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LIVE SOLO'S STARS SOAR

John Giddings' agency claims three of last year's top five world tours



ANALYSIS YEAR-END CHARTS

Sales figures suggest music is moving in the right direction despite the recession



FREE CD FRENCH TALENT

Twenty tracks featuring the best acts from just across the Channel

Apple takes DRM off the menu

Digital market on level playing field as iTunes ditches DRM and introduces variable pricing

Digital

By Ben Cardew

THE DEBATE OVER THE A-LA-CARTE DOWNLOAD MARKET

can finally move onto customer service, online lockers and recommendation engines, after Apple iTunes killed off DRM in a move that will revolutionise – and inevitably boost – the digital market.

The bombshell means music from Universal, Sony Music, Warner and EMI as well as thousands of independent labels is now available for sale as DRM-free iTunes Plus 256kbps AAC files.

Apple also confirmed plans at last week's Macworld conference in San Francisco to introduce a variable pricing model. From April, songs on iTunes.co.uk will be available at one of three price points: 59p, 79p and 99p – depending on what labels charge Apple – with most albums still priced at £7.99.

The decision effectively kills off debate over copy protection on à-la-carte downloads in the UK. iTunes was the last major digital music operator to sell DRM-protected files, following the conversion to MP3 of operators such as 7 Digital, Tesco and HMV, as well as the entry into the market of Amazon MP3.

The move, which follows Apple's deal with EMI in 2007 to sell DRM-

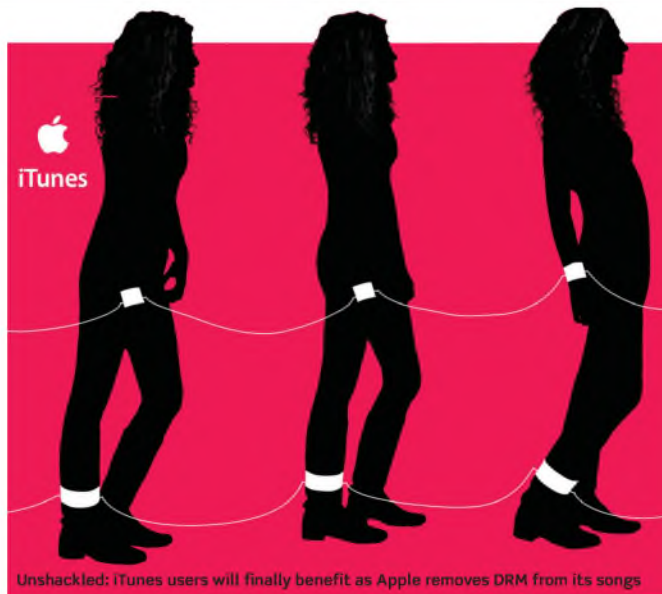
free music from the major, was warmly welcomed throughout the industry as a means of giving a major boost to the download market, which iTunes dominates.

"Our artists have found a lot of value in offering fans the ability to listen to music in the formats they want and on the devices they choose," says EMI Music president of digital business Douglas Merrill. "We believe Apple's announcement will be good for the industry."

7 Digital CEO Ben Drury says that Apple's decision allows the debate over downloading to finally move on from an issue that has divided the industry. "Now we have a level playing field with DRM-free and pricing. The next differentiation stage is going to be about the services we offer alongside tracks, like recommendation technology, online back-up, discovery tools and customer service," he says.

Much has been made of the timing of Apple's announcement, coming as it does little more than a month after Amazon launched its MP3 service in the UK with a blaze of publicity and aggressive price offers.

However, it is understood that the timing was dependent on iTunes' negotiations with Universal, Sony and Warner, as well as the time it took to re-upload millions of tracks: 8m of iTunes' 10m tracks are already on sale in iTunes Plus, with the



Unshackled: iTunes users will finally benefit as Apple removes DRM from its songs

remaining 2m songs available in the format by the end of March.

"It wasn't a case of the majors holding back DRM-free and you can't have it," explains Forrester Research vice president and research director Mark Mulligan. "It was more a case of, 'You can have it on these terms' – and those terms weren't what Apple wanted."

However, Apple's decision to stick with its own AAC format means that the consumer confusion that has impeded the growth of the download sector may continue, as Drury explains. "There are so many MP3

players out there and it is only recently that they started to support AAC," he says. "We have argued that the only format that makes sense for everyone is MP3." This message was echoed by US entertainment retailers association NARM, which last week gave its backing to the Entertainment Retailers Association's MP3 compatible consumer education campaign.

Apple could not give a ballpark figure as to the number of MP3 players that use the AAC format, although Forrester Research's Mulligan says it is "growing rapidly".

Mulligan, however, queried Apple's decision to embrace variable pricing on single tracks but not albums, as it is the latter that the industry needs to prioritise: sales of digital albums increased 65% year-on-year in 2008 to 7.7% of total sales, but they still lag behind sales of single-track downloads, which make up 95.8% of the total singles market.

Digital albums, naturally, go further towards making up the economic shortfall in physical sales. "Apple needs to do variable pricing wholeheartedly," Mulligan says. "Albums would make a lot of sense. It is much more in the interests of the record industry to get people buying digital albums."

Drury, whose company has experimented at length with variable pricing, suggests that £5 is the "sweet spot" for digital album sales. "It is a psychological thing," he says. "It is a tangible note in your pocket. When you go lower it doesn't make much of a difference."

Ironically, Apple's decision to abandon DRM comes at a time when copy protection technology has come back to the fore with the launch of Nokia's Comes With Music, which relies on DRM to prevent customers abusing what is effectively "free" music for a one-off fee. "It is a case of 'DRM is dead, long live DRM'," Mulligan explains.

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Take That crowned top albums act in year-end report

TAKE THAT EARNED BRAGGING RIGHTS AS 2008'S biggest-selling albums act, despite The Circus just missing out to Duffy's Rockferry for top-selling album of the year.

As we outline in our market round-up of the year (see p13-18), The Circus shifted 1.45m copies in just four weeks to become the year's second-biggest artist album,

behind Rockferry's 1.68m tally. However, the band's catalogue sold a further 600,000 units in 2008, earning them the title of the year's top act.

The vintage boy band were not the only veterans to report strong sales in 2008: Neil Diamond chalked up sales of 0.92m to finish as the year's 10th best-selling artist.

Meanwhile, Elvis Presley was the year's 19th most popular artist, with sales of 0.58m from 63 albums represented in the year's 10,000 biggest sellers. Similarly, Johnny Cash had 53 titles among the top 10,000, Bob Dylan had 45 and David Bowie and Frank Sinatra had 33 apiece.

Overall, album sales for 2008 totalled 133.6m, according to

Official Charts Company figures, down 3.2% on 2007, while singles sales grew 33.0% to hit 115.1m – some 26m more than the previous record of 89.1m shipped in 1979.

"It was a very positive end to the year," says Universal UK chairman and CEO David Joseph, whose company again came out on top of market share statistics for both singles and albums.

"The year was feeling OK but then came the terrible retail news. But when the direct supply and distribution was established we started to see the numbers coming in and we thought, 'This could be amazing.' When people cut down on luxury spending, records can benefit. Also, there was a very good release schedule. The two combined."

News

THE PLAYLIST



JACK PENATE Tonight's Today

XL

With producer Paul Epworth, Jack Penate has found a new groove. Tonight's Today is an ambitious, uplifting song with lots of commercial appeal. (single, tbc)



MARMADUKE DUKE Kid Gloves

14th Floor

Simon Neil of Biffy Clyro and JP Reid of Supergrass unleash their side project to deadly effect. Kid Gloves is a haunting, synth-driven pop song with heart. (single, February 9)



TWO DOOR CINEMA CLUB Something Good Could Work

Abeano

Irish-born, guitar-driven pop with firm international ambitions. Something Good Could Work is one of the best indie pop songs of 2009 so far. (single, tbc)



TEITUR Catherine The Waitress

Betty Recordings

A current 6Music staple, the new single by this Copenhagen native is a wonderfully uplifting song with an underbelly of fragility that is compelling. (single, tbc)



GHETT Sing 4 Me

All Around The World

Recently picked up by All Around The World, this club anthem has the potential to move feet well beyond the dancefloor. Dark, bass and beat.



THE VIRGINS Teen Lovers

Atlantic

Second single from The Virgins' hotly-tipped debut, Teen Lovers is the song to embed the band in the hearts and minds of the UK public. (single, February 16)



HOUSSE DE RACKET Oh Yeah!

Unsigned

Currently unsigned in the UK, this French duo straddle the line between Vampire Weekend and Phoenix – which is a very good thing to straddle indeed. (single, tbc)



ESSER Let's Work It Out

Transgressive

Always one of Esser's stronger demos, the new single from the young Londoner has an understated charm that will have you on first listen. (single, February 23)



HENRY PRIESTMAN Grey's The New Blonde

Island

A ready added to the Radio Two playlist, this lead single from the new album by the former frontman for Christian is a breath of fresh air. (single, February 16)

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



SIGN HERE

Pint Shot Riot have signed a publishing deal with Artwerk, the joint venture publishing company set up by Nettwerk and EA Games last year. The band's debut album is expected in June.

Sony/ATV has signed a world-wide exclusive songwriter agreement with **Pixie Lott**. Lott, who celebrated her 18th birthday over the weekend, is signed to Mercury in the UK and joint-ventured with Interscope in the US.



GIG OF THE WEEK

What: EuroSonic

Noorderslag

When:

January 15-17

Where:

Groningen, Holland

Why: The annual music conference and festival returns to the city of Groningen for another year as the European music industry takes over the picturesque Dutch city for three days of live music, panels and networking.

“Unlawful” legal threat by Pinnacle creditor denies labels

Stock crisis for indie labels in war

Distribution

By Robert Ashton

INDEPENDENT LABEL BOSSES pulling their hair out in frustration at the slowness of repatriating their stock from Pinnacle have been hit with another shock, after a warehouse landlord threatened to withhold millions of pounds worth of product because he is a major creditor of Pinnacle.

The move is a terrible blow for some companies, who are reporting that as much as half their stock is still held in Pinnacle's four warehouses, more than a month after the distributor collapsed.

Just before Pinnacle went under it held around 8m units of stock, with the majority thought to be at its Teardrop Centre in Swanley, Kent. However, it is now understood the landlord of that complex is owed £50,000 by the distributor and has attempted to put a lien on the stock until payment is made.

AIM chairman and CEO Alison Wenham, whose organisation has been helping the indie sector cope with this latest crisis, reports that Pinnacle's administrator BDO Stoy Hayward and the MCPS-PRS Alliance have informed the landlord that the lien is unlawful because Pinnacle does not actually own the stock.

But the legal threat remains and it will not help labels access their stock. Wenham's organisation is now recommending that labels take a view on whether it will be cheaper for



All boxed up with nowhere to go: the warehouse landlord has rejected calls to release the independent labels' stock because he is owed money by Pinnacle

them to repress high-demand titles rather than swallowing the cost of trying to get stock returned to them.

Already, some labels have railed against BDO for not doing enough to ease the backlog at Swanley and the other three warehouses, including one in Birmingham, which has meant many labels were left short of stock for Christmas and are still having problems putting their product on shelves.

A huge logistical problem still confronts the estimated 300 labels

affected, with millions of units stacked – in no particular order – on thousands of pallets and only a skeleton staff to deal with the backlog.

Essential Music and Marketing managing director Mike Chadwick says stock is coming out in “drips and drabs”. Cherry Red is understood to have around half its stock – running into many tens of thousands of units – still in Pinnacle warehouses.

“There are only five people in the warehouse and they are not rushing because as soon as they finish they

Indie labels offered back-up plan after Pinnacle

THE DOWNFALL OF PINNACLE has prompted a reshuffle in the digital distribution sector, with Consolidated Independent launching a new archive to provide labels with a back-up for their digital assets.

CI provides clients with independent access to digital music. Co-founder and director Paul Hitchman says the collapse of Pinnacle, which represented something like 280 labels for digital distribution, led to a lot of confusion about who actually owned the digital assets.

A number of labels are still sorting out their digital futures but because Pinnacle did front-end deals with labels and retailers it meant that Pinnacle – and not the label releasing a track – would have a contract with retailers such as iTunes.

This led to many tracks under Pinnacle's contracts being taken



Asset management: Paul Hitchman of CI is seeking to protect labels' digital products

down from sites and then being put up again under the label name. “It wasn't entirely clear who owned the digital assets and how labels could get hold of them,” says Hitchman, who adds

that Pinnacle was a former client of his company. With clients now including Beggars Group, PIAS, Naïve and K7, Hitchman explains that the group decided to offer a back-up for any digital tracks

Half their stock Warehouse war

will be out of a job," says a source. "It is something the administrators have not thought out."

Similarly, Ace sales and marketing director Phil Stoker does not detect any urgency and believes the nightmare is a combination of logistics and BDO not putting a plan in place. "The administrators have been slow. I suppose they like to spin things out," he adds.

Wenham is, therefore, recommending that some labels might best be served by repressing and issuing destruction certificates rather than incurring the cost of waiting for stock to come back to them and also paying for its return: BDO is asking for a picking and packing charge of 6p per unit (AIM negotiated that down from 10p after consulting existing contracts), claiming they were Pinnacle's standard charges.

"Labels need to assess whether they should wait or repress demanded titles because if you don't have stock, you don't have a business," Wenham adds. "This is very frustrating. The administrator's job is to get maximum value for the secured creditors and unfortunately labels are unsecured creditors. We are giving labels realistic advice; you have to look at the practicalities."

Almost immediately after the collapse, AIM was able to obtain confirmation from BDO that it would not dispose of the labels' stock and the administrator's position is that stock can be collected on payment of debts and establishment of title.

robert@musicweek.com

Pinnacle problems

because it has all the relevant metadata and files, which are often not available to small labels. "We thought this would underpin the whole digital market and it would be a back-up so people know they have their assets stored safely," adds Hitchman.

Fees for the Digital Archive Service are £1 per track per year and this includes delivery of assets back to the client. Hitchman adds that CI can deliver a track to iTunes, but it is not exclusively tailored to retailers and could also supply the information to other digital services such as Gracenote or even a label's own website.

Already, as part of the digital reshuffle, Studio T and Classic Home Entertainment have moved to CSI clients RSK.

Just Music has become a direct client of CI and is using the company to deliver its catalogues to digital retailers.

Virgin in clear as Zavvi raises £20m to meet EUK debt

Virgin veers away from risk as Zavvi sales help pay £40m debt

Retail

By Robert Ashton

Virgin Group's exposure to the Zavvi collapse is now nil, following a "good post-Christmas sale" period by the music retailer.

Virgin had financially backed the supply agreement between distribution group EUK and (Zavvi forerunner) Virgin Megastore, part of the Virgin Group, and that agreement continued following the management buyout that created Zavvi in September 2007.

With the music retailer falling into administration on Christmas Eve – largely blamed on the earlier collapse of its main supplier EUK – it looked likely that the Virgin Group, which also owns the leases on seven Zavvi stores, might be financially exposed.

EUK administrator Deloitte calculated it was owed in the region of £80m by Zavvi. However, in a deal cut between Deloitte and Zavvi administrator Ernst & Young, only £40m was demanded from the retailer.

Zavvi was able to make up a large bulk of that – some £20m – from cash inside the business, with the remainder being raised from the sale of stock over the festive period. According to a Virgin spokesman, if Zavvi had fallen short of the rest of the £20m, Virgin would have been liable to make up the rest of the payment.

But with good Christmas sales Zavvi is understood to have raised around £25m from the sell-off of its remaining stock. "It looks like they have cleared their debt to EUK by a reassuring margin," says a Virgin spokesman.

With Zavvi closing 22 stores last week, leading to the loss of 178 jobs, eyes will now focus on the seven Zavvi stores leased by Virgin Group, including the site straddling Tottenham Court Road and Oxford Street and one in Birmingham.

Ernst & Young will continue to trade the remaining 92 Zavvi stores, with further price reductions on product lines coming in last Friday.

Zavvi managing director Simon Douglas, who is understood to still be working with management and the administrators to find buyers for the stricken retail chain, also broke his silence. He says, simply, "EUK's demise has cost us dearly."

Ernst & Young joint administrator Tom Jack claims to have already received 60 interested offers for parts of the Zavvi business and



Zavvi MD Simon Douglas (above) is still working to find buyers for the retail chain



HMV is known to be running an eye over potential sites.

Jack explains that it will continue to trade the remaining Zavvi outlets with a view to a future sale while continuing to "actively pursue" the expressions of interest.

Meanwhile, the Entertainment Retailers Association, of which Douglas is chairman, has revealed that it will be forced to recruit a new chairman if Zavvi goes to the ground.

"From our perspective, for as long as Zavvi is around they remain a member and Simon Douglas remains our chairman," says ERA director general Kim Bayley. "If Zavvi were not around then we would have to look for a new chairman."

Bayley says that the situation would be similar to when former ERA chairman Steve Knott left his position as managing director of HMV UK and Ireland in January 2007, leading ERA to appoint a co-chairmanship between independent retailer Paul Quirk and Woolworths head of trading, entertainment and mobile communications Jim Batchelor.

"You can't be the chairman of ERA if you're not a member," she says.

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News

Editorial Paul Williams



ANNUAL UK SINGLES SALES BREAKING THROUGH the 100m barrier for the first time in 2008 demonstrates all too clearly how buoyant the business for single-track downloads already is, but the announcement last week by Apple about copy protection and variable pricing suggests this market could be heading for even better times in the coming year.

This column has long called for the end of digital rights management (DRM), a system that did little in the ongoing fight against illegal copying but achieved much in frustrating customers by preventing them from shopping freely online. So the move by Apple to make all tracks on iTunes available without copy protection is an extremely positive one, at long last allowing consumers with non-iPod players the choice of buying from the full range from the store, just as iPod owners have been able to do the same from the increasing number of sites selling MP3s.

iTunes' DRM and pricing decisions will give the digital market more freedom

It means music fans will no longer be tied to one service and will now be able to make a decision on purchasing based on where they want to buy from rather than where they have to buy from. This can only encourage those already purchasing music digitally to buy more, while removing a clear obstacle in front of those who have yet to start feeding their portable music players in this way.

Similarly, Apple's abandonment of a single-pricing model for individual downloads is also a very welcome move. Given other digital music stores have long offered flexible pricing, it made no sense for the runaway market leader to stubbornly stick to its one-price policy, while it was plainly illogical to be charging exactly the same price for everything.

With this change, price can now be used to try to drive fans to particular tracks or artists, just as is the case in the physical world. Until now it has been rather difficult, for example, to encourage a music fan to take a punt on an artist at iTunes he is not yet familiar with (other than by giving away a download for free), given he would be expected to pay exactly the same price as he would for his favourite artist.

However, in light of what has happened to the price of music on the high street over the last decade-and-a-half, there has to be a note of caution here because it will be in nobody's interest if all Apple's new pricing model brings about is a sharp fall in digital prices. A repeat of plummeting prices in the download market as has happened in the physical world would be disastrous.

Overall, though, what Apple has announced is very encouraging. But there is no doubt it could still be doing more when it comes to digital albums. Although there is already some flexibility here, album prices on the site are largely around the £7.99 mark, often leading to the absurdity of an album being far cheaper physically than on iTunes. Digital albums claimed a higher share of overall sales than ever last year, but compared to the runaway single-track download business this market is hardly out of the starting blocks yet.

Given the falling number of stores on the high-street now selling music, labels will be focusing their attentions more than ever on the digital market in the year ahead, most particularly on growing album sales. But it will take the full support of Apple on pricing for this market to even begin to realise its full potential.

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

Just six new acts attained platinum status with 2008-released

Fewer debuts see s

Sales

By Paul Williams

A DROP IN THE NUMBER OF DEBUT ACTS achieving platinum albums in 2008 has not dampened the optimism of labels aiming to break the same sales barrier with new artists this year.

Despite a late surge in the final quarter of last year when inaugural albums by N-Dubz, The Priests and The Script were all certified platinum by the BPI, less than half the number of debuts released during the year were recognised for 300,000 sales or more compared to the trend just two years ago.

Six debut albums issued in 2008 made the grade, led by Duffy's five-times platinum *Rockferry*, which finished as 2008's top seller overall, while Adele and The Ting Tings also reached platinum status.

Debuts by Amy Macdonald and Scouting For Girls, both issued in 2007, also secured platinum status during the year, while Rhydian's self-titled debut sold more than

2008's PLATINUM DEBUT ALBUMS

ARTIST	TITLE	LABEL
Adele	19	XL Recordings
Duffy	Rockferry	A&M/Polydor
N-Dubz	Uncle B	AATW/UMTV
The Priests	The Priests	Epic
The Script	The Script	Phonogenic/RCA
The Ting Tings	We Started Nothing	Columbia

The above shows debut albums released in 2008 to reach platinum status.

Amy Macdonald's *This Is The Life* (Vertigo/Mercury) and Scouting For Girls' *Scouting For Girls* (Epic), both released in 2007, surpassed platinum status for the first time in 2008

Source: BPI

350,000 units at retail, according to the Official Charts Company, but had not been certified platinum by year's end.

This left 2008's platinum tally for debut acts narrowly down on 2007, when eight debuts issued in the year reached platinum status, but sharply down on 2006 when Arctic Monkeys and Corinne Bailey Rae were among a decade's peak of 14 making the grade.

Universal UK chairman and CEO David Joseph, whose group's

own platinum interests were led last year by Duffy, believes 2008 was "a good year for blockbuster sellers" but tougher for new artists.

"We were very happy about Duffy – the fact that the biggest album of the year was a domestic signing. It wasn't the greatest year for breaking new artists, but I feel very optimistic about the names for this year," he says.

Among Universal's new priorities is Lady Gaga, whose Interscope/Polydor single *Just Dance* was yes-

Veteran industry legal pair take up Sound Advice offer

LONDON LAW FIRM SOUND ADVICE (LEGAL), which specialises in music practice, has recruited two well-known industry figures.

Crispin Evans, who has held legal and business affairs positions at EMI Music Publishing, Universal Music Publishing and, most recently, at the MCPS-PRS Alliance, and former Sanctuary director of business affairs Paul Kernick join the Covent Garden-based firm, which runs a sister accountancy and financial practice, Sound Advice (Financial) LLP, out of the same building.

The group's other sister company, artist management specialist Connected Artists, recently recruited former Twentieth Century Fox head of TV music Jacquie Perryman as its head of film and TV.

Both Kernick and Evans say that the firm's multi-disciplined approach appealed. Evans adds, "The ethos of providing a broad based range of services is one



Appealing approach: Crispin Evans

that I admire and hope to be able to add to."

Sound Advice (Legal) LLP was formed in April 2008 by two former Lee & Thompson partners, Robert Horsfall and Sonia Diwan, with Alan Lander, who has previously worked at Russells and Simkins in addition to in-house stints at BMG Records and EMI.

Horsfall says the addition of Evans and Kernick will be an asset to Sound Advice. "There aren't many lawyers with their

in-house experience. Both will be enormous assets to us and our clients, particularly in these times of dramatic change for the music industry."

The firm's main focus is artist management and representing talent, but also handles due diligence work for labels and publishers. Clients include Yusuf Islam, Pendulum and Doves.

Sound Advice (Financial) was founded by Mike Skeet and Gill Sharp, who previously operated royalty auditing and valuation business RCO. Clients include Queen, Metallica and Stargate.

Horsfall adds, "The mantra of the two Sound Advice firms and our sister artist management business Connected Artists is to empower our clients by employing 'best of breed' people with proven reputations and abilities. By having a broad portfolio of skills in the building, clients can tap into us for as many of their needs as they like to or need to."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is music retailing in the UK irreparably damaged following the collapse of Zavvi?

YES 25% NO 75%

THIS WEEK'S QUESTION:

With iTunes going DRM-free, who is better-placed to dominate the digital music market going forward, iTunes or Amazon MP3?

To vote, visit www.musicweek.com

leased debut albums last year, down from a decade-best figure of 14 in 2006

stars as strike rate drops

terday (Sunday) expected to replace at number one the debut release by Alexandra Burke, herself one of Sony's priorities for the coming year.

Joseph says, "When I look at the list of new acts, there is an additional excitement that feeds into the market. There is more energy and edge. The job that we face is driving sales. Lots of people are saying, 'Here are acts that are going to sell 100,000, our responsibility is to take them to 600,000, 700,000 sales'. That is what the next six months are going to hold."

Epic managing director Nick Raphael, who scored a platinum seller last December with The Priests' first album having already reached double-platinum status with the first Scouting For Girls album earlier in the year, also enters 2009 in a positive frame of mind.

"I always believe there's going to be a mini-

mum of eight to 15 new platinum acts in any year because historically that's been the case and I always have to work on that basis," he says. "Our job at Epic is to have at least one or two of these and I hope 2009 brings us all opportunities to break platinum acts, but until you start hearing the music for these artists you can't make a judgment."

With consumers now easily able to download the specific track or tracks they want by an artist, it is arguably harder now to convince them to upgrade to the album, but Raphael suggests the criteria for getting an act to platinum remains exactly as before.

"Adele and Duffy, The Script and The Priests and Scouting For Girls and any of these other acts have done well because they've been up to the required standard," he says.

"The standard doesn't change: to be successful you've got to be bloody good and above anybody else."

One act who the public clearly did not need convincing about beyond a first hit single was Duffy, whose album *Rockferry* debuted at one with 183,874 sales last March as her first Top 40 hit. *Mercy* sat at the top of the UK singles chart.

Duffy topped the albums chart little more than a month after XL act Adele's debut *19*, the only debut released last year to have reached platinum status not to have been issued by either Universal or what was then Sony BMG. It sold 479,328 units by the end of the year to finish as 2008's 16th biggest artist album.

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"The standard doesn't change: to be successful you've got to be bloody good and above anybody else"
Nick Raphael, Epic

Making a splash: Adele, Duffy, The Priests, N-Dubz and The Ting Tings broke the platinum barrier with their debut albums in 2008



NEWS IN BRIEF

● The deadline is fast approaching for entries to this year's **Music Week Awards**. The closing date is January 21 with entries for the first time being accepted online via the dedicated website at www.musicweek.com/awards.

● Online retailers **Play.com** and **Amazon.co.uk** have reported strong sales of entertainment products over the Christmas period. Play.com reported sales up 24% year-on-year over Christmas.

Amazon.co.uk reportedly received orders for more than 1.4m items on its busiest day of the festive period.

● The last remaining **Woolworths** stores shut their doors for the final time last week bringing to an end a presence of nearly 100 years on the UK high-street for the retailer.

● **Dave Dee**, whose four-decade music industry career varied from heading a chart-topping Sixties band to being a pioneer of Nordoff-Robbins Music Therapy, has died aged 65 from cancer.

● The Stooges guitarist and co-founder **Ron Asheton** has been found dead in Michigan. He is believed to have died of a heart attack.

● **Kevin Brown**, who won the International Marketing Campaign of the Year at the 2007 Music Week Awards with Mike Allen and Caitlin Gibbons for Corinne Bailey Rae, has left EMI after eight years. Brown, who was EMI Music UK international vice president, worked on some of the major's biggest global campaigns involving UK-signed acts during this time, including releases for Lily Allen, Gorillaz and Coldplay.

● **Xfm's New Music Award** returns in 2009, with the station's listeners being given the opportunity to vote for their number one debut album of last year.

● **Richard Wheatly**, who sold Jazz FM to Guardian Media Group six years ago, is in talks with The Local Radio Company over a management buyout of the station.

AWAL

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News live

BOX SCORE CHART

Gross	Artist/Event Venue	Attendance	Promoter
£410,690	NICKELBACK Wembley Arena, London	11,734	Live Nation
£141,700	THE MOODY BLUES NEC, Birmingham	4,360	Live Nation
£122,312	SNOOP DOGG RDS Simmonscourt, Dublin	3,172	MCD
£87,575	JASON MRAZ Royal Albert Hall, London	3,503	Live Nation
£79,982.50	THE MOODY BLUES Manchester Apollo	2,461	Live Nation
£72,117.50	THE MOODY BLUES Royal Concert Hall, Nottingham	2,219	Live Nation
£67,200	JOAN BAEZ Vicar St, Dublin	2,100	Aiken Promo
£64,317.50	THE MOODY BLUES Playhouse, Edinburgh	1,979	Live Nation
£55,997.50	THE MOODY BLUES City Hall, Newcastle	1,723	Live Nation
£35,532	DRAGONFORCE Academy, Birmingham	2,538	Live Nation
£33,600	DRAGONFORCE Academy, Manchester	2,400	Live Nation
£29,715	WILL YOUNG Gadogan Hall, London	849	Live Nation
£25,650	THE TING TINGS Barrowland, Glasgow	1,900	D Concerts
£19,210	BROOKE FRASER Shepherds Bush Empire, London	1,130	Live Nation
£12,480	REPUBLIC OF LOOSE Academy, Dublin	800	MCD
£10,000	COLBIE CAILLAT Islington Academy, London	800	Live Nation
£9,880	DUFF MCKAGAN Academy, Dublin	494	MCD
£8,750	DAVID FORD Union Chapel, London	700	Live Nation
£8,173	STONE ROSES EXPERIENCE Academy, Dublin	814	MCD
£8,075	GLASVEGAS Scala, London	850	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 Oct 5-12. 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

John Giddings claims three of last year's top five tours

Solo's stars soar in 2008

Festivals

By Gordon Masson

LONDON-BASED AGENT AND PROMOTER John Giddings is hoping that 2009 will be a repeat of the past 12 months after his company, Solo Agency & Promotions, claimed no fewer than three of the world's top five-selling tours, including Madonna's record-breaking Sticky and Sweet tour. That was 2008's highest earner, raking in \$281.6m (£194m) globally, according to a report by *Polstar*, with Solo also claiming top five slots thanks to the second-highest earner of 2008, Celine Dion, and The Police's tour at number five.

Giddings says, "We were more than happy with 2008 and we're just hoping that we can have a similar time in 2009."

Dion's tour pulled in \$236.6m (£163m), followed by Bon Jovi in third with total grosses of \$176m (£121.3m). Bruce Springsteen was fourth with takings of \$166m (£114.4m) and The Police sold tickets amounting to \$120.6m (£83.1m) for their reunion tour.

The Madonna outing broke the record for a solo tour, smashing her previous best of \$193.7m (£133.5m) for her 2006 Confessions jaunt.

Despite these huge numbers, however, fewer concert tickets were



Three of the best: Solo's John Giddings

actually sold in North America during 2008. But gig-goers have been prepared to pay more to see live music, which helped bolster the figures.

Giddings says he is not unduly concerned because he counts A-list artists such as The Rolling Stones, Rod Stewart, David Bowie, Sex Pistols and Westlife among his clients.

"We have a roster that we know can sell tickets. However, the economic downturn has got to hit the industry somewhere. There are going to be millions of people without jobs and I don't think concert tickets will be high on their agenda."

Giddings will not be drawn on another U2 tour in the wake of their March-release new album *No Line On The Horizon*, but he does reveal he has confirmed one tour so far for 2009, which he hopes to announce

either later this month or early February. "2009 is going to sort out the men from the boys," says Giddings. "Tours by the likes of Take That and Oasis have taken a lot of money out of the marketplace and that's going to have an affect on some acts."

"On the other hand, the strength of the euro against the pound might mean that a lot of people will not be going abroad this year and will be looking for their entertainment in the UK, so that could end up being a positive."

Giddings is confident that well-run events that have fostered loyal fanbases will continue to prosper. His own Isle Of Wight Festival has already sold half of its 55,000 weekend tickets without Solo revealing any headline act details.

"I've announced one act - Basement Jaxx - as the second act on the Friday, but we haven't booked anyone else for Isle of Wight as yet," says Giddings. "I'll announce acts as we confirm them, but I'm a firm believer in rewarding loyalty and people who love music, not just the fans of one particular band."

As for the rest of the year, he adds, "It's early days but 2009 is shaping up well. Fingers, arms and legs crossed, let's have a good year."

gordon@musicweek.com

European Culture Capital venue outperforms all predictions as it looks to a healthy future

Arena aims to echo success of debut year

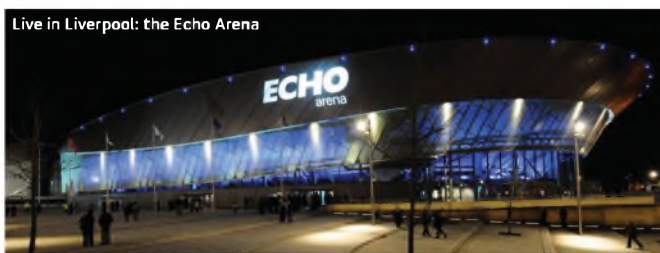
VENUE PROFILE

LIVERPOOL ECHO ARENA CELEBRATES its first anniversary this week, having enjoyed a hugely successful inaugural year as the city's main venue for the European Capital of Culture throughout 2008.

The £164m arena and convention centre complex at the city's Albert Docks officially opened on January 12 last year when Ringo Starr returned to his hometown for a rare performance, marking the first of many landmark events for the venue.

"It was an amazing first year," says arena general manager Tim Banfield. "On every single level, 2008 was far better than our expectations. The feedback from promoters was fantastic and the calibre of events we had made it very special."

Banfield reports that the arena



Live in Liverpool: the Echo Arena

hosted 94 separate events in 2008, but with many of those taking place over more than one day, the arena was open for 141 event days in total, with 152 performances.

Banfield adds the highlights of the year included the MTV Europe Music Awards, the Summer Pops concerts in July, the World Firefighter Games and the BBC Sports Personality of the Year Awards.

Recalling the meticulous planning ahead of the venue's launch, Banfield tells *Music Week* that, back in 2006, one of the things

they had to do was prove that they had a market to sell to in Liverpool. He says, "Prior to last year I thought we'd hit maybe 350,000 visitors in the first year, but we exceeded 500,000, so we have more than achieved our aims - I could not have dreamt of having a better year. In saying that, we knew 2008 was going to be good because of the city's European Capital of Culture status, so in many ways 2009 is going to be a bigger test, but it's already shaping up to be a strong year."

Among confirmed acts to per-

form at Liverpool Echo Arena in 2009 are Pussycat Dolls, Keane, The Boomtown Rats, Kaiser Chiefs, Snow Patrol, Lionel Richie, Pink, Bob Dylan, Eric Clapton, Girls Aloud, Boyzone and Cliff Richard and the Shadows.

