoe / J Music Group
33	16	8	AVATAR ONE FEAT. ALEXANDRA GREENE / Open Up Loverush Digital
34	23	9	ALPHABEAT What Is Happening / Charisma
35	NEW		RYAN FERRADA Dirty In The Club / Big Bucks
36	29	4	CONSOUL TRAININ FEAT. JOAN KOLOVA Stop / Strictly Rhythm
37	NEW		KATY PERRY Hot 'N' Cold / Virgin
38	28	10	WAWA Traxxi: Forever/Time/Star Track / Wawa Traxx
39	NEW		WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum
40	26	3	BASSHUNTER I Miss You / Hard2beat

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST Title / Label
1	3	2	MADONNA Miles Away / Warner Brothers
2	18	5	RYAN FERRADA Dirty In The Club / Big Bucks
3	6	3	KATY PERRY Hot N Cold / Virgin
4	11	2	SUGABABES No Can Do / Island
5	9	3	TAHMAC Time Of My Life / Tahmac Entertainment
6	NEW		SEPTEMBER Can't Get Over / Hard2beat
7	8	3	GROOVEMASTERS Every Time We Touch / Extreme
8	13	5	KATIE JEWELS Burning Love / AATW
9	21	2	MASTER BLASTER Everywhere / All Around the World
10	2	3	BASSHUNTER I Miss You / Hard2beat
11	17	2	LAURA CRITCHLEY Your Loving Arms / Big Print
12	1	6	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
13	23	3	LOL Love Leaves No Scar / AATW
14	NEW		WILL YOUNG Grace / 19/RCA
15	NEW		TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries
16	NEW		THE SATURDAYS Issues / Fascination
17	NEW		E TYPE True Believer / All Around the World
18	12	5	BRITNEY SPEARS Womanizer / Jive
19	27	3	VIBES I'm Just More / AATW
20	7	4	LAURA IZIBOR From My Heart To Yours / Atlantic
21	10	4	THE WIDEBOYS Sambuca 2008 / AATW
22	NEW		TINCHY STRYDER Take Me Back / Island
23	5	4	MILEY CYRUS 7 Things / Hollywood
24	15	3	SOLANGE Sandcastle Disco / Geffen
25	NEW		MICKY MODELLE Take Me Away / AATW
26	30	2	FIFTY PHANTOMS Last Night / Universal
27	19	6	ALESHA DIXON The Boy Does Nothing / Asylum
28	25	5	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
29	NEW		KID CUDI Day N Nite / Data
30	16	5	GEO DA SILVA I'll Do It Like A Truck / Hard2beat

COOL CUTS TOP 20

Pos	ARTIST Title
1	CHRIS LAKE FT NASTALA If You Knew
2	STEVE ANGELLO & LAIDBACK LUKE FT ROBIN S Show Me Love
3	MR OIZO Positif
4	DAVID GUETTA & CHRIS WILLIS Everytime We Touch
5	NATURAL BORN GROOVES Candy On The Dancefloor
6	PHONJAXX FT COZI Sensual
7	KIDDA Under The Sun (Herve Remix)
8	LITTLE BOOTS Stuck On Repeat
9	KEVIN RUDOLPH Let It Rock
10	DIRTY VEGAS Pressure
11	THE BPA He's Frank (Washing Up)
12	AUDIO BULIYS Dope Fiend
13	FERRY CORSTEN Radio Crash
14	COREY GIBBONS FT ROBIN S At My Best
15	MADCON Liar
16	ERCOLA FT DANIELLA Everyword
17	ASHA JJ Tribute
18	PUBLIC DOMAIN Operation Blade 2009
19	THE BODY SNATCHERS I Like What I See
20	PLUMP DJs Beat Myself Up

URBAN TOP 20

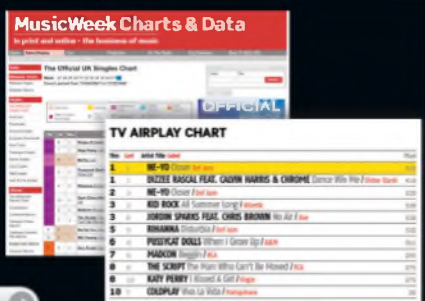
Pos	Last	Wks	ARTIST Title / Label
1	7	2	KARDINAL OFFISHALL Numba 1 (Tide Is High) / Kon Live/Geffen/Polydor
2	3	3	50 CENT Get Up / Interscope
3	1	9	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
4	2	8	T.I. FEAT. RIHANNA Live Your Life / Atlantic
5	4	7	PUSSYCAT DOLLS I Hate This Part / Interscope
6	10	4	SOLANGE Sandcastle Disco / Geffen
7	18	4	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum
8	8	16	NE-YO Miss Independent / Def Jam
9	6	7	ALESHA DIXON The Boy Does Nothing / Asylum
10	5	21	ROBIN THICKE Magic / Interscope
11	9	4	NEW KIDS ON THE BLOCK FEAT. NE-YO Single / Interscope
12	13	2	CRAIG DAVID Where's Your Love / Warner Brothers
13	11	5	KANYE WEST Love Lockdown / Def Jam
14	15	4	ESTELLE FEAT. SEAN PAUL Come Over / Atlantic
15	14	14	THE GAME FEAT. LIL WAYNE My Life / Geffen
16	17	3	FLO RIDA FEAT SEAN KINGSTON Roll / Atlantic
17	12	9	LEMAR If She Knew / Epic
18	19	4	KID CUDI Day 'n' Nite / Data
19	16	5	THE WIDEBOYS Sambuca 2008 / AATW
20	20	16	RIHANNA Disturbia / Def Jam

MusicWeek.com

Go online for more chart data

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages

www.musicweek.com



Hear the Coolcuts 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

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ANALYSIS by Alan Jones

Madonna Miles ahead - in club charts at least

MADONNA'S MAGNIFICENT RUN OF 64 STRAIGHT TOP 20 HITS has come to a sudden and jarring halt by peaking at a lowly number 39 on the OCC sales chart last week.

Showing no sign of a recovery, Miles Away slumps out of the top 50 this week - but at least DJs and clubgoers still love her, with the song making identical 3-1 jumps on the Upfront and Commercial

Pop charts. It leads both charts by a huge margin, ending up 30.9% in front of new runners-up Eden Rox on the Upfront chart, and 21.6% ahead of second-placed Ryan Ferrada in the Commercial Pop chart.

With mixes by The Thin White Duke, Rebirth and Johnny Vicious, it is Madonna's third number one on both charts from the Hard Candy album, emulating 4

Minutes and Give It 2 Me.

Kardinal Offishall has been number one on the Urban chart for the last five weeks with his Akon collaboration Dangerous, but the track slips to number three this week, to be replaced by follow-up Numba 1 (Tide Is High), the Canadian hip-hop star's adaptation of the John Holt/Blondie hit. The version doing the business in urban venues teams

Kardinal Offishall with Keri Hilson, though he has also recorded it with both Nicole Scherzinger and Rihanna.

UPFRONT CHART BREAKERS: 1 Judgement Theme/Master Breaker - Judge Jules, 2 Every Word - Ercola feat. Daniella, 3 Time Of My Life - Tahmac, 4 Alone In The Dark - Tiesto feat. Edward Carnby, 5 Every Time We Touch - Groovemasters

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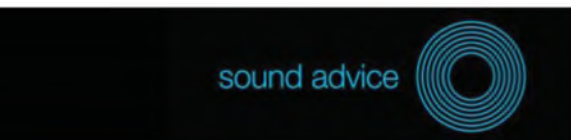
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Charts predictive

CAMPAIGN FOCUS

LADY GAGA

As a songwriter, Joanne Germanotta has been behind hit songs for Pussycat Dolls and Britney Spears. However, 2009 will see her emerge as an artist in her own right with the release of *The Fame*, the debut album under her Lady Gaga moniker.

Signed to Interscope in the US, Lady Gaga's debut will be released by Polydor in the UK. The major has already got the ball rolling on the campaign to establish her with UK audiences after bringing her to the market to coincide with Fashion Week in September for a run of early promotion and a club gig at Punk in Soho.

The trip won her early praise from the likes of Popjustice, *The Guardian* and *Attitude*, and Polydor will look to build on those foundations in January with the release of her debut single *Just Dance*, and a national tour as support for the Pussycat Dolls.

Polydor product manager Kelly Ridgway explains that the singer is in a dream proposition. "She's the real deal; we had her over for London Fashion Week in September to play a couple of low-key club shows, including one for *SuperSuper* magazine at Punk in Soho. We didn't truly know what to expect, but the turnout was insane," she says.



Ridgway says there is a grass-roots awareness of the artist that Polydor is seeking to galvanise. "Media have been coming to us on her from all areas as the momentum's been growing from the

international story and from her blanket coverage on sites like Perez [Hilton]," she says. "We can't wait to build on the work begun and, come January, launch her fully in the UK."

Just Dance is currently number two on the iTunes chart in the US and has sold more than 1m downloads globally.

In the UK, the track is enjoying playlist support from Radio One (Upfront list), Capital Radio, the Hit Network (C-list), the Galaxy Network, Bauer and Gaydar.

It will be available digitally on December 29, a week ahead of its physical release. At TV, the clip has been added to MTV Dance, The Box, 4Music and Bubble Hits.

Polydor is tapping into Lady Gaga's lyrics for an online promotion, creating a widget around the "disco stick" image that appears in her songs and videos.

It is also targeting its school databases with the widget, which will contain music videos, video footage from her UK tour, interviews and a free download of album title track *The Fame*.

Ridgway says Polydor sees her audience as predominantly teenagers, 25- to 35-year-old women and the gay market. "Gaga is coming into the UK in the same way that Katy Perry and Robyn exploded onto the pop market," she says.

Merchandising promotions include a *Just Dance* USB dance mat game and sticker lyric sheets.

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	FALL OUT BOY	Folie À Deux	Mercury
2	EMINEM	Relapse	Polydor
3	ST ETIENNE	London Conversations	Universal
4	50 CENT	Before I Self-Destruct	Polydor
5	BRUCE SPRINGSTEEN	Working...	Columbia
6	KATE RUSBY	Sweet Bells	Pure
7	VIA	A Taste Of Winter 2009	Hed Kandi
8	PRODIGY	Invaders	Take Me To The Hospital
9	MY BLOODY VALENTINE	Loveless	Sony BMG
10	VIA	Now! 1 (reissue)	EMI/UMTV
11	THE RIFLES	Great Escape	679
12	KYLIE MINOGUE	Boombox	EMI
13	FRANZ FERDINAND	Tonight	Domino
14	LIBERA	Eternal - Best of	EMI Classics
15	SAXON	Into The Labyrinth	Spv
16	WHITE LIES	To Lose My Life	Polydor
17	LIVE	At The Paradiso	EMI
18	CHRIS CORNELL	Scream	Polydor
19	MORRISSEY	Years Of Refusal	Polydor
20	LILY ALLEN	It's Not Me It's You	Parlophone

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	FALL OUT BOY	Folie À Deux	Mercury
2	KATE RUSBY	Sweet Bells	Pure
3	LIBERA	Eternal - Best of	EMI Classics
4	DJ PEABIRD	Spin 'n' Win	Breakz R Uz
5	ST ETIENNE	London Conversations	Universal
6	FRANK SINATRA	Greatest Concerts	Entertain Me
7	MY BLOODY VALENTINE	Isn't Anything	Sony BMG
8	BURT BACHARACH	Magic Moments	Rhino
9	ESCALA	Escala	Sony BMG
10	SPANDAU BALLET	Gold: The Best of	Chrysalis
11	CAROLE KING	Tapestry: Legacy Edition	Sony
12	SENSATIONAL A HARVEY	Hot City	Major League
13	BRUCE SPRINGSTEEN	Working...	Columbia
14	FIREMAN	Electric... (vinyl)	One Little Indian
15	THE KILLERS	Day... (vinyl)	Mercury
16	RAZORLIGHT	Slipway Fires Box Set	Mercury
17	COUNT ARTHUR STRONG	Third Series	Komedie
18	VIA	Complete Motown No.1's	Island
19	LILY ALLEN	It's Not Me It's You	Parlophone
20	VIA	Complete Motown Singles Vol.11	Island