However, Banfield is not taking anything for granted, especially with the credit crunch threatening to take money out of punters' pockets. "We have visibility on events right up to December and things are looking very strong at the moment," he reports. "Ticket sales for major artists are maintaining their previous levels and we haven't seen a slowdown as yet, but we're not getting complacent."

Among the acts which performed at the arena in its first year were Coldplay, Stereophonics and Oasis who, with a sell-out 11,000 crowd, set the venue's record for the biggest concert audience so far.

And with events such as Summer Pops, promoted by Chas Cole's CMP Entertainment, Banfield admits just how lucky he is to be based in a location where music is integral to the city's identity. He states, "Any arena in the country would fall over backwards to have 20 nights of concerts booked in July, so we're very lucky to have such great partners in CMP - Summer Pops is a real Liverpool institution."

The 2008 Pops boasted a line-up including Diana Ross, Mick Hucknall, Counting Crows, Whitesnake, Def Leppard and Meat Loaf.

"We're forecasting the same number of events for 2009, but we've already booked twice as many events for the first quarter as we did last year, so with the help of our promoters we're hoping for another strong 12 months," he adds.

Legendary Astoria to go out with a bang

DETAILS ARE EMERGING ABOUT THE FINAL NIGHT at London's Astoria this Thursday (January 15), with Ibiza's Manumission returning to the UK for the first time in 15 years to take over the venue before it closes its doors for the final time.

The legendary 2,000-capacity club is just one of a swathe of central London venues and clubs that are set for imminent closure as work on the Crossrail train link gets underway. Those venues include the Astoria 2 (capacity 1,000), the Metro (175) on Oxford Street and Sin (1,000) opposite the Astoria at the north end of Charing Cross Road.

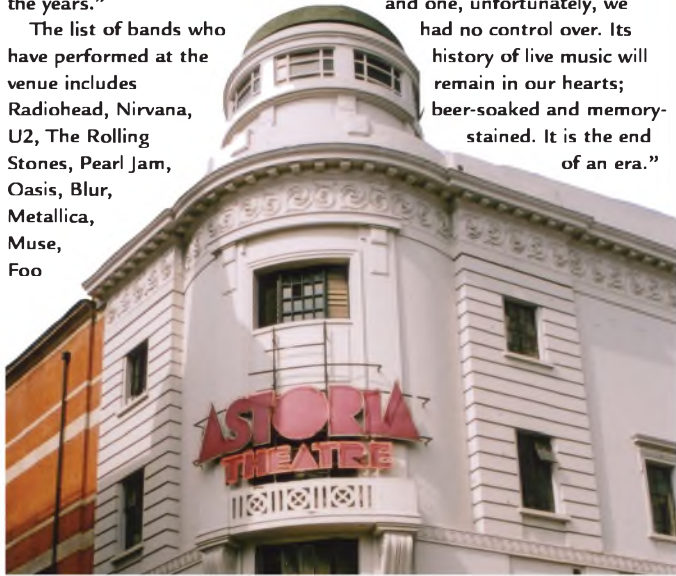
The precise line-up for Thursday's curtain closer at the Astoria is still being finalised, but Manumission manager Lee Bennett reveals, "We've confirmed that Camp Freddy are flying in from the States and the idea will be that they will play some of the tracks from acts that have performed at the Astoria over the years."

The list of bands who have performed at the venue includes Radiohead, Nirvana, U2, The Rolling Stones, Pearl Jam, Oasis, Blur, Metallica, Muse, Foo

Fighters, Black Sabbath, Red Hot Chili Peppers and Prince among many others.

"We're going to make the last night a real event – more of a show than just a gig," continues Bennett. "There will be at least three acts on stage, but in the Keith Moon Bar upstairs we're going to have a bit of a Desert Island Discs theme where artists can go along and play a DJ set of their favourite music. Hopefully we might get the likes of Lily Allen and Amy Winehouse turning up."

Astoria operators Festival Republic says "with great sadness" that one of London's most iconic venues will be closing its doors with the company's regional manager Ivor Wilkins adding it is the end of an era. Wilkins has overseen all shows at both the Astoria and Astoria 2 and says, "Having witnessed over 20 years of incredible music, the loss of such a fantastic venue with its electric atmosphere that few others possess is a terrible shame, and one, unfortunately, we had no control over. Its history of live music will remain in our hearts; beer-soaked and memory-stained. It is the end of an era."



Dublin promoters hit with noise fines

IRISH PROMOTERS WILL HAVE TO KEEP their acts' noise levels in check after Dublin City Council fined Ireland's two biggest promoters after the RDS venue in the capital broke strict regulations.

Aiken Promotions has had a €50,000 (£46,800) deposit withheld by the local authority after its Bruce Springsteen concerts, staged at the RDS arena last summer, exceeded the permitted 75 decibel levels, with some songs topping out at 87dB.

Meanwhile, MCD has been fined €40,000 (£37,400) after a Boyzone

concert at RDS on June 28, which grossed £965,000, hit noise levels of 78.9 dB.

The recent opening of The Point – now known as The O2 arena – will allow promoters to use the venue as an alternative for shows of up to 14,000 people. But the RDS can host larger shows – more than 19,500 in the case of Boyzone – which means Aiken, MCD and their peers may have to start imposing tighter guidelines for acts if they want to avoid jeopardising future licences from the council.



TIXDAQ TICKET RESALE PRICE CHART

pos	prev	artist	ave price	dates
1	2	TINA TURNER	186	11
2	4	CLIFF/THE SHADOWS	159	11
3	9	BOB DYLAN	150	6
4	5	EAGLES	149	6
5	1	ERIC CLAPTON	148	6
6	7	BEYONCE	130	5
7	6	EITON JOHN	124	1
8	10	LIONEL RICHIE	106	7
9	11	SIMPLY RED	105	8
10	8	IL DIVO	97	10
11	15	TAKE THAT	91	20
12	14	KINGS OF LEON	91	5
13	12	THE KILLERS	89	15
14	13	AC/DC	88	6
15	17	METALLICA	87	8
16	18	GIRLS ALOUD	84	29
17	16	BRITNEY SPEARS	84	8
18	19	X FACTOR FINALISTS	72	20
19	NEW	COLDPLAY	71	3
20	NEW	PINK	69	22

tixdaq.com - Live the ticket comparison website entertainment intelligence



HITWISE PRIMARY TICKETING CHART

pos	prev	artist
1	1	TAKE THAT
2	2	GIRLS ALOUD
3	5	VARIOUS
4	3	KINGS OF LEON
5	4	BEYONCE
6	6	COLDPLAY
7	11	CHRIS BROWN
8	NEW	BOYZONE
9	17	JAMES MORRISON
10	13	PINK
11	NEW	T4 ON THE BEACH
12	8	THE SCRIPT
13	7	SNOW PATROL
14	10	OASIS
15	18	SIMPLY RED
16	NEW	EITON JOHN
17	NEW	KEANE
18	9	THE KILLERS
19	NEW	ROD STEWART
20	NEW	THE PRODIGY

hitwise the expansion company

NEWS IN BRIEF



● **Madness** are marking their 30th anniversary by resurrecting their one-day Madstock festival, after an absence of 11 years. The four previous Madstock festivals, promoted by Vince Power's Mean Fiddler Music Group in 1992, 1994, 1996 and 1998, will be put together this time around by AEG live president international Rob Hallett. The July 17-held all-day gathering will also move from its traditional Finsbury Park home to East London's Victoria Park.

● **All Tomorrows Parties** has added six names to the roster for this year's May events. CSS and Supersuckers have both been confirmed to perform at The Breeders-curated festival, which takes place from May 15-17, joining the likes of Bon Iver, Foals and Holy Fuck. The weekend before, dubbed The Fans Strike Back, will see the public choose half of the line-up, with Health, Shearwater, The Acorn and The Pink Mountaintops already added to the bill. The events will take place at the Butlins Resort in Minehead.

● The deadline is fast approaching for unsigned acts to enter **Glastonbury Festival's** emerging talent competition. Interested acts must upload two tracks to the competition website (www.qthemusic.com) by January 26, with the top 12 acts qualifying for a series of live finals in March. The overall winners will get the chance to play one of the festival's main stages, with the public able to decide one wild-card entry guaranteeing a slot at the June festival.

Ace Records Distribution

With immediate effect Ace Records (Sales & Distribution) Ltd will be distributing the entire Ace catalogue in the UK. For more information and to open a new account please contact Phil Stoker on 020 8453 1311/ phil.stoker@acerecords.co.uk

The Ace catalogue now includes over 1900 titles across sixteen labels, ranging from best-selling single artist compilations by the likes of James Carr, B.B. King, the Damned, the Sonics, Funkadelic, Lee Hazlewood and the Zombies to various artists compilations including "Theme Time Radio Hour", the official double CD of the Bob Dylan radio series and the 3CD box set "Take Me To The River: A Southern Soul Story"

www.acerecords.com 020 8453 1311



News media

TV AIRPLAY CHART

This	Last	Artist Title Label	Plays
1	1	KINGS OF LEON Use Somebody / Hand Me Down	408
2	6	LADY GAGA Just Dance / Interscope	397
3	5	KID CUDI VS. CROOKERS Day 'N' Nite / Data	389
4	4	LEONA LEWIS Run / Syco	375
5	8	RIHANNA FEAT. JUSTIN TIMBERLAKE Rehab / Def Jam	372
6	2	ALEXANDRA BURKE Hallelujah / Syco	357
7	3	THE KILLERS Human / Vertigo	356
7	7	BEYONCE Single Ladies (Put A Ring On It) / RCA	356
9	11	T.I. FEAT. RIHANNA Live Your Life / Atlantic	350
10	15	LILY ALLEN The Fear / Regal	345
11	17	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor	343
12	13	TAKE THAT Greatest Day / Polydor	331
13	10	KATY PERRY Hot N Cold / Virgin	311
14	9	BEYONCE If I Were A Boy / Columbia	309
15	22	GIRLS ALoud The Loving Kind / Fascination	293
16	19	SUGABABES No Can Do / Island	289
17	14	AKON Right Now / Universal	281
18	17	BRITNEY SPEARS Womanizer / Jive	279
19	25	ALESHA DIXON Breathe Slow / Asylum	271
20	NEW	THE SATURDAYS Issues / Fascination	267
21	31	BRITNEY SPEARS Circus / Jive	257
22	38	NE-YO Mad / Def Jam	246
23	12	KINGS OF LEON Sex On Fire / Hand Me Down	224
24	32	PUSSYCAT DOLLS I Hate This Part / Interscope	215
25	16	GIRLS ALoud The Promise / Fascination	212
25	27	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	212
27	34	JENNIFER HUDSON Spotlight / RCA	211
28	NEW	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island	200
29	35	JORDIN SPARKS One Step At A Time / RCA	199
30	25	N-DUBZ Papa Can You Hear Me / AATW	196
30	29	TINCHY STRYDER Take Me Back / Island	196
32	19	PINK So What / LaFace	193
33	30	CHRIS BROWN Take You Down / Jive	189
34	39	ALESHA DIXON The Boy Does Nothing / Asylum	180
35	NEW	KANYE WEST Heartless / Roc-A-Fella	179
36	21	50 CENT Get Up / Interscope	178
37	28	RIHANNA Disturbia / Def Jam	175
38	23	BASSHUNTER I Miss You / Hard2beat	173
39	RE	THE SCRIPT Break Even / Phonogenic	170
40	39	PINK Sober / RCA	166

© 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

New material to be showcased in prime-time TV slot

U2 confirm live Brits show

Television

By Paul Williams

U2 WILL PERFORM ON A LIVE UK TV BROADCAST for the first time since opening Live 8 with Paul McCartney in July 2005 when they play this year's Brit Awards.

The band, who will perform new single *Get On Your Boots*, are the second act confirmed for the February 18 ceremony at London's Earls Court following the *Per Shop Boys*. They were announced last November as 2009's outstanding contribution recipients. Rumoured hosts for this year's event are Mar Horne, James Corden and Kylie Minogue.

U2 last performed at the Brits in 2001, when they were not only named best international group for a record fifth time but became the first non-UK act to be given the outstanding contribution award in the event's history. They closed the show with a set of *One, Beautiful Day* and *Until The End Of The World*.

Brits committee chairman Ged Doherty says, "Their addition to the



Dots on the horizon: U2 play the Brits two weeks before their new album is released

line-up for this year's show makes it possibly the best we have ever had. This cements The Brits as one of the biggest TV events in the world."

U2's performance at this year's show, which will be the third to be broadcast live by ITV1 following a decision to abandon a pre-recorded format, will take place just under a fortnight before the release of their new studio album *No Line On The Horizon*, released in the UK on

March 2 through Mercury Records.

Nominations for this year's Brit Awards will be unveiled next Tuesday at Camden's Roundhouse, where Gabriella Cilmi, Scouting For Girls and this year's Critics' Choice Award winner Florence & The Machine will all perform live. The launch event, hosted by Fearnie Cotton, will be broadcast the same evening by ITV2.

paul@musicweek.com

Tandy to Carry On Plugging

FORMER GUT RECORDS MANAGING DIRECTOR Steve Tandy is returning to his heartland of regional promotions with the launch of plugging operation COP Media.

Tandy, who was also MD of Intermedia Regional Promotions, lost his job last August when Gut Records and its various businesses – including Intermedia – went into administration.

Now he has re-emerged with COP (Carry On Plugging) Media, which is based out of the NW3 offices of Bjorn Hall's national promotions company Pivotal PR and will focus on regional promotions. I launched last week, it

already has several projects lined up, including looking after the act Scarlet, signed to Starfish Records.

Tandy says, "I've had four months away from it and I've decided I still love radio and I should stick to what I'm known for and good at. Intermedia really was brought down by the Gut group. It didn't go bust because it wasn't making enough money. I've decided I'm going to keep it clean and lean and build something up again in my own style."

Tandy oversaw Intermedia for 15 years, during which time it worked with labels such as Ministry of Sound and plugged artists

including Björk, Destiny's Child, Tom Jones and Kylie Minogue.

He also enjoyed success in his time running Gut Records, with the Crazy Frog single *Axel F* topping the chart and selling 500,000 units, helping Gut to be named top independent singles company at the 2006 Music Week Awards.

Immediately following the closure of Intermedia last August its general manager Stacy Scurfield set up her own operation to handle Intermedia's existing contracts.

"2008 wasn't a great year and it's a difficult market out there, but I've got my *Music Week* awards in front of me to spur me on," says Tandy.

NEWS IN BRIEF

- The **Hit 40 UK** has ditched CD sales from its chart in favour of an airplay/digital sales split. The chart rundown, with more than 1.9m listeners, had produced the chart with a mix of record sales, airplay and downloads, but with 96% of sales in the UK's official chart now coming from downloads alone, the decision has been taken to reflect buying patterns. The networked Top 40 chart show is hosted by Lucio Buffone and broadcasts on



around 1.30 UK commercial radio stations every Sunday from 4-7pm.

- **Friday Night With Jonathan Ross** returns to BBC1 on January 23 following the presenter's three-month BBC suspension over the Sachsgate affair, with a live performance from Franz Ferdinand. The show returns to

its 10.40pm Friday slot the day before Ross's Radio Two show also restarts.

- Former *Vice* magazine journalist **Jaimie Hodgson** has been appointed NME's new music editor. Hodgson has been filling in the role on an interim basis since the departure of Alex Miller in December. Meanwhile, NME Radio is partnering with Channel 4 to launch *Skins Radio*, a daily show dedicated to the third series of the E4 programme. From today (Monday), *Skins Radio* will air on NME Radio from 7-9pm in the two weeks leading up to the start of the latest series.

MusicWeek.com

MORE RADIO PLAYLISTS ON www.musicweek.com

Music Week is expanding its radio coverage, bringing you up-to-date playlist information. Look online for weekly updates from leading radio stations including new playlists from those listed below.

- NME
- Kerrang!
- iXtra
- Ministry Of Sound
- The Heart Network

www.musicweek.com

AIRPLAY ANALYSIS

with Alan Jones

Leona Lewis' Run remains atop the radio airplay chart, and increases its lead over runner-up Alexandra Burke's Hallelujah again. Run added 284 plays last week to reach a best-yet tally of 2,543, and increased its audience by more than 14m. Run is in much-increased rotation at both Radio One (20 plays last week) and Radio Two (17), and has top tallies of 55 plays from 95.8 Capital FM, 54 from Trent FM and 53 from Red Dragon FM. While Run's Radio One and Radio Two play tallies are excellent, both stations have new number ones this week with even more impressive totals. On Radio One, Kid Cudi's Day 'N' Nite scorches to pole position with 30 spins in the week, the highest seven-day tally for any song on the station in the last year.

Similarly, Radio Two aired Fleet Foxes' Mykonos 25 times last week, a figure unmatched by any of its top spins in the past 12 months. Day 'N' Night climbs 37-26 on the overall airplay chart, with 515 plays earning it an audience of 26.96m. Radio One supplied 73.53% of that total, though one station, Liverpool's 107.6 Juice FM, played Day 'N' Nite even more frequently - 40 times.

The Fleet Foxes' song rockets 159-16, despite a comparatively modest tally of 99 plays from just 13 stations. Aside from Radio Two, which provided 80.18% of its audience, the track earned a further 17.81% of its listeners from eight plays on Radio One, while 17 spins on fellow BBC outlet 6 Music brought in another 1.37% of the total, leaving just 0.64% of its audience from other sources, 35 spins on Absolute Xtreme being the largest share.

Jordin Sparks & Chris Brown's No Air duet was one of the biggest airplay hits of 2008, and has been on the Top 50 of the radio airplay chart for 28 weeks. But its days look numbered - it falls 29-39 this week, being overtaken by Sparks' new single One Step At A Time which leaps 97-37, with 485 spins from 44 stations, including a top tally of 27 from Cool FM, and 23 or 24 apiece from six of the stations in the Galaxy group. Rebranding of stations with the Galaxy and Heart brand is likely to make this column lose its mind trying to distinguish between them and deprives many listeners of the heritage station names they have known and loved over the years. Let's see how long it lasts...

THE UK RADIO AIRPLAY CHART

This wk	Last wk	Wks in chart	Sales chart	Artist Title Label	Total plays	Plays % ⁺ or -	Total Aud (m)	Aud %wk ⁺ or -
1	1	7	4	LEONA LEWIS Run Syco	2543	12.57	73.2	24.47
2	2	4	3	ALEXANDRA BURKE Hallelujah Syco	2636	11.74	60.29	4.22
3	4	5		JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	2240	19.09	59.81	25.44
4	3	13	19	TAKE THAT Greatest Day Polydor	2679	12.33	57.54	3.64
5	12	4	29	GIRLS ALoud The Loving Kind Fascination	1236	18.85	53.36	63.48
6	5	16	11	THE KILLERS Human Vertigo	1917	3.57	52.97	20.63
7	3	11	9	KATY PERRY Hot N Cold Virgin	1722	12.99	50.66	26.94
8	20	6		LILY ALLEN The Fear Regal	1117	28.54	44.07	78.2
9	5	13	7	BEYONCE If I Were A Boy Columbia	2572	1.94	43.83	-0.86
10	13	10	5	KINGS OF LEON Use Somebody Hand Me Down	1469	15.13	41.31	33.13
11	30	6	1	LADY GAGA Just Dance Interscope	1199	64.7	41.13	102.71
12	21	5	6	THE SATURDAYS Issues Fascination	1711	31.82	39.67	61.13
13	7	8	52	SNOW PATROL Crack The Shutters Fiction	1200	-11.76	35.09	-15.79
14	16	12	13	T.I FEAT. RIHANNA Live Your Life Atlantic	915	21.63	34.15	17.15
15	19	6		KEANE Perfect Symmetry Island	457	-13.61	32.77	28.28
16	NEW	1		FLEET FOXES Mykonos Bella Union	99	0	31.39	0
17	17	17	25	GIRLS ALoud The Promise Fascination	1943	-7.43	31.1	8.21
18	14	13	18	THE GURU JOSH PROJECT Infinity 2008 Maelstrom	659	0.46	30.15	-2.11
19	3	8	36	SUGABABES No Can Do Island	1791	0.9	29.96	-22.8
20	26	4	10	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock Island	419	22.51	29.89	34.28
21	23	8		RIHANNA FEAT. JUSTIN TIMBERLAKE Rehab Def Jam	1113	15.7	29.14	21.98
22	40	2	14	KANYE WEST Heartless Roc-A-Fella	483	72.5	28.46	72.59
23	18	19	51	JENNIFER HUDSON Spotlight RCA	1864	10.75	28.42	6.12
24	27	5	22	NE-YO Mad Def Jam	1069	-7.77	27.3	23.58
25	NEW	1		FRANZ FERDINAND Ulysses Domino	339	0	27.23	0
26	37	2		KID CUDI VS. CROOKERS Day 'N' Nite Data	515	22.33	26.96	55.12
27	NEW	1		DANIEL MERRIWEATHER Change Allfinn	330	0	26.07	0
28	22	18	26	PINK So What LaFace	1082	-8.23	23.55	-3.88
29	25	10	17	BRITNEY SPEARS Womanizer Jive	978	5.05	22.85	-0.22
30	32	2	37	PINK Sober RCA	968	40.49	22.1	17.18
31	10	11	23	THE SCRIPT Break Even Phonogenic	1531	-3.28	21.76	-40.32
32	NEW	1		GLEN CAMPBELL Grow Old With Me EMI	25	0	21.08	0
33	33	3		RAZORLIGHT Hostage Of Love Vertigo	265	25	20.28	11.92
34	RE			TINCHY STRYDER Take Me Back Island	341	0	20.01	0
35	11	7	100	GABRIELLA CIMI Warm This Winter Island	806	-24.25	18.88	-43.88
36	RE			JASON MRAZ I'm Yours Atlantic	308	0	17.74	0
37	NEW	1	56	JORDIN SPARKS One Step At A Time RCA	485	0	17.39	0
38	15	12	20	ALESHA DIXON The Boy Does Nothing Asylum	1032	-25.86	17.35	-43.43
39	28	29	85	JORDIN SPARKS FEAT. CHRIS BROWN No Air Jive	1076	-10.78	17.03	-19.9
40	NEW	1	8	BEYONCE Single Ladies (Put A Ring On It) RCA	816	0	16.45	0
41	34	11	49	KARDINAL OFFISHALL FEAT. AKON Dangerous Geffen	721	11.27	16.06	-10.58
42	29	38		GABRIELLA CIMI Sweet About Me Island	839	-17.01	15.73	-24.18
43	43	9	15	AKON Right Now Universal	809	16.24	15.6	2.9
44	24	46	57	DUFFY Mercy A&M	883	-9.44	15.29	-34.52
45	36	4		SEAL It's A Man's Man's Man's World Warner Brothers	78	5.41	14.99	-14.44
46	39	18	63	NE-YO Miss Independent Def Jam	993	-13.2	14.75	-10.82
47	NEW	1		THE FRAY You Found Me Epic	185	0	14.09	0
48	48	2		AVA LEIGH La La La Virgin	58	48.72	13.91	-2.73
49	NEW	1		PENDULUM Showdown Warner Brothers	75	0	13.67	0
50	RE			TAKE THAT Rule The World Polydor	748	0	13.31	0

PRE-RELEASE TOP 20

This wk	Artist Title Label	Total audience
1	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings / Polydor	59.81
2	LILY ALLEN The Fear / Regal	44.07
3	FLEET FOXES Mykonos / Bella Union	31.39
4	FRANZ FERDINAND Ulysses / Domino	27.23
5	KID CUDI VS. CROOKERS Day 'N' Nite / Data	26.96
6	DANIEL MERRIWEATHER Change / Allfinn	26.07
7	GLEN CAMPBELL Grow Old With Me / EMI	21.08
8	THE FRAY You Found Me / Epic	14.09
9	BRUCE SPRINGSTEEN Working On A Dream / Columbia	13.24
10	FALL OUT BOY America's Suitehearts / Island	13.23
11	JAY SEAN Tonight / Jayded	12.79
12	PAUL CARRACK I Don't Want Your Love (I Need Your Love) / Carrack UK	12.61
13	COLDPLAY Life In Technicolour II / Parlophone	11.45
14	BRYN CHRISTOPHER Fearless / Polydor	10.89
15	RUDENKO Everybody / Data	10.58
16	TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries	9.57
17	JAMES TAYLOR It's Growing / Hearmusic	9.12
18	WHITE LIES To Lose My Life / Firmin	9.12
19	JEM It's Amazing / Dramatico	9.06
20	MORRISSEY I'm Throwing My Arms Around Paris / Decca	8.30

RADIO PLAYLISTS

Radio One

- A list:**
 Franz Ferdinand Ulysses; Girls Aloud The Loving Kind; James Morrison Feat. Nelly Furtado Broken Strings; Jason Mraz I'm Yours; Kanye West Heartless; Katy Perry Hot N Cold; Kevin Rudolf Feat. Lil Wayne Let It Rock; Kid Cudi Vs. Crookers Day 'N' Nite; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lily Allen The Fear; Pink Sober; Razorlight Hostage Of Love; Snow Patrol Crack The Shutters; T.I Feat. Rihanna Live Your Life; Take That Greatest Day; The Fray You Found Me; The Saturdays Issues; The Script Break Even; Tinchy Stryder Take Me Back
- B list:**
 50 Cent Get Up; Airborne Toxic Event Sometime Around Midnight; Bloc Party One Month Off; Coldplay Life In Technicolour II; Daniel Merriweather Change; David Guetta & Chris Willis Everytime We Touch; Fall Out Boy America's Suitehearts; Frank Turner Reasons Not To Be An Idiot; Ida Maria Oh My God; Jay Sean Tonight; Jordin Sparks One Step At A Time; Keane Perfect Symmetry; Pendulum Showdown; The Game Feat Ne-Yo Camera Phone; The Killers Spaceman; White Lies To Lose My Life

- C list:**
 Alesha Dixon Breathe Slow; All-American Rejects Gives You Hell; Britney Spears Circus; Cage The Elephant Back Against The Wall; Chase & Status Feat. Kano Against All Odds; Fleet Foxes Mykonos; The View Shock Horror
- 1-upfront:**
 Empire Of The Sun Walking On A Dream; Gary Go Wonderful; Innerpartysystem Don't Stop; Timmy Vegas & Bad Lay-Dee Another Dimension; Tv On The Radio Dancing Choose

Radio Two

- A list:**
 Bruce Springsteen Working On A Dream; Coldplay Life In Technicolour II; Fleet Foxes Mykonos; Girls Aloud The Loving Kind; James Morrison Broken Strings; James Taylor It's Growing; Keane Perfect Symmetry; Lily Allen The Fear; Paul Carrack I Don't Want Your Love; Seal It's A Man's Man's Man's World

- B list:**
 Alexandra Burke Hallelujah; Anastacia Absolutely Positively; Ava Leigh La La La; Bryn Christopher Fearless; Craig David Insomnia; Daniel Merriweather Change; Enya My! My! Time Flies!; Leona Lewis Run; Razorlight Hostage Of Love; Sugababes No Can Do; The Fireman Dance Til We're High
- C list:**
 Glen Tilbrook Still; Henry Priestman Grey Is The New Blonde; Imelda May Johnny Got A Boom Boom; Jem It's Amazing; Kings Of Leon Use Somebody; Lisbee Stainton Red

The Heart Network

- A list:**
 Alesha Dixon The Boy Does Nothing; Alexandra Burke Hallelujah; Anastacia Absolutely Positively; Beyonce If I Were A Boy; Beyonce Listen; Boyzone Better; Girls Aloud The Loving Kind; Girls Aloud The Promise; James Morrison Feat. Nelly Furtado Broken Strings; Jordin Sparks Feat. Chris Brown No Air; Leona Lewis Run; Ne-Yo Mad; Ne-Yo Miss Independent; Sugababes No Can Do; Take That Greatest Day; The Saturdays Issues

Charts: colour code

- Highest new entry
- Highest climber
- Audience increase
- Audience increase +50%

News publishing

Companies look to grow alternative revenue streams as the mechanical income falls

Talent retains value in publishing

A&R

By Stuart Clarke

FINANCIAL WORRIES MAY HAVE CONTINUED TO IMPACT the music industry over the past 12 months but, while record labels have dealt with their diminishing returns through reduced A&R budgets, the big publishers have remained aggressive when it comes to securing new artists.

The year's most sought-after deals – names such as White Lies, Glasvegas and Iglu & Hartly – managed to enter the higher regions of the six-figure price tag, while some of the big songwriter deals eclipsed even this.

As revenue from mechanical royalties continues to fall, however, the publishing sector is beginning to evaluate the validity of those artists worth their signature in new ways. Areas that in the past may have merely supplemented income from record sales can today create key revenue streams for artists and publishers and an artist's potential in this area can make or break a deal.

"You can no longer say, 'How many records will we sell?'," says Chrysalis CEO Jeremy Lascelles, whose company has secured some

of the most sought-after signings of the past year, including Fleet Foxes, White Lies and Bon Iver.

"We are looking at performance income, we're looking at licensing and artists' attitudes toward licensing their music to TV or film. It's a different set of criteria we are using to appraise deals today."

For publishers, the impact of the ailing economy has meant increased focus on those areas of their business seeing growth.

At EMI relationships with brands such as Nike, All Saints and Gio Goi have helped it to grow new areas of income.

"We have invested heavily in new systems that make the licensing department more appealing," says EMI Publishing head of A&R and senior vice president Kenny McGoff. "We have a lot of new staff and a dedicated sales team that works closely with the high-end brands we have a relationship with."

EMI's efforts have been mirrored at Sony/ATV, where the publisher created a non-traditional licensing division last year and has been active in exploiting its catalogue.

"There is direct interaction between us and merchandisers and manufacturers, to put lyrics and

music clips into T-shirts, toys and games," says managing director Rak Sanghvi.

Rough Trade's director of publishing Cathi Gibson says, as an indie, its operation has always functioned on a different work ethic, one that is less impacted by the stresses affecting the "big deal".

"We are always very careful and modest with the advances we offer, so if something does come along that demands a bigger deal we are in a good position," she says. "For artists it's less about the big signing advance with us; we tend to offer other things – the roster, the ethos."

Entering 2009, the fight is already under way for many of the year's most-tipped artists, many of whom remain available for publishing.

La Roux, Hockey and Jonathan Jeremiah are all currently enjoying a healthy courting by publishers and the figures being thrown around show few signs of financial strain, perhaps indicating the importance of new artists in the sector.

"To state the obvious, it's more important than ever that we remain fully focused on signing great talent, particularly in the light of the business pressures we're all facing," affirms Sanghvi. "That's the bottom line."



Universal Publishing signing: Crystal Castles

2008 PUBLISHING SIGNINGS ROUND-UP

ALBERTS

Shelley Harland

B-UNIQUE

Alison Clarkson (Betty Boo)

CHRYSLIS

Stella Attar
Bon Iver
Paddy Byrne
Isobel Campbell
Mike Daly
Fleet Foxes
Erik "Bluetooth"
Griggs
Kardinall Offishall
Jared Lee
Laura Marling
The Other Lives
Mastodon
Photek
Psychemagik
Beth Rowley
US Mail Band
White Lies

DOMINO

Atlas Sound
Celebration
Crippled Black
Phoenix
Zooey Deschanel (She & Him)
Dirty Projectors
Fiery Furnaces
Frightened Rabbit
Mary Hampton
Jon Hopkins
Jeremy Jay
The Jesus & Mary Chain
The Kills

Stephen Malkmus (and Pavement)

The Mules
Will Oldham (aka Bonnie "Prince" Billy)
On U-Sound Music
Pantha Du Prince
Son Lux

Stereolab
These New Puritans
Threatmantics
Tricky
Max Tundra
Valet
The Whip
White Rose Movement

EMI

Steve Appleton
Diane Birch
Booly Love
W Brown
Gabriella Cilmi
Coco
Steve Cradock
Deadmau5
Dinosaur Pile-Up
Mikkel Eriksen
Wesley Felix
Frankmusik
Amanda Ghost
Eddy Grant
Iglu & Hartly
In Case Of Fire
Kid British
Beverley Knight
labyrinth
Lele Speaks
Dave McCracken
James McMorrow
Jamie Norton and Ben Mark

Gilbert O'Sullivan

The Priests
Primary 1
Sam Sparro
Roxanne Tataei
Tinashe
Wiley
James Yull

GLOBAL TALENT

Ellie Goulding
Tyler James
LMFAO
Ou Est Le Swimming
Pool
Shux (writer/producer credits Lupe Fiasco, Rox, Coco Sumner, Eliza Doolittle)

GOOD GROOVE

Sarah Barton Keeley
Christian Burns
Tim Kelleff (re-signing)
Ryan Laubscher
Tom Nichols (re-signing)

IMAGEM

Attack! Attack!
Death Or Glory Music (incorporating the Biffy Clyro catalogue)
General Fiasco
Planet Funk
Portico Quartet
Jarrad Rogers (producer/writer)

NOTTING HILL

Steve Burton pka Steve B

Bobcat Music
Butch Cassidy
Cozi Costi
Jordan Crisp pka JC
Dahoud Darien
Nick Detnon
pka Cage
Dram
Felli Fel
Funeral For A Friend
Fightstar
Deborah Freer
Alex Gold
Devon Golder
Naverine Henderson
Hopeless
Jonathan Levin
Damon Minchella
Antoine Moradbakhti pka Peacemakaz
Tyronne Paul pka Chrome
Benjamin Pedersen
pka Kid Massive
Lloyd Perrin pka Peacemakaz
Glenda Proby
Rex Rideout
Danielle Senior
Sean Spuehler
Transistor Music
Wearth
Stephen Vincent pka Stevie V
Kristine Weitz pka Kristine W
Shomari Wilson

PEER MUSIC

Toby Faulkner (producer/writer)
Steve Mac (producer/writer)

SONY/ATV

Gem Archer

Andy Bell
Bless Beats
Jon Cohen (writer)
Peter Conway
Alesha Dixon
British Sea Power
Liam Gallagher
Greensleeves Music (ex-UK & some other foreign territories)
Jessie J
Matt Johnson and Rob Harris
Peter Kay aka Geraldine
Pixie Lott
Curtis Lynch Jr
Molly McQueen
Samuel "Blue"
May (via Empire)
Midlake
Midnight Juggernauts
Lisa Mitchell (via Little Victories)
Rhys Morgan
P'Nut
Phrased Differently (admin)
David Roche pka Little Lost David
Lee Ryan
Jon Shave
Jono Sloan (for Empire of the Sun)
Sonny J
Mike Spencer
Theccknbulldid (via Empire)
Ayak Thiik
David Venn
Francis "Eg" White
Wideboys
The Yeah Yous
Will Young (re-signed)

STAGE THREE MUSIC

Amazing Baby
Ian Brodie
Emmy The Great
Andrew Frampton
Steve Robson

UNIVERSAL

Black Kids
The Blizzards
Steve Booker
The Courteeners
Crystal Castles
Delphic
Neil Finn
Foals
Friendly Fires
Glasvegas
MGMT
Noah & The Whale
Julian Perretta
Snow Patrol (via Big Life)

WARNER/CHAPPELL

Ryan Bingham
Ed Drewett
Liam Gerner
Gonjasufi
Hudson Mohawke
Murray James
Katherine Jenkins
Jordan Milnes
Phildel Ng
The Pan I Am
Valentina Pappalardo
Matthew Pescod
The Sundays
Thirteen Senses
Mark Tieku
Eliza Wren Payne



White Lies



Tricky



Portico Quartet



Alesha Dixon



Glasvegas



Wiley



Funeral For A Friend



Theccknbulldid



Bon Iver



Will Oldham

FLEET FOXES

THE ALBUM OF THE YEAR

CERTIFIED GOLD



MOJO - ALBUM OF THE YEAR & BAND OF THE YEAR

UNCUT - ALBUM OF THE YEAR AWARD

SUNDAY TIMES - ALBUM OF THE YEAR

PITCHFORK - ALBUM OF THE YEAR

THE GUARDIAN - BEST NEW BAND OF 2008



DELUXE 2 DISC VERSION

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'MYKONOS' CURRENTLY ON THE A LIST AT RADIO 2
AND UPFRONT LIST AT RADIO 1



FEBRUARY 2009

THREE LONDON ROUNDHOUSE SHOWS SOLD OUT

BELLA
UNION

CO
OP

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News diary

Dooley's Diary



Good to see Lily's feet remain on Terra Firma...