amazon.co.uk

TOP 20 SHAZAM PRE RELEASE CHART

Pos	ARTIST	Title	Label
1	KID CUDI	Day 'n' Nite	Data
2	LEONA LEWIS	Run Syc	
3	JASON MRAZ	I'm Yours	Atlantic
4	BOYZONE	Better	Polydor
5	KEVIN RUDOLF	Let It Rock	Island
6	NE-YO	Mad	Def Jam
7	OUTSIDERS	Keep This Fire Burning	loaded
8	LADY GAGA	Just Dance	Interscope
9	50 CENT	Get Up	Interscope
10	SANTOGOLD	Say Aha	Atlantic
11	BASSHUNTER	I Miss You	Hardbeat
12	PAULA DEANDA	Stunned Out	Arista
13	SUGABABES	No Can Do	Island
14	GABRIELLA CIMMI	Warm This Winter	Island
15	PARAMORE	Decode	Fueled By Ramen
16	NATURAL BORN GROOVES	Candy...	NBG
17	PALEFACE	Do You	Mind Data
18	DAVID GUETTA	Everytime We Touch	Positiva
19	BOYS LIKE GIRLS	Thunder	RCA
20	STEVE ANGELLO	Show Me Love	Data

shazam

TOP 20 LAST FM HYPE CHART

Pos	ARTIST	Title	Label
1	THE KILLERS	Joy Ride	Island
2	THE KILLERS	Losing Touch	Island
3	GUNS N' ROSES	Prostitute	Geffen
4	THE KILLERS	Neon Tiger	Island
5	GUNS N' ROSES	Shackler's Revenge	Geffen
6	GUNS N' ROSES	I.R.S.	Geffen
7	GUNS N' ROSES	This I Love	Geffen
8	GUNS N' ROSES	Catcher In The Rye	Geffen
9	GUNS N' ROSES	If The World	Geffen
10	GUNS N' ROSES	There Was A Time	Geffen
11	GUNS N' ROSES	Better	Geffen
12	GUNS N' ROSES	Madagascar	Geffen
13	THE KILLERS	Spaceman	Island
14	GUNS N' ROSES	Chinese Democracy	Geffen
15	THE FIREMAN	Nothing...	One Little Indian
16	KANYE WEST	Robocop	Roc-A-Fella
17	THE FIREMAN	Two Magpies	One Little Indian
18	KANYE WEST	Coldest Winter	Roc-A-Fella
19	KYLIE MINOGUE	Santa Baby	EMI
20	KANYE WEST	Heartless	Roc-A-Fella

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	FALL OUT BOY	Folie À Deux	Mercury
2	EMINEM	Relapse	Interscope
3	50 CENT	Before I Self-Destruct	Interscope
4	BUSTA RHYMES	B.O.M.B.	Interscope
5	JAY-Z	Blueprint III	Def Jam
6	MORRISSEY	Years Of Refusal	Polydor
7	BRUCE SPRINGSTEEN	Working On...	Sony BMG
8	FRANZ FERDINAND	Tonight	Domino
9	KYLIE MINOGUE	Boombox	Parlophone
10	ESCALA	Escala	Sony BMG
11	PRODIGY	Invaders Must...	Take Me To The Hospital
12	U2	No Line On The Horizon	Mercury
13	ANTONY & THE JOHNSONS	Crying...	Rough Trade
14	LILY ALLEN	It's Not Me It's You	Parlophone
15	ULTRABEAT	Disco Lights	AATW
16	SEPUITURA	A Lex	Roadrunner
17	CIARA	Fantasy Ride	Sony BMG
18	THE FRAY	The Fray	Sony BMG
19	CHRIS CORNELL	Scream	Polydor
20	LADY GAGA	Fame	Polydor

hmv.com

ANALYSIS

by Alan Jones

Fall Out Boy strengthen their dominance

ARGUABLY THE LAST MAJOR ALBUM RELEASE OF 2008, Fall Out Boy's *Folie À Deux* was top pre-release at HMV and Play last week and now adds Amazon to its portfolio, ahead of its release next Monday (December 15). The band's third album for Universal, its release date should make it a shoo-in to provide a best-yet first week sales tally for the group, despite the modest showing of first single *I*

Don't Care, which reached number 33 in October. Their previous top tally was 64,054 for 2007's *Infinity On High*.

Although a no-show at Amazon by dint of the fact it has not been listed there yet, Eminem's *Relapse* is number two at both HMV and Play this week. HMV optimistically provides a release date of January 26 for the disc, while Play states it is coming out much later, on March

2. Officially, however, it is a 'first quarter' release.

String quartet Escala made such a strong impact on Britain's Got Talent that, despite having their self-titled debut slated for a June 1 2009, it is creating enough interest among Amazon and Play punters to rank ninth and 10th respectively in their pre-release lists.

Kid Cudi's *Day 'n' Nite* has hit the clubs in a plethora of mixes

recently ahead of full release on Data, a move which help it to top Shazam's list of most-tagged tracks for identification for the fourth week in a row.

When we last checked the Last FM Hype chart a fortnight ago, it was overrun by Q-Tip. That dominance has now been replaced by Guns N' Roses, who fill half the slots with tracks from their Chinese Democracy album.