WITH THE PREVIOUSLY HOTLY-TIPPED ANDY PARFITT taking himself out of the running last month, it really does seem to be a **very open race to replace Lesley Douglas** at Radio Two and 6 Music, as candidates arrived at the Beeb last week for the start of the first round of interviews. Lewis Carnie, presently acting controller, is among them, but some others being linked to the job in the media say they have not even thrown their hats into the ring... As a highly professional journalist-type (cough) Dooley was amused to see a list compiled last week of the **top 10 misspelled albums of all time**: Jessica Simpson's wonderful Rejoyce. The Christmas Album topped the list, which was compiled by Adam K. Raymond on the Mental Floss blog, followed by the Google-unfriendly likes of White Limozeen by Dolly Parton and Odessey and Oracle

by The Zombies. Which makes us wonder – just what is it with these pop star types...? The new issue of *The Word* magazine has a **wonderfully irascible interview with Lily Allen**, in which she claims of EMI's new owners "I hate Terra Firma. They're wankers and they don't know what they're doing." Charming. She also reveals that she read our recent fourth quarter round-up, although sadly it didn't particularly please the pop princess. "I read a piece with Miles – my record company boss – in *Music Week* the other day, talking about me as his thing for 'Quarter Four'," she says. So far so good, you might think. "It made me

feel disgusting," she adds, "like some cheap product." Lily, what can we say?... As our **new French CD** hits the stands, it's heartening to see **The Do** – who we featured this time last year – picking up some momentum in the UK, hitting the 6 Music C-list and being tipped in *The Guardian* by Q magazine new bands editor Mic Wright... So, with **Pet Shop Boys** and **U2** the first acts confirmed to perform at the 2009 ceremony, Dooley would love to see one those **famous Brits one-off duets** with the acts jointly performing *Where The Streets Have No Name*... Mercury celebrated the **platinum success of Stereophonics' greatest hits collection** backstage at The O2 in London last month. Pictured with celebratory plaques aloft are (back l-r): Mercury's head of marketing Duncan Scott, Richard (band) Adam (band),



Mercury general manager Joe Munns and Dan Garnett from Nettwerk management; (front l-r) : Javier (band), product manager Rachael Paley, TV promotions executive Alex Lane, Kelly Jones (band) and Tony Kirkham (band)... Commercial radio's **Hit 40 UK dropping CD sales** from the chart really is a sign of the times, given it was not long ago the countdown was being sponsored by then-leading CD



singles seller Woolworths. It takes you back, doesn't it?... **Pint Shot Riot** have signed to Artwerk Publishing, the recently-formed joint venture between Nettwerk Music Group and EA Games. Pictured (back l-r): Beth Wijayarathna from Nettwerk One Music, manager Dylan White and Blair McDonald from Nettwerk One Music; (front l-r): Baby Dave Rocket, Mini Rocket and Rob Clements (Pint Shot Riot)..... **Will Young is set to flex his political muscle** with an appearance booked as a panellist on BBC One's *Question Time* next month. Young caught the attention of the show's producers after they heard a live interview in which Young spoke of his passion for politics and how much he enjoyed the BBC. Young will appear on the show on February 5... **Music Week will be out in force at Midem next week**, with publisher Joe Hosken, editor Paul Williams, digital content manager Tim Frost, associate editor Robert Ashton, features editor Chris Barrett, news editor Ben Cardew, advertising manager Billy Fahey, deputy advertising manager Archie Carmichael and digital sales executive Sanj Surati all attending. Why not come and say hello? The weather forecast, by the way, is looking good, with sun and temperatures of around 13 degrees centigrade. Take that, London...

ON THE WEB THIS WEEK

Tracks by Cliff Richard and other artists enter the public domain:

Mike Pailthorpe: "Why doesn't Cliff now re-release the recording himself under his own label, perhaps together with a new recording? After all, he now has as much right to the recording of *Move It* as anyone else, as EMI have had their 50 years exclusivity."

Stooges founder dies:

Adam Sief: "Really sad news. Ron Asheton's straight-ahead riffs were direct and to the point – all meat and no potatoes. And his sound on *Down On The Street* is as good as any rock guitar ever sounded."

UK could be set for digital radio switch in 2017:

David R: "There may be a large choice of channels for DAB in the UK, but the sound quality is awful. There needs to be more effort to implement DAB+ more strongly."

Apple kills off DRM:

Mark FR Wilkins: "Why does a technology – and its attendant commercial arm – crow about the 'successful' removal of a basic element of protection that sits at the core of the economic model of the business on which it thrives. Isn't that turkeys voting for Christmas?"

www.musicweek.com

MUSIC WEEK UNEARTHED

Tipped by critics as ones to watch in 2009, the Virgin-signed Australian duo look primed for chart action

EMPIRE OF THE SUN

THIS AUSTRALIAN DUO IS THE COLLECTIVE EFFORT

OF Nick Littlemore of Pnau and Luke Steele of The Sleepy Jackson, two Australian groups who have accumulated enough critical acclaim in their own right to warrant sitting up straight and paying close attention.

And paying attention is exactly what UK media has been doing since the title track and lead single from *Empire Of The Sun's* debut album, *Walking On A Dream*, began surfacing on blogs last year. Entering 2009, the duo can boast a united front of support from the British media, topping critics' polls and tips for the new year. For Virgin, this support will form the foundation of their launch platform for the year ahead.

"There has been a very natural momentum for the band, which is making life very easy at the moment," says marketing manager Anna Derbyshire.

The illustrators at Sydney design studio Debaser, which is



BAND
Nick Littlemore and Luke Steele
MARKETING
Anna Derbyshire, Virgin

RADIO
Manish Arora, Virgin
TV
Rob Clark & Vic Gratton, Virgin

ONLINE
Elisa Aimi, Lucid
PRESS
Susie Ember, Virgin
AGENT
Mike Greek, CAA

MANAGEMENT
Pete Lusty, Winterman & Goldstein/Sam Steele & Clive Banks, Twenty First Artists

behind the painted artwork for the group's debut, have been enlisted to create unique works for media throughout the campaign, rather than the traditional promotional shots. One of these appeared in the *NME* last week, where the duo were chosen as one of the publication's 10 top tips for 2009.

"Both of the guys have a very long-term view on the project," says Derbyshire. "They're currently finishing work on the second video, for *We Are The People*, which will be released in June and they're working on how to present it live. I'm sure it's going to be quite spectacular."

Walking On A Dream was released in October in Australia and has already been certified gold there. In the UK and elsewhere the album will be released on February 23, preceded by the lead single on February 16.

Luke Steele is managed by Winterman & Goldstein, and Nick Littlemore is managed by UK-based Twenty First Artists.

stuart@musicweek.com

Charts 2008

THE YEAR'S FINEST FIGURES

Market statistics for 2008 make heartening reading – they show not the doom and gloom some expected after a bleak 2007 but instead an indicator that the industry is moving in the right direction

Analysis

By Ben Cardew

A QUICK GLANCE AT THE RECORDED MUSIC INDUSTRY'S MARKET STATISTICS FOR 2008 is enough to remind the hardened insider of Benjamin Disraeli's celebrated maxim about the existence of three types of lies, namely "lies, damned lies and statistics".

But, if the figures provoke an outburst of disbelief, it will at least be one of happy incredulity. How, you might ponder, can the albums market for 2008 be down just 3.2% on 2007 – a rate of decline far lower than the 10.8% drop from 2006 to 2007 – when the industry recently suffered the collapse of two of its biggest retailers, Zavvi and Woolworths, as well as two leading distributors – EUK and Pinnacle? And how on earth can the sales for singles actually be up 33%, when the physical market is meant to be on its last legs?

The answers are complex. On the one hand, many of the negative effects of the economic downturn are yet to be felt within an industry that relies heavily on fourth-quarter sales – which goes some way to explain the widespread job cutting in the music industry as 2009 lumbers to a start. In addition, it is undoubtedly too early to assess the impact of the near collapse in high-street retail over the past few months.

The figures for the first quarter of 2009, as well as HMV's Christmas trading results, out this Thursday, are certain, then, to make interesting reading. What is more, the cynical observer may argue with some justification that the figures for 2007 were artificially low, dragged down by a poor fourth-quarter release schedule.

That said, the picture that the 2008 figures paint is by no means negative: the year saw digital sales continue to expand rapidly and this largely accounts for the resilient performance of the singles market, despite the ongoing demise of the CD single.

Digital albums continued to sell, too – up 65% year-on-year to 10.3m, or 7.7% of total sales – and it will be fascinating to see whether the recession, combined with the emergence of new "free" music models such as Nokia's Comes With Music, impedes this progress.

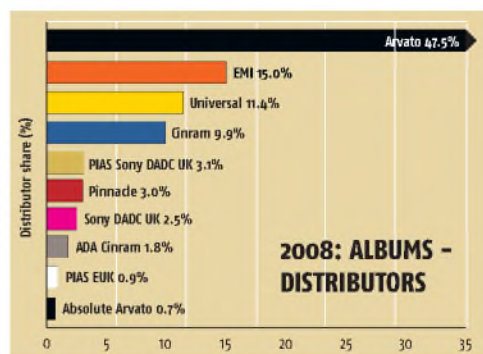
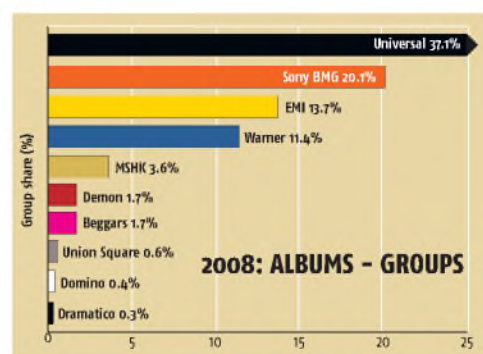
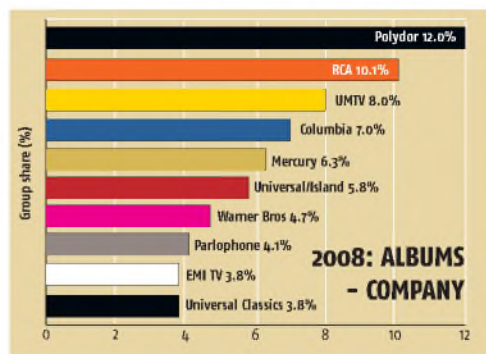
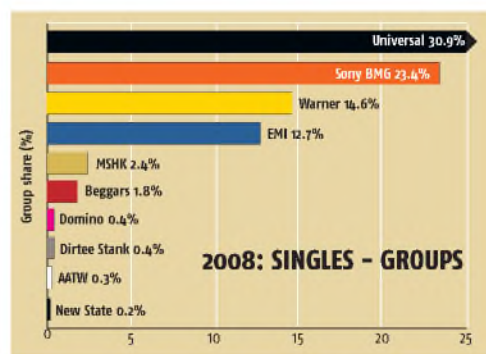
Moreover, a swift comparison with US sales figures, where album sales fell 14% in 2008, is enough to make even the most gloomy of UK execs raise a weary salute to Queen and country. Of course, where the US goes economically, the UK tends to follow. But then Britons arguably maintain an attachment to consuming music unrivalled in other countries.

"It is pretty heartening news that if you get it right, everyone can benefit," says Universal UK chairman and CEO David Joseph. "If you give people what they want when they want it, it is not all doom and gloom."

"When you look at what the industry managed to sell last year, despite the problems in the entertainment space, it was a good year," says Entertainment Retailers Association director general Kim Bayley.

"Consumers are sending us a strong message that the best insurance against recession is hit product delivered on a wide range of formats."

Indeed, examining the 2008 figures it is hard to overstate the importance of the Christmas period and accompanying blockbuster releases: as late as the start of October, album sales were down 6.1% on 2007; by week 51 this had fallen to a 5.6% deficit, while sales of 6.78m in week 52 – 2m up on the equivalent week of 2007 – boosted the yearly total to 133.6m, down fewer than 5m units on 2007. This was the result of an exceptionally strong release schedule, with massive new albums from acts such as Take That, The Killers and Kings Of Leon coming in the last three months of the year.



PICTURED LEFT
Market shares: end-of-year statistics across sectors. Source: OCC

"If you give people what they want when they want it, it is not all doom and gloom..." – David Joseph, Universal

But with the first quarter of 2009 promising new releases from the likes of U2, Green Day and Lily Allen. It is tempting to believe that strong sales could continue.

Of course, the supply of massive acts can only ever be finite and it will be interesting to see what happens over the quieter summer months as the recession really starts to bite. What is more, with Q4 2008 largely dominated by established artists and – arguably – a less obviously commercial slate of new acts set to launch in early 2009 than in 2008, many in the industry are nervously waiting to see where the first break through of the year will come from.

The likelihood – if 2008 is anything to go by – is that it will come from Universal, Sony Music Entertainment or the flourishing indie sector, all of which enjoyed a strong 12 months.

Universal stretched its lead as the UK's biggest record company in 2008, racking up a 37.1% share of the albums market, up from 34.9% in 2007, thanks to releases from the likes of Take That, The Killers and Duffy.

Sony BMG – which from January 1 has become Sony Music Entertainment UK – posted a 20.1% share of the albums market, a small decline from 20.4% last year, while leading indies MSHK (formerly Ministry Of Sound) and Beggars Group both grew their shares of the albums market, the former from 2.7% in 2007 to 3.6% in 2008, largely thanks to the booming compilations market but also helped by the likes of Basshunter, the latter from 0.9% in 2007 to 1.7%, with XL contributing a 1.1% share of the total albums market.

For singles, it was a familiar story: Universal again came out on top, recording a 30.9% market share (down 1.3 percentage points on 2007), while Sony gained ground, climbing from a 22.6% share in 2007 to 23.4% in 2008, thanks in no small part to the success of various X Factor offshoots.

EMI and Warner swapped third and fourth places in singles this year, the former losing ground to record a 12.7% market share, and the latter boosting its market share by 2.6 percentage points to 14.6%.

Both MSHK and Beggars also made gains in the singles market, but it was a former Beggars act that arguably made the biggest impact, with Dizzee Rascal's (left) Dirtee Stank label claiming 0.4% of the 2008 singles market, – more than established names such as All Around The World and Dramatico – thanks to the release of one hit single, Dizzee's Dance Wiv Me.

The distribution sector endured a mixed 2008, and this is reflected in year-end market share figures. Foremost among the sector's woes was the collapse of Pinnacle, once the UK's biggest independent distributor. And a look at Pinnacle's market share for the year – 3.0%, down from 4.2% in 2007 – indicates where some of its problems may lie.

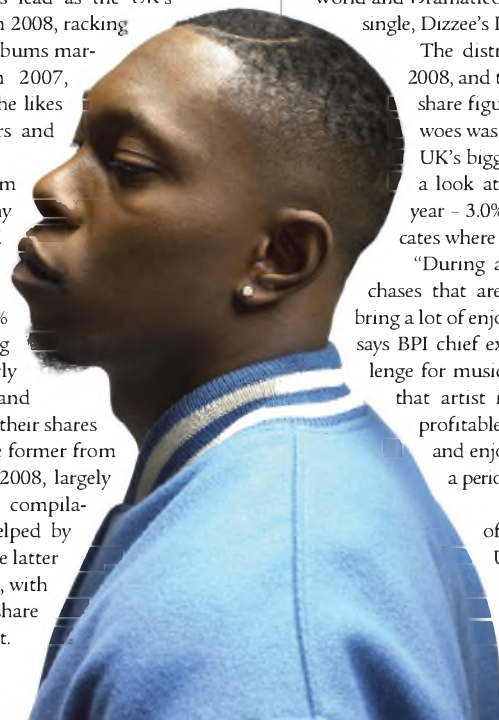
"During a recession, people look for purchases that are excellent value for money and bring a lot of enjoyment, and music does just this," says BPI chief executive Geoff Taylor. "The challenge for music companies in 2009 is to ensure that artist investment continues to remain profitable, as the way consumers discover and enjoy music continues to go through a period of unprecedented change."

"It is very good news that the end of the year was how it was," adds Universal's Joseph. "Everyone should be heartened in their job knowing that the bullseye is still there."

2008 CHARTS SPECIAL

Singles p14-15
Albums p16-17
Specialist p18

PICTURED LEFT
Dancing boy: Dizzee Rascal's Dirtee Stank label shot into the Top 10 in the singles market on the strength of one single alone – Dance Wiv Me



Charts 2008

THE BEST YEAR FOR SINGLES BAR NONE

Almost 30 years ago, the singles market shipped an all-time-high of 89.1m singles. In 2008, that figure leapt by 26m with a massive 115m units being sold as the once-maligned singles sector exploded in spectacular fashion, thanks largely to the growth of TV talent shows and downloads



PICTURED ABOVE

X hits the spot: Leona Lewis (left) and Alexandra Burke (right), the winners of 2005's and 2008's X Factor respectively, sold singles by the hundreds of thousands

Analysis

By Alan Jones

WRITTEN OFF MANY TIMES IN THE PAST, singles surged to their highest level yet in 2008, sales jumping by 33.01% year-on-year to 115,139,176. According to official BPI data, their previous best year was 1979, when 89.1m singles were shipped; 2008 probably outperformed 1979 by an ever greater margin than the gap of 26m suggests – singles shipped in 1979 were not necessarily all sold and the statistics include some records bound for export. The fast growth of broadband and the rise of MP3 players has aided the singles market in its fast growth, which has seen it almost treble in five years, with OCC data showing sales of just 30,887,869 in 2003.

The explosive growth of the singles market has occurred hand-in-hand with the rise of reality TV, and it is no coincidence that 2008's 10 best singles sales (see table) have been achieved by recordings made by graduates of The X Factor, its immediate predecessor Pop Stars: The Rivals and Jeff Buckley, whose Hallelujah was spurred to its top tally after being sung by X Factor contestants.

Female artists took the top five places in the list of the year's biggest-selling acts. Female soloists' share of the Top 100 singles of the year rose sharply from 18% to 28%, and female solo artists were the principal performers on the

number one song for 30 weeks in the year, compared to just two for male solo artists (see graphs opposite).

Rihanna leads the list, with sales of 1,294,093 in 2008, followed closely by Duffy with sales of 1,007,490. Duffy's Mercy was the biggest-selling single for much of the year, though its eventual tally of 535,644 sales was overhauled first by The X Factor Finalists' Hero (751,243) and then by X Factor winner Alexandra Burke's Hallelujah, which sprinted to sales of 887,933 in less than two weeks at the end of the year.

Burke ended up in fourth place in the 2008 artist rankings, just behind 2006 X Factor winner Leona Lewis, who has been the model of consistency since her win in the competition, finishing second in the 2006 artist rankings and first last year.

Completing the top five, Girls Aloud sold far more singles in 2008 than in any previous year, and have arguably a more impressive record of consistency than Lewis, being among the Top 30 artists of the year in each of the seven years of their existence. They were 30th in 2002, fifth in 2003, ninth in 2004, 26th in 2005, 17th in 2006 and 20th in 2007. They sold 876,050 singles in 2008, of which their October number one The Promise contributed 349,450.

British acts, who held a big lead over their American counterparts in 2007, only narrowly defeated their transatlantic rivals in 2008, providing 41.5% of the 100

best-sellers, with the US providing 41%.

Part of the reason for the American comeback was a revival of fortunes for urban acts who upped their share of the chart pie from 30% to 40% – though hometown urban talent, like Dizzee Rascal and Wiley, also prospered. Urban's rise was largely at the expense of dance, which saw its portion of the pie pared back from 17% to 10%.

In the corporate battle for chart success, Universal has been top of the list every year in the 21st century, and emerged triumphant again in 2008, though with its share off and what was still then called Sony BMG's up two points, the gap between the two fell from 13.5 percentage points to 6.5 points. EMI and Sony also made small gains, while the indie sector saw its previous 14.5% slice of the action slashed to 9%, with Ministry Of Sound providing all but 2% of that share.

Although not wholly comprehensive – OCC database interrogation does not allow us to trawl any lower than 10,000 places in any category – our survey of the top artists is the most complete ever. Any track that sold more than 1,182 copies was tracked and analysed. That included recordings by 3,591 acts, of whom the most prolific were Madonna (53 entries on the list), Michael Jackson (49 solo, eight with the Jackson Five/Jacksons), Oasis (42), Kings Of Leon and Queen (36 each).

Hallelujah was the most listed title, with 10 entries on the Top 10,000 – eight of them versions of the Leonard Cohen song, plus different hits by Paramore and Happy Mondays. All versions of the Cohen classic combined sold 1,133,693 copies, making it easily the song of the year.

Nickelback's Rockstar – number five with 469,652 sales – was the biggest seller not to make number one (it peaked at number two). Aussie newcomer Gabriella Cilmi's Sweet About Me sold 283,762 copies in the year – more than some number ones – without denting the top five, while Jennifer Hudson's Spotlight prospered in happier times for the American Idol graduate, becoming the biggest seller to fall short of the Top 10, with sales of 159,275 copies and a number 11 peak, despite not being issued physically.

Completely off the radar, power metal band DragonForce's Through The Fire And Flames – from their 2006 album Inhuman Rampage – was the biggest seller not to make the Top 200 at any stage, racking up sales of 25,640 to finish 440th for the year. Its success was largely due to its inclusion as a bonus song on the extremely popular Guitar Hero III: Legends Of Rock video game.

Downloads' share of the singles market climbed from 90.1% to 95.8%. Understandably the top-selling download was Alexandra Burke's Hallelujah, with sales of 409,002. It was also the number one CD, with sales of 478,931 – 11.75% of the entire year's CD sales of 4,075,089. CD sales slid 38.6% compared to 2007, and comprised just 3.5% of the overall singles market. Vinyl was down, too, with 12-inch sales plunging 68.4% to 253,907 and seven-inch ebbing 53.3% to 485,310. Madonna secured the top two places on the 12-inch chart with 4 Minutes (3,536 sales) and Give It 2 Me (3,110). All of the year's 10 biggest-selling seven-inch releases sold more, with a top tally of 8,749 sales for The White Stripes' Conquest.

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TOP 10 HIGHEST WEEKLY SALES

	SALES	SINGLE/ARTIST	DATE
1	576,046*	Hallelujah ALEXANDRA BURKE	27/12
2	313,244*	Hero X FACTOR FINALISTS	08/11
3	311,887	Hallelujah ALEXANDRA BURKE	03/01/09
4	189,600	Hero X FACTOR FINALISTS	15/11
5	131,593*	Run LEONA LEWIS	13/12
6	101,813	Hero X FACTOR FINALISTS	22/11
7	85,034	Run LEONA LEWIS	20/12
8	80,883	Hallelujah JEFF BUCKLEY	27/12
9	77,110*	The Promise GIRLS ALOUD	01/11
10	72,371	Run LEONA LEWIS	27/12

* = first-week sales

Date shown is Music Week publication date (sales weeks ends seven days earlier)

BEST-SELLING SINGLES 1998-2008

YEAR	SINGLE/ARTIST	SALES
1998	Believe CHER	1,519,371
1999	Baby... One More Time BRITNEY SPEARS	1,445,301
2000	Can We Fix It? BOB THE BUILDER	853,151
2001	It Wasn't Me, SHAGGY FEAT. RIKRÖK	1,151,129
2002	Anything Is Possible/Evergreen WILL YOUNG	1,783,919
2003	Where Is The Love? BLACK-EYED PEAS	625,197
2004	Do They Know Its Christmas? BAND AID 20	1,086,349
2005	Is This The Way To Amarillo? TONY CHRISTIE	1,142,501
2006	Crazy GNARLS BARKLEY	862,948
2007	Bleeding Love LEONA LEWIS	787,653
2008	Hallelujah ALEXANDRA BURKE	887,933



PICTURED ABOVE
Hallelujah chorus: Leonard Cohen's song enjoyed a renaissance courtesy of Alexandra Burke and Jeff Buckley

THE 2008 OFFICIAL UK SINGLES CHART

This	Peak	Wkls	Artist / Title / Label
1	1	2	ALEXANDRA BURKE Hallelujah Syco
2	1	9	X FACTOR FINALISTS Hero Syco
3	1	39	DUFFY Mercy A&M
4	1	22	KATY PERRY I Kissed A Girl Virgin
5	2	50	NICKELBACK Rockstar Roadrunner
6	1	31	ESTELLE FEAT. KANYE WEST American Boy Atlantic/Rhodes/Universal
7	1	16	KINGS OF LEON Sex On Fire Hand Me Down
8	1	32	BASSHUNTER / DJ MENTAL THEO Now You're Gone Hard2beat
9	1	27	MADONNA FEAT. JUSTIN TIMBERLAKE 4 Minutes Warner Bros
10	2	35	SAM SPARRO Black & Gold Island
11	2	39	FLO RIDA FEAT. T-PAIN Low Atlantic
12	1	23	DIZZEE RASCAL/HARRIS/CHROME Dance Wiv Me Dineen Stank
13	1	4	LEONA LEWIS Run Syco
14	1	14	PINK So What Laree
15	1	30	NE-YO Closer Def Jam
16	1	8	BEYONCE If I Were A Boy Columbia
17	1	10	GIRLS ALOUD The Promise Fascination
18	3	25	RIHANNA Disturbia Def Jam
19	1	22	KID ROCK All Summer Long Atlantic
20	1	23	RIHANNA Take A Bow Def Jam
21	3	24	JORDIN SPARKS FEAT. CHRIS BROWN No Air Live
22	4	24	LUPE FIASCO FEAT. MATTHEW SANTOS Superstar Atlantic
23	4	14	THE TING TINGS That's Not My Name Columbia
24	4	14	KATY PERRY Hot N Cold Virgin
25	4	34	RIHANNA Don't Stop The Music Def Jam
26	1	28	COLDPLAY Viva La Vida Parlophone
27	6	37	GABRIELLA CIMMI Sweet About Me Universal
28	2	19	ADELE Chasing Pavements XL
29	2	23	SCRIPT The Man Who Can't Be Moved Polygram
30	2	16	H TWO O FEAT. PLATNUM What's It Gonna Be Hard2beat
31	3	27	DUFFY Warwick Avenue A&M
32	4	24	WILL.I.AM FEAT. CHERYL COLE Heartbreaker Interscope
33	4	22	USHER FEAT. YOUNG JEEZY Love In This Club LaFace
34	3	8	BRITNEY SPEARS Womanizer Live
35	2	20	WILEY Wearing My Rolex Asylum

36	5	22	SEPTEMBER Cry For You Hard2beat
37	3	7	THE KILLERS Human Vertigo
38	2	21	LEONA LEWIS Better In Time/Footprints In The Sand Syco
39	2	7	TI FEAT. RIHANNA Live Your Life Atlantic
40	8	30	CHRIS BROWN With You Live
41	4	23	ONEREPUBLIC Stop And Stare Interscope
42	3	10	GURU JOSH PROJECT Infinity 2008 New State
43	6	30	ALPHABEAT Fascination Chiswick
44	8	14	KANYE WEST Love Lockdown Roc-A-Fella
45	5	55	TAKE THAT Rule The World Polydor
46	3	15	PUSSYCAT DOLLS When I Grow Up Interscope
47	4	22	CHRIS BROWN Forever Live
48	2	23	BRITNEY SPEARS Piece Of Me Live
49	5	8	ALESHA DIXON The Boy Does Nothing Asylum
50	1	5	TAKE THAT Greatest Day Polydor
51	2	16	BASSHUNTER All I Ever Wanted Parlophone
52	2	14	KINGS OF LEON Use Somebody Hand Me Down
53	4	20	KELLY ROWLAND Work Columbia
54	5	18	MADCON Beggin' RCA
55	8	42	TIMBALAND PTS ONEREPUBLIC Apologize Background/Interscope
56	4	19	SARA BAREILLES Love Song Sony BMG
57	2	43	SOULJA BOY TELLEM Crank That (Soulja Boy) Interscope
58	6	17	NE-YO Miss Independent Def Jam
59	2	28	JEFF BUCKLEY Hallelujah Columbia
60	6	11	AKON Right Now (Na Na Na) Universal
61	8	22	UTAH SAINTS Something Good '08 Data
62	6	38	MARK RONSON FEAT. AMY WINEHOUSE Valerie Columbia
63	4	14	DAVID JORDAN Sun Goes Down Mercury
64	6	21	THE TING TINGS Shut Up And Let Me Go Columbia
65	5	19	KYLIE MINOGUE Wow Parlophone
66	11	15	JENNIFER HUDSON Spotlight RCA
67	3	14	SUGABABES Girls Island
68	5	13	IRONIK Stay With Me Asylum
69	9	20	GIRLS ALOUD Can't Speak French Fascination
70	6	13	GYM CLASS HEROES / THE DREAM Cookie Jar Decay/Parlophone/Def Jam

71	5	11	THE SATURDAYS Up Fascination
72	5	17	TAIO CRUZ FEAT. LUCIANA Come On Girl 4th & Broadway
73	7	19	MADONNA Give It 2 Me Warner Bros
74	9	23	SCOUTING FOR GIRLS Elvis Ain't Dead Epic
75	2	13	ERIC PRYDZ Pjanoo Data
76	3	28	LEONA LEWIS Bleeding Love Syco
77	10	23	SCOUTING FOR GIRLS Heartbeat Epic
78	7	14	NOAH & THE WHALE 5 Years Time Vertigo
79	8	15	COLDPLAY Violet Hill Parlophone
80	9	20	PENDULUM Propane Nightmares Warner Bros
81	1	15	MINT ROYALE Singin' In The Rain Syco
82	4	11	THE VERVE Love Is Noise Parlophone
83	9	12	ALICIA KEYS & JACK WHITE Another Way To Die Jive/Red Man
84	7	55	GIRLS ALOUD Call The Shots Fascination
85	5	8	LEONA LEWIS Forgive Me Syco
86	9	16	ONE NIGHT ONLY Just For Tonight Vertigo
87	24	41	SCOUTING FOR GIRLS She's So Lovely Epic
88	5	11	IGLU & HARTLY In This City Mercury
89	10	13	BUSTA RHYMES FEAT. LINKIN PARK We Made It Interscope/Warner
90	10	24	ALICIA KEYS No One I
91	9	8	KANYE WEST FEAT. CHRIS MARTIN Homecoming Roc-A-Fella
92	12	9	PUSSYCAT DOLLS I Hate This Part Interscope
93	5	11	MARIAH CAREY Touch My Body Def Jam
94	39	25	ROBYN WITH KLEERUP With Every Heartbeat Kochi/Wa
95	18	51	RIHANNA FEAT. JAY-Z Umbrella Def Jam
96	49	91	SNOW PATROL Chasing Cars Fiction
97	4	6	JAMES MORRISON/NELLY FURTADO Broken Strings Polydor
98	5	10	BIFFY CIYRO Mountains 4th Floor
99	12	14	TIMBALAND FEAT. HILSON/SCHERZINGER Scream! Background/Interscope
100	13	32	SUGABABES About You Now Island

Total singles sales in 2008: 115,139,176 (2007: 86,562,355) +33.01%



PICTURED ABOVE Single minded: Take That's Rule The World, Girls Aloud's Call The Shots and Snow Patrol's Chasing Cars have been longest on the singles chart



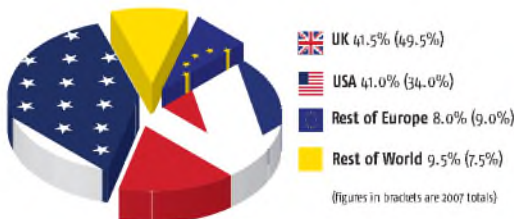
Official Charts Company 2009. Covers period: Week 1-52, 2008

BEST-SELLING ARTISTS 2008: SINGLES

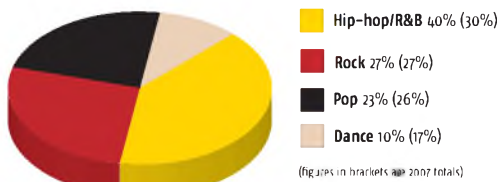
This	Last	Artist / Weeks	Total
1	(4)	RIHANNA	1,294,093
2	(-)	DUFFY	1,007,490
3	(1)	LEONA LEWIS	992,644
4	(-)	ALEXANDRA BURKE	867,933
5	(20)	GIRLS ALOUD	876,050
6	(-)	KINGS OF LEON	839,121
7	(-)	MADONNA	858,447
8	(-)	BASSHUNTER	791,726
9	(44)	BRITNEY SPEARS	784,134
10	(-)	NICKELBACK	778,759
11	(-)	KATY PERRY	775,727
12	(-)	X FACTOR FINALISTS	751,243
13	(-)	COLDPLAY	680,023
14	(2)	TAKE THAT	660,481
15	(40)	BEYONCE	649,183
16	(-)	NE-YO	647,569
17	(12)	KANYE WEST	635,369
18	(-)	CHRIS BROWN	618,657
19	(-)	THE TING TINGS	599,537
20	(26)	THE KILLERS	516,245
21	(-)	PINK	511,519
22	(-)	ADELE	508,135
23	(-)	FLO RIDA	507,810
24	(-)	DIZZEE RASCAL	500,879
25	(-)	ESTELLE	503,881

26	(10)	SUGABABES	500,156
27	(-)	SCOUTING FOR GIRLS	488,577
28	(-)	SCRIPT	481,537
29	(-)	SAM SPARRO	445,315
30	(-)	PUSSYCAT DOLLS	418,814
31	(-)	USHER	415,333
32	(5)	TIMBALAND	414,131
33	(-)	MICHAEL JACKSON	413,028
34	(-)	MARIAH CAREY	406,493
35	(-)	OASIS	386,776
36	(-)	ALPHABEAT	379,957
37	(-)	KYLIE MINOGUE	352,674
38	(-)	GABRIELLA CIMMI	348,305
39	(21)	SNOW PATROL	346,702
40	(-)	KID ROCK	338,406
41	(-)	TAIO CRUZ	326,576
42	(8)	AMY WINEHOUSE	317,203
43	(7)	AKON	311,867
44	(-)	PENDULUM	309,275
45	(-)	JORDIN SPARKS FEAT. CHRIS BROWN	300,312
46	(-)	QUEEN	295,316
47	(-)	TI	290,086
48	(-)	ABBA	289,177
49	(3)	MIKA	262,622
50	(-)	WILEY	262,243

TOP 100 BY COUNTRY OF ORIGIN



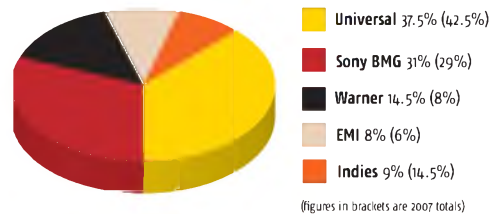
TOP 100 BY GENRE



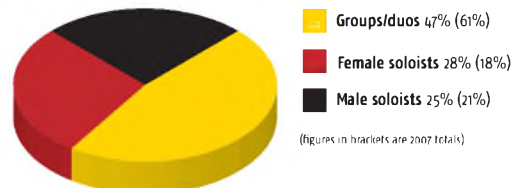
TOP 100 BY CORPORATE GROUP

COMPANY	TOP 10	20	40	100
SONY BMG	3	7	12	31
UNIVERSAL	2	5	12	37.5
WARNER	3	5	7	14.5
EMI	1	1	4	8
INDIES	1	2	5	9

TOP 100 BY CORPORATE GROUP



TOP 100 BY TYPE OF ARTIST



NOTE: All data is copyright the Official Charts Company. All tables and computations are courtesy of Alan Jones.

Charts 2008

DUFFY'S ROCKFERRY SAILS TO VICTORY

Duffy's debut *Rockferry* carried all before it in 2008 as albums sales experienced a slight dip on the previous year but largely held up well to defy illegal downloads and downturns in the economy



Analysis

By Alan Jones



PICTURED
Rock solid: top album seller Duffy (below) sold 238,809 more copies of her album than runners up Take That

IN FREEFALL ELSEWHERE, particularly in the US, album sales in the UK survived the twin threat of recession and illegal downloading pretty well in 2008, with the final OCC tally of 133,643,773 sales representing a decline of just 3.2% over 2007's 138,067,371 – and in the final quarter sales actually increased year-on-year by 0.9%. Artist albums declined 4.5%, more than three times the 1.4% dip in the compilations sector, but don't blame Duffy – the rookie who started the year as runner-up to Adele in the BBC's Sound Of 2008 poll ended up trouncing all opposition, to sell 1,684,944 copies of debut set *Rockferry* and takes the big one home to Wales for the first time since 1968, when Tom Jones's *Live At The Talk Of Town* emerged as the best-selling artist album.

It is the first time at the top of the annual rankings for Duffy, and the first time her label, A&M, has occupied pole position on the list since 1980, four years before her birth. At the time it was a standalone independent, and earned its victory via The Police's *Zenyatta Mondatta*. Nowadays, A&M is an imprint of Universal, which completes a notable hat-trick, having topped the list in 2007 with Amy Winehouse's *Back To Black*, and in 2006 with Snow Patrol's *Eyes Open*. *Rockferry* was far and away the biggest-selling 2008 debut album, ahead of Dublin band The Script's self-titled set (544,028 sales) and the aforementioned Adele's *19* (479,328).

Duffy beat off a formidable late challenge from the comeback kings Take That, who sold 1,446,135 copies of *The Circus* in the last four weeks of the year. It became the second-fastest million-seller to date and the first album to sell more than 300,000 copies for four weeks in a row. Take That's back catalogue sold a further 600,000 copies, with the resultant tally of 2,051,285 sales in the year earning the group the title of the year's best-selling act. They were the third-placed act in 2007, and second in 2006. All artist sales data, incidentally, is based on the top 10,000 albums, with a cut-off point of albums selling fewer than 690 copies.

Kings Of Leon occupy third place in

TOP 10 HIGHEST WEEKLY SALES**

	SALES	ALBUM/ARTIST	DATE
1	432,490*	The Circus TAKE THAT	13/12
2	381,650	The Circus TAKE THAT	27/12
3	319,265	The Circus TAKE THAT	20/12
4	312,710	The Circus TAKE THAT	03/01/09
5	302,074*	Viva La Vida... COLDPLAY	21/06
6	220,879*	Only By The Night KINGS OF LEON	04/10
7	200,866*	Dig Out Your Soul OASIS	18/10
8	200,299*	Day & Age THE KILLERS	06/12
9	197,978	Viva La Vida... COLDPLAY	28/06
10	183,874*	Rockferry DUFFY	19/04

* = first-week sales / ** = artist album sales only

Date shown is Music Week publication date (sales weeks ends seven days earlier)

HIGHEST WEEKLY COMPILATION SALES

	SALES	ALBUM	DATE
1	383,002*	Now! 70	02/08
2	382,759*	Now! 69	29/03
3	240,382*	Now! 71	29/11
4	184,033	Now! 71	06/12
5	149,129	Now! 71	27/12

* = first-week sales



both the top albums list and the top artists list. The Nashville quartet's latest album, *Only By The Night*, spun off major hits in *Sex On Fire* and *Use Somebody*, and contributed the lion's share (1,181,640) of the group's 1,620,215 sales in 2008. Britain really feels the love for Kings Of Leon, who are much less well-known in the US, where the album has sold only 255,416 copies.

Six acts sold more than a million albums in 2008, compared to five in 2007, but 11 achieved the feat in 2006. Amy Winehouse nearly did it for the second year in a row, with sales of 999,012 in 2008, and Leona Lewis did do it, with her debut album *Spirit* chalking up a seven-figure sale, just as it did in 2007.

One of the least likely success stories of the year was that of Neil Diamond. The veteran singer returned to the top of the chart for the first time in 16 years when *Home Before Dark* debuted at number one in May and, at 67, he became the oldest male solo artist ever to have a number one. *Home Before Dark* was soon joined in the Top 20 by two Diamond compilations, and by the end of 2008, Diamond had chalked up an impressive 921,607 sales to finish as the year's 10th best-selling artist.

If Diamond's success was remarkable, then the ongoing popularity of Elvis Presley, more than 30 years after his death, is awe-inspiring. Presley's highest-ranked album in 2008, *Icons*, was only the 249th biggest seller, shifting 63,737 copies, but 63 albums by Presley were dotted around the Top 10,000 – the most of any artist – earning him overall 2008 sales of 578,900, enough to rank as the 19th most popular artist. Also very prolific, Johnny Cash was represented by 53 titles on the list, Bob Dylan by 45 and David Bowie and Frank Sinatra by 33 apiece.

The 100 best-selling artist albums sold a combined total of 34,200,118 copies. As on the singles list, Universal's lead was pared back by a slight decline and a modest improvement in Sony's performance. Still, Universal's tally of 45.5% of the top 100 albums was way more than Sony's 29%. Using Top 100 sales at the criterion, Universal's lead is a little smaller, its share being 46.49%, compared to Sony BMG's 32.17%. EMI, Warner Music and the indies showed little movement year-on-year, either in terms of entries in the Top 100, or sales.

In the US, vinyl albums more than doubled their market share in 2008. In Britain, sales of 208,526 were up just 3,234 over the previous year. CD sales declined 6.4% but digital album sales increased by 65% to top the 10m mark for the first time – reaching 10,308,681 to be precise. Bon Iver's *For Emma, Forever Ago* was the top vinyl album, with sales of 3,752, while Coldplay's *Viva La Vida Or Death And All His Friends* was the top download, attracting some 114,589 digital deliveries.

Based on previous performances, one might have anticipated higher year-end placings for Madonna's *Hard Candy* (36th, with sales of 323,113), Guns N' Roses' *Chinese Democracy* (41st, 293,420 sales) and Dido's *Safe Trip Home* (78th, 192,355 sales).

And one newcomer who might have been expected to do better was 2007 X Factor winner Leon Jackson, whose debut album *Right Now* finished back in 136th place, with sales of 122,030 in 10 weeks. That is not much more than the 105,927 copies that third-placed Same Difference's *Pop* sold in just four weeks at year's end, and way below runner-up Rhydian's self-titled debut, which raced to sales of 350,785 in five weeks. But all three were among the 167 artist albums to sell more than 100,000 copies in 2008 – an increase on the 152 that made the mark in 2007 but down on the 179 that crossed into six-figure territory in both 2006 and 2005.

alan@musicweek.com

BEST-SELLING ALBUMS 1998-2008

YEAR	ALBUM/ARTIST	SALES
1998	Talk On Corners THE CORRS	1,676,439
1999	Come On Over SHANIA TWAIN	2,201,842
2000	1 THE BEATLES	1,850,101
2001	No Angel DIDO	1,920,167
2002	Escapology ROBBIE WILLIAMS	1,410,931
2003	Life For Rent DIDO	2,168,302
2004	Scissor Sisters SCISSOR SISTERS	1,594,259
2005	Back To Bedlam JAMES BLUNT	2,367,758
2006	Eyes Open SNOW PATROL	1,514,554
2007	Back To Black AMY WINEHOUSE	1,883,897*
2008	Rockferry DUFFY	1,684,944

* = Back To Black also sold 265,327 copies of its deluxe edition



THE 2008 OFFICIAL UK ARTIST ALBUMS CHART

This Week	Wks	Artist	Title	Label
1	1	DUFFY	Rockferry	ABM
2	1	TAKE THAT	The Circus	Polydor
3	1	KINGS OF LEON	Only By The Night	Hand Me Down
4	1	LEONA LEWIS	Spirit	Syco
5	1	COLDPLAY	Viva La Vida... Part II	Parlophone
6	2	RIHANNA	Good Girl Gone Bad	Def Jam
7	1	THE KILLERS	Day & Age	Vertigo
8	1	GIRLS ALOUD	Out Of Control	Fascination
9	1	PINK	Funhouse	LaFace
10	1	SCOUTING FOR GIRLS	Scouting For Girls	Capricorn
11	2	NICKELBACK	All The Right Reasons	Roadrunner
12	1	THE SCRIPT	The Script	Parlophone
13	2	STEREOPHONICS	Best Of - Decade In The Sun	V2/Mercury
14	1	AMY WINEHOUSE	Back To Black - Deluxe Edition	Island
15	1	OASIS	Dig Out Your Soul	Big Brother
16	1	ADELE	19	XL
17	1	IL DIVO	The Promise	Syco
18	2	SNOW PATROL	A Hundred Million Suns	Fiction
19	1	ABBA	Gold - Greatest Hits	Polydor
20	5	CELINE DION	My Love - The Essential Collection	Sony BMG
21	1	AMY MACDONALD	This Is The Life	Vertigo
22	5	THE PRIESTS	The Priests	Capricorn
23	1	THE TING TINGS	We Started Nothing	Capricorn
24	2	NE-YO	Year Of The Gentleman	Def Jam
25	2	AC/DC	Black Ice	Columbia
26	3	MIKA	Life In Cartoon Motion	Capricorn/Island
27	4	MICHAEL BUBLE	Call Me Irresponsible - Special Edition	Reprise
28	1	NEIL DIAMOND	Home Before Dark	Columbia
29	3	RHYDIAN	Rhydian	Syco
30	2	WILL YOUNG	Let It Go	RCA
31	3	ENRIQUE IGLESIAS	Greatest Hits	Interscope
32	3	CHRIS BROWN	Exclusive	Ivy
33	2	TAKE THAT	Beautiful World	Polydor
34	2	ROBERT PLANT/ALISON KRAUSS	Raising Sand	Decca/Rainier
35	3	ELBOW	The Seldom Seen Kid	Fiction

36	1	MADONNA	Hard Candy	Warner Bros
37	6	BETTE MIDLER	The Best Bette	Rhino
38	8	BEYONCE	I Am Sasha Fierce	Columbia
39	5	SASH	The Best Of	Hardbeat
40	12	SEAL	Soul	Warner Bros
41	2	GUNS N' ROSES	Chinese Democracy	Backlog/Geffen
42	11	N-DUBZ	Uncle B	AATWJUMTV
43	1	SCOOTER	Jumping All Over The World	AATWJUMTV
44	5	SIMPLY RED	25 - The Greatest Hits	SimplyRed.Com
45	1	BASSHUNTER	Now You're Gone - The Album	Hard2heat
46	4	MARK RONSON	Version	Columbia
47	11	KATY PERRY	One Of The Boys	Virgin
48	2	ONEREPUBLIC	Dreaming Out Loud	Interscope
49	1	KEANE	Perfect Symmetry	Island
50	4	NEWTON FAULKNER	Hand Built By Robots	Ugly Truth
51	3	JAMES MORRISON	Songs For You Truths For Me	Polydor
52	26	TAKE THAT	Never Forget - The Ultimate Collection	RCA
53	1	METALLICA	Death Magnetic	Vertigo
54	5	KATHERINE JENKINS	Sacred Arias	Urf
55	3	MICHAEL JACKSON	Thriller 25	Epic
56	1	THE KOOKS	Konk	Virgin
57	7	AMY WINEHOUSE	Back To Black	Island
58	4	BOYZONE	Back Again - No Matter What	Polydor
59	5	THE HOOSIERS	The Trick To Life	RCA
60	21	AMY WINEHOUSE	Frank	Island
61	4	BRITNEY SPEARS	Circus	Jive
62	1	PAUL WELLER	22 Dreams	Island
63	1	THE VERVE	Forth	Parlophone
64	6	ENYA	And Winter Came	Warner Bros
65	12	MGMT	Oracular Spectacular	Columbia
66	12	KINGS OF LEON	Because Of The Times	Hand Me Down
67	7	NEIL DIAMOND	The Best Of	MCA
68	8	GABRIELLA CIMI	Lessons To Be Learned	Universal
69	1	JACK JOHNSON	Sleep Through The Static	Brushfire/Island
70	1	THE LAST SHADOW PUPPETS	The Age Of The... Domino	

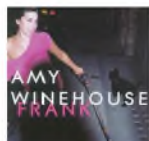
71	12	GIRLS ALOUD	Tangled Up	Fascination
72	8	STATUS QUO	Pictures - 40 Years Of Hits	UMTV
73	2	PENDULUM	In Silico	Warner Bros
74	12	THE WOMBATS	A Guide To Love Loss & Desperation	Math Floor
75	1	THE FEELING	Join With Us	Island
76	1	RADIOHEAD	In Rainbows	XL
77	13	ANDREA BOCELLI	Vivere - The Best Of	Sugarhill
78	2	DIDO	Safe Trip Home	Cheeky
79	1	WESTLIFE	Unbreakable - The Greatest Hits - Vol 1	S
80	1	USHER	Here I Stand	LaFace
81	15	VAMPIRE WEEKEND	Vampire Weekend	XL
82	8	JAMES BLUNT	All The Lost Souls	Atlantic/Custard
83	10	TIMBALAND	Shock Value	Interscope
84	16	KATE NASH	Made Of Bricks	Fiction
85	12	ORIGINAL CAST RECORDING	Mamma Mia	Polydor
86	2	GOLDFRAPP	Seventh Tree	Mute
87	3	SHARLEEN SPITERI	Melody	Mercury
88	4	NICKELBACK	Dark Horse	Roadrunner
89	19	ROD STEWART	Some Guys Have All The Luck	Warner Bros
90	14	FRON MALE VOICE CHOIR	Voices Of The Valley - Home	UCL
91	10	MILEY CYRUS	Breakout	Polygram
92	1	ONLY MEN ALOUD	Only Men ALOUD	Urf
93	5	CASCADA	Perfect Day	AATWJUMTV
94	14	FOO FIGHTERS	Echoes Silence Patience & Grace	RCA
95	15	THE ENEMY	We'll Live And Die In These Towns	Warner Bros
96	21	KAISER CHIEFS	Yours Truly Angry Mob	B Unique/PolyCor
97	11	ROBYN	Robyn	Konichiwa
98	3	MICHAEL JACKSON	King Of Pop	Epic
99	36	SNOW PATROL	Eyes Open	Fiction
100	19	KYLIE MINOGUE	X	Parlophone

Total album sales in 2008: 133,643,773 (2007: 138,067,371) -3.2%

Artist album sales in 2008: 101,289,676 (2007: 106,033,425) -4.5%

Compilation album sales in 2008: 30,041,589 (2007: 30,453,028) -1.4%

Remaining 2,312,508 album sales were "unmatched" (unidentified)



PICTURED ABOVE: Stalwarts of the album chart: Abba - Gold Greatest Hits has spent 671 weeks on the albums chart while Amy Winehouse's Frank is the nearest challenger at 110 weeks



Official Charts Company 2009. Covers period: Week 1-52, 2008

BEST-SELLING ARTISTS 2008: ALBUMS

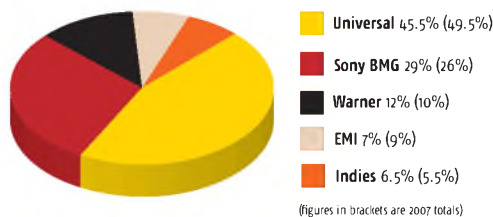
This yr	Last yr	Artist	Units
1	3	TAKE THAT	2,051,285
2	(-)	DUFFY	1,684,944
3	(29)	KINGS OF LEON	1,620,215
4	(-)	COLDPLAY	1,380,367
5	(8)	THE KILLERS	1,137,554
6	(2)	LEONA LEWIS	1,108,370
7	(1)	AMY WINEHOUSE	999,012
8	(38)	GIRLS ALOUD	972,672
9	(17)	RIHANNA	926,455
10	(-)	NEIL DIAMOND	921,607
11	(-)	NICKELBACK	861,938
12	(-)	OASIS	786,179
13	(-)	ABBA	771,212
14	(41)	PINK	727,180
15	(13)	SNOW PATROL	689,824
16	(-)	CELINE DION	654,999
17	(-)	STEREOPHONICS	631,044
18	(-)	AC/DC	624,833
19	(10)	EIVIS PRESLEY	578,900
20	(-)	SCOUTING FOR GIRLS	574,630
21	(-)	MICHAEL JACKSON	568,172
22	(-)	THE SCRIPT	544,028
23	(6)	MICHAEL BUBLE	540,281
24	(-)	IL DIVO	537,468
25	(-)	GUNS N' ROSES	520,272

26	(4)	RADIOHEAD	488,820
27	(4)	ADELE	479,328
28	(4)	NE-YO	470,970
29	(4)	MADONNA	459,094
30	(4)	BRITNEY SPEARS	439,511
31	(23)	JOHNNY CASH	432,071
32	(4)	ENRIQUE IGLESIAS	411,118
33	(4)	WILL YOUNG	410,726
34	(4)	ELBOW	406,493
35	(4)	MARIAH CAREY	405,947
36	(4)	METALLICA	397,037
37	(11)	KAISER CHIEFS	396,038
38	(24)	ANDREA BOCELLI	395,810
39	(4)	AMY MACDONALD	393,020
40	(4)	THE PRIESTS	391,336
41	(4)	PAUL WELLER	389,194
42	(15)	WESTLIFE	382,504
43	(20)	KATHERINE JENKINS	380,400
44	(9)	FOO FIGHTERS	379,094
45	(4)	THE TING TINGS	379,025
46	(4)	CHRIS BROWN	372,667
47	(46)	QUEEN	363,830
48	(4)	MIKA	363,807
49	(4)	KEANE	357,658
50	(4)	RHYDIAN	350,795

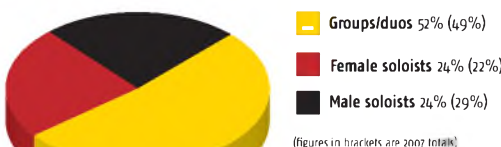
TOP 100 BY CORPORATE GROUP

COMPANY	TOP 10	20	40	100
UNIVERSAL	5	9	16	45.5
SONY BMG	4	8	16	29
EMI	1	1	1	7
WARNER	0	1	5	12
INDIES	0	1	2	6.5

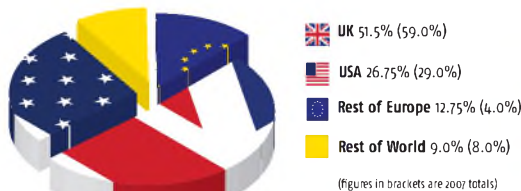
TOP 100 BY CORPORATE GROUP



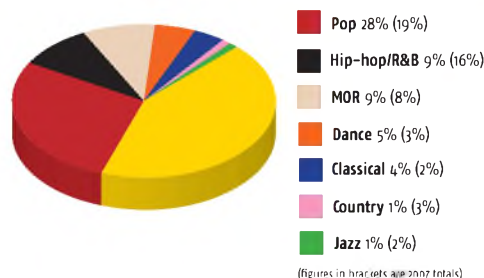
TOP 100 BY TYPE OF ARTIST



TOP 100 BY COUNTRY OF ORIGIN



TOP 100 BY GENRE



NOTE: All data is copyright the Official Charts Company. All tables and computations are courtesy of Alan Jones.

Charts 2008



PICTURED ABOVE
The chart-toppers in each of our three specialist charts (right)

COMPILATIONS

This 2008 peak	Artist Title / Label
1	ORIGINAL SOUNDTRACK Mamma Mia Polydor
2	1 VARIOUS Now That's What I Call Music! 71 EMI Virgin/UMTV
3	1 VARIOUS Now That's What I Call Music! 70 EMI Virgin/UMTV
4	1 VARIOUS Now That's What I Call Music! 69 EMI Virgin/UMTV
5	1 ORIGINAL SOUNDTRACK High School Musical 3 - Senior Year Walt Disney
6	1 VARIOUS Clubland Classix - The Album Of Your Life A&W/UMTV
7	1 VARIOUS Chilled 1991-2008 Ministry Of Sound
8	2 VARIOUS Pop Party 6 UMTV
9	2 VARIOUS Radio 1's Live Lounge - Vol 3 suny 3MGI/UMTV
10	1 VARIOUS Ministry Of Sound - Anthems 1991-2008 Ministry Of Sound
11	2 VARIOUS Dreamboats And Petticoats 2 EMI TWI/UMTV
12	2 VARIOUS Anthems 2 - 1991-2009 Ministry Of Sound
13	2 VARIOUS Dreamboats And Petticoats EMI TWI/UMTV
14	1 VARIOUS Clubland 14 A&W/UMTV
15	4 VARIOUS My Songs UMTV
16	6 ORIGINAL TV SOUNDTRACK High School Musical Walt Disney
17	3 VARIOUS Dave Pearce - Trance Anthems 2008 Ministry Of Sound
18	1 ORIGINAL TV SOUNDTRACK High School Musical 2 Walt Disney
19	3 VARIOUS Motown 50 UMTV
20	1 VARIOUS Clubland 13 A&W/UMTV
21	5 VARIOUS 101 Driving Songs EMI Virgin
22	3 VARIOUS Now That's What I Call Music! - 25 Years EMI Virgin/UMTV
23	7 VARIOUS Jackie - The Album - Vol 2 EMI TWI/UMTV
24	8 VARIOUS The Very Best Of Euphoric Dance Ministry Of Sound
25	1 VARIOUS R&B Collection UMTV
26	1 VARIOUS The Annual 2009 Ministry Of Sound
27	3 VARIOUS Massive Reggae UMTV
28	2 VARIOUS The Sound Of Bassline Ministry Of Sound
29	1 VARIOUS Jackie - The Album EMI TWI/UMTV
30	1 VARIOUS Now That's What I Call Music! 68 EMI Virgin/UMTV
31	7 VARIOUS Now That's What I Call Xmas! EMI Virgin/UMTV
32	3 ORIGINAL TV SOUNDTRACK Camp Rock Walt Disney
33	6 ORIGINAL SOUNDTRACK Step Up 2 The Streets Atlantic
34	1 VARIOUS Massive R&B - Winter 2008 UMTV
35	9 VARIOUS Christmas Hits - 80 Festive Favourites Rhino/Sony BMG
36	8 VARIOUS R&B Collection UMTV
37	2 ORIGINAL TV SOUNDTRACK Ashes To Ashes EMI TWI/Sony BMG
38	19 VARIOUS 100 Hits - 80s 100 Hits
39	2 VARIOUS Top Gear Anthems 2008 EMI Virgin
40	16 ORIGINAL SOUNDTRACK Dirty Dancing RCA



PICTURED ABOVE
Contenders: Now! 70 broke its predecessor's record for first-week compilation sales; Mint Royale benefitted from exposure on Britain's Got Talent; and Nirvana's Nevermind, the oldest studio album on the catalogue albums chart, crept in at number 40 with more than 55,000 sales in 2008

SINCE ITS LAUNCH IN 1983, THE NOW THAT'S WHAT I CALL MUSIC! SERIES has produced the year's biggest selling compilation on all but three occasions - in 1984 when Now! 3 went head-to-head with The Hits Album and was found wanting; in 1993 when Whitney Houston's I Will Always Love You propelled The Bodyguard soundtrack to the title; and in 2008, when the Mamma Mia! soundtrack took the title.

Rather than a reflection on any weakness in the Now! franchise, it was an indication of how well the feelgood factor of the Mamma Mia! story and the enduring popularity of Abba combined to create a major hit film, DVD and album. Mamma Mia! debuted at number one in July, spent 10 weeks in pole position, and sold 1,006,353 copies in the year to break Now!'s 14-year stranglehold.

However, 2008 was a great year for Now!, with Now! 69 setting a record first-week compilation sale of 382,759 copies in March, and Now! 70 breaking that record in August, raising the bar to 383,002. Despite the subsequent lower opening made by Now! 71 - 240,382 sales - it was the latter album that came closest to challenging Mamma Mia!, selling 954,218 copies, compared to Now! 70's 865,333 sales and Now! 69's 832,673. Overall sales of the three, at 2,662,224, were the third highest for any year, trailing the Now! 57-59 tally of 2,734,501 in 2004, and Now! 50-52's 2005 total of 2,714,729.

Some 53 compilations sold more than 100,000 copies in 2008, compared to 41 in 2007, and a record 69 in 2004.

Proven franchises - High School Musical, Pop Party, Clubland and Live Lounge - all continue to sell well, helping the compilations market to command a 22.88% share of the album market, its best since 2004.

Compilations took only 8.81% of the download market - but they grew by 15.4% in 2008, much more than the overall download album sector's 64.95% increase - and 11 sold more than 10,000 copies on download, compared to just two in 2007.

Alan Jones

CATALOGUE SINGLES

Overall This chart pos	Artist Title / Label
1	5 NICKELBACK Rockstar Roadrunner
2	58 JEFF BUCKLEY Hallelujah Columbia
3	81 MINT ROYALE Singin' In The Rain Syco
4	104 POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York Warner Bros
5	106 NICKELBACK Photograph Roadrunner
6	119 MARIAH CAREY All I Want For Christmas Is You Columbia
7	122 THE KILLERS Mr Brightside Mercury
8	135 QUEEN Don't Stop Me Now Parlophone
9	150 JAY-Z & LINKIN PARK Numb/Encore WEA
10	159 LYNYRD SKYNYRD Sweet Home Alabama MCA
11	162 AEROSMITH I Don't Want To Miss A Thing Columbia
12	167 GUNS N' ROSES Sweet Child O' Mine Geffen
13	178 GOO GOO DOLLS Iris/Stay With You Warner Bros
14	188 BON JOVI Livin' On A Prayer Mercury
15	196 SNOW PATROL Run Fiction
16	211 VERVE Bitter Sweet Symphony Hut
17	212 SURVIVOR Eye Of The Tiger Arista
18	216 NICKELBACK How You Remind Me Roadrunner
19	220 PHIL COLLINS In The Air Tonight Wigan
20	221 MICHAEL JACKSON Thriller Epic
21	224 DJ SAMMY & YANOU FEAT. DO Heaven Def Jam
22	225 FRAGMA Toca's Miracle 2008 Positive
23	226 FAITH HILL There You'll Be Warner Bros
24	232 HOUSE OF PAIN Jump Around Tommy Boy
25	246 MICHAEL JACKSON Billie Jean Epic
26	251 NIRVANA Smells Like Teen Spirit Geffen
27	254 BRYAN ADAMS Summer Of 69 A&M
28	255 COLDPLAY Fix You Parlophone
29	257 OASIS Wonderwall Big Brother
30	258 FAITHLESS Insomnia 2005 Cheeky
31	260 BELLAMY BROTHERS Let Your Love Flow Guth
32	261 MICHAEL BUBLE Home/Song For You Reprise
33	262 ROLLING STONES Paint It Black Abkco/Decca
34	268 KANYE WEST FEAT. JAMIE FOXX Gold Digger Roc-A-Fella
35	269 WHAM Last Christmas RCA
36	270 ENRIQUE IGLESIAS Hero Interscope
37	272 DOLY PARTON 9 To 5 RCA
38	273 STEREOPHONICS Dakota V2/Mercury
39	279 TIESTO Adagio For Strings Nebula
40	280 NICKELBACK Far Away Roadrunner

ROCKSTAR ATTRACTED LITTLE ATTENTION when it was initially released in 2005 as part of Nickelback's fifth studio album All The Right Reasons. However, after starting to pick up interest digitally in 2007 after a video was made of the track, its popularity went into overdrive last year to finish as not only the biggest catalogue single of the year but the fifth biggest seller overall.

Building on nearly 66,000 downloads sales a year earlier, the single sold 469,652 units in 2008, helped by finally being made available physically. The Roadrunner release is one of two tracks by the Canadian band in the year-end catalogue top five and one of three in the 20 with the same album's Photograph at five and 2001's How You Remind Me at 18.

Runner-up Hallelujah by Jeff Buckley had already enjoyed a notable boost in the US last March when contestant Jason Castro performed the song in Buckley's style on American Idol, but, building on consistently strong sales on the other side of the pond, it received a similar lift in the UK thanks to Hallelujah's exposure on X Factor.

Buckley's version joined show winner Alexandra Burke into the Christmas singles chart's top two on its way to achieving 177,913 sales for the year.

Cadbury's and its drumming gorilla determined 2007's biggest catalogue seller with Phil Collins' solo debut In The Air Tonight. Its 2008 sales were enough to put it 19th this time, joined at eight by Queen's Don't Stop Me Now and at 14 by Bon Jovi's Livin' On A Prayer, both of which also benefitted from Cadbury syncs.

The Phil Collins and Queen hits were among half of 2007's 20 biggest catalogue sellers to make 2008's Top 20, although one new arrival was Mint Royale's 2005 version of Singin' In The Rain, which topped the UK singles chart and finished as the year's third-biggest catalogue seller after being used by Britain's Got Talent winner George Sampson.

Paul Williams

CATALOGUE ALBUMS

Overall This chart pos	Artist Title / Label
1	11 NICKELBACK All The Right Reasons Roadrunner
2	19 ABBA Gold - Greatest Hits Polydor
3	52 TAKE THAT Never Forget - The Ultimate Collection RCA
4	55 MICHAEL JACKSON Thriller 25 Epic
5	60 AMY WINEHOUSE Frank Island
6	67 NEIL DIAMOND The Best Of MCA
7	85 ORIGINAL CAST RECORDING Mamma Mia Polydor
8	106 BOB MARLEY & THE WAILERS Legend Tuff Gong
9	119 PENDULUM Hold Your Colour Breakbeat Records
10	120 ABBA 18 Hits Poly
11	124 THE KILLERS Hot Fuss Vertigo
12	135 QUEEN Greatest Hits Parlophone
13	137 GUNS N' ROSES Greatest Hits Geffen
14	139 BILLY JOEL Piano Man - The Very Best Of Columbia
15	142 CELINE DION All The Way - A Decade Of Song Columbia
16	149 QUEEN Greatest Hits II & III Parlophone
17	171 REM In Time - The Best Of - 1988-2003 Warner Bros
18	175 BON JOVI Cross Road - The Best Of Mercury
19	176 STEVIE WONDER The Definitive Collection UMTV
20	179 NEIL DIAMOND The Essential Columbia/Island
21	174 KINGS OF LEON Aha Shake Heartbreak Hand Me Down
22	194 MICHAEL BUBLE It's Time Reprise
23	195 COLDPLAY X&Y Parlophone
24	206 EVA CASSIDY Songbird Blix Street
25	213 BRYAN ADAMS The Best Of Me A&M/Mercury
26	222 MARIAH CAREY Greatest Hits Columbia
27	224 JAMES BLUNT Back To Bedlam Atlantic
28	231 EAGLES The Complete Greatest Hits Rhino
29	235 JACK JOHNSON In Between Dreams Rushmore/Island
30	229 NICKELBACK Silver Side Up Roadrunner
31	243 CARPENTERS Gold - Greatest Hits A&M
32	250 KINGS OF LEON Aha Shake Heartbreak Hand Me Down
33	251 DIRE STRAITS/MARK KNOPFLER Private Investigations Mercury
34	253 LINKIN PARK Hybrid Theory Warner Bros
35	260 COLDPLAY Parachutes Parlophone
36	263 COLDPLAY A Rush Of Blood To The Head Parlophone
37	264 GUNS N' ROSES Appetite For Destruction Geffen
38	275 THE VERVE Urban Hymns Hut
39	277 USHER Confessions Arista
40	278 NIRVANA Nevermind Geffen

FOCUSING ON ALBUMS RELEASED BEFORE JANUARY 1, 2006, the catalogue chart was topped in 2008 by Nickelback's All The Right Reasons, an album many casual purchasers would have regarded as a new release, rather than a reactivated 2005 album.