Charts sales

MusicWeek

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HIT 40 UK

This	Last	Artist Title / Label
1	35	LEONA LEWIS Run / Syco
2	1	TAKE THAT Greatest Day / Polydor
3	7	BRITNEY SPEARS Womanizer / Jive
4	5	KATY PERRY Hot N Cold / Virgin
5	4	THE KILLERS Human / Vertigo
6	2	BEYONCE If I Were A Boy / RCA
7	3	T.I FEAT. RIHANNA Live Your Life / Atlantic
8	9	AKON Right Now / Island
9	6	ALESHA DIXON The Boy Does Nothing / Asylum
10	19	KINGS OF LEON Use Somebody / Hand Me Down
11	10	GIRLS ALOUD The Promise / Fascination
12	11	PINK So What / Laface
13	8	X FACTOR FINALISTS Hero / Syco
14	13	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
15	12	JENNIFER HUDSON Spotlight / RCA
16	15	PUSSYCAT DOLLS I Hate This Part / Interscope
17	20	KINGS OF LEON Sex On Fire / Hand Me Down
18	NEW	OASIS I'm Outta Time / Big Brother
19	14	LEONA LEWIS Forgive Me / Syco
20	28	RIHANNA Rehab / Def Jam
21	18	DUFFY Rain On Your Parade / A&M
22	RE	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York / Warner: 3intheis
23	RE	MARIAH CAREY All I Want For Christmas Is You / Columbia
24	16	KANYE WEST Love Lockdown / Def Jam
25	21	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
26	17	LEMAR If She Knew / Epic
27	25	THE SCRIPT Break Even / Phonogenic
28	23	NE-YO Miss Independent / Def Jam
29	NEW	WILL YOUNG Grace / RCA
30	26	THE SATURDAYS Up / Fascination
31	NEW	JAMES MORRISON FEAT. NELLY Broken Strings / Polydor
32	24	RIHANNA Disturbia / Def Jam
33	NEW	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum
34	32	N-DUBZ Papa Can You Hear Me / A&T
35	29	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
36	33	MADCON Beggin' / RCA
37	NEW	BOYZONE Better / Polydor
38	30	KATY PERRY I Kissed A Girl / Virgin
39	36	COLDPLAY Viva La Vida / Parlophone
40	31	TAKE THAT Rule The World / Polydor

Official Charts Company 2008. Covers period from last Sunday to Saturday.

INDIE SINGLES TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	OASIS I'm Outta Time / Big Brother (PIAS)
2	1	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom (ARV)
3	NEW	THE GASLIGHT ANTHEM Old White Lincoln / Side One Dummy (PIAS)
4	4	OASIS The Shock Of The Lightning / Big Brother (PIAS)
5	NEW	SHY FX Bambaata / Digital Soundboy (SRD)
6	3	ADELE Make You Feel My Love / XL (PIAS)
7	2	JACK WHITE & ALICIA KEYS Another Way To Die / RCA (ARV)
8	RE	DIZZEE RASCAL FEAT. CAIVIN HARRIS & CHROME Dance Wiv Me / Dntee Stank (PIAS)
9	NEW	MEDIAEVAL BAEBS Miracle / Mediaeval Baebes (TBC)
10	RE	SAM TAYLOR-WOOD I'm In Love With A German Filmstar / Kumpakt (SRD)

Official Charts Company 2008. Covers period from last Sunday to Saturday.

DANCE ALBUMS TOP 10

This	Artist Title / Label
1	VARIOUS Dubland 14 / A&T/UMTV
2	SASH! The Best Of / Hardbeat
3	BASSHUNTER Now You're Gone / Hardbeat
4	VARIOUS Anthems 2: 1991-2009 / Ministry
5	VARIOUS The Annual 2009 / Ministry
6	VARIOUS Hed Kandi - The Mix 2009 / Hed Kandi
7	SANTOGOLD Santogold / Atlantic
8	JUSTICE A Cross The Universe / BeauvalEd Banger
9	VARIOUS The Very Best Of Pure Garage / Rimini
10	MICKY MODELLE Country Club Anthems / Emerald

Official Charts Company 2008. Covers period from last Sunday to Saturday.

Key

■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 71 / EMI/Virgin/UMTV (E)
2	4	VARIOUS Pop Party 6 / UMTV (ARV)
3	3	OST High School Musical 3 - Senior Year / Walt Disney (E)
4	2	OST Mamma Mia / Polydor (ARV)
5	7	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
6	NEW	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
7	6	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
8	5	VARIOUS Clubland 14 / A&T/UMTV (ARV)
9	8	VARIOUS Radio 1's Live Lounge - Vol 3 / Sony BMG/UMTV
10	14	VARIOUS Now That's What I Call Xmas / EMI/Virgin/UMTV (E)
11	9	VARIOUS R&B Collection / UMTV (ARV)
12	10	VARIOUS Jackie: The Album - Vol 2 / EMI TV/UMTV (ARV)
13	17	VARIOUS Christmas Hits - 80 Festive Favourites / Rhino/Sony BMG (ARV)
14	11	VARIOUS Now That's What I Call Music: 25 Years / EMI/Virgin/UMTV (E)
15	12	VARIOUS R&B Yearbook 2008 / Rhino/Sony BMG (ARV)
16	13	VARIOUS Top Gear - Sub Zero Driving Anthems / Universal TV (ARV)
17	15	VARIOUS The Annual 2009 / Ministry (ARV)
18	18	VARIOUS Hardcore - The Classics - 1994-2009 / Ministry (ARV)
19	16	VARIOUS 101 Power Ballads / EMI/Virgin (TBC)
20	RE	VARIOUS 101 Christmas Songs / EMI TV (E)

Official Charts Company 2008. Covers period from last Sunday to Saturday.

CATALOGUE GREATEST HITS TOP 20

This	Last	Artist Title / Label
1	2	TAKE THAT Never Forget - The Ultimate Collection / RCA
2	2	ABBA Gold - Greatest Hits / Polydor
3	2	GIRLS ALOUD The Sound Of - Greatest Hits / Fascination
4	2	QUEEN Greatest Hits / Parlophone
5	2	GUNS N' ROSES Greatest Hits / Geffen
6	2	ABBA More Abba Gold / Polar
7	2	ABBA 18 Hits / Polar
8	2	NEIL DIAMOND The Best Of / MCA
9	2	BOB MARLEY & THE WAILERS Legend / Tuff Gong
10	2	OASIS Stop The Clocks / Big Brother
11	2	STEVIE WONDER The Definitive Collection / Universal TV
12	2	SUGABABES Overloaded - The Singles Collection / Island
13	2	JIMI HENDRIX EXPERIENCE Hendrix - The Best Of / MCA
14	2	PRINCE Ultimate / Warner Brothers
15	2	THE WHO Then And Now / Polydor
16	2	EAGLES The Complete Greatest Hits / Rhino
17	2	BON JOVI Cross Road - The Best Of / Mercury
18	2	QUEEN Greatest Hits II / Parlophone
19	2	BILLY JOEL Piano Man - The Very Best Of / Columbia
20	2	EURYTHMICS Ultimate Collection / RCA

Official Charts Company 2008.