All The Right Reasons was more than two years old and selling fewer than 200 copies a week when Nickelback's record label, Roadrunner, belatedly decided to release the track Rockstar as a single. A tongue-in-cheek song namechecking Cher and James Dean, boasting a vocal assist from ZZ Top's Billy Gibbons, and a star-studded video, Rockstar was a huge hit, spending 50 weeks in the chart, and helped All The Right Reasons to sell 568,361 copies in 2008, while improving its career chart peak from 13 to two.

Meanwhile, Abba's 1992 compilation Gold - Greatest Hits, already a perennial seller, was given a major boost by the success of the Mamma Mia! movie, and storms to second place on the catalogue list, selling a further 410,119 copies. The film's remarkable success - it is both the top box office draw and the top DVD of all-time in the UK - also gave a new lease of life to the 1999 London stage cast version of Mamma Mia!, which duly takes seventh place for the year, with sales of 181,576 copies.

Amy Winehouse's Frank - the top catalogue title of 2007 - sold a further 228,429 copies to claim fifth place, while Neil Diamond's 1994 MCA Best Of compilation is sixth with 218,509 sales, following its reactivation in the wake of the Diamond's latest album and tour success.

Although the expanded 2008 version of Michael Jackson's Thriller is ranked fourth (238,698 sales), the list is otherwise more contemporary than ever, with Nirvana's 1991 classic Nevermind - which gains a foothold on the chart at number 40 (55,451 sales) - the oldest regular studio album on the list. Compilations again outranked regular album releases but less so than in any previous year of this century, triumphing by a 21/19 margin.

Alan Jones

FRENCH CONNECTIONS

Despite global economic woes, Midem maintains its value as the one constant for the international music industry. Now in its 43rd year, the Cannes-based convention continues to innovate and stimulate...



PICTURED

All work... and play: Midem delegates will be able to take advantage of the Cannes nightlife to check out talent showcases around the city

Midem 2009

By Christopher Barrett

FOR MANY IN THE MUSIC BUSINESS, Midem is an essential constant in an ever-changing industry – somewhere to listen and learn, debate, network and negotiate deals

In 1967, when Midem first opened its doors to the international music community, around 900 industry representatives from 11 countries attended the event; this year, the music business' 43rd annual invasion of Cannes is expected to see close to 10,000 professionals descend upon the Palais des Festivals.

Few delegates that attended that first Midem would recognise the music business today. Now, with revenues from the sale of physical music product on a seemingly endless downward spiral, the need to create value and establish new revenue streams in the digital market is becoming ever more vital.

In its 10th year the digital conference Midemnet will, as usual, kick off Midem proper with two days of panels, workshops and keynote speeches. Among the leading industry executives scheduled to step up to the mike this year for keynote addresses are Google VP of content partnerships David Eun, MySpace Music president Courtney Holt and Nokia EVP, entertainment communities Dr Tero Ojanperä who will discuss Comes With Music.

Key elements of Midem itself, which is taking place a week earlier than usual from January 18-21, will include the indie summit, the live music summit and international managers summit, the latter of which is set to involve key industry figures including Radiohead co-manager Brian Message and MusicLore Ltd CEO and Eric Clapton's business manager Michael Eaton.

With brand involvement being an ever more important aspect of many artists' career paths, the images and brands conference, in which Groove Armada will explain their relationship with Bacardi and make "a special announcement", is likely to prove popular as doubtless will the new workshops being held in order to assist and advise managers to develop successful ways of approaching brands for sponsorship.

Along with a new "investors panel" Midem 2009 will play host to the inaugural international publishing summit which is due to take place on January 20. One of the highlights of the summit will be a debate between two

heads of leading independent publishers with Iagem CEO Andre de Raaf and Peermusic chairman and CEO Ralph Peer II looking at how a publisher can succeed in today's changing marketplace.

"We have created this new event to respond to changes in the music market where publishers are playing an increasingly important role," says Midem director Dominique Leguern. "The rapid growth of digital has transformed the profession of publishing and new revenue sources are emerging."

The need to find new revenue streams and ways of strengthening existing ones is becoming vital across all sectors of the music industry and Leguern strongly believes that Midem offers the perfect place in which they can be discussed and devised.

Organisers are expecting the attendance at Midem to be down slightly on last year, something Leguern says is a direct result of the economic woes facing the international market.

"We are going to have less people than last year, but that is normal if you look at the picture of the industry; recorded music is suffering, as is physical distribution, and manufacturers and many small record labels have not been able to resist the economic crisis. We are nothing but a reflection of the music industry", says Leguern.

She is, though, adamant that in order to succeed in business it is vital to keep a finger firmly on the pulse of the music industry and that Midem is very much at its heart. "The worst thing you can do is hide in difficult times," says Leguern. "The best way to go forward out of the crisis is not to stay in your office and wait for the bad times to pass. It is not a good time to stay away from where all the business is happening."

Despite the financial strains affecting all areas of the music business, it would seem that its commitment to environmentally-sound practices are undiminished. With that in mind Midem will host a green masterclass, chaired by Julie's Bicycle chief executive Alison Tickell, which aims to provide advice and case studies of best practices.

Midem will be attempting to lead by example this year with a number of green initiatives including the delegate bags being made from 100% organic and naturally bleached cotton, items made from paper, cardboard and glass being collected for recycling and the guide and show publications having been manufactured from recycled paper.

Having been introduced at Midem 2008, the green

QUOTE UNQUOTE

WHY ARE YOU ATTENDING MIDEM 2009?

CHARLES CALDAS, MERLIN CEO

"Midem marks the occasion of Merlin's second major annual board meeting, and provides us with the opportunity to meet with many of our members from around the globe face to face, and to better understand the challenges they face in the global digital marketplace. We will also be meeting with the services we are negotiating with, and expect to conclude several deals that will be announced either at or very shortly after Midem."



KEITH HARRIS, MUSICTANK CHAIRMAN AND PPL DIRECTOR OF PERFORMER AFFAIRS

"I will be going to Midem with networking as a main priority as usual. I will be involved in two MusicTank events both looking at the new music business trading environment, I will also be focused on the increasing importance of international collections on behalf of PPL. I would hope that we can show that neighbouring rights offer a cause for optimism about the industry over the next 12 months."



STEPHEN NAVIN, MPA CHIEF EXECUTIVE

"I go because it is unique, truly international, all encompassing and an unrivalled networking marketplace. It also provides the opportunity for our international publishing organisation ICMP to meet and, in particular, this year to hold our first international publishing summit. A walk in the sunshine along the Croisette twixt Palais and Carlton lifts the spirit and charges up the cells for the struggle ahead."



SARAH WILSON, BEGGARS GROUP HEAD OF INTERNATIONAL SALES AND MARKETING

"Our aim this year is, as usual, to catch up with our partners and licensees that we see rarely throughout the rest of the year and get them excited about the host of great releases coming from Beggars, such as albums from The Horrors, Magistrates, Sonic Youth and the indie-spectacular Dark Was The Night compilation, and hope to inject some light into what could be an otherwise gloomy year for many!"





PICTURED ABOVE
Cannes-do attitude: Midem director Dominique Leguern (top) and French singer Charles Aznavour who will be presented with a lifetime achievement award at Midem

world award is back again this year and will be presented to Glastonbury Festival founder Michael Eavis, who will be visiting Cannes for the first time to collect the award.

Another music industry veteran set to be honoured at Midem is celebrated French singer and writer of more than 800 songs, Charles Aznavour, who will be presented with a lifetime achievement award on January 19. "His songs have become standards covered by some of the greatest artists of successive generations," enthuses Reed Midem chief executive officer Paul Zilk.

But the 84-year-old singer will be far from the only musical talent on offer at Midem with the Brits At Midem showcases highlighting some great British acts including Jamie Cullum, Seth Lakeman and Paolo Nutini (see box below).

With the event aiming to cover all genres, Midem will also host the classical and jazz zone at the Palais, the fifth edition of the Midem classical and jazz awards, an opera night and a jazz club.

Meanwhile, the line-up for the second edition of MidemTalent will see around 20 acts, covering a diverse array of genres, take to the stage over four days. Hailing from across the globe, the international line-up includes Sweden's Magnus Lindgren's Barucada Jazz, Colombia's Monica Giraldo, US rock act Blue October and the UK's own Charlie Winston.

Despite the dramatic changes affecting the music industry during the five decades in which Midem has been embracing the international music business, live music remains central to the conference - let it play on.

WHY ARE YOU ATTENDING MIDEM 2009?

HENRY SEMMENCE, ABSOLUTE MARKETING & DISTRIBUTION MANAGING DIRECTOR



"My priority at Midem this year is to create new relationships and develop new business opportunities by showing how the flexibility and cost-savings of our label management model can help artists, managers and labels during these challenging times for the industry."

JUDITH GOVEY, AIM INTERNATIONAL & FRIENDS MANAGER

"2009 marks AIM's 10th Midem and our sixth year as a key partner of the British Music At Midem stand. Each year we take a large contingent of AIM members, giving them an invaluable opportunity to meet and make contact with labels, distributors and licensees 'face to face'. The stand is a great resource for busy British delegates, with a range of top-notch services to help them do their business. As usual AIM and A2IM will be hosting the popular Business Speed Dating sessions for our members."

ADRIAN POPE, PIAS ENTERTAINMENT GROUP DIRECTOR OF DIGITAL & BUSINESS DEVELOPMENT,

"Midem this year is very much about developing routes to market for our digital business - it's an opportunity to increase our presence in territories with emerging digital offerings as well as exploring new models and proposi-

tions presented by our existing retail partners. I'd imagine Midem to be a more decisive event this year given the economic climate, with fewer time wasters and an increase in real opportunities being discussed and agreed quicker to continue growth of digital revenues."

SUSAN RUSH, ADA UK MANAGING DIRECTOR



"It's one of the best opportunities to meet up with all our international colleagues and partners, talk about business and share insights. I imagine there'll be a lot of discussion about the general economic climate and what's happened in the UK market in particular."

PAUL BALLANCE, MBOP GLOBAL MANAGING DIRECTOR



"Mbop will be in Midem to sign more new high quality catalogues, mobile and global retail partnership deals, and continue to build on the online licensing, sync, marketing, promotion, distribution and label service solutions we offer. With the physical market looking ever more precarious we're expecting digital, whether promotion, retail or distribution, to be at the forefront of many people's minds and we're looking forward to meeting up and doing some serious deals with those present."



TALENT SPOTTING BRITS AT MIDEM

BRITISH AT MIDEM ACOUSTIC
Monday January 19, 18:00-20:00
Palais des Festivals/Ambassadeurs



THE MERCURY MEN (RCA)

Citing Coldplay, Brian Wilson and Ryan Adams among their influences, The Mercury Men formed in 2006, bringing together solo musicians Jinder, Simon Johnson & Gavin Wyatt. Their debut album, entitled Postcards from Valonia, enjoyed a soft release in September but efforts will be ramped up this year as RCA pushes the button on their global rollout. An independently recorded and released EP, Keep Me In Your Heart, was issued in 2007.

THE TRAVELLING BAND (SIDEWAYS SALON)

Manchester's The Travelling Band can count Michael Eavis, Clash, Q and 6Music among their many and varied fans, all of whom have sung their praises at some point over the past 12 months. The group won the coveted New Talent competition at Glastonbury last year and their debut album, Under the Pavement, has since attracted plenty of praise; it is an understated album full of raspy vocals, gorgeous harmonies, lilting minor chords and old-fashioned, well-crafted songs.

HONEY RYDER (AUTONOMY)

Honey Ryder is the musical vehicle for London-based duo, Martyn Shone and Lindsay O'Mahoney. They recently concluding a run of dates with Will Young across the UK incorporating shows at the historic Royal Albert Hall and Roundhouse in Camden, while debut album Rising Up was released in November, the lead single from which has been garnering support from The Box, 4 Music, Radio Two and 5 Live. The album was effectively self-funded after the duo - one of whom is an investment banker - devised

a unique funding model for the project, which involves selling shares in the future profits from income they expect to generate.

PAOLO NUTINI (ATLANTIC)

Approaching the release of his second album, due this year, Scottish chart topper Paolo Nutini will look to Midem to debut much of the new material to audiences for the first time, including his UK label. France was one of the biggest markets for Nutini when Atlantic released his debut album, These Streets, in 2006. His songs have appeared in a slew of US television shows including Grey's Anatomy, Scrubs, CSI: Miami, as well as a TV ad for Puma AG.

BRITISH AT MIDEM

Monday January 19, 20:30-00:00
Palais des Festivals/Ambassadeurs

GENERAL FIASCO (UNSIGNED)



Irish trio General Fiasco were the object of collective industry interest in 2007 and, as word of their songs spread, repeat flights across the Irish Sea were the order of the day as managers, labels and publishers checked out the Belfast natives. After much courting, the group sided with artist manager Jamie Osborne (One Night Only, Skint & Demoralised) and have been hard at work writing new material since. They are currently available for records and publishing.

SETH LAKEMAN (RELENTLESS)

With four albums under his belt, Seth Lakeman is - alongside Jamie Cullum - one of the most experienced performers on this year's Midem line-up and his live shows certainly show it. His last album, Poor Man's Heaven, was released in June last year and since then he has appeared on stage with Jethro Tull on their 40th anniversary tour. Over recent years he has performed at festivals including SxSW, Hyde Park Calling, Glastonbury, V and WOMAD, and provided support for Tori Amos on her European tour.



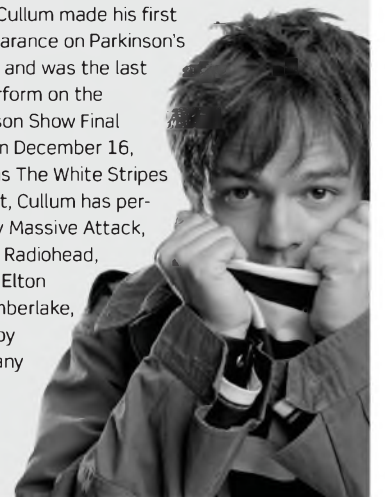
PATRICK WOLF (UNSIGNED)

After two commercially-unsuccessful and critically-acclaimed albums for Polydor imprint, Loog, Patrick Wolf has parted company with the major, citing artistic differences. This no doubt was due to a lack of obvious singles, but Wolf's strength has always been in the unexpected and obscure, preferring not to toe the line with major label requirements for hits. Expect loud outfits, interesting songs and something risqué perhaps.

JAMIE CULLUM (UNIVERSAL)

In 1999 Midem headliner Jamie Cullum released his first album, Heard it All Before, with only 500 copies being pressed. It was the follow-up, Pointless Nostalgic, released in 2001, which really got the ball rolling and stirred interest from Michael Parkinson and Melvyn Bragg. Cullum made his first television appearance on Parkinson's BBC chat show and was the last musician to perform on the Michael Parkinson Show Final Conversation on December 16, 2007. As well as The White Stripes and Kanye West, Cullum has performed work by Massive Attack, Pussycat Dolls, Radiohead, Gnarts Barkley, Elton John, Justin Timberlake, John Legend, Joy Division and many others.

PICTURED BELOW
Paolo Nutini will debut material from his forthcoming second album



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MOBILE COMES TO MUSIC

With a growing number of high-end music-enabled devices hitting the market alongside all-you-can-eat content offerings, 2009 could well be the year mobile music goes mass market

Mobile

By Adam Woods

AS RECENTLY AS FIVE YEARS AGO, the MidemNet mobile telephony session was deflated by the revelation that a mobile would never accommodate a Pentium III chip, because it would burn a hole in your pocket.

But looking on the bright side, wrote French consulting firm Idate – which was on the spot and taking notes – the positive news from the 2004 seminar was that, “the telephone can be carried around at all times and allows for easy payment [for music downloads].”

It seems like a long time since people worried about the ability of mobile phones to store music, and it certainly seems a while since anyone needed to point out just how “mobile” a mobile really is. Which goes to show that, while the mobile music market might seem to be taking a long time to come to a head, the music industry’s insight into the sector, not to mention the technology available, has come a very long way in half a decade.

This year at MidemNet, the increasing maturity of mobile is reflected in the fact that the subject is woven right through the schedule, rather than discussed hypothetically in a corner. According to the programme, mobile is likely to form a key part of discussions about social networking, communicating with fanbases and the potential of the Far Eastern market.

Fittingly, Dr Tero Ojanperä, Nokia executive vice president, entertainment and communities, is in there, too. In a Sunday afternoon keynote, Ojanperä, the architect of the Comes With Music service, will discuss how the mobile phone manufacturer built, implemented and monetised the platform.

Nokia has not been alone in its efforts to move the mobile music market forward in the past year. However, with its unlimited music proposition and a 39% share of the global handset market, the Finnish giant is perhaps the most powerful of the key players. Sony-Ericsson, with its PlayNow Plus service, and Vodafone, with its MusicStation offering, make up the rest of the landing party.

Last year’s activity has not quite broken mobile downloads into the mainstream, but it has done much to fuel general optimism about the



future of the sector. In early December, research consultancy Screen Digest predicted that global revenues from mobile music will have doubled by 2012 – to €3.2bn from their 2007 level of €1.6bn.

Just as significantly, perhaps, that growth is built on a dramatic increase in full-track downloads. Currently, these are still greatly outnumbered by sales of master-tones but they will account for less than 50% of that 2012 total, according to Screen Digest analyst Christine Binns, author of the report.

As always with mobile, there is some way to go, of course. In Western Europe and North America combined, sales of full tracks and videos over mobile were worth €219m, according to Screen Digest’s most recent figures. Not bad, but not yet life-changing.

“There are obviously a lot more services coming onto the market, and it depends how people react to them,” says Binns. “When more services like these launch, then yes, there could be more of an uptake. It is a question of whether [other operators and handset manufacturers] respond by launching more services or they just see how these ones go.”

Screen Digest’s report, entitled *Mobile Music, The End Of The Beginning* captures the market at a crucial moment. Given the activity now swirling around mobile music, we can say with some certainty that this year will be one in which we genuinely learn something about the viability of mobile music.

“There is no question this year is a huge year,” says Omnifone CEO Rob Lewis, whose company provides mobile music services to both Vodafone and Sony-Ericsson. “We have had many years of people talking about mobile being the saviour of the music industry, but we have always felt we will see the strongest traction when we actually have devices that are designed for purpose, right out of the box.”

“With these [new] devices, you are talking about a completely different source of revenue for the labels”

Rob Lewis, Omnifone



That hypothesis is now ready to be tested, given that the market not only has the iPhone, but T-Mobile’s G1, the Sony Ericsson W902 Walkman, Orange’s HTC Touch HD and the Nokia N97 – the latter trailed as “the world’s most advanced mobile computer” and featuring 32GB of memory.

Much has been made of the fact that services such as Comes With Music apparently leave little or no margin for profit at the handset end. Give or take the viability of such a situation in the long term, the model works rather better for labels. They stand to do pretty nicely from all-you-can-eat mobile deals, Lewis believes – and certainly, a lot better than they were doing at full-price.

“It is clearly the case that the amount of money that goes to each label is less than if it was a full-price subscription,” says Lewis. “But the average mobile network is currently shifting one full music track for every five customers per year. With these [new] devices, you are talking about a completely different source of revenue for the labels.”

The persuasive thing about the unlimited subscription model that emerged last year, Lewis believes, is that its power to earn revenue for the record labels is not based on anything like a majority of phone users signing up.

“If you look at the projections from some of the analysts, which vary from 5% to 30% taking up the services, then even if it is only 5% over the next 12 to 18 months, we are still looking at mobile music suddenly becoming a very substantial proportion of overall music revenues,” he says.

At the same time, as this particular business grows, record companies and content owners in general are clearly going to be reflecting on the trade-off of pegging the larger part of their mobile revenue to something as far

beyond their control as mobile phone sales.

The industry might feel it can stand to take less from individual users if the total return is greater. And then again, it might not. The growth of out-of-the-box services could confront the music business with the reality

that its yield from mobile is capped as soon as the music phone market reaches saturation.

Midem will this year feature a dedicated mobile music workshop on the Monday, examining the all you can eat model with contributions from Lewis and iemusic joint managing director Tim Clark, among others.

Grech will be moderating the panel, and he expects a visceral debate. “It is very much a new business model, and we want to make sure the audience gets to understand the opportunity behind it, as well as the factors that make it so fragile,” he says.

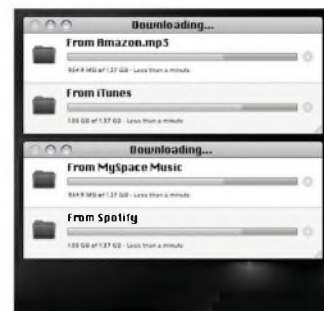
“I guess the real attraction [of mobile music services] is the fact that the music is the latest, and it is very accessible. With the subscription services, the idea is that the music will be available to you at any time and you can consume as much of it as you want, which, to be honest, has not really been the case with any of the online download services.”

LEFT One of the many draws at MidemNet will be the keynote speeches, which this year involves Nokia’s Dr Tero Ojanperä (inset)





FILLING THE DIGITAL SPACE



While tensions between labels and both Apple and YouTube continue to dog the development of the digital market, the rash of new download services coming online to fill the digital void has boosted the chances of many indies to sell their music and begun to fill the coffers of the majors

PICTURED ABOVE
The digital market is becoming ever more interesting as new services with fresh approaches to digital delivery come online

Digital

By Adam Woods

THE DIGITAL MUSIC MARKET HAS ARGUABLY SEEN MORE MEANINGFUL ACTIVITY in the past 12 months than in the previous couple of years, as new services, new models and, gradually, new customers have come on board

Almost more remarkably, in a market known for its clashes and deadlocks, recent months have also brought the occasional quiet indication of satisfaction among content owners and distributors

"Overall, I think there is a lot of excitement," says The Orchard vice president retail marketing Prashant Bahadur. "A few new services have shown interesting

signs and there is definitely a lot of hope for the coming year."

Of course, among the hope is the usual allocation of disappointment

In December, a report from technology news site CNET suggested that Universal is bringing in around

\$100m from video streaming – most of it apparently from Google's YouTube

However, four days later, Warner Music spoilt the image of a contented industry by apparently pulling out of its contract renegotiations with YouTube in protest at "staggeringly low" royalty rates

"If we don't get this business model right, it's going to be a lot harder to fix down the road," said an anonymous Warner executive, who also suggested that only a tiny proportion of Warner's digital revenues currently come from YouTube

If a major label cannot negotiate satisfactory terms

with a service in which it holds equity, the message for smaller content owners is, for the time being, a gloomy one. As negotiations between MySpace Music and indie champion Merlin continue to founder on the lack of a major-style share of ad revenues, it is clear that it is not just the little guys who are sometimes failing to derive adequate benefit from digital usage.

The record companies' share of the online cake has been a hotly-debated issue for as long as there has been a cake to share. Free streaming services and all-you-can-eat models clearly represent a particular thorny subject, but even the à-la-carte download world has come close to being riven by royalty with Apple holding fast to both its iTunes royalty offer, while it has only just relented on its overarching fixed price per song

The tensions between the labels and Apple are so profound that Amazon MP3, on its launch in early December, derived much of its industry appeal from its ability to offer flexible pricing.

"They did two things in the market," says one digital executive. "They allowed variable pricing, which people weren't really experimenting with before. The fact that their files are MP3 and are getting onto iPods is also a good thing"

The move to MP3 on the part of many download retailers, as well as the emergence – actual or imminent – of a rash of services as diverse as Datz, We7, Imeem, Spotify and MySpace Music, have done much to lift the spirits of the digital sector in recent times. And the spread of services now available, allied with the increasing competition in the space, has boosted the market to a point where even smaller labels are potentially beginning to feel the difference.

As Beggars Group director of strategy Simon Wheeler puts it, there is now the potential to earn serious revenues from digital, assuming labels can get their material onto enough services. "It might not be serious money," he says, "but it all adds up"

The fact that day one of Midem proper offers a seminar entitled "So, where is the money?" indicates that it

may not be adding up fast enough for some.

Much has been made of the enabling power of the internet for independents and unsigned artists. However, when it comes to actually tapping the digital market, their options remain more limited than they might like.

Merlin has been making the case to digital operators on behalf of its 12,000 members, securing a deal with Spotify and sinking its teeth into MySpace Music, Last.fm, YouTube and others.

Indies who wish to negotiate with services independently can clearly do so, whether they are a part of Merlin or not, but the presence of the largest indies on the Merlin board gives an indication of the value of a coalition.

The other viable option for indies is to deal with digital aggregators such as The Orchard or IODA, which have both positioned themselves as key hubs for independent content. They each boast deals with hundreds of indies, large and small, as well as partnerships with most of the key services

Indies and their distributors are understandably reluctant to crack open the terms of their digital licensing deals for public perusal. But Prashant Bahadur's own choice of the most promising services, in revenue terms, points intriguingly towards the mobile space which, with its scale and its global scope, threatens to bring to legal digital music the kind of mass acceptance that has so far been lacking online

"[Danish mobile service] TDC Play is definitely something that has shown interesting numbers during the last few months, and we hope that is going to continue in 2009," he says. "Otherwise, even though it is early stages, I think Nokia Comes With Music should be interesting as it rolls out across more territories, and the same for Amazon."

"Should be interesting" has been a mantra in digital for quite some time. And for all of the ongoing wrangles, what is new in the past year is the conviction that it actually might be interesting – and some time soon

"If we don't get this business model right, it's going to be a lot harder to fix down the road..."

Warner source



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DELIVERING CHANGE

With the demise of EUK and Pinnacle, distributors are picking up the pieces. Music Week looks at how a leaner distribution business is strengthening its arm by minimising risks and offering more services



PICTURED ABOVE
Editors: one of many acts who worked at an early stage with digital specialist AWAL (Artists Without A Label)

Distribution

By Christopher Barrett

IT IS AN INTRIGUING COINCIDENCE THAT PINNACLE should fall into administration in the same week last month that *The Mail On Sunday* launched a record label. For what *The Mail On Sunday* undoubtedly excels in – for all its infamy within the music industry – is distribution: getting 2m-odd newspapers, often including CDs, into shops across the UK first thing Sunday morning, no questions asked.

It would be ridiculous to suggest that the UK record industry could overcome its woes by hitching a lift with *The Mail On Sunday* en masse. But with the collapse of EUK followed by fellow distributor Pinnacle, many in the business are wondering what on earth can be done to fulfil the vital job of getting the music to the people.

The most popular answer – at least among the UK media – would appear to involve abandoning the ailing CD and going 100%

digital: the end of the year saw a number of articles in the British papers loudly proclaiming the death of the CD, in view of the problems of EUK, Woolworths, Pinnacle and Zavvi.

There is just one hitch: CDs, if not exactly performing stronger than ever, still have a considerable lease of life. Take *That's The Circus*, for example, sold more than 420,000 CDs in the week of Pinnacle's collapse, despite not being stocked in its Woolworths' stronghold.

As Midem approaches, then, and the distribution community heads to the cold seafloor of a wintery Cannes, what does the future hold for those oft-overlooked heroes of the industry who make sure that the UK shops stay stocked with recorded music?

Despite the troubles rocking the music industry, PIAS UK managing director Peter Thompson is optimistic, believing that the demise of Pinnacle will have a positive impact not only on his own business but on the entire distribution sector.

“We are not tied to a big lump of concrete that needs to be fed all the time. Warehouses are expensive operations”

Peter Thompson, PIAS

“There is always the potential for new business immediately and less competition for our business in the future. It's got to be a positive thing for us and a positive thing for the overall market; there were a lot of people trying to put a lot of music into very few retailers. So to lose a supplier might get the retailers more focused on the remaining suppliers,” says Thompson.

A number of labels whose output was formerly distributed by Pinnacle are now working with PIAS UK, including Rough Trade and One Little Indian. But the knock-on effect has not all been positive. “There is that potential lack of confidence in the independent sector as a whole now – people get worried about who's next,” says Thompson.

Susan Rush, managing director of Warner Music Group-owned ADA UK, who has been working with former Pinnacle labels including Epitaph, Dramatico and Eagle Rock, agrees that the demise of Pinnacle has sent shockwaves across the independent community, but that it also presents opportunities.

“Events like these usually cause insecurity, although those labels that have been around longer will have experienced it before, some even when the first incarnation of Pinnacle went bankrupt in the Eighties. We must view these events as an opportunity for existing distributors to grasp the nettle and keep the independent sector flourishing,” says Rush.

Asked what makes ADA a stronger proposition than Pinnacle, Rush responds, “Even though I'd worked in independent distribution for more than 20 years, my instinct was that starting up ADA UK was the best way to go because it would eliminate the need for the large overhead attached to a stand-alone sales and distribution company. Sharing resources with Warner Music and having a worldwide infrastructure has brought significant advantages, enabling us to build a business model based on the current and future market and not adapt one that was created in a different climate.”

Thompson is also quick to underline that a number of factors set PIAS apart from Pinnacle and make it a

more robust business model. “We offer a much broader range of services and are more developed in digital and mobile as well as the marketing side with Integral.”

Alongside PIAS' marketing service Integral, the distributor is also launching a more tailored service to its clients, PIAS Plus, which incorporates label management, sync and brand affinity, royalty and rights administration plus production solutions, all of which are coupled with PIAS' core distribution services.

“We are expanding all the time and are also an international company and so have offerings in that area,” enthuses Thompson. “But most importantly we don't have a warehouse.”

Thompson, whose company uses Sony DADC for primary distribution, explains why he believes being devoid of a warehouse makes PIAS stronger. “We are not tied to a big lump of concrete that needs to be fed all the time. Warehouses are expensive operations,” he says.

Another operation steering well clear of operating large storage facilities is digital specialist AWAL. Founded as Artists Without A Label in the US in 1997, AWAL launched in the UK four years ago pioneering a flexible approach offering non-exclusive 30-day rolling contracts with no set-up fees. As a result AWAL has worked at an early stage with numerous acts such as Arctic Monkeys, Editors, Klaxons and Maps, and now also deals with comedy and deep catalogue music.

AWAL currently represents 92,000 tracks and has sold more than 8m downloads. “We have grown and grown but we are not a mass aggregator. We either have music recommended to us, or we find it,” says AWAL co-founder Kevin Bacon.

With friends and associates at Pinnacle and having been in the process of negotiating a potential link-up for physical distribution with the company, Bacon says the closure of Pinnacle was a “double blow”, but that it has meant that AWAL has picked up between 25 and 30 new labels as a result.

“It will be interesting to see where these labels end up and how they divide their business. A lot of the companies insist on physical and digital being dealt with together, but that is a dangerous landscape right now because you just don't know what is going to happen with physical.”

At PIAS, Thompson has seen the digital distribution arm of the business become more important as the demand for physical product drops. “It is probably more to do with the decline of physical rather than any massive increase in the growth of digital,” he admits, “but we could be as much as 20% digital next year. It's a healthy side of the company.”

And so as minds turn to the sunnier climes of Cannes, where distributors traditionally use Midem as an opportunity to set up deals and reveal details of their business offerings to the international marketplace, digital will be a key focus for many distributors in attendance. Thompson says that he will be the only PIAS UK representative from his side of the business but that the “digital and mobile people will be very busy”.

For AWAL, which has attended every year since it launched in the UK, Midem is a must-visit event. “It changes every year and we always get something great out of it. In January we are launching our own online licensing platform for our artists and Midem is an important place to announce that.”

The Mail On Sunday may well be re-writing the rule-book of physical distribution, but it has a very long way to go before it can compete with the expertise of established distributors and their ever-evolving offerings.

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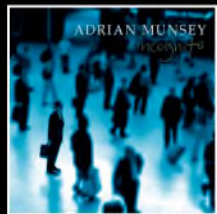
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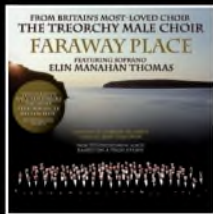
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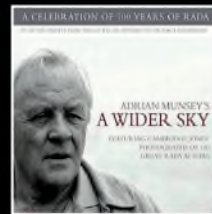
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KEEPING ON THE RIGHT TRACK

Thanks to companies such as Audible, DigSound and Counterpoint, the once-labyrinthine process of tracking digital royalties has become more transparent – handy in a year where revenues are set to soar



Digital

By Paul Sullivan

BEFORE THE DIGITAL REALM CHANGED the face of the music industry, the tracking of royalties was a reasonably straightforward process. Nowadays, with the rise of digital rights, the process is way more complex, usually necessitating complex web-based software that helps companies process royalty payments and manage the ever-increasing mass of digital content.

Leading companies such as Counterpoint, Audible Magic, DigSound and others provide technologies and services to a wide range of clients including record labels, distributors, publishers and digital music retailers, helping them track royalties and, more often than not, simultaneously reduce costs. While these technologies have been generally successful, new challenges arise as the digital realm continues to expand exponentially.

"The most important issue [with regard to] the expansion of digital revenue remains the increase in volume and the comparative decrease in value, which can result in the cost of processing the transaction exceeding the actual value of that transaction," says Counterpoint VP Ben Clasper. "This, coupled with the more established view that digital revenues are not expected to replace physical revenues in full, and that therefore record labels must be reconciled to earning less for the equivalent products than they would have done previously, means businesses must adapt accordingly elsewhere in their business."

Of course, there are many new markets and revenue streams to explore in the digital realm. Most music companies would agree that, despite the increased complexity of tracking digital rights within the new Web 2.0 realm of P2P, social media and interactive/user-generated content, it is one of the chief areas for potential expansion, both in the short and long-term. The challenge lies in identifying content, licensing its use and collecting and administering royalty payments accurately and cost-effectively.

"The hugely increasing volume of legitimate transactions does not present a problem to us," says Audible Magic general manager Mike Edwards. "Where [our] content recognition technology was once used to prevent unauthorised use of music, it is now increasingly being used to track the use of music and audiovisual creations in the Web 2.0 and P2P environment. In 2007 we carried out 400m identification transactions on user-generated content sites

alone. In 2008 this number had increased to more than 1bn. In 2009, this will probably increase by an even bigger multiple as legal P2P services from the likes of iMesh and MSP, both Audible Magic customers, take off."

As Edwards points out, whether the "pot" to be distributed among the content owners comes from a music service subscription or from advertising revenue, the need is for an efficient, cost-effective system for allocating income according to usage, a system that is able to scale to meet what will be unprecedented volumes of legal transactions in the coming years.

"Revenue sources are going to become more and more diversified," says Rudolf Chelbea, managing director of Vienna-based software company Officer. "The most important sources of revenue online may well be new ISP-based music services and the existing user-generated content/social networking sites, as well as more established sources such as the pay per download services like iTunes. Most difficult to track will be an increase of niche user-generated content/social networks, which is an area we see increasing at the moment, especially in Europe."

Counterpoint's Clasper envisages that the expected rise in subscription, revenue share or P2P business is "more likely to result in a pooling and apportionment methodology becoming more commonplace and more joint venture or P&L relationships between the label and the artist". He warns, however, that this will necessitate a new layer of administration to those labels not yet fully automated in digital management. "The solutions they put in place cannot be short-term fixes restricted only to addressing the problems with their current deals," he says.

"The response to the particular challenge of P2P needs to satisfy the creators of music and the ISPs but, most importantly, the consumers," suggests Edwards. "The best models I have seen for this are distribution services that use content recognition technology to identify transfers of music on P2P networks; not for the purpose of trying to block them, but for the purpose of tracking use in order to allocate royalty payments. My pick for the success story of 2009 in this area is MSP, which operates the Playloder.com service as a beta model, and happens to be an Audible Magic customer. I believe that the UK, France and Sweden will lead the world in introducing innovative and attractive content delivery services via ISPs."

Stateside company DigSound has been busy working on a new wireless model to help businesses

navigate the nuances of the digital realm. "We are bringing in new wireless watermarking technology and working with a new platform that will be effective for both pro- and consumer," says the company's managing director Paul Martin. "We're looking at an iTunes model that protects copyright and will be effective once WiFi comes into effect in all American cities from February 2009. This watermark is highly sophisticated and will not allow for certain types of illegal transmissions. The plan is to give everyone – publisher, composer, radio station or whoever – a place to automate the process of protecting copyright. It is going to create a new climate with even more data open and available."

While there are no accurate figures as to how much money is at stake across the digital market today, there is no doubt that it is an area deemed worthy of increased investment. "What is obvious is that, at some time in the not too distant future, digital/online revenue will overtake revenue from physical carriers: CD and DVD," says Edwards. "Whether or not this is due to a rapidly accelerating growth curve for digital revenue really depends on the ability of all the players to innovate and take brave decisions. We have seen the removal of DRM lead to significant sales revenue for labels, five-fold in one case, through some download sites. There are several new business models we are aware of that will be launched in the coming months that could really capture the imagination of consumers."

"If you wait two more years, the digital market will be the only market," claims Chelbea. "The question then changes to: how much money is at stake across the music business. While the digital market will be, in terms of outlets and coverage, way bigger than any physical market in the past, the main questions will remain the same: How can I reach my customers? How do I market my product? How do I make people buy that music? Beside the typical answers that lead to as much marketing money as possible, we believe in a new marketplace that is also driven by creative genius, high fan-orientation, credibility and mostly, quality. The future is bright."

"What is obvious is that, at some time in the not too distant future, digital revenue will overtake revenue from physical carriers [such as] CD and DVD"

– Mike Edwards, Audible Magic (pictured)



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Features

KIND OF NEW

Half a century after Ronnie Scott's first opened its doors and 70 years since the launch of Blue Note, jazz remains a thriving and much-loved genre with a host of exciting releases on the horizon - both old and new. Music Week looks at the acts to watch in 2009

Jazz

By Andrew Stewart

BIG BIRTHDAY CELEBRATIONS AND STRATEGIC MARKETING will be key factors in promoting jazz recordings in 2009. The genre's place in the sun is certainly guaranteed at this year's Midem, while the marketers at Universal Classics and Jazz (UCJ) are planning high-profile campaigns to mark the release of a clutch of albums with serious crossover potential.

On the 50th anniversary front, two underline the enduring legacy of a genre often branded as specialist, yet is clearly universal in its audience appeal. Ronnie Scott's jazz club opened its doors in London's Soho in October 1959, two months after the release of Miles Davis's seminal album *Kind Of Blue*. Both dates offer significant opportunities for major and independent labels to promote catalogue titles and draw attention to the well-stocked pool of new jazz talent. Likewise, the 70th birthday of EMI's Blue Note Records provides gilt-edged marketing opportunities, not least thanks to the matchless depth of the label's catalogue and its commitment to groundbreaking young artists.

Jamie Cullum's long-awaited third album is slated for release by Universal this summer, its appearance prefaced by new titles from rising singer-songwriters Melody Gardot and Imelda May. The major's illustrious jazz labels, Verve prominent among them, will also be looking to capture existing fans and win new converts with a raft of other titles including American vocalist Jane Monheit's *The Lovers*, *The Dreamers And Me* album on Concord Records, followed later in the first quarter by the appearance of Diana Krall's *Quiet Nights*. George Benson's latest album, a new Ray Charles compilation and a 10-disc *Century of Jazz* compilation are also set for release before the summer. Meanwhile, UCJ aims to exploit the Sanctuary catalogue, with the relaunch of its Living Era brand as a vehicle for historic jazz albums originally released in the Thirties and Forties by the Brunswick and Decca labels.

"We're looking for ever-more creative and commercial ways of presenting our extraordinary jazz catalogue," explains UCJ general manager Mark Wilkinson. "That will be an important part of our 2009 jazz strategy." He cites Cullum, who starts the year with a showcase performance at MIDEM Jazz on January 19 and an interview with Clint Eastwood in *Q* magazine, as a key

player in Universal's emphasis on jazz, and one most likely to attract new consumers to the market. Cullum's worldwide fanbase has to date accounted for more than 5m record sales, while his commercial stock was boosted before Christmas with the US release of Eastwood's film *Gran Torino*, for which Cullum wrote the eponymous song, since nominated for a Golden Globe.

Wilkinson explains that Universal has identified considerable crossover potential for its young jazz talent. "We think the younger breed of jazz artists have enormous mass-market potential," he observes, noting the last year's Q4 retail success of Madeleine Peyroux's *Bare Bones* album and suggesting that new singer-songwriter jazz recordings are well-placed to resist downward

"When you hear Melody Gardot's voice for the first time, it's what discovering music is all about...she will be the benchmark for all jazz artists over the coming years"

David Joseph, Universal

market pressures in 2009. "Artists like Jamie, Norah Jones and Katie Melua have, broadly speaking, proved that great jazz-influenced songs can reach far beyond a traditional audience, especially when you apply mainstream marketing techniques and think big about how you bring them to market."

If 2009 belonged to one single jazz-based artist it was Michael Bublé, who dominated the end-of-year jazz albums chart with four of the top five positions (see box). Signed to Warner's Reprise label, Bublé has earned an enviable reputation as a performer and his appeal has transcended the genre's boundaries.

Warner Bros VP international Dion Singer believes Bublé's appeal lays in him being a great all-round performer. "Michael's uniqueness is from his star quality - the talent, personality and ability to entertain. It comes



PICTURED TOP Imelda May made a big impression with her appearance on *Later... With Jools Holland* last year

PICTURED ABOVE UCJ's Melody Gardot releases her much-anticipated new album *My One And Only Thrill* in March

across in his records as well as live. The phenomenal response to his TV appearances and concerts last year, as well as the enduring popularity of his catalogue, shows how broad and passionate his following has become."

Fellow Warner label Nonesuch has also enjoyed success, with its jazz repertoire responsible for three of the five albums in the best jazz instrumental album category at this year's Grammy Awards, namely Bill Frisell, Brad Mehldau Trio and Pat Metheny. New albums from the three acts are due this year, while Nonesuch's immediate priority is Joshua Redman, whose *Compass* album is out today (Monday) and will be followed in March by a UK tour including a residency at Ronnie Scott's. Meanwhile, January 26 will see Warner Jazz issue *Ten Years Ago*, the new album by acclaimed French jazz accordionist Richard Galliano.

Features



PICTURED CLOCKWISE FROM ABOVE Jamie Cullum, Portico Quartet and Michael Buble's mainstream infiltration has helped give jazz a more vibrant identity

New titles from Melody Gardot, Imelda May and German trumpeter Till Brönner stand to benefit from media interest in the respective stories of each artist. Gardot in particular attracted extensive UK broadsheet and tabloid coverage last year, propelled by her debut album *Worrisome Heart* and underpinned by the tale of how music helped the former fashion student from Philadelphia overcome the disabling consequences of a near-fatal car crash. The 23-year-old's new album *My One And Only Thrill* launches in the UK on March 16, its release backed by heavyweight marketing and PR activity.

Universal Music UK chairman and CEO David Joseph is in no doubt about Gardot's importance. He is determined to see her work reach the broadest possible audience, from jazz aficionados to those usually deterred by the genre. "When you hear her voice for the first time, it's what discovering music is all about," says Joseph. "Then add her songwriting and she's in a league of her own. She'll define and be the benchmark for all jazz artists over the coming years. We have a huge responsibility here."

"Blue Note and Universal's extraordinary catalogues can reach out to a whole new jazz audience"

Kerstan Mackness, manager

It is a responsibility that Wilkinson welcomes. He cites the success of UCI classical crossover acts Russell Watson and Katherine Jenkins and the company's bespoke approaches to bringing each to market. "It's safe to say that all of the marketing techniques we apply to our classical crossover artists will come into play with artists like Melody Gardot and Imelda May. Imelda's performance on Jools Holland's show last autumn, for example, made a huge impact and we are always looking to build on that."

Jazz catalogue and young mainstream artists should benefit from Universal's focus on the genre and wider media coverage of *Kind Of Blue*, Ronnie Scott and the 2009 release of Forest Whitaker's Hollywood biopic *What A Wonderful World*. Kerstan Mackness, publicist for Blue Note and independent manager of such leading UK jazz acts as Claire Martin and the



Mercury Prize nominated Portico Quartet, accepts that the traditionally compact audience for jazz, both live and recorded, should be boosted by Universal's present focus on mass-market artists. Yet he believes imaginative use of the catalogue and inventive marketing approaches to core jazz artists could return more significant long term audience gains.

"Anecdotal evidence from retail tells me that the biggest-selling jazz discs in the run-up to Christmas were *Kind Of Blue* and the Portico Quartet's album," notes Mackness. Both recordings clearly benefited from media exposure, which in turn whetted consumer appetites for the unique qualities they harbour in a crowded marketplace. "If you set Norah Jones and the Bird And The Bee aside, Blue Note has resolutely remained a core jazz label. One of its UK priority artists, Robert Glasper, is never going to sell the sort of numbers that you'd expect from a crossover artist, but he'll sell 10,000 units, which is outstandingly healthy in the jazz world. Robert, with his use of hip-hop within the context of a jazz piano trio, has proved that there's still life in the old jazz dog. He's keeping that edge to Blue Note and also reminding people about just how cool the catalogue is. That's where I see the benefits coming to Blue Note and Universal, out of their extraordinary catalogues, which can reach out to a whole new jazz audience," says Mackness.

According to Mark Wilkinson, Radio Two offers one of the most significant platforms for connecting with jazz converts, especially those who may buy only a handful of albums a year. The station's airtime effect on sales

2008'S BEST-SELLING JAZZ ALBUMS

	ARTIST	TITLE	LABEL
1	Michael Buble	Call Me Irresponsible (special)	Reprise
2	Amy Winehouse	Frank	Island
3	Michael Buble	It's Time	Reprise
4	Michael Buble	Michael Buble	Reprise
5	Michael Buble	Sings Totally Blonde	Metro
6	Peggy Lee	The Collection	The Red Box
7	Various	The Very Best Of Smooth Jazz	UCI
8	Billie Holiday	The Collection	The Red Box
9	Ray Charles	The Collection	The Red Box
10	Nina Simone	The Very Best Of	RCA/UCI

of Madeleine Peyroux's last album was measured by the upturn in her position on the Amazon chart. "We see Radio Two as an important partner in the growth of interest in jazz this year," he says. While the loss of Parkinson from the small screen has clearly removed a key television platform, Wilkinson remains bullish about the promotional value of such high-profile shows as the BBC's *Later...* With Jools Holland, *The Culture Show* and *The Andrew Marr Show*, and ITV1's *South Bank Show*. He also believes that mass-market jazz acts can exploit growing possibilities delivered by the Sky Arts television channels and Jazz FM's digital radio platform.

Wilkinson says that new jazz from singer-songwriters such as Melody Gardot performs consistently well. "[Melody Gardot] will be a big focus for our company here and in the States," he adds. "She's emerged as a really exciting performer who has worked with Grammy Award-winning producer Larry Klein to deliver what we think is a classic. There'll be a huge focus placed on her by us during 2009."

For all the complaints from purist critics about crossover or mass market jazz titles, Universal is convinced of the need for jazz of all stripes to expand its audience base. Mark Wilkinson argues that jazz is blessed with the emotional range and reflective qualities necessary to offset downbeat news of the UK's economic downturn and the national feel-bad factor associated with it.

"With artists like Melody Gardot and Jamie Cullum, we need to create the campaigns for the e-tail and retail trade to have confidence that they can reach a mainstream market with these new jazz records," he says. "That's our challenge for 2009. We're looking for these albums to grab the same sort of attention that you'd expect for the latest releases from Scissor Sisters, U2 and Katherine Jenkins."

PICTURED BELOW Sony BMG marked the 50th anniversary of Miles Davis's *Kind Of Blue* with a lavish reissue



MELODY GARDOT

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Features

CHANNEL HOPPING

The musical relationship between France and the UK has never been closer. And, thanks to some smart business deals and a healthy crossover strike rate, those ties can only strengthen in 2009

PICTURED RIGHT
Amadou & Mariam ably demonstrated France's rich world music heritage in 2008, while Naïve-signed Moriarty are on the verge of a European breakthrough

International

By David McKenna

FOR THE UK AND FRENCH MUSIC INDUSTRIES, the watchword in 2009 is going to be rapprochement, as the two markers move ever closer together. While it looks unlikely that the volume of UK exports to France will ever be outweighed by music travelling the other way, there has probably never been a better time for artists from across the channel to make their mark here.

The UK would be an important territory for French acts even if they faced blanket indifference from British music buyers: there are some 500,000 French inhabitants in the UK, of which 300,000 live in London. A long-established French artist such as Julien Clerc is guaranteed to sell out Shepherd's Bush Empire purely on the basis of sales to French residents. But, since the Nineties, the crossovers to UK audiences have been increasing in frequency, with signs that 2009 could be a landmark year for the Entente Cordiale.

The new Eurostar service has made travel between London and Paris faster and more practical than ever before, and if the current exchange rate between the pound and the Euro holds, we are likely to see an increase in French consumers visiting London for weekend shopping trips or longer holidays.

The economic climate may have further implications, according to Wrasse Records joint managing director Ian Ashbridge. "Ticket sales will be challenged in 2009, so if there's strong support to tap into, as with French artists, promoters will go for that," he suggests. Indeed, the Eurostar not only carries more of the potential gig-goers that promoters will be looking to, but also makes it easy and cheap for artists to include a stop off in Britain in their European touring schedule.

Ashbridge has a vested interest in the French market since Wrasse launched a new imprint, Blue Wrasse, that licenses Universal's international artists. Blue Wrasse is aiming to release 28 records in its first two months, with French music pre-eminent on the label. Wrasse has always released product from France, but the focus was previously aimed largely on music with an African element. Now, French pop and rock acts will also be coming to the fore, with albums from Zazie and Vanessa Paradis confirmed, while there are mooted future releases from The Do, Tahiti 80 and folk-blues duo Okou And Anais. The latter had a word-



"Ticket sales will be challenged in 2009, so if there's strong support to tap into, as with French artists, promoters will go for that..."
Ian Ashbridge, Wrasse Records

of-mouth hit in France with *The Cheap Show*, a self-produced debut album of witty pastiches and musical sketches, but the follow-up, *The Love Album*, is something else entirely; a sultry collection of swinging retro-modern lounge pop crafted with the assistance of Gorillaz collaborator Dan the Automator.

The most innovative aspects of Blue Wrasse will be the simultaneous English and French release and promotion of records and its efforts to develop the French acts in the UK. "In the past it's been a Catch 22," claims Ashbridge. "The French haven't been able to put albums out here because there haven't been tours to support it, and vice-versa. Whereas what we want is for artists to see London as an extension of their French tours."

Wrasse is not alone - record label and artist management company Kartel Creative has a reciprocal deal with French label Naïve Records, whereby Naïve distributes Kartel in France, and Kartel licences artists from Naïve's catalogue. This provides a way for Naïve artists such as theatrical folksters Moriarty - whose upcoming album release is imminent - to gain a foothold in the UK market.

The number of concerts in London by artists produced in France is increasing all the time. Between September 1 and December 17 last year, there were 140 concerts by French artists in London, not counting Francophile nights such as the eclectic Rockfort (a spin-off from the Resonance FM show of the same name) and the French Revolution nights that focus largely on the new crop of Parisian guitar bands such as Nelson and Brooklyn. This year, the Barbican Centre is actively pursuing a policy of booking more French acts, and the Great Escape festival in Brighton, which already plays hosts to numerous Gallic acts every year, looks set to become a serious French industry showcase.

Sometimes London proximity allows French bands to take the DIY approach when attempting to break into the UK market. The moody and magnificent John And



Jehn duo came to London at the suggestion of their manager, honed their stagecraft through intense gigging, and put out bedroom-produced singles and a well-received album.

Many French artists see the UK as a key territory, not least because the British market can act as a springboard for success in other territories - even on the artists' home turf. The Nineties French Touch boom in electronic music was only acknowledged on its home turf after Daft Punk and Air garnered rave reviews in Britain.

Something else that has been well established since the heyday of French Touch is that the Brits are highly receptive to French electronic acts, something that was highlighted recently by the successes of M83 (*Drowned in Sound's* album of the year for 2008) and Ed Banger's stable of artists including Sebastian, Uffie, Mr Oizo and flagship group Justice. No great surprise, then, to find that the man masterminding Ed Banger, Pedro Winter, was Daft Punk's manager.

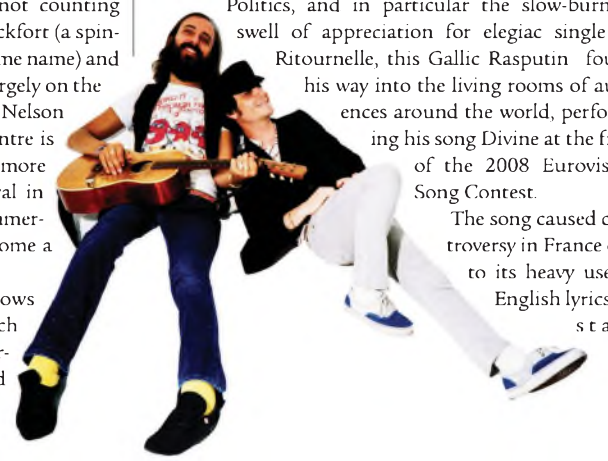
With clubbing's popularity in decline, it is more important than ever for acts to be able to build a strong live reputation. It was to that end that Justice's energies were directed last year, with their sold-out February UK tour testament to the act's increasing prowess in that arena.

Further evidence of the enduring importance of the French Touch generation was to be found last year in the form of Sebastien Tellier's *Sexuality*, produced by none other than Daft Punk's Guy Manuel de Homem-Christo. Following acclaim for his previous album *Politics*, and in particular the slow-burning swell of appreciation for elegiac single *La Ritournelle*, this Gallic Rasputin found his way into the living rooms of audiences around the world, performing his song *Divine* at the final of the 2008 Eurovision Song Contest.

The song caused controversy in France due to its heavy use of English lyrics - a stark

PICTURED BELOW LEFT
Sophisticated Discograph-signed Coralie Clement

PICTURED BELOW, RIGHT
Herman Dune's album *Next Year In Zion* stole the hearts of many last year





cerning UK palates. By this token, next year could see the retro-sheen of groups from the Valerie collective in Rennes, including College, Anoraak and Minitel Rose, making inroads in the UK. All are avowed children of Eighties US pop culture and each, in their own way, attempt to distil their rose-tinted memories of the era's FM hits, films and TV shows.

If there is something to 'get' about a French artist's points of reference, they can usually rely on British audiences to get it. As John And Jehn see it, "In England, people are more educated about music, so they will understand what you are trying to do straight away."

One act who has arguably lost something in translation, however, is Camille. Hugely popular in France, she failed in Britain to build on the success of *Le Fil* with its follow-up *Music Hole*. It attained UK sales of 7,000 – good for a French album and representing a decent portion of its total 50,000 export sales, but not really hitting the mark expected for an act appearing on *Later...* With Jools Holland and *The Culture Show*. And wherever it is that held Camille back in the UK, it is certainly not a language barrier. Unlike its predecessor, *Music Hole* featured predominantly English lyrics.

Meanwhile, language has not been an issue for Malian duo Amadou & Mariam, who have continued their ascent towards world music superstardom. They collaborated with Damon Albarn on new album *Welcome To Mali*, supported Scissor Sisters and even received an invitation from Barack Obama to play at his inauguration ceremony. Their fusion of Afro-blues and

Western pop styles has clearly been embraced wholeheartedly. Indeed, *Songlines* assistant editor Ed Stocker believes "French music that has success in the UK tends to be of the cross-cultural, fusion variety". As far as France's world and roots exports go, Stocker points to the UK successes of Soha, Victor Deme and Manu Chao, as well as groups from Marseille including Lo Cor De La Plana, Massilia Sound System and Moussu T E Lei Jovents as signs of the French music industry's vitality. And, in 2009, there is much expectation ahead of the forthcoming album Kali Sultana from renowned guitarist Thierry "Titi" Robin, who combined Eastern European influences with Flamenco and gypsy music with formidable results.

With French music growing in popularity, Rockfort is launching a website in February to keep tabs on the myriad French acts descending on the UK, from provocative young singer-songwriter Soko to turntable wizards Birdy Nam Nam and electro-rockers Naïve New Beaters. In the meantime, there is the CD with this edition of *Music Week*, featuring a number of the artists mentioned here, to whet the appetite at the start of a year that looks set to be filled with French fare.

PICTURED L-R
Burgeoning French newcomers Caravan Palace and Sophie Delila are on the verge of international success



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Features



THE NEW EURO STARS

You've played the CD, now meet the artists - 20 French stars on the cusp of great things



BIRDY NAM NAM: Transboulgogne Express (Sony)

Birdy Nam Nam are no strangers to *Music Week* - we featured the award-winning DJ crew back in 2007 - but Transboulgogne Express represents a real step forward for the band, setting aside their traditional hip-hop sounds in favour of thumping digital beats and scrambled electronic vocals. This track, packed with pop potential, has already appeared in the film *Transporter 3*.

Contact: Alexandra Hegarty, Sony (alexandra.hegarty@sonymusic.com)



QUIXOTE FEAT. LISA LI LUND: Before I Started To Dance (Prins Thomas remix) (Versatile)

Versatile are undoubtedly one of the top French dance labels, with a long and distinguished history of uncovering new talent, from Zombie Zombie to Joakim. Quixote is the new project from label mainstays Gilb'r and Nicolas Chaix (aka I:Cube) and takes its inspiration from krautrock. This remix already has the blogs in uproar, grafting a disco sheen to the original's pop stylings.

Contact: Ygal Ohayon, Versatile (ygal@versatilerecords.com)



THE SHOES: America (Village Vert)

If you can tell a lot about a band from the company they keep, then a quick peek at the artists The Shoes have remixed is particularly instructive, taking in Late Of the Pier, Hadouken! and Ladyhawke. As this list suggests, The Shoes deal in a distorted rock and dance-pop stew that overwhelms with its visceral power without losing its sense of dance dynamics or, indeed, a strong pop tune.

Contact: Geraldine Noel (noel.geraldine@gmail.com)



HOUSSE DE RACKET: Oh Yeah! (KusKus)

Listing John McEnroe as an influence might seem an unlikely move, but in the case of Housse De Racket you can kind of see their point: the duo make bratty rock music fused with a sense of Eighties blue-eyed soul, not a million miles away from a souped up Phoenix - or indeed the power-plus skill play of Mr McEnroe. *Spin* has already tipped them for international success.

Contact: Matthieu Sibony, KusKus (matthieu@kuskus.fr)



M83: Kim And Jessie (EMI/Mute)

M83 have long been critical darlings, but their fifth album *Saturdays = Youth* proved a revelation among the mainstream media, earning an 8.5/10 review from Pitchfork and an 8/10 review ranking from *Wired*, among others. Kim And Jessie - number five in Pitchfork's tracks of the year for 2008 - was the album's best track by a long chalk and with the band on tour with The Killers in the US they should earn a new audience for their dreamy electro-pop.

Contact: Thibaut Casanova, EMI (thibaut.casanova@emimusic.com)

HERMAN DUNE: My Home Is Nowhere Without You (Source Etc)

Herman Dune's 2008 album *Next Year In Zion*, from which this track is taken, is apparently the first set on which songwriter David Ivar composed songs while feeling happy. Fans of their downbeat indie shouldn't worry unduly though - the band stay true to the delicious melancholy that has won them a growing international audience.

Contact: Geraldine Noel (noel.geraldine@gmail.com)

TAHITI BOY AND THE PALMTREE FAMILY: 1973 (Thirdside Records)

1973 is aptly named: the song, taken from the 2008 album *Good Children Go To Heaven*, initially conjures

up the magic harmonies of early Seventies Beach Boys at their most musically fertile, before ramping up into a new wave stomp that is reminiscent of Vampire Weekend. A winning mix.

Contact: Benoit Tregouet, Third Side (benoit@thirdside-records.net)

COCOON: Chupee (Sober and Gentle)

The UK industry has had ample opportunity to catch up with Cocoon's sweet folk pop: the band have already appeared at Midem (courtesy of French magazine *Les Inrockuptibles*) Le Printemps de Bourges festival and The Great Escape in Brighton. With a sound reminiscent of Elliott Smith and Sufjan Stevens (if rather less gloomy than the former) it is no surprise that French radio has already taken them to its bosom.

Contact: Laura Rouvellat, Sober & Gentle (laura@soberandgentle.com)

CORALIE CLEMENT: So Long Babylon (Discograph)

So Long Babylon is taken from Clement's 2008 album *Toystore*, on which the multi-talented singer and instrumentalist uses toy instruments such as the ukulele and the penny-whistle to complement her yearning voice. The results are anything but childish, bursting with French sophistication.

Contact: Bruno Le Bolloch, Discograph (bruno@discograph.com)

MORIARTY: Jimmy (Naïve)

Moriarty were one of the breakthrough acts in France in 2008, selling some 70,000 albums. Their debut album *Gee Whiz But This Is A Lonesome Town* is released in the UK in February, and the band have already picked up support from *The Guardian*, who called them "a ramshackle olde worlde acoustic outfit with a theatrical bent and a tendency to dress like 1930s".

Contact: Duncan Ballantyne, Kartel (duncan@kartelcreative.co.uk)

DAVY SICARD: Iz Ali (Warner)

The French music industry has a reputation for discovering world music gems and Davy Sicard, from the island of La Reunion, is the latest in a long line. Sicard is an expert at the Reunion "maloya" style, which mixes traditional percussive instruments with the more familiar guitar and bass tones.

Contact: Florence Halfon, Warner (020 8563 5344)

AMADOU AND MARIAM: Magossa (Because)

Following on from Sicard, there is no better example of the richness of France's world music history than that of Amadou And Mariam, the celebrated musical duo from Mali whose 2008 album *Welcome To Mali* topped aggregator Metacritic's end-of-year poll for best-reviewed albums, ahead of names such as TV On The Radio, Bon Iver and Fleet Foxes.

Contact: Jenny Adlington, Because (jenny@adlington30.freeserve.co.uk)

SOPHIE DELILA: Nature Of The Crime (Universal)

Nature Of The Crime, the first fruits of the collaboration between Delila and producer Steve Booker (Natalie Imbruglia, Duffy), is an effortless pop song which oozes Motown class. Following the success of Duffy, UK radio is surely primed and ready.

Contact: Jimmy Mikaoui, Freak 'n' See Music (jimmy@freaknsee.com)

CARAVAN PALACE: Jolie Coquine (Café De La Danse)

Caravan Palace have taken the wild swing style of legendary French jazz guitarist Django Reinhardt and imbued it with the spirit of 21st Century house music, creating what they dub "an improbable futuristic and melodious Charleston fit for the dance floor". It's hard to argue - Caravan Palace could do for swing what Gotan Project did for tango.

Contact: Elias Bouallagui (elbou@wagram.fr)

BENJAMIN DIAMOND: Same All Things (Diamondtraxx)

Vocalist Benjamin Diamond was the voice behind the classic French house act Stardust (*Music Sounds Better With You*). In the 10 years since that global hit, Diamond has ploughed his own intriguing furrow, with *Same All Things* containing much of the Stardust's disco nous, but is more song-based.

Contact: Christophe Tastet, Diamond Traxx (christophe@diamondtraxx.com)

NAIVE NEW BEATERS: Live Good (Cinq7/Wagram)

Naive New Beaters like their rock with a sprinkling of dance and rap, mixing the three elements into a formidable noise fuzz that suggests a rockier Gorillaz or perhaps a disco Chili Peppers. They have a formidable set of live dates lined up for the new year, including a London date in February, so why not decide for yourself?

Contact: Henri Jamet, Cinq7 (henri.jamet@cinq7.com)

AYO: Slow Slow (Run Run) (Universal/Wrasse)

Ayo's debut album *Joyful* was a sensation in France, where it reached double platinum status, as well as turning platinum in Germany. Follow-up *Gravity At Last* was recorded at Chris Blackwell's Compass Point Studios, so it is no surprise that the reggae sound is to the fore, combined with a soulful, folksy edge and Ayo's peerless voice.

Contact: Ian Ashbridge (Wrasse) ian.ashbridge@wrasserecords.com

BABYLON CIRCUS: Des Fois (Sony)

Continuing with the reggae theme, we come to Babylon Circus, a 10-piece ska and reggae group founded in 1995 in Lyon. Reggae is incredibly popular in France but Babylon Circus manage to stand out from the pack by virtue of adding elements of swing, jazz and punk to the mix, as is evident on this track from their new album.

Contact: Alexandra Hegarty, Sony (alexandra.hegarty@sonymusic.com)

THIERRY "TITI" ROBIN: Sultana La Kali (Naïve)

Kali Sultana - *L'Ombre du Ghazal*, the new album from veteran instrumentalist Thierry "Titi" Robin, is a remarkable release, comprising one "suite" arranged in two parts, seven movements and three interludes, designed to mirror the flow of an epic poem, with melodic and rhythmic motifs following on from each another.

Contact: Florian Abessira, Naive (fabessira@naive.fr)

FRANCOIZ BREUT: DUNKERQUE (T-Records)

Dunkerque is taken from Breut's new album *A L'Aveuglette*, her first since 2005's *Une Saison Volée*, which was released in the UK by Bella Union. Dunkerque is surprisingly brutal for the singer, with heavy drums coming up against, reverb-heavy guitar.