Catalogue reviews

IKE & TINA TURNER: The Archive Series Volume 3: Movin' (SPV Yellow SPV 306172)



Digitally remastered and dressed in smart digipacks, these are the latest releases in SPV's Ike & Tina Turner six-volume Archive Series, and contain 38 rare, alternate studio takes and live recordings from the duo. Spanning the years 1960-1976, they are sometimes a little rough at the edges but that's part of their appeal. Tina's wild, untamed roar of a voice is perhaps best showcased on songs written by Ike, including the fabulous (Am I) A Fool In Love, but can make almost anything sound good, including even Ringo Starr's Oh My My (Can You Boogie).



ENGELBERT HUMPERDINCK: Classics And Collectibles (Decca 9849732)
A mix-and-match set that includes all 15 of

Humperdinck's Top 50 hits, and adds a further 17 lesser-known and lesser-loved recordings to provide a sound introduction to his smooth style. His introductory trio of chart singles - Release Me, The Last Waltz and There Goes My Everything - are the main draw here but fans of Humperdinck's MOF style will appreciate the opportunity to hear rare recordings of songs like There's A Kind Of Hush and This Is My Song too.

THE DELFONICS: The Delfonics/Tell Me This Is A Dream (Kent CDKEND 309)



The Delfonics were a top notch soul harmony group who worked extensively with the team of Thom Bell and William Hart and were early standard bearers for The Philly Sound. This compilation includes the group's eponymous 1970 album and 1972's Tell Me This Is A Dream in their entirety. It opens with the superb Didn't I (Blow Your Mind This Time), and continues in a similar vein, with plenty of atmospheric ballads allowing for sweet soulful crooning amid superbly scored strings. Nice.

TERRY JACKS: Seasons In The Sun (7T's GLAMCD 74)



On CD for the first time, Canadian pop/folk singer Terry Jacks' 1974 album Seasons In The Sun is named after his number one hit of the same name, a Jacques Brel composition given some little English lyrics by Fod McKuen. Jacks has a weak vocal style, and sounds off-key much of the time, but he has a certain charm, and songs like Concrete Sea and a cover of the Buddy Holly hit I'm Gonna Love You To make the most of his shaky style. Bonus tracks include Jacks' only other UK hit - If You Go Away, another Brel cover - and the very odd Put The Bone In, a sub-two-minute vignette about picking up a snack for the dog while out shopping. **Alan Jones**

Charts analysis

The Circus comes to town with a bang

Singles & Albums

By Alan Jones

OVERCOMING THE FACT THAT LIKE MANY OF LAST WEEK'S NEW RELEASES, IT ISN'T AVAILABLE IN WOOLWORTHS, *The Circus* by **Take That** nevertheless scorches to sensational first-week sales of 432,490 to earn the Mancunian quartet its fifth number one, while simultaneously eclipsing the band's own previous best first-week sales and setting a new 2008 benchmark.

Selling for as little as £5.88 on CD (Asda) and £3 as a download (Amazon) – both the lowest prices ever for a number one album in those formats – *The Circus* was released two years to the week after *Take That's* comeback album *Beautiful World*, which opened at number one on sales of 168,954. Their previous best first-week sale came in 1996, when *Greatest Hits* snared a fine first-week tally of 226,107. Their best sales week of all came immediately prior to Christmas in 2006, when *Beautiful World* sold 443,070 copies to secure the second highest one-week sale by any act in the 21st century, behind the 464,471 copies that *Coldplay's X&Y* sold on its first week in 2003. *The Circus* is now third in that category, and also enjoys the third highest first-week sale ever, behind just that *Coldplay* album, and *Oasis' 1997* release, *Be Here Now*.

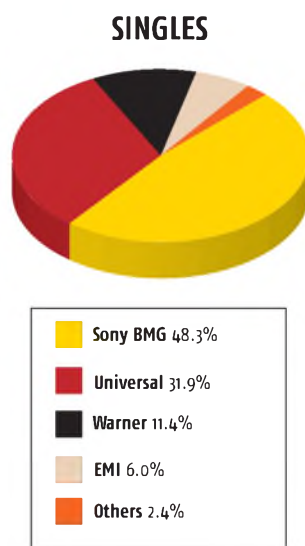
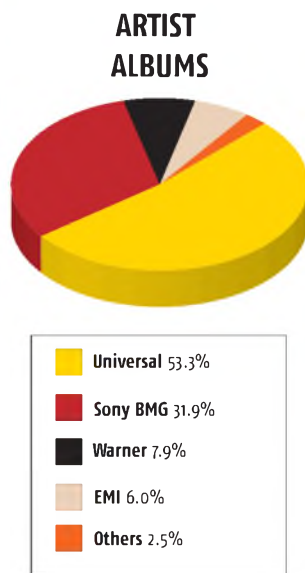
The only other debut in the Top 10 of the artist album chart comes from **Britney Spears**, whose own *Circus* pitches tent at number four on sales of 76,231 copies. That is a much better sales figure but a lower position than *Spears' last* album, *Blackout*, which debuted at number two, on sales of 48,408. *Blackout* is one of four albums by *Spears* to peak at number two – she has never had a number one here, despite selling more than 4.3m copies of her six previous albums. Her best first-week sale came in 2004, when *Greatest Hits: My Prerogative* scuttled to number two on sales of 115,341.

The Circus was, of course, the title of an album by *Erasure* – and so was *Pop*, which coincidentally is also the name of the debut album by **Same Difference**, the brother and sister duo who came third in last year's *X Factor*. It debuts at number 22 on sales of 31,064 copies. Total sales of *X Factor* graduates' albums topped the 6m mark last week. Of 26 released prior to *Pop*, 20 made the Top 75 and 16 charted higher than it.