Contact: Dave Grinnell, Melting Vinyl (press@meltingvinyl.co.uk)

PICTURED TOP BOTTOM

Local heroes Tahiti Boy, Ayo, Quixote, Davy Sicard and M83

PICTURED RIGHT

Sober and Gentle-signed act Cocoon



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Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews. For a full list of new releases updated every Monday, go to www.musicweek.com

Out this week

Singles

- **Devotchka** How It Ends (Anti)
Previous single: The Clockwise Witness (did not chart)
- **Hue & Cry** Headin' For A Fall (Blairhill)
Previous single: The Last Stop (did not chart)
- **Jose Amensia Vs Karen Overton** Your Loving Arms (Mae Strom)
Previous single: Last Summer in Ibiza (did not chart)
- **TV On The Radio** Dancing Queen (4AD)
Previous single: Golden Age (did not chart)
- **White Lies** To Lose My Life (Fiction)
Previous single (chart peak): Death (52)

Albums

- **Animal Collective** Merriweather Post Pavilion (Domino)
Previous album (first-week sales/total sales): Strawberry Jam (1,298/5,552)



- **Jamie Foxx** Intuition (RCA)
Previous album: Unpredictable (196/59,381)
- **I Tillman** Vacillando Territory Blues (Bella Union)
Previous album: Minor Works (23/356)
- **Lady Gaga** The Fame (Interscope)
debut album
- **Mr Dizo** Lamb's Anger (Ed Banger)
Previous album: Moustache (Half A Scissor) (10/173)
- **Joshua Redman** Compass (Warner)
Previous album: Back East (10/1,191)
- **Stevie Nicks** The Soundstage Sessions (Warner Brothers)
Previous album: Crystal Visions – The Very Best Of (53/7,737)
- **Ultrabeat** Discolights (AATW)
Previous album: The Album (20,533/84,187)

Out next week

Singles

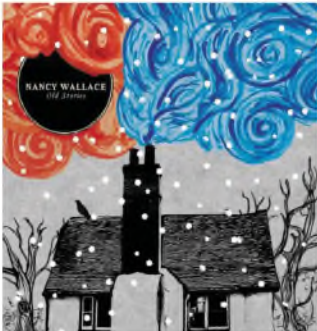
- **Bon Iver** Blood Bank (4AD)
- **Bryn Christopher** Fearless (Polydor)
- **The Days** No Ties (Atlantic)
- **Fall Out** Boy America's Suitehearts (Island)
- **Fight Like Apes** Tie Me Up With Jackets (Motel Citizen)
- **Franz Ferdinand** Ulysses (Domino)

“This is not exactly a new direction for the Scottish art-poppers, but the opening bars and elements of Ulysses’ chorus hint at a funkier, dancier underbelly as if Alex Capranos might have been listening to too much Killers of late. That said, this is essentially Franz-by-rote, much of this single sounding as if it could happily slip back five years and snuggle in between Take Me Out and Auf Achse on the band’s debut album. That’s not a bad thing if you liked the barnstorming floor fillers of that first album and should be a good taster – though many have already heard much of it

– of Franz’s third album Tonight, to be released a week after Ulysses.”

www.musicweek.com/reviews

- **Kid British** Leave London EP (Mercury)
- **The Killers** Spaceman (Mercury)
- **Dan Le Sac Vs Scroobius Pip** Thou Shalt Always Kill (Sunray Best)
- **Manu Chao** La Vida Tomola (Beceuse)



- **Lisa Mitchell** Neopolitan Dreams (RCA)
- **Screaming Lights** Gm/Glow (Anti)
- **Jay Sean** Tonight (Jeyded)
Co-written by Sean alongside Britney Spears/leona Lewis collaborator Claude Kelly, this uptempo club track from the homegrown R&B star has already won friends at radio, where it has reached playlists at Capital, Kiss and Radio One. Tonight will feature on a repackage version of Sean’s album My Own Way, which is set to be issued on February 9.
- **Tinchy Stryder** Take Me Back (Island)

Albums

- **Circlesquare** Songs About Dancing & Drugs (UK)
- **It Hugs Back** Inside Your Guitar (4AD)
- **Various B Music**: Drive In, Turn On, Freak Out (Finders Keepers)

“The B-Music empire uncovers holy grail-esque obscurities before dusting them down and presenting them with lavish packaging and outrageously obsessive sleeve notes on the associated record label Finders Keepers. Core members Andy Votel and Dom Thomas have been joined over years by the likes of David Holmes, Gruff Rhys, Bob Stanley and Belle & Sebastian’s Chris Geddes, who have all been eager to show off their overlooked findings. Listing the artists and titles here would be a fruitless exercise as they are all painfully obtuse. However, far from being an exercise in musical snobbery, Drive In, Turn On, Freak Out is a celebration of the weird and the wonderful, the bizarre and beautiful.”

www.musicweek.com/reviews

- **Nancy Wallace** Old Stories (Midwich)
- **White Lies** To Lose My Life (Polydor)

January 26

Singles

- **Airborne Toxic Event** Sometime Around Midnight (Major Dome)
- **Lily Allen** The Fear (Regal)
- **Bloc Party** One Month Off (Wichita)
- **Fleet Foxes** Mykonos (Bella Union)
- **The Fray** You Found Me (Epic)
- **Future Loop Foundation** The Sea & The Sky EP (Domino)
- **Ida Maria** Oh My God (RCA)
- **Imelda May** Johnny Got A Boom Room (Blue Thumb/ICI)
- **The Presidents Of The United**

States Of America Ladybug EP (Cooking Vinyl)



- **Sky Larkin** Beeline (Wichita)
- **Jordin Sparks** One Step At A Time (RCA)
- **Sugarsh** Beat Company Love Breed (RCA)
- **James Yuill** No Surprize (Moshi Moshi)

Albums

- **Cut Off Your Hands** You And I (Sixsevenine)
- **Diplo** Decent Work For Decent Pay: Vol 1 (Big Dada)
- **Fight Like Apes** Fight Like Apes And The Mystery... (Motel Citizen)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino)
- **The Phantom Band** Checkmate Savage (Chemikal Underground)
- **Tyler Rix** Ascent (ICI)
- **Omar Rodriguez-Lopez** Old Money (Stones Throw)
- **Sepultura** A-Lex (SPV/Steamhammer)
- **Bruce Springsteen** Working On A Dream (Columbia)
- **Telepathe** Dance Mother (Cooperative)

February 2

Singles

- **All-American Rejects** Gives You Hell (Geffen)
- **Black Tide** Shockwave (Polydor)
- **Coldplay** Life In Technicolour Pt 1 (Parlophone)
- **Crazy Cousinz** Feat. Kyla Do You Mind? (Defenders Inc)

● **Iglu & Hartly Violent & Young** (Mercury)

This second single from the tipped Californians was the track that got the ball rolling in the UK last year, where it was released as a limited-edition seven-inch on Another Music = Another Kitchen. Following a busy six months that has seen the band enjoying an almost-permanent presence in the UK market, the track is set for a full commercial release. Its predecessor in this city enjoyed strong playlist support from Radio One. Violent & Young has the legs to better it.

- **Ben Kweller** Changing Horses (Atco Records)
- **Daniel Merriweather** Change (Alice)
- **Of Montreal** An Eluardian Instance (Polyvinyl)
- **Tommy Sparks** I Am A Rope (Island)
- **Twisted Wheel** We Are Us (Columbia)
- **Sander Van Doorn Vs Robbie Williams** Close My Eyes (Nebula)
- **Julian Velard** Love Again For The First Time (Virgin)

Albums

- **Airborne Toxic Event** Airbourne Toxic Event (Major Dome)



- **Andrew Bird** Noble Beast (Bella Union)
- **City Reverb** Lost City Folk (Dumb Angel)
- **Dent May & His Magnificent Ukulele** The Good Feeling Music Of... (Paw Tracks)

“This debut effort, released through Animal Collective’s label, is an exquisitely unhinged glimpse into the mind of the complicated crooner from Mississippi. The street array of colliding styles and melodies en-

tracks such as the Meet Me In The Garden and Oh Paris! make it a dizzying listen. May’s Musesby-esque crooning and expert lute skills combined with Rusty Santos’ (Fancia Bear, White Magic) production prowess make this a pop/barber shop hedge hedge that demands a second look. An upcoming world tour, taking in the SXSW showcase, will be sure to strengthen the troubadour’s cause.”

www.musicweek.com/reviews

- **Emmy The Great** First Love (Jose Herbeut)
- **The Fray** The Fray (Epic)
- **Harmonic 313** When Machines Exceed Human Intelligence (Warp)
- **Micachu** Jewellery (Accidental)
- **Tom Morello** The Nightwatchmen (Columbia)
- **Various** Twisted Nerve 10th Anniversary Mix (Twisted Nerve)
- **Various** Rough Trade Shops: Counter Culture 08 (Cooperative)
- **The View** Which Bitch (1965)

February 9

Singles

- **Antony & The Johnsons** Epilepsy Is Dancing (Rough Trade)
- **Asobi Seksu** Familiar Light (One Little Indian)
- **The Do** On My Shoulder (Get Down!)



- **Empire Of The Sun** Walking On A Dream (Virgin)
- **Tom Jones** Give A Little Love (Parlophone)
- **Justice** Feat. Uffie Thhee Ppaarrttyy (Ed Banger)

THE PANEL

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



KEITH CAMERON (MOJO)
The Phantom Band: Checkmate Savage (Chemikal Underground)
Apparently The Phantom Band arrived at their clattering hybrid after mastering an array of incompatible styles, from techno to metal to gospel, then deliberately parodying bands they hated. Such grand folly has created a record as auspicious and accomplished as it is unforeseen.



STEVE SMART (KISS FM)
Rudenko: Everybody (Data)
Everybody is one of those songs which causes a frenzy on the dancefloor no matter where I play it. I've been supporting this on my show for the past two months, which it truly deserves. It's laden with hooks, likened to Britney Spears and Gwen Stefani vocally, and clever in its production – it has all the ingredients for a hit record.



DAVE JENKINS (JD)
Jesse Rose feat. Hot Chip: Forget My Name (Dubsided)
Jesse's slow but steady rise to recognition serves as a template for all aspiring producers, and the fruits of his work are no more obvious in Forget My Name; an outrageously deep and funky collaboration with fellow UK premium exports Hot Chip. Subtle, smooth and effortlessly classy.



JODIE BANASZKIEWICZ (MY EX-BOYFRIEND'S RECORDS)
The Joy Formidable: Cradle (Try Harder)
After discovering this three-piece's infectious and dreamy rock 'n' roll through MySpace, we booked them immediately for our club night. With an energetic live performance, comparisons to The Pixies and a rocking new single, the Joy Formidable are destined for big things.

- **Morrissey** I'm Throwing My Arms Around Paris (Decca)

2009 finds the bard of Manchester in a rum old place – while Morrissey remains a global live attraction and has found a sympathetic home in the bosom of the world's biggest record company, his recent *Best Of* (in truth a summary of the Sanctuary years plus a handful of oldies) notably failed to set the world alight. The good news is new effort *Years Of Refusal* is a very strong album, easily the equal of *You Are The Quarry* and *Ringleader Of The Tormentors*, and gives reign to his more experimental urges."

www.musicweek.com/reviews

- **Red Light Company** Arts & Crafts (Lavalta)
- **The Ting Tings** Fruit Machine (Columbia)

Albums

- **Lily Allen** It's Not Me, It's You (Regal)
- **Howling Bells** Radio Wars (Independiente)



- **Jennifer Lopez** Greatest Hits (Epic)
- **Courtney Love** Nobody's Daughter (UMC)
- **Lionel Richie** Just Go (Mercury)
- **Tahmac** We Come To Tahland (Tahmac Entertainment)

February 16

Singles

- **Katy Perry** Thinking Of You (Virgin)
- **Raphael Saadiq** Love That Girl (RCA)
- **School Of Seven Bells** I Am Under No Disguise (Full Time Hobby)

- **Shinedown** Second Chance (Atlantic)
- **Skint & Demoralised** This Song Is Definitely Not About You (Mercury)
- **The Soft Pack** Nightlife/Brightside (Caspian)
- **Britney Spears** Circus (live)
- **Telegraphs** I Don't Navigate By You (Nighthawks)

Albums

- **Asobi Seksu** Hush (One Little Indian)
- **Beirut** March Of The Zapotec (Pompeii Recordings)



- **Empire Of The Sun** Walking On A Dream (Virgin)
- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)
- **M Ward** Hold Time (4AD)
- **Malakai** Ugly Side Of Love (Invada)
- **Aidan Moffat & The Best-Ofs** How To Get To Heaven From Scotland (Chemical Underground)

Moffat's new four-piece band treads familiar territory to that of his former Arab Strap partner in crime Malcolm Middleton. But, while Middleton may have perfected his brand of solo miserabilist-but-melodic acoustic and post-folk over three intriguing albums, Moffat is just getting started, at least as far as melodies are concerned. For fans of Arab Strap or any of the slew of bands raging north of the border, however, this is a record not to miss."

www.musicweek.com/reviews

- **Morrissey** Years Of Refusal (Decca)
- **N.A.S.A** The Spirit Of The Apollo (Anti/Epitaph)
- **Red Light Company** Fine Fascination (Lavalta)
- **Sam & The Plants** Eft (Twisted Nerve)

- **Various Joakim: My Best Remixes** (Tigersushi)
- **Various** Dark Was The Night (4AD)

February 23

Singles

- **David Archuleta** Crush (RCA)
- **Esser** Work It Out (Transgressive)
- **Glasvegas** Flowers & Football Tops (Columbia)
- **Jennifer Hudson** If This Isn't Love (RCA)
- **Laura Izibor** Shine (Atlantic)
- **Starsailor** Tell Me It's Not Over (Virgin)
- **T.I. Feat Justin Timberlake** Dead & Gone (Atlantic)
- **The Ting Tings** We Walk (Columbia)

Albums

- **50 Cent** Before I Self-Destruct (Interscope)



- **Dan Auerbach** Keep It Hid (V2/Cooperative)
- **Filthy Dukes** Nonsense In The Dark (Fiction)
- **Connie Fisher** From Connie With Love (Polydor/Rug)

March 2 and beyond

Albums

- **Leo Abrahams** The Grape & The Grain (Mercury) (16/03)
- **David Archuleta** David Archuleta (RCA) (02/03)
- **Sam Beeton** No Definite Answer (RCA) (09/03)

- **Bonnie Prince Billy** Beware (Domino) (16/03)
- **Alexandra Burke** The Album (Syco) (16/03)
- **Busta Rhymes** B.O.M.B. (Interscope) (09/03)
- **Chris Cornell** Scream (Interscope) (09/03)
- **Elvis Costello** Momofuku (Mercury) (28/04)
- **The Days** Atlantic Skies (Atlantic) (13/04)
- **The Deer Tracks** Aurora (Despotz) (09/03)
- **Missy Elliott** Block Party (Atlantic) (06/04)
- **Eminem** Relapse (Interscope) (02/03)
- **Escala** Escala (Syco) (06/04)



- **Fields** Hollow Mountains (Atlantic) (02/03)
- **Fol Chen** Part I: John Shade, Your Fortune's Made (Asthmatic Kitty) (09/03)
- **Melody Gardot** My One And Only Thrill (UICI) (16/03)
- **Goldie Lookin Chain** Asbo 4 Life (1983) (30/03)
- **Grammatics** Grammatics (Dance To The Radio) (02/03)
- **PJ Harvey & John Parrish A** Woman A Man Walked By (Island) (30/03)
- **In Case Of Fire** Align The Planets (Zomba) (20/04)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (09/03)
- **Jay-Z** Blueprint III (Def Jam) (16/03)
- **Annie Lennox** The Annie Lennox Collection (RCA) (09/03)
- **Lindsay Lohan** Spirit In The Dark (Universal) (02/03)
- **Barry Manilow** The Greatest Songs Of The Eighties (Arista) (09/03)

- **Mastodon** Crack The Style (Reprise) (09/03)
- **Sarah McLachlan** Closer – The Best Of (RCA) (02/03)
- **Daniel Michaelson & The Coastguards** Saltwater (Memphis Industries) (02/03)
- **AK Momo** Return To NY (Peacetrog) (16/03)
- **Marissa Nadler** Little Hells (Kemado) (02/03)
- **Neko Case** Middle Cyclone (Art) (02/03)
- **Peter Björn & John** Living Thing (Wichita) (30/03)
- **The Prodigy** Invaders Must Die (Take Me To The Hospital) (02/03)
- **Raphael Saadiq** The Way I See It (RCA) (02/03)
- **Shinedown** The Sound Of Madness (Atlantic) (02/03)
- **Faryl Smith** Faryl (UICI) (09/03)
- **Soap&Skin** Lovetune For Vacuum (PIAS) (16/03)
- **Starsailor** All The Plans (Virgin) (02/03)
- **DM Stith** Heavy Ghost (Asthmatic Kitty) (09/03)



- **Taylor Swift** Fearless (Mercury) (09/03)
- **Twisted Wheel** We Are Us (Columbia) (30/03)
- **U2** No Line On The Horizon (Mercury) (23/03)
- **Julian Velard** The Planeteer (Virgin) (02/03)
- **Vetiver** Tight Knit (Bella Union) (09/03)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **The Whitest Boy Alive** Rules (Bubbles) (02/03)
- **Whomadewho** The Plot (Gemma) (02/03)

SINGLE OF THE WEEK

White Lies To Lose My Life (Fiction)



Having won the A&R scramble to sign this enigmatic trio from Ealing, Fiction releases

this second single proper, signalling the start of 2009's assault. It is an epic and macabre hook-laden feast that follows the single *Death*, which peaked at number 52 in September with very little promotion. The band have already been nominated for the Brit Award Critic's Choice and BBC Sound Of 2009 accolades and, with a growing live reputation helped by their high-profile stint on the Xfm Winter Wonderland tour, White Lies' star is definitely rising this year. *To Lose My Life* is currently playlisted at BBC 6 Music, NME Radio, Xfm and Radio One.

ALBUM OF THE WEEK

Lady Gaga The Fame (Interscope)



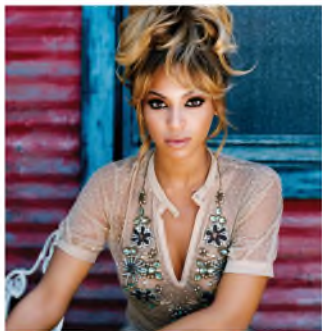
The girl that was on course to dethrone Alexandra Burke atop the singles chart last week

looks set to take 2009 by storm with this innovative and perfectly-formed pop gem. Having been hyped into the stratosphere at the tail end of last year, she has already graced 25 national publications, including all the broadsheets, *Grazia*, *Sunday Mirror* and *The Sun*, while the single is on Radio One and Capital's A-lists. Lady Gaga, who has penned hits for Britney Spears and Pussycat Dolls, will embark on a UK tour supporting the Dolls throughout January and February, and will appear on the *Sunday Night Project* this weekend.

Charts club charts



Data double: Kid Cudi tops Upfront and Commercial Pop charts



Ringin' in changes: Beyoncé is challenging for Urban top spot

UPFRONT CLUB TOP 40

Pos	ARTIST	Title	Label
1	3	4	KID CUDI VS. CROOKERS Day 'N' Nite / Data
2	5	5	MADCON Liar / RCA
3	12	4	CHRIS LAKE FEAT. NASTALA If You Knew / Rising
4	1	5	ERCOLA FEAT. DANIELLA Every Word / Cayenne
5	33	3	AMY STUDT Nice Boys / 19 Recordings
6	4	14	NATURAL BORN GROOVES Candy On The Dancefloor / 3 Beat Blue
7	14	6	JIMMY D. ROBINSON A Tiny Shoe / J Music Group
8	NEW	BEYONCE Single Ladies (Put A Ring On It) / RCA	
9	29	3	DOMAN & GOODING Runnin' / Positiva
10	5	6	PUBLIC DOMAIN Operation Blade 2009 / Xtravaganza
11	18	3	THE TING TINGS Fruit Machine / Columbia
12	10	6	THE HOURS See The Light / Is Good Limited
13	27	3	RUDENKO Everybody / Data
14	3	7	MICHAEL WOODS Natural High / Diffused
15	3	7	HAIJ & EMANUEL The Pressure / Big Love
16	NEW	JENNIFER HUDSON If This Isn't Love / RCA	
17	NEW	DEAN COLEMAN FEAT. DCLA I Want You / Yoshitoshi	
18	13	6	FERRY CORSTEN Radio Crash / Maelstrom
19	NEW	DAMIEN S VS. LOVESPIRALS This Truth / Loverush Digital	
20	2	6	ALEX GAUDINO I Love Rock & Roll / Rise
21	7	7	TIMMY VEGAS & BAD LAY-DEE Another Dimension / Eye Industries
22	11	6	KIDDA Under The Sun / Skint
23	15	8	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
24	16	7	TINCHY STRYDER Take Me Back / Island
25	20	4	FREEMASONS FEAT. HAZEL FERNADES If / Loaded
26	17	8	SUGABABES No Can Do / Island
27	21	11	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
28	25	7	DAVID GUETTA & CHRIS WILLIS Everytime We Touch / Positiva
29	23	9	THE KILLERS Human / Vertigo
30	NEW	JJOY Me To You / Loverush Digital	
31	22	8	EDEN ROX Crazy / Edenz Web
32	26	6	SEPTEMBER Can't Get Over / Hard2beat
33	19	8	WILL YOUNG Grace / RCA
34	24	8	MADONNA Miles Away / Warner Brothers
35	37	5	LADY GAGA Just Dance / Interscope
36	34	18	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
37	39	3	STAR PILOTS In The Heat Of The Night / Hard2beat
38	31	5	LAIDBACK LUKE & STEVE ANGELLO VS ROBYN S Be Vs. Show Me Love / Cata
39	30	8	SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes / Nebula
40	28	14	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital

COMMERCIAL POP TOP 30

Pos	ARTIST	Title	Label
1	2	4	KID CUDI VS. CROOKERS Day 'N' Nite / Data
2	NEW	JENNIFER HUDSON If This Isn't Love / RCA	
3	10	5	NATURAL BORN GROOVES Candy On The Dancefloor / 3 Beat Blue
4	13	4	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island
5	12	3	ULTRABEAT Never Ever / AATW
6	24	3	AMY STUDT Nice Boys / 19 Recordings
7	22	3	HILARY DUFF Reach Out / Hollywood
8	NEW	BEYONCE Single Ladies (Put A Ring On It) / RCA	
9	17	3	STAR PILOTS In The Heat Of The Night / Hard2beat
10	20	3	SWAY FEAT. AKON Silver & Gold / Dcyphe Productions
11	7	5	LADY GAGA Just Dance / Interscope
12	19	4	JIMMY D. ROBINSON A Tiny Shoe / J Music Group
13	18	3	STUNT I'll Be There / AATW
14	1	4	MADCON Liar / RCA
15	NEW	CHRIS LAKE FEAT. NASTALA If You Knew / Rising	
16	4	6	THE SATURDAYS Issues / Fascination
17	3	5	PINK Sober / RCA
18	NEW	MILEY CYRUS Fly On The Wall / Hollywood	
19	NEW	SHONTELLE T-Shirt / Island	
20	NEW	DOMAN & GOODING Runnin' / Positiva	
21	26	3	KARDINAL OFFISHALL Numba 1 (Tide Is High) / Kon Live/Geffen/Polydor
22	NEW	THE TING TINGS Fruit Machine / Columbia	
23	28	4	LAURA STEEL Running / Rollin Entertainment
24	27	3	50 CENT Get Up / Interscope
25	14	5	PUBLIC DOMAIN Operation Blade 2009 / Xtravaganza
26	21	7	SUGABABES No Can Do / Island
27	6	4	BIG ANG FEAT. SIOBHAN Wifey / AATW
28	16	6	SEPTEMBER Can't Get Over / Hard2beat
29	5	5	MANIAN Welcome To The Club / AATW
30	NEW	IDA MARIA Oh My God / RCA	

COOL CUTS TOP 20

Pos	ARTIST	Title
1	EMPIRE OF THE SUN Walking On A Dream	
2	FREEMASONS FEAT. HAZEL FERNADES If	
3	RUDENKO Everybody	
4	DOMAN & GOODING Runnin	
5	PENDULUM Showdown	
6	ROAR & BAUMGARTNER Slam 303	
7	KURD MAVERICK Blue Monday	
8	DANIEL MERRIVEATHER Change	
9	RENNIE FOSTER Devil's Water	
10	X-PRESS 2 London X-Press	
11	PROJECT BASSLINE Drop The Pressure	
12	ROSIE & THE GOLDBUG Heartbreak	
13	GOLDEN GIRLS Kinetic	
14	LASGO Out Of My Mind	
15	FRANZ FERDINAND Ulysses	
16	DEAN COLEMAN FEAT. DCLA I Want You	
17	TOM MIDDLETON Remember The Love	
18	AMY STUDT Nice Boys	
19	CAHILL Sexshooter	
20	SNEAKY SOUND SYSTEM I Love It	

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

URBAN TOP 20

Pos	Last	Wks	ARTIST	Title	Label
1	1	7	KARDINAL OFFISHALL Numba 1 (Tide Is High) / Kon Live/Geffen/Polydor		
2	6	5	BEYONCE Single Ladies (Put A Ring On It) / RCA		
3	4	5	THE GAME FEAT NE-YO Camera Phone / Geffen		
4	3	5	LADY GAGA Just Dance / Interscope		
5	2	8	50 CENT Get Up / Interscope		
6	5	9	KID CUDI Day N Nite / Data		
7	7	13	T.I. FEAT. RIHANNA Live Your Life / Atlantic		
8	19	6	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island		
9	8	14	KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen		
10	11	8	SWAY FEAT. AKON Silver & Gold / Dcyphe Productions		
11	9	9	WILEY FEAT. DANIEL MERRIVEATHER Cash In My Pocket / Asylum		
12	13	6	JIM JONES & RON BROWZ FEAT. JUELZ SANTANA Pop Champagne / RCA		
13	10	6	AKON Right Now / Universal		
14	23	3	SHONTELLE T-Shirt / Island		
15	12	12	PUSSYCAT DOLLS I Hate This Part / Interscope		
16	22	9	SOLANGE Sandcastle Disco / Geffen		
17	15	12	ALESHA DIXON The Boy Does Nothing / Asylum		
18	14	6	TINCHY STRYDER Take Me Back / Island		
19	18	21	NE-YO Miss Independent / Def Jam		
20	25	3	CHRIS BROWN Take You Down / Jive		

RDIO Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

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ANALYSIS

by Alan Jones

Kid Cudi conquers the club chart countdown

MINISTRY OF SOUND'S DATA IMPRINT has hosted its share of smash hits over the years, not least from Eric Prydz and Fedde Le Grande. Its latest club sensation is from Cleveland rapper Kid Cudi, whose sparse and minimal upcoming hit Day 'N' Nite has been given multiple makeovers by the likes of Binbo Jones, D.O.N.S, Mobin Master, Agent X and Jokers Of The Scene. Its reward is to simultaneously

ascend to the top of the Upfront and Commercial Pop chart, winning both at a canter. Despite being a shoe-in for major UK success, Day 'N' Nite has performed modestly in America, falling short of the Hot 100.

Meanwhile, Kardinal Offishall and Keri Hilson are at number one on the Urban chart for the fifth straight week with Numba 1 (Tide Is High). Their previous residency has been attended by big victory margins but

Lady Gaga, Kid Cudi, The Game and Beyoncé all squeeze its lead significantly this week, with Beyoncé's Single Ladies (Put A Ring On It) emerging as the most serious threat, increasing its own support by more than 60%. The Beyoncé hit is also a new entry on the Upfront and Commercial Pop lists, debuting on both at number eight, thanks to mixes from Red Top, My Digital Enemy, Olli Collins, Dave Aude,

Japanese Popstars, Craig C and Karmatronic.

UPFRONT CHART BREAKERS: 1 NEVER EVER - Ultrabeat, 2 REACH OUT - Hilary Duff, 3 BREATHE SLOW - Alesha Dixon, 4 I'LL BE THERE - Stunt, 5 SILVER & GOLD - Sway feat. Akon, 6 KINETIC - Golden Girls, 7 T-SHIRT - Shontelle, 8 OH MY GOD - Ida Maria, 9 FLY ON THE WALL - Miley Cyrus, 10 BLUE MONDAY - Kurd Maverick.

Charts predictive

CAMPAIGN FOCUS

KID BRITISH

CHRIS MOYLES' TIPS FOR 2009, Kid British signed to Mercury last May and have spent the months since growing a UK audience, leading to an opening slot at Xfm's Winter Wonderland concert in their native Manchester last month.

Now, with a limited-edition single under the band's collective belt, Mercury is ready to push the button on the campaign, with a release aimed at galvanising their fanbase this month.

An EP, entitled Leave London and featuring three new songs, will lead the year for Kid British. With the single already available digitally, its physical release next Monday is to be limited to 500 fluorescent 10-inch vinyl singles, each coming with a card and download code that will give fans access to a special area on the group's official website, www.iamkidbritish.com.

Once there, fans will have ongoing access to rare tracks, screensavers and other bonus material. All three songs featured on the EP will also be available for download.

Product manager Rachael Paley says, "We know that a lot of Kid British fans are under the age of 19, so we want to be able to provide them with some bonus content that will mean something to them; things



like buddy icons for their messenger and screensavers," he says. "On top of that, it's about growing the group's database."

The group's debut came in the shape of Elizabeth, which was released via Another Music = Another Kitchen in October.

The first full commercial release will be the March 30-issued single Sunny Days, which will capitalise on the group's national support slot with The Enemy.

Paley says the tour is an opportunity to further bolster their promotional efforts. "This is probably the biggest run of dates the group have done so far, so my focus is on working with the street team and really developing our database at these shows," she says. "It's a nice launching pad into the first full commercial single."

Kid British are among the contingent of UK acts making the trip across the North Sea to Groningen in Holland this week for the annual EuroSonic Noorderslag event.

The conference is often seen as a gateway to the European festival circuit, with promoters and bookers from across Europe looking to discover the next crop of British talent. The band will perform this Thursday.

The group's as-yet-untitled album will be released on June 29, preceded by second single proper Rum Boys on June 15.

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	BRUCE SPRINGSTEEN	Working...	Columbia
2	EMINEM	Relapse	Polydor
3	WHITE LIES	To Lose My Life	Polydor
4	THE PRODIGY	Invaders... Take Me To The Hospital	
5	LIYY ALLEN	It's Not Me, It's You	Parlophone
6	FRANZ FERDINAND	Tonight...	Domino
7	50 CENT	Before I Self Destruct	Polydor
8	U2	No Line On The Horizon	Mercury
9	ST ETIENNE	London Conversations	Heavenly
10	THE VIEW	Which Bitch	Sonybmg
11	ANTONY/THE JOHNSONS	Crying... Rough Trade	
12	SARAH MCLACHLAN	Closer: The Best Of	RCA
13	MORRISSEY	Years Of Refusal	Polydor
14	THE FRAY	The Fray	Sony
15	MY BLOODY VALENTINE	Loveless	Sony
16	ALL-AMERICAN REJECTS	When... Polydor	
17	CHRIS CORNELL	Scream	Polydor
18	FLEET FOXES	Fleet Foxes (special)	354 Union
19	EAGLES OF DEATH METAL	Heart... Worlds Fair	
20	DEEP PURPLE	Stormbringer	EMI

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	BRUCE SPRINGSTEEN	Working...	Columbia
2	MY BLOODY VALENTINE	Loveless	Sony
3	RUIN, JULIE	Julie Ruin	Kill Rock Stars
4	ANTONY/THE JOHNSONS	Crying... Rough Trade	
5	WHITE LIES	To Lose My Life	Fiction
6	BON IVER	Blood Bank	4AD
7	U2	No Line On The Horizon	Mercury
8	LIYY ALLEN	It's Not Me, It's You	Regal
9	ST ETIENNE	London Conversations	Heavenly
10	ESCALA	Escala	Syco
11	BURT BACHARACH	Magic Moments	Rhino
12	MY BLOODY VALENTINE	Isn't Anything	Sony
13	FRANZ FERDINAND	Tonight...	Domino
14	DEEP PURPLE	Stormbringer	EMI
15	VARIOUS	Factory Records 1978-1992	Rhino
16	BLACK SABBATH	Paranoid	Sanctuary
17	SPANDAU BALLET	Gold: Best Of	Chrysalis
18	JOHN FRUSCIANTE	Empyrean	Record Collection
19	CAROLE KING	Tapestry	Sony
20	PRODIGY	Invaders... Take Me To The Hospital	

amazon.co.uk

TOP 20 SHAZAM PRE RELEASE CHART

Pos	ARTIST	Title	Label
1	KID CUDI VS. CROOKERS	Day 'N' Nite	Data
2	TINCHY STRYDER	Take Me Back	Island
3	LIYY ALLEN	The Fear	Regal
4	TIMMY VEGAS	Another... Eye Industries	
5	DANIEL MERRIWEATHER	Change	Allido
6	JORDIN SPARKS	One Step At A Time	RCA
7	PALEFACE FEAT. KYLA	Do You Mind	Data
8	ALESHA DIXON	Breathe Slow	Asylum
9	PLUXUS	Transient	Kompakt
10	SWAY FEAT. AKON	Silver & Gold	Dcypa
11	KARDINALL OFFISHALL	Numba	1 Geffen
12	JAY SEAN	Tonight	Jayded
13	WHITE LIES	To Lose My Life	Fiction
14	LAIDBACK LUKE	Be Vs. Show Me Love	Data
15	MANIAN	Welcome To The Club	AATW
16	RAZORLIGHT	Hostage Of Love	Vertigo
17	THE GAME	Camera Phone	Geffen
18	HITTY	Head Shoulders Knees And Toes	Mile
19	PAULA DE ANDA	Stunned Out	Arista
20	DAVID GUETTA	Everytime We Touch	Positiva

SHAZAM

TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	MGMT	Kids	Columbia
4	MGMT	Time To Pretend	Columbia
5	MGMT	Electric Feel	Columbia
6	THE KILLERS	Human	Vertigo
7	KINGS OF LEON	Closer	Hand Me Down
8	KINGS OF LEON	Crawl	Hand Me Down
9	KINGS OF LEON	Manhattan	Hand Me Down
10	KINGS OF LEON	Revelry	Hand Me Down
11	COLDPLAY	Viva La Vida	Parlophone
12	JEFF BUCKLEY	Hallelujah	Columbia
13	KATY PERRY	I Kissed A Girl	Virgin
14	KINGS OF LEON	Be Somebody	Hand Me Down
15	FLEET FOXES	White Winter... Balla Union	
16	KINGS OF LEON	17	Hand Me Down
17	KINGS OF LEON	Notion	Hand Me Down
18	VAMPIRE WEEKEND	A-Punk	XL
19	KATY PERRY	Hot N Cold	Virgin
20	KINGS OF LEON	I Want You	Hand Me Down

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	ALEXANDRA BURKE	The Album	Syco
2	EMINEM	Relapse	Interscope
3	FRANZ FERDINAND	Tonight...	Domino
4	50 CENT	Before I Self Destruct	Interscope
5	BRUCE SPRINGSTEEN	Working...	Columbia
6	BUSTA RHYMES	B.O.M.B	Interscope
7	JAY-Z	Blueprint III	Columbia
8	WHITE LIES	To Lose My Life	Fiction
9	U2	No Line On The Horizon	Mercury
10	MORRISSEY	Years Of Refusal	Decca
11	LIYY ALLEN	It's Not Me It's You	Regal
12	ESCALA	Escala	Syco
13	PRODIGY	Invaders... Take Me To The Hospital	
14	ANTONY/THE JOHNSONS	Crying... Rough Trade	
15	BON IVER	Blood Bank	4AD
16	THE RIFLES	The Great Escape	sixsevenine
17	THE VIEW	Which Bitch	1965
18	SEPUITURA	A-Lex	5FV5te:mhmmer
19	THE FRAY	The Fray	Epic
20	PJ HARVEY/J PARRISH	A Woman...	Island

hmv.com

ANALYSIS

by Alan Jones

Springsteen buzz working like a dream

With radio interest in the title track and first single growing daily, Bruce Springsteen's 24th album Working On A Dream recovers ground it lost before Christmas to catapult to the top of the pre-release charts at both Amazon and Play, while moving up to fifth slot at HMV, where Alexandra Burke's debut album still rules the roost, despite the fact it is largely unrecorded as yet.

Springsteen's new album is released on January 26 - also the date for the third Franz Ferdinand album, Tonight: Franz Ferdinand. The band has sold more than 1.7m copies of their first two albums and interest in the new set has been tickled by the rapidly-growing radio exposure of first single Ulysses. As a result, the album is up to number three at HMV, six at Play and 16 at Amazon.

U2's upcoming album No Line On The Horizon is generating plenty of interest from fans, and debuts at eight at GHMV, nine at Play and 17 at Amazon.

Kid Cudi's Day 'N' Nite has seen off several challengers at the top of Shazam's list of most-tagged tracks, and spends an impressive ninth week at the summit. Tinchy Stryder looks like making an impression with upcoming single Take Me

Back, which is getting support from Radio One and 1 Xtra and takes second place on Shazam list.

Animal Collective have released eight previous albums. None has charted or sold more than 10,000 copies - but that may be about to change, as they are creating quite a buzz at Last FM, where Daily Routine, from their latest set, Memweather Post Pavilion dashes straight to number one.