There are also debuts this week for **Josh Groban**, **Akon** and **The Royal Scots Dragoon Guards**. *Groban* follows-up live and Christmas packages with a third non-regular release, the hits set *Collection*, in at number 30 on sales of 25,227 copies; **Akon** – who reached number one with debut set *Trouble* and number 16 with follow-up *Konvicted* – enters at a less impressive number 31 with third album *Freedom* (24,977 sales), even though current single *Right Now (Na Na Na)* is in the Top 10; **The Royal Scots** reached number 13 last year with *Spirit Of The Glen*, and return at number 41 with the similarly titled *Spirit Of The Glen – Journey* (22,070 sales).

Meanwhile, last year's *X Factor* winner **Leon Jackson's** *Right Now* holds at number 61 on sales of 10,578, while runner-up **Rhydian's** self-titled debut is off 3-6 on sales of 63,333, leaving 2006 champion **Leona Lewis** to claim bragging rights over her peers as her recently overhauled *Spirit* climbs 4-3 on sales of 95,007.

It does so as one of its newly added tracks, a cover of *Snow Patrol's* *Run*, debuts atop the singles chart. *Lewis's* ninth Top 75 entry, *Run* instantly



provides her third number one, and sets a new sales record for a number one available only as a download, far exceeding the 64,661 copies that *T.I.* and *Rihanna's* *Live Your Life* collaboration sold when jumping 39-2 four weeks ago. It does not quite match the record for the highest weekly download sale of all – a tally of 139,629 set by her own debut single *A Moment Like This* in December 2006. Her follow-up to that hit, *Bleeding Love*, also managed a fine first-week download sale of 106,028.

Run's arrival at the top of the singles chart denies *Take That* the double, relegating their *Greatest Day* single to number two on sales of 42,524 copies. Meanwhile, *Britney Spears' Womanizer* benefits from her controversial mime to it on *The X Factor*, to bounce 7-3 on sales of 38,424 copies. That's a new peak for the song, which previously reached number four, and lifts its five-week sales tally to 164,242. **Miley Cyrus**, who also guested on the show, gets an even bigger lift, with her *7 Things* single climbing 56-25 (8,426 sales), topping the number 26 peak it posted four weeks ago. *Cyrus' current* album, *Breakout*, gets a substantial boost, shooting 60-24 – its highest chart placing for 12 weeks – on sales of 28,079 copies, more than double its previous best of 13,552 set when it debuted at number 10 some 13 weeks ago.

Use *Somebody* – **Kings Of Leon's** follow-up to their number one hit *Sex On Fire* – is not out physically until today but climbs for the sixth week in a row, to arrive at number 10 on sales of 22,542 downloads. The track is getting massive airplay support and helps their *Only By The Night* album, which spends its 11th straight week in the Top 10, to recover 7-5 on sales of 73,739.

The simultaneous release of two seven-inch variants, a CD and various digital versions, is not enough to prevent **Oasis' I'm Outta Time** from becoming what will probably be their lowest charting single since 1994, when their debut release *Supersonic* reached number 31. Follow-up *Shakermaker* reached number 11 since when the Mancunian band have chalked up 22 straight Top 10 hits. *I'm Outta Time* debuts at number 12, on sales of 15,981. Its performance does not, however, prevent *Oasis' current* album *Dig Out Your Soul* from staging a 42-25 bounce, with sales up 43.5% at 27,695.

Another swathe of seasonal oldies invade the chart this week. There are now 33 songs in the Top 200 celebrating **Christmas**. Of 11 in the published Top 75, the front runners are – like last year – *Mariah Carey's All I Want For Christmas Is You* (up 37-17, 12,710 sales) and *The Pogues and Kirsty MacColl's Fairytale Of New York* (44-19, 12,389 sales). They are both a little down on the same week last year, when *Carey's* single jumped 23-8, and *The Pogues* moved 33-12.

The price war between **download sites** has driven the cost of a track down to as little as 59p at Amazon, and 57p at Tesco but Amazon's sudden introduction of downloads took OCC by surprise, and their digital sales – singles and albums – are not yet included in OCC data. Despite this, singles sales increased last week by 5.1% to 2,347,061 – their third highest level of the year. Album sales make a more substantial improvement climbing by 19.5% week-on-week to 5,376,948. That is 0.41% above the 5,355,066 albums sold in the same week in 2007, when *Now! 68* was number one overall (186,641 sales) and *Leona Lewis' Spirit* was top artist album (180,944). Bearing in mind the credit crunch, lack of stock at Woolworths, Zavvi and Border's online stock problems, the collapse of Pinnacle, and the fact that the unincluded Amazon digital sales have undoubtedly had a negative impact on other download sites' sales, that is not bad at all.

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- Music DVD

ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Asda	Tesco	Amazon
Take That	£9.99	£9.99	£5.88	£9.71	£8.98
The Killers	£8.99	£10.99	£8.71	£9.71	£7.98
Leona Lewis	£9.99	£10.99	£8.71	£9.71	£8.98
Britney Spears	£9.99	£9.99	£8.71	£9.71	£8.98
Kings Of Leon	£10.99	£10.99	£9.71	£9.71	£8.98

SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	2,347,061	4,142,930	1,234,019	5,376,949
vs prev week	2,233,986	3,449,890	1,049,699	4,499,589
% change	+5.1%	+20.1%	+17.6%	+19.5%
Year to date				
Sales	95,359,960	85,797,887	25,693,928	111,491,805
vs prev year	60,867,521	91,562,003	25,677,256	117,239,259
% change	+56.7%	-7.2%	+0.1%	-4.9%