Charts sales

MusicWeek

Incorporating *Radio*, *Musi*, *Autumn Hits*, *Green Sheet*, *Hit Music*, *Phoenix*, *Record Mirror* and *Tourist Report*

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HIT 40 UK

This	Last	Artist Title / Label
1	3	LADY GAGA <i>Just Dance</i> / Interscope
2	5	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> / Polydor
3	2	LEONA LEWIS <i>Run</i> / Syco
4	1	ALEXANDRA BURKE <i>Hallelujah</i> / Syco
5	6	KINGS OF LEON <i>Use Somebody</i> / Hand Me Down
6	22	THE SATURDAYS <i>Issues</i> / Fascination
7	4	BEYONCE <i>If I Were A Boy</i> / RCA
8	20	BEYONCE <i>Single Ladies (Put A Ring On It)</i> / RCA
9	7	KATY PERRY <i>Hot N Cold</i> / Virgin
10	8	THE KILLERS <i>Human</i> / Vertigo
11	10	TAKE THAT <i>Greatest Day</i> / Polydor
12	11	GIRLS ALOUD <i>The Promise</i> / Fascination
13	13	T.I <i>Live Your Life</i> / Atlantic
14	15	AKON <i>Right Now</i> / Universal
15	9	BRITNEY SPEARS <i>Womanizer</i> / Jive
16	NEW	KEVIN RUDOLF FEAT. LIL WAYNE <i>Let It Rock</i> / Island
17	12	PINK <i>So What</i> / LaFare
18	NEW	KANYE WEST <i>Heartless</i> / Roc-A-Fella
19	18	THE SCRIPT <i>Break Even</i> / Phonogenic
20	19	JENNIFER HUDSON <i>Spotlight</i> / RCA
21	16	KINGS OF LEON <i>Sex On Fire</i> / Hand Me Down
22	21	THE GURU JOSH PROJECT <i>Infinity 2008</i> / Napstrom
23	24	RIHANNA FEAT. JUSTIN TIMBERLAKE <i>Rehab</i> / Def Jam
24	17	SUGABABES <i>No Can Do</i> / Island
25	NEW	NE-YO <i>Mad</i> / Def Jam
26	36	GIRLS ALOUD <i>The Loving Kind</i> / Fascination
27	14	ALESHA DIXON <i>The Boy Does Nothing</i> / Asylum
28	25	PUSSYCAT DOLLS <i>I Hate This Part</i> / Interscope
29	NEW	BRITNEY SPEARS <i>Circus</i> / Jive
30	NEW	MGMT <i>Kids</i> / Columbia
31	31	KANYE WEST <i>Love Lockdown</i> / Roc-a-fella
32	NEW	PINK <i>Sober</i> / RCA
33	32	THE SATURDAYS <i>Up</i> / Fascination
34	33	KARDINAL OFFSHALL FEAT. AKON <i>Dangerous</i> / Geffen
35	28	NE-YO <i>Miss Independent</i> / Def Jam
36	26	DUFFY <i>Mercy</i> / ABM
37	27	COLDPLAY <i>Viva La Vida</i> / Parlophone
38	40	SNOW PATROL <i>Crack The Shutters</i> / Fiction
39	RE	TAKE THAT <i>Rule The World</i> / Polydor
40	34	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Ditee Stank

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

INDIE SINGLES TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS <i>I'm Outta Time</i> / Big Brother (PIAS)
2	NEW	TRAVIS <i>Song To Self</i> / Red Telephone Box (PIAS)
3	5	KITTY DAISY & LEWIS (Baby) <i>Hold Me Tight/Buggin' Blues</i> / Sunday Best (PIAS)
4	6	ARCTIC MONKEYS <i>When The Sun Goes Down</i> / Domino (PIAS)
5	10	ARCTIC MONKEYS <i>Brianstorm</i> / Domino (PIAS)
6	RE	CHASE & STATUS <i>Pieces</i> / Ram (SRD)
7	RE	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Ditee Stank (PIAS)
8	9	OASIS <i>The Shock Of The Lightning</i> / Big Brother (PIAS)
9	RE	THE LAST SHADOW PUPPETS <i>My Mistakes Were Made For You</i> / Domino (PIAS)
10	NEW	CHASE & STATUS <i>Take Me Away/Judgement</i> / Ram (SRD)

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

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	3	NICKELBACK <i>All The Right Reasons</i> / Roadrunner (CIN)
2	4	NICKELBACK <i>Dark Horse</i> / Roadrunner (CIN)
3	2	AC/DC <i>Black Ice</i> / Columbia (ARV)
4	1	GUNS N' ROSES <i>Chinese Democracy</i> / Rock-A-Rama (Geffen) (ARV)
5	5	PARAMORE <i>Riot</i> / Fueled By Ramen (CINR)
6	6	LINKIN PARK <i>Minutes To Midnight</i> / Warner Brothers (TBC)
7	9	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CINR)
8	RE	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
9	RE	DISTURBED <i>Indestructable</i> / Reprise (CIN)
10	8	FOO FIGHTERS <i>Echoes Silence Patience & Grace</i> / RCA (ARV)

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

Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	2	OST <i>Mamma Mia</i> / Polydor (ARV)
2	1	VARIOUS <i>Now That's What I Call Music 71</i> / EMI Virgin/UMTV (E)
3	NEW	VARIOUS <i>Clubbers Guide 2009</i> / Ministry (ARV)
4	3	VARIOUS <i>Anthems 2: 1991-2009</i> / Ministry (ARV)
5	4	VARIOUS <i>Motown 50th Anniversary</i> / Universal TV (ARV)
6	6	VARIOUS <i>Wigan Pier Pts Bounce</i> / Hardbeat (ARV)
7	13	OST <i>Twilight</i> / Atlantic (CIN)
8	5	VARIOUS <i>Radio 1's Live Lounge - Vol 3</i> / Sony EMI/UMTV
9	12	VARIOUS <i>Twice As Nice - Urban Club Album Of The</i> / Rhino (CINR)
10	11	VARIOUS <i>Jackie: The Album - Vol 2</i> / EMI TV/UMTV (ARV)
11	7	VARIOUS <i>Clubland 14</i> / AATWUMTV (ARV)
12	NEW	VARIOUS <i>Cream Future Trance</i> / New State (P)
13	8	VARIOUS <i>Dreamcoats & Petticoats 2</i> / EMI TV/UMTV (ARV)
14	16	VARIOUS <i>F&B Yearbook 2008</i> / Rhino/Sony BMG (ARV)
15	15	VARIOUS <i>The Annual 2009</i> / Ministry (ARV)
16	10	VARIOUS <i>F&B Collection</i> / Universal TV (ARV)
17	14	OST <i>High School Musical 3 - Senior Year</i> / Walt Disney (E)
18	19	ORIGINAL TV SOUNDTRACK <i>High School Musical</i> / Walt Disney (E)
19	6	VARIOUS <i>Pop Party 6</i> / UMTV (ARV)
20	18	VARIOUS <i>Clubland X-Treme Hardcore 5</i> / AATWUMTV (ARV)

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

CATALOGUE SINGLES TOP 20

This	Last	Artist Title / Label
1	1	JEFF BUCKLEY <i>Hallelujah</i> / Columbia (ARV)
2	4	BEYONCE <i>Listen</i> / Columbia (ARV)
3	12	SNOW PATROL <i>Hurt</i> / Fiction (ARV)
4	14	SNOW PATROL <i>Chasing Cars</i> / Fiction (ARV)
5	13	TAKE THAT <i>Shine</i> / Polydor (ARV)
6	15	NICKELBACK <i>Rockstar</i> / Roadrunner (CIN)
7	18	THE KILLERS <i>Mr Brightside</i> / Izarc King (ARV)
8	15	TAKE THAT <i>Patience</i> / PolyGram (ARV)
9	2	THE POGUES FEAT. KIRSTY MACCOLL <i>Fairytale Of New York</i> / Warner Brothers (CIN)
10	RE	BON JOVI <i>Livin' On A Prayer</i> / Mercury (ARV)
11	NEW	ROLLING STONES <i>Paint It Black</i> / Led Zep (CINR)
12	NEW	GAY GORDON & THE MINCE PIES <i>Auld Lang Syne</i> / Jive (ARV)
13	NEW	SURVIVOR <i>Eye Of The Tiger</i> / Arista (ARV)
14	RE	GIRLS ALOUD <i>Something Kinda Ooooh</i> / Fascination (ARV)
15	RE	QUEEN <i>Don't Stop Me Now</i> / Parlophone (E)
16	NEW	A-HA <i>Take On Me</i> / Warner Brothers (CIN)
17	RE	MICHAEL JACKSON <i>Thriller</i> / Epic (ARV)
18	RE	GUNS N' ROSES <i>Sweet Child O' Mine</i> / Geffen (ARV)
19	RE	MICHAEL JACKSON <i>Billie Jean</i> / Epic (ARV)
20	NEW	TOPLoader <i>Dancing In The Moonlight</i> / S2 (ARV)

Official Charts Company 2009.

Catalogue reviews

R.E.M.: *Murmur* (Polydor tbc)

Nearly 26 years after R.E.M.'s iconic debut album was originally released, it is upgraded with the deluxe edition treatment from Polydor. In addition to the original album - now remastered, and still sounding fresh - there is a bonus CD featuring the band performing most of the tracks from it, and several others in a previously unissued but contemporaneous concert recording from Larry's Hideaway in Toronto.

ULTRAVOX: *Quartet* (EMI 2687092)/ *Monument* (2687062)

Released in 1982, Quartet was Ultravox's George Martin-produced third studio album from 1982, while mini-album Monument contained songs from that album made as a soundtrack to the film of the same name. Both albums reached the Top 10 in their original incarnation and receive long-overdue and impressive updates here. Quartet - argued by many to be the group's finest album and containing four Top 20 hits including *Reap The Wild Wind* and *Hymn* - is remastered and expanded to a double-disc set with b-sides, rarities and a trio of previously unissued live recordings. Meanwhile, Monument is augmented by a trio of live cuts and comes with a DVD offering a remastered upgrade of the original concert film.

HURRICANE SMITH: *Don't Let It Die - The Very Best Of* (Cherry Red tbc)

Former Pink Floyd and Beatles recording engineer 'Normal Smith', to quote John Lennon, was an unlikely hitmaker, with a reedy voice that relied on lots of echo to make it effective. But he made the most of his talents with a trio of hits in 1971/72, reaching number two with introductory smash *Don't Let It Die*, breaking America with *Oh Babe, What Would You Say* and ending his short tenure as a hit artist with *Who Was It?* All three are included here, alongside a further 13 recordings from Smith, some of them fairly bizarre mutations somewhere between vaudeville and psychedelia, but all worth hearing.

JIMMY WITHERSPOON: *I'll Be Right On Down: The Modern Recordings 1947-1953* (Ace CDCHD 1182)

Legendary blues 'shouter' R'n'B star Jimmy Witherspoon died in 1997 but his work continues to attract attention: this is the his 41st compilation released thus far in the 21st century. It certainly sounds better than most, with the tracks herein - completing a trilogy of releases that Ace started way back in 1991 - being meticulously restored. The material is pretty good too, with Witherspoon particularly impressive on *Baby Baby*, *I'll Be Right On Down* and *Let Jesus Fix It For You*.

Charts analysis

A better class of artist rises to the top

Singles & Albums

By Alan Jones

NOBILITY ARRIVES AT THE TOP of both the singles and albums charts this week, with American acts Lady GaGa and Kings Of Leon dethroning Alexandra Burke and Take That.

With seven-inch picture disc and CD sales kicking in, **Lady GaGa's** Just Dance sold 65,764 copies last week and jumps 3-1 to become the 13th terpsichorean title including dance, dancing or a derivative thereof, to top the chart thus far. Its accession to the summit coincides with its arrival at the apex in the US but there it has taken it 22 weeks from debut to reach number one, selling upwards of 2m copies along the way – the longest climb of any number one since 2000, when Creed's With Arms Wide Open reached pole position at the 27th attempt.

Just Dance is the first single to simultaneously top the US and UK charts since last August, when Katy Perry spent her seventh and last week at number one on the Hot 100 while starting a five-week residency here. It is not recognised on the sleeve of Just Dance, making Lady GaGa's hit the third consecutive number one to credit a female solo performer, following Leona Lewis' Run and Alexandra Burke's Hallelujah. It is the first such sequence since 1988, when Whitney Houston, Enya and Robin Beck did the same.

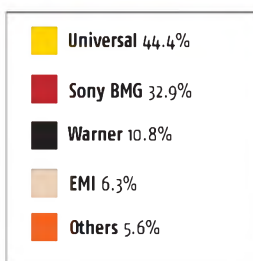
In making way for Lady GaGa, **Alexandra Burke's** Hallelujah suffers a steep 67% dip in sales and slips to number three. Nevertheless, the 34,440 copies it sold last week lift its cumulative sales to 1,026,828, making it the 10th single to sell more than a million copies in the 21st century. It is only the second by a female solo artist this century – following Kylie Minogue's Can't Get You Out Of My Head – and the first by any act since fellow X Factor victor Shayne Ward's That's My Goal in 2005/06. More surprisingly, it is the first ever million seller by a UK female solo artist – the previous biggest seller was Julie Covington's 1976 hit Don't Cry For Me Argentina, which has sold 993,000 copies. Leona Lewis' Bleeding Love may also join the million sellers club in due course – sales of 1,727 last week lift its career tally to 937,098.

Becoming **James Morrison's** highest charting single when it reached number four a fortnight ago, Broken Strings – a duet with Nelly Furtado – moves higher still this week, climbing 5-2 on sales of 37,505 copies. It is the second single from Morrison's second album, Songs For You, Truth For Me, following You Make It Real (number seven last October) and is having a galvanising effect on the album, which has had a tough time matching the enormous popularity of Morrison's chart-topping 2006 debut album, Undiscovered (1,359,028 sales). Songs For You debuted at number three last October, and had fallen to number 64 before Broken Strings was released. It catapults 24-7 this week, with sales of 13,835 increasing its total to 276,040.

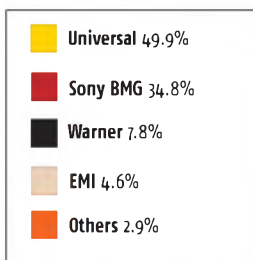
The **Saturdays** secure their third straight Top 10 single, with Issues dashing 27-5 (23,643 sales). They reached number eight with debut hit If This Is Love last August, and number five with Up in October. Their debut album, Chasing Lights, has surprisingly not done likewise, debuting and peaking at number 11 just 10 weeks ago, it rebounds 63-36 this week, with sales of 5,625 taking its career tally to 95,100.

The Saturdays are one of an unusually high number of artists who currently have two simultaneous Top 40 entries, alongside Kings Of Leon, Katy Perry, Rihanna, Britney Spears, Kanye West, Girls Aloud and Alesha Dixon,

ARTIST ALBUMS



SINGLES



while Beyonce has three.

With Celebrity Big Brother in full swing, the show's villain – **Coolio** – sees his biggest hit Gangsta's Paradise selling 8,407 downloads and it re-enters the chart at number 31. The 1995 chart-topper has sold more than 1,080,000 copies in the UK for Coolio, who was last on the chart in 1997.

The two **Kings Of Leon** hits alluded to above are former number one Sex On Fire, which eases 11-12, and recent number two Use Somebody, which rebounds 6-5. They are the first two singles from the band's phenomenally successful album Only By The Night, which opened its career with two weeks at number one, and returns to the summit on its 16th week in the chart. The album has been in the Top 10 throughout, and has sold a grand total of 1,262,652 copies – though, ironically, it sold fewer copies last week (27,115) than in any previous week despite earning a return to number one. The last album to sell fewer copies at number one was Viva La Vida Or Death & All His Friends by Coldplay, which sold 26,205 when topping the chart 24 weeks ago.

Only By The Night's return to the summit is facilitated by another big drop in sales of **Take That's** The Circus, which sold just 20,604 copies last week, and slips to number two after five weeks at number one. Take That's last album, Beautiful World spent six weeks at number one before losing its crown early in 2007 but The Circus is easily outpacing Beautiful World's sales, with a to-date tally of 1,513,667 compared to a same stage 1,153,821 by Beautiful World.

With few new releases of merit to get in the way, January traditionally sees the re-emergence of some of the previous year's critically acclaimed albums, and 2009 is no exception with MGMT's Oracular Spectacular and The Ting Tings' We Started Nothing both continuing their recoveries. Oracular Spectacular jumps 13-8, despite sales slipping by 22.8% to 13,663, while We Started Nothing advances 26-9, with sales of 13,331 – 2.8% up week-on-week.

Meanwhile, with their song Mykonos – from the EP Sun Giant – catapulting 159-16 on the radio airplay chart, **Fleet Foxes'** self-titled debut album climbs again. It debuted and peaked at number 11 last June, and has improved 94-85-78-54-17 in the last four weeks. Sales of 9,333 last week bring its career tally to 120,046.

The only new entry to the artist album chart this week is Boombox. A new compilation of popular **Kylie Minogue** tracks in dance mixes, it debuts at number 28 on sales of 6,196 copies. It is Minogue's 17th charted album, and her first since 2007's X peaked at number four and sold 456,005 copies.

A new TV campaign featuring the singer's haunting performance of Hallelujah brings **So Real: Songs From Jeff Buckley** back to the chart after an 81-week absence. The 2007 compilation debuted and peaked at number 16 but spent only three weeks on the chart. It re-enters this week at number 41, with sales of 5,017 raising its career haul to 43,987.

After spectacularly outperforming 2008 sales in the first week of the year, **retail caught a chill** last week, with sales tumbling as much as temperatures. The singles sector dipped 24.4% to 2,664,160 – but that is still an impressive 37.29% above same-week 2008 sales of 1,940,467. Albums had a very tough week, declining 45.8% to 1,935,404 – that is 11.99% below the 2,199,064 albums sold in the same week last year, and their lowest level for 17 weeks. The compilation sector was worst hit, sliding 49.5% week-on-week to 335,022 units, with the number one album – the Mamma Mia! Soundtrack, back on pole after a 14-week break to end seven weeks of supremacy for Now That's What I Call Music! 71 – selling just 13,779 copies.

MusicWeek.com

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- 17 albums charts – 14 of them only fully available online, including charts covering catalogue, classical, dance, indie, jazz and blues, R&B and rock
- Music DVD

ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Tesco	Amazon
Kings Of Leon: Only By The Night	£9.99	£10.99	£9.71	£8.98
Take That: The Circus	£8.99	£10.99	£8.98	£8.98
Duffy: Rockferry	£7.99	£8.99	£7.86	£7.97
Leona Lewis: Spirit (Deluxe)	£9.99	£10.99	£8.98	£8.98
The Killers: Day & Age	£9.99	£9.99	£9.71	£8.98

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,664,160	1,660,381	335,022	1,935,403
vs prev week	3,524,759	2,908,292	662,945	3,571,237
% change	-24.2%	-45.0%	-49.5%	-45.8%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	6,188,919	4,508,673	997,967	5,506,640
vs prev year	4,149,043	3,963,815	962,952	4,926,767
% change	+49.2%	+13.7%	+3.6%	+11.8%

Compiled from sales data by Music Week

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce/Publisher/Writer) / Label/Catalogue number (Distributor)	
1	3	2	LADY GAGA Just Dance (RedOne/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)	+50% SALES INCREASE
2	5	7	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Smith/Woodford) / Polydor 1792152 (ARV)	SALES INCREASE
3	1	4	ALEXANDRA BURKE Hallelujah (Quizlet/Arussi) Sony ATV (Cohen) / Syco 88697446252 (ARV)	
4	2	6	LEONA LEWIS Run (Rouson) Universal/Kooba (Lightbody/Conolly/Quinn/McLellan/Archer) / Syco GBHM0800023 (ARV)	
5	6	16	KINGS OF LEON Use Somebody (Petreglia/King) P&P Songs/303 Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742192 (ARV)	
6	27	5	THE SATURDAYS ISSUES (Quizlet/Arussi) Universal (Starken/Fugers) / Fascination 1794029 (ARV)	+50% SALES INCREASE
7	4	10	BEYONCE If I Were A Boy (Gad) EMI/Celestial/Cherry Lane Music (Gee/Knowles/Catton) / Columbia 8869747512 (ARV)	
8	14	8	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Music (Hazeil/Nesh/Stewart/Knowles) / RCA CATCO144231159 (ARV)	
9	7	16	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Max/Perry) / Virgin V5COT1980 (E)	
10	40	3	KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock (Rudolf) CC (Rudolf/Warner Jr) / Island 1796243 (ARV)	HIGHEST NEW ENTRY
11	8	9	THE KILLERS Human (Zolice) Universal (Kilvers/Kennings/Stuerner/Vanucci) / Vertigo 1789799 (ARV)	
12	11	18	KINGS OF LEON Sex On Fire (Petreglia/King) P&P Songs/303 Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742192 (ARV)	
13	12	9	T.I. FEAT. RIHANNA Live Your Life (Lust/Blair/Fanel) EMI (Blair/Riddick/Harris/Smith) / Atlantic AT0325CD (CIN)	
14	38	7	KANYE WEST Heartless (Kanye West/No I.D.) EMI (West/Wilson/Bheker/Mercutio/Usef) / Mercury CATCO14530471 (ARV)	+50% SALES INCREASE
15	16	13	AKON Right Now (Akon/Tainfort) Sony ATV/Talpa/Sucks (Thiem/Tainfort) / Universal 1793396 (ARV)	
16	37	16	MGMT Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697387482 (ARV)	SALES INCREASE
17	9	10	BRITNEY SPEARS Womanizer (Ariszof/The Outscyers) Sony ATV/Universal (Ariszof/Akinym) / Live 8869740942 (ARV)	
18	18	12	THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Darperk/Sneaky) EMI (Walcen) / Madstrom MA:RCD100 (ARV)	
19	10	7	TAKE THAT Greatest Day (Shank-) Universal/EMI/Sony ATV (Owen/Berlow/Owens/Owens) / Polydor 1797445 (ARV)	
20	13	10	ALESHA DIXON The Boy Does Nothing (Kennon/Albi) Warner Chappell/Kobalt (Kennon/Higgins/Dixon/Williams/Schiff/Jones/Powell) / Asylum ASYLUM5CDX (CIN)	
21	20	11	PUSSYCAT DOLLS I Hate This Part (Haggis/Cutler/Albi) NCB/CCE/Sony ATV/Warner Chappell/Kobalt (Haggis/Cutler/Albi) / Interscope 1791558 (ARV)	
22	36	5	NE-YO Mad (Stange/Ne-Yo) Sony ATV/EMI (Eriksen/Hermansen) / Def Jam CATCO145934636 (ARV)	SALES INCREASE
23	21	13	THE SCRIPT Break Even (O'Donoghue/Shane/Albi) EMI/Image/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 88697418472 (ARV)	
24	43	6	BRITNEY SPEARS Circus (Dr Luke/Silence) Warner Chappell/Kobalt (Gottwald/Kelly/Lowin) / Live 179111831081 (ARV)	SALES INCREASE
25	15	12	GIRLS ALOUD The Promise (Haggis/Kennon/Albi) Warner Chappell/Kobalt (Kennon/Higgins/Rosch/Jones/Williams) / Fascination 1788035 (ARV)	
26	17	16	PINK So What (Martini) EMI/Kobalt (Martini/Max/Schuster) / LaFace 8869737272 (ARV)	
27	24	3	50 CENT Get Up (Stovall) Universal/50 Cent Music/TVT (Jackson/Stovall) / Interscope CATCO145751227 (ARV)	
28	25	4	RIHANNA FEAT. JUSTIN TIMBERLAKE Rehab (Timberlake/Timbaland/Robinson) Warner Chappell/Image (Timberlake/Mosley/Lane) / Def Jam 179111831081 (ARV)	
29	39	4	GIRLS ALOUD The Loving Kind (Kennon/Albi) Sony ATV (Kennon/Lowe) / Polydor GBUM7091619 (ARV)	SALES INCREASE
30	28	16	KANYE WEST Love Lockdown (West) EMI (West) / Roc-A-Fella 1791479 (ARV)	
31	New		COOLIO FEAT. IV Gangsta's Paradise (Rashad) Universal/Warner Chappell/Kobalt (Rashad/Neve/Sanders/Wonder) / Tommy Boy 912747791 (TBC)	HIGHEST NEW ENTRY
32	29	13	THE SATURDAYS Up (Quizlet/Arussi) Universal/P&P Songs/Fall (Larsen/Romano/Wildson) / Fascination 1785663 (ARV)	
33	22	12	JEFF BUCKLEY Hallelujah (Wallace/Suckley) Sony ATV (Gibson) / Columbia 8869738847 (ARV)	
34	61	5	JASON MRAZ I'm Yours (Tiefel/Jataga/Mraz) / Atlantic AT0308CD (CIN)	SALES INCREASE
35	19	24	KATY PERRY I Kissed A Girl (Dr Luke) Warner Chappell/EMI/Kobalt (Perry/Sonwalk/Max/Daams) / Virgin V5COT1975 (E)	
36	23	2	SUGABABES No Can Do (Gardner/Albi/Hullburt) Universal/Sony ATV/EMI/Cavin (Astaire/2202/Walsh/Nugent/Sax/Shawn) / Island 1795155 (ARV)	
37	65	2	PINK Sober (Danja/Kamal/Heavy) EMI/Warner Chappell/Sugarc (Moore/Dinguard/Hill/Araica) / RCA 88697425372 (ARV)	SALES INCREASE
38	31	25	DIZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Chromee) EMI/Herm Music/Notting Hill/Universal (Mills/Wiles/Datton/Paul) / Dittyz Stank STANK002CDS (PIAS)	

This wk	Last wk	Wks in chart	Artist Title (Produce/Publisher/Writer) / Label/Catalogue number (Distributor)	
39	New		ALESHA DIXON Breathe Slow (Souishock & Karlin) EMI (Schack/Karlin/Tilly) / Asylum GBAS0800469 (CIN)	
40	34	14	BEYONCE Listen (The Underdog) C/Sony ATV/EMI/Warner Chappell (Prevent/Cutler/Knowles/Krieger) / Columbia 88697059602 (ARV)	
41	35	25	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Image/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)	
42	Re-entry		MGMT Electric Feel (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697326492 (ARV)	
43	50	12	SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sashi) Universal/Bucks Music (Kappemeier/Lappessen/Alisson/Valler/Smitten) / Hardbeat H2B15CDS (ARV)	
44	33	20	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone ATCO138291476 (E)	
45	30	27	RIHANNA Disturbia (Seals) Universal/A-List Vocalz/Sony ATV (Brown/Seals/Merritt/Alien) / Def Jam CATCO142038478 (ARV)	
46	32	9	DUFFY Rain On Your Parade (Rocker) Universal/EMI (Duffy/Rocker) / A&M 1789249 (ARV)	
47	42	8	N-DUBZ Papa Can You Hear Me (N-Dubz) Sony/ATV (Contostavlos/Contostavlos/Everson) / AATW CDGLOBE99 (ARV)	
48	26	11	X FACTOR FINALISTS Hero (Quizlet/Arussi) Universal/EMI/Chappell (Cery/Arussi/Arussi) / Syco 88697407365 (ARV)	
49	48	15	KARDINAL OFFISHAI FEAT. AKON Dangerous (DJ Kemo/Hazeil) Sony ATV/EMI/Chrysalis/CC (Hazeil/Hazeil/Hazeil/Hazeil) / Geffen 1789479 (ARV)	
50	41	26	THE TING TINGS That's Not My Name (De Martini) Playwrite/Sony ATV/Warner Chappell (De Martini/White) / Columbia 8869743795 (ARV)	
51	47	17	JENNIFER HUDSON Spotlight (Ne-Yo/Stegeste) Sony ATV/EMI/Image (Smith/Eriksen/Hermansen) / RCA CATCO14088689 (ARV)	
52	58	5	SNOW PATROL Crack The Shutters (Lynch/Lea) Universal (Lightbody/Conolly/Quinn/Wilson/Simpson) / Fiction 1794020 (ARV)	
53	56	4	BASSHUNTER I Miss You (Basshunter) Universal/Image/Peer Music (Schulze/Peccub) / Hardbeat H:BC:CD (ARV)	
54	54	6	WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket (Benson) CCEMI/Martin (Wiley/Benson/Merriweather) / Asylum ASYLUM7CD (CIN)	
55	60	4	PARAMORE Decode (Benedict/Janick) CC (Williams/Farro/York) / Fueled By Ramen CATCO143997988 (CINR)	
56	New		JORDAN SPARKS One Step At A Time (Leberg/Cutler/Henry) Universal/Warner Chappell/CC (Leberg/Cutler/Henry/Evans) / RCA GBCTA0700276 (ARV)	+50% SALES INCREASE
57	44	41	DUFFY Mercy (Bouker) EMI/Universal (Duffy/Bouker) / A&M 1761794 (ARV)	
58	46	36	SAM SPARRO Black & Gold (Rogger/Eison) EMI (Rogger/Eison) / Island 1766841 (ARV)	
59	45	58	TAKE THAT Rule The World (Shank-) EMI/Universal/Sony ATV (Owen/Berlow/Owens/Owens) / Polydor 1746285 (ARV)	
60	Re-entry		MGMT Time To Pretend (Fridmann/Mgmt) Universal (Vanwyngarden/Goldwasser) / Columbia 8869735412 (ARV)	
61	51	11	KAISER CHIEFS Never Miss A Beat (Jama/Ronson) Image (Hodge/Walton/Rix/Bain/White) / B Image/Polydor BIU145CD (ARV)	
62	59	20	MADCON Beggin' (Crewe) EMI (Gaudio/Farina) / RCA 88697332512 (ARV)	
63	49	19	NE-YO Miss Independent (Stegeste) EMI/Sony ATV/Image (Hermansen/Eriksen/Smith) / Def Jam CATCO14203774 (ARV)	
64	64	3	N-DUBZ Strong Again (Fismit/Robinson) Sony ATV (Fismit/Robinson/Contostavlos/Contostavlos/Everson) / AATW/MTV GBUM70818241 (ARV)	
65	53	14	MILEY CYRUS 7 Things (Fielix) CC (Cyrus/Armatel/Price) / Hollywood Doo0304232 (ARV)	
66	Re-entry		AKON Beautiful (Akon/Jaylen 2010) ByReal/Sony ATV/Regime/Colby/O'Done Man (Thiam/Wesley/O'Done/Harrow) / Island USUM70845927 (ARV)	+50% SALES INCREASE
67	Re-entry		LADYHAWKE My Delirium (Kurtin/Gabriel) EMI/Kobalt (Brown/Gray) / Modular MODCDS064 (ARV)	
68	52	17	PUSSYCAT DOLLS When I Grow Up (Darkchic) EMI/Universal/IB Felcmen (Jenkins/Thomas/Silence/Smith/Mccarty) / Interscope 178545 (ARV)	
69	70	15	GYM CLASS HEROES FEAT. THE DREAM Coolie Jar (Stewart) EMI/Peer Music (Gym Class Heroes/Stewart) / Decaydance/Fueled By Ramen AT0321CDX (CIN)	
70	New		TINCHY STRYDER Take Me Back (Tbc) TBC (Tbc) / Island CATCO146346428 (ARV)	+50% SALES INCREASE
71	69	40	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Image (Billard/Humphrey/Richerson/Simmons) / Atlantic AT0302CD (CIN)	
72	Re-entry		VAMPIRE WEEKEND A-Punk (Batmangli) Image (Vampire Weekend) / XL GBBK0700527 (PIAS)	
73	63	23	THE TING TINGS Shut Up And Let Me Go (De Martini) Playwrite/Sony ATV/Warner Chappell (De Martini/White) / Columbia 88697328482 (ARV)	
74	71	6	BOYZONE Better (Taylor) Universal/CC (Baxter/Semple) / Polydor 1793978 (ARV)	
75	Re-entry		CHRIS BROWN FEAT. KERI HILSON Superhuman (Nak/Mason Jr) Universal/Sony ATV (Faint/Henry/Felder) / Live 8869746742 (ARV)	

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Tinas 4-7	Gad's The Shutters 57	Hot N Cold 9	Live Your Life 13	Raindrops (Encore Une Fois) 43	Spotlight 59	Use Somebody 5	Key	As used by Radio One
7 Things 55	Dance Wit Me 38	Human 11	Love Lockdown 30	Rehab 28	Strong Again 64	Viva La Vida 44	★ Platinum (600,000)	
A-Punk 77	Dangerous 49	I Hate This Part 21	I Hate This Part 21	Right Now 15	Superhuman 75	When I Grow Up 68	● Gold (400,000)	
Beautiful 65	Decode 55	I Kissed A Girl 35	Mad 22	Rule The World 59	Take Me Back 70	Womanizer 17	● Silver (200,000)	BPI Awards
Beggin' 62	Disturbia 45	I Miss You 53	Merry 57	Run 4	That's Not My Name 50		● Physically unreleased to date	Beyond: If I Were A Boy (print)
Bitter 74	Electric Feel 42	I'm Yours 34	Miss Independent 63	Sex On Fire 12	The Boy Does Nothing 20			
Black & Gold 58	Gangsta's Paradise 31	If I Were A Boy 7	My Delirium 67	Shut Up And Let Me Go 73				
Break Even 23	Get Up 27	Infinity 2008 18	Never Miss A Beat 61	Single Ladies (Put A Ring On It) 8				
Breakin' Down 39	Greatest Day 19	Issues 6	No Can Do 36	So What 26				
Broken Strings 2	Hallelujah 3	Just Dance 1	One Step At A Time 56	Sober 37				
Cash In My Pocket 54	Hallelujah 33	Kids 16	Papa Can You Hear Me 47					
Circus 74	Hallelujah 33	Let It Rock 10	Rain On Your Parade 46					
Crack The Shutters 59	Heartless 14	Listen 40						

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)	SALES INCREASE	HIGHEST CHIMBER	HIGHEST NEW ENTRY
1	2	16	KINGS OF LEON Only By The Night ★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)			
2	1	6	TAKE THAT The Circus 6★ (Shanks) / Polydor 1787444 (ARV)			
3	3	45	DUFFY Rockferry 5★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)			
4	4	52	LEONA LEWIS Spirit 6★2★ (Maz/Rotem/Siegler/Fejzic/Selinger/Verlous) / Syco