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2008.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		TAKE THAT The Circus ★ (Shanks) / Polydor 1787444 (ARV)	HIGHEST NEW ENTRY
2	1	2	THE KILLERS Day & Age (Price) / Vertigo 1785171 (ARV)	
3	4	47	LEONA LEWIS Spirit 6★2★ (Mac/Rotem/Stargate/Triller/Steinberg/Variou) / Syco 88697185262 (ARV)	SALES INCREASE
4	New		BRITNEY SPEARS Circus (Dr Luko/Blanco/Sigsworth/Martin/Variou) / Jive 88697406982 (ARV)	
5	7	11	KINGS OF LEON Only By The Night 2★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE
6	3	2	RHYDIAN ROBERTS Rhydian (Mac/Hector/Quill/Lecoss/Afanasieff/Variou) / Syco 88697418512 (ARV)	
7	6	4	STEREOPHONICS A Decade In The Sun - Best Of (Jones/Lowe) / V2 1780699 (PIAS)	
8	5	2	THE PRIESTS The Priests (Heeges) / Epic 88697339692 (ARV)	
9	9	5	GIRLS ALoud Out Of Control ★ (Higgins/X-nomania) / Fascination 1790073 (ARV)	SALES INCREASE
10	8	6	PINK Funhouse (Various) / LaFare 88697406492 (ARV)	
11	2	2	GUNS N' ROSES Chinese Democracy (Ros/Costanzo) / Blark Frog/Geffen 1790607 (ARV)	
12	13	40	DUFFY Rockferry 5★2★ (Butler/Moarth/Booker) / A&M 1756423 (ARV)	SALES INCREASE
13	10	4	IL DIVO The Promise (Mac/Magnusson/Kreuzer) / Syco 88697399682 (ARV)	
14	14	6	CELINE DION My Love: Essential Collection (Various) / Sony 3M5 8869741422 (ARV)	SALES INCREASE
15	12	3	N-DUBZ Uncle B (Fismith/N-Dubz) / AATW 1790382 (ARV)	
16	15	3	SIMPLY RED Greatest Hits 25 (Various) / Simplyred.com 58A006(CIN)	SALES INCREASE
17	29	4	SEAL Soul (Fusch/Won Der Saug) / Warner Brothers 9362498246 (CIN)	+50% SALES INCREASE
18	17	5	ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788453 (ARV)	SALES INCREASE
19	27	7	SASH! The Best Of (Sash!) / Hardbeat H28D02 (T3C)	SALES INCREASE
20	28	17	THE SCRIPT The Script ★ (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
21	25	6	SNOW PATROL A Hundred Million Suns ★ (Lea) / Fiction 1785255 (ARV)	SALES INCREASE
22	New		SAME DIFFERENCE Pop (Stok/Waterman/Quizer/Larossi) / Syco 88697414682 (ARV)	
23	21	3	BEYONCE I Am Sasha Fierce (Gad/Triller/Dream/StarGate/Triller/Variou) / RCA 88697194922 (ARV)	SALES INCREASE
24	60	14	MILEY CYRUS Breakout (Fields/Armatto/Jammy/Praven/Cutler/Wilder) / Hollywood 8712353 (E)	HIGHEST CLIMBER
25	42	9	OASIS Dig Out Your Soul ★ (Sardy) / Big Brother 151078 (PIAS)	SALES INCREASE
26	20	2	SAIVATION ARMY Together (Lunen) / UJ 1782154 (ARV)	
27	23	4	ENYA And Winter Came (Ryan) / Warner Brothers 2564693306 (CIN)	
28	18	3	DIDO Safe Trip Home (Briant/The Ark/Dido) / Cheeky 88697162972 (ARV)	
29	40	10	WILL YOUNG Let It Go (Whit/Lipson/Spencer/Stannard/Hawes/Variou) / 19/RCA 88697344442 (ARV)	SALES INCREASE
30	New		JOSH GROBAN A Collection (Foster) / Reprise 9362498177 (CIN)	
31	New		AKON Freedom (Akon/Variou) / Island 1792339 (ARV)	
32	32	3	ROD STEWART Some Guys Have All The Luck (Various) / Warner Brothers 8122798823 (CIN)	SALES INCREASE
33	22	4	FRON MALE VOICE CHOIR Voices Of The Valley - Home (Lunen) / UJ 1779253 (ARV)	
34	16	2	ONLY MEN ALoud Only Men Aloud (Franglen) / UJ 1789189 (ARV)	
35	36	11	KATY PERRY One Of The Boys (Wells/Dr Luko/Stewart/Balbarci/Perry/Walker) / Virgin CAP062492 (E)	SALES INCREASE
36	19	3	NICKELBACK Dark Horse (Lungo/Mull/Nickelback) / Roadrunner RR80282 (CIN)	
37	31	79	RIHANNA Good Girl Gone Bad 4★3★ (Lester/Administration/Stark/Triller/Variou) / Def Jam 1735109 (ARV)	
38	34	5	STATUS QUO Pictures - 40 Years Of Hits (Various) / UMIV 5313056 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	24	7	AC/DC Black Ice ★ (O'Brien) / Columbia 88697383771 (ARV)	
40	11	2	KANYE WEST 8085 & Heartbreaks (West/No I,Dis/Shackel/Plain Pat/Variou) / Def Jam 1787279 (ARV)	
41	New		ROYAL SCOTS DRAGOON BAND Spirit Of The Glen - Journey (Cohen) / UJ 1779258 (ARV)	
42	44	11	BETTE MIDLER The Best Of Bette (Various) / Rhino 8122798931 (CIN)	SALES INCREASE
43	30	12	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Pelow Dan Don/Taylor/Variou) / Def Jam 1774984 (ARV)	
44	43	26	COLDPLAY Viva La Vida 3★2★ (Encl/Diary/Simpson) / Parlophone 2121140 (E)	SALES INCREASE
45	26	2	ALESHA DIXON The Alesha Show (Booker/Higgins/Sculshock/Karlin/The Underdogs/Vari) / Asylum 5186510332 (CIN)	
46	33	7	KATHERINE JENKINS Sacred Arias (Franglen) / UJ 1779258 (ARV)	
47	46	8	BOYZONE Back Again...No Matter What (Hedges/Rogers/Lipson/Mac/Variou) / Polydor 1785356 (ARV)	SALES INCREASE
48	39	92	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876748522 (ARV)	
49	47	8	KEANE Perfect Symmetry (Keane/Stuart/Price/Brian) / Island 1784417 (ARV)	SALES INCREASE
50	37	3	RUSSELL WATSON People Get Ready (Petrick) / Decca 4781362 (ARV)	
51	45	4	CHRISTINA AGUILERA Keeps Getting Better - A Decade Of Hits (Perry/Aguilera/Dj Premier/Rocher/Storch/Rockwell) / RCA 88697386162 (ARV)	
52	35	2	JOHN BARROWMAN Music Music Music (Franglen) / Epic 88697339902 (ARV)	
53	52	5	CLIFF RICHARD The 50th Anniversary Album (Various) / EMI 2423892 (E)	SALES INCREASE
54	64	10	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Triller/Shanks/White) / Polydor 1779250 (ARV)	+50% SALES INCREASE
55	55	6	KATIE MELUA The Collection (Batt) / Dramatico DRAMCD0040 (P)	SALES INCREASE
56	74	21	BASSHUNTER Now You're Gone (Basshunter) / Hardbeat H28D04 (TBC)	+50% SALES INCREASE
57	41	2	LEMAR The Reason (Jonsni/Splash/Remi/Soulshock/Karlin/Beanz) / Epic 88697339882 (ARV)	
58	51	6	DANIEL O'DONNELL Country Boy (Ryan) / DM5 TV DM5TV035 (SDI)	
59	49	5	RAZORLIGHT Slipway Fires (Crossay) / Vertigo 1785801 (ARV)	
60	63	30	ABBA Gold - Greatest Hits (Andersson/Livaeus) / Polydor 5170772 (ARV)	SALES INCREASE
61	61	7	LEON JACKSON Right Now (Robson/Mac/Gardner/Porter) / Syco 88697395242 (ARV)	SALES INCREASE
62	67	81	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)	SALES INCREASE
63	54	3	TOM JONES 24 Hours (Futurecut/Wright) / S-Curve 2649852 (E)	
64	57	5	ANDREA BOCELLI Incanto (Bennett) / Decca 4781071 (ARV)	
65	38	2	COLDPLAY Prospektor's March (Encl/Diary/Simpson) / Parlophone 2647371 (E)	
66	53	7	MARIAH CAREY The Ballads (Various) / Columbia 88697392412 (ARV)	
67	56	11	PUSSYCAT DOLLS Doll Domination (Timbaland/Jenkins/Garrett/Polow Da Don/Danjai/Vario) / Interscope 1784995 (ARV)	
68	Re-entry		JONAS BROTHERS A Little Bit Longer (Fields) / Hollywood-Polydor 8712158 (ARV)	
69	48	2	CRAIG DAVID Greatest Hits (Hill/Soulshock & Karlin/Beez/Triller/David/Variou) / Warner Brothers 825646926978 (CIN)	
70	65	7	KAISER CHIEFS Off With Their Heads (James/Russell) / B Unique/Polydor BUN144CD (ARV)	
71	Re-entry		GLASVEGAS Glasvegas (Costey) / Columbia 50W0W010 (ARV)	
72	62	23	ORIGINAL CAST RECORDING Mamma Mia (Andersson) / Polydor 5431152 (ARV)	
73	68	38	CHRIS BROWN Exclusive ★ (West/Triller/Palin/Will I Am/Variou) / Jive 88697160592 (ARV)	
74	66	4	THE SMITHS The Sound Of The Smiths: Deluxe Edition (Porter/The Smiths/Puszy/Griffin/Street) / Rhino 2564693709 (CINR)	
75	59	5	T.I The Paper Trail (Diesel/Knox/Timbalak/Jonsni/Variou) / Atlantic 7567896981 (CIN)	

Official Charts Company 2008. Covers period from last Sunday to Saturday.

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|--------------------------|--------------------------|-----------------------|--------------------|---------------------|--------------------|----------------------|--------------------------------------|
| Artists A-Z | Coldplay 44 | Girls Aloud 9 | Lemar 57 | Razorlight 59 | Snow Patrol 21 | Key | BPI Awards |
| Abba 60 | Coldplay 65 | Glasvegas 71 | Lewis, Leona 3 | Richard, Cliff 53 | Spears, Britney 4 | ★ Platinum (300,000) | Rod Stewart: Some Guys Have |
| AC/DC 39 | Cyrus, Miley 24 | Groban, Josh 30 | Melua, Katie 55 | Rihanna 37 | Status Quo 38 | ● Gold (100,000) | All The Luck (silver); Frankie Valli |
| Aguilera, Christina 51 | Daniël O'Donnell 58 | Guns N' Roses 11 | Midler, Bette 42 | Roberts, Rhydian 6 | Stereophonics 7 | ● Silver (80,000) | & Four Seasons: Jersey's Best |
| Akon 31 | David, Craig 69 | Iglesias, Enrique 18 | Morrison, James 54 | Royal Scots Dragoon | Stewart, Rod 32 | ★ 1m European sales | (silver); T.I. The Paper Trail |
| Barrowman, John 52 | Dido 28 | Jackson, Leon 61 | N-Dubz 15 | Band 41 | T.I 75 | | (silver); Josh Groban: A |
| Basshunter 56 | Dion, Celine 14 | Jenkins, Katherine 46 | Ne-Yo 43 | Salvation Army 26 | Take That 1 | | Collection (silver); Katie Melua: |
| Beyonce 23 | Divo, JJ 13 | Jonas Brothers 68 | Nickelback 36 | 26 | Take That 48 | | Collection (gold); Seal: |
| Bocelli, Andrea 64 | Dixon, Alesha 45 | Jones, Tom 63 | Oasis 25 | 36 | Take That 62 | | Soul (gold); Take That: The Circus |
| Boyzone 47 | Dolls, Pussycat 67 | Kaiser Chiefs 70 | Only Men Aloud 34 | 22 | Watson, Russell 50 | | (3 x plat); Duffy: Rockferry (5 x |
| Brown, Chris 73 | Duffy 12 | Keane 49 | Pink 10 | 27 | West, Kanye 40 | | plat) |
| Carey, Mariah 66 | Enya 27 | Killers, The 2 | Priests, The 8 | 17 | Will Young 29 | | |
| Cast Recording, Orig. 72 | Fron Male Voice Choir 33 | Kings Of Leon 5 | | 16 | | | |
| | | | | 74 | | | |
| | | | | 75 | | | |

WHAT A YEAR!

2 Million Album Sales

2 Sellout UK Tours

Launch of the Massive Clubland TV



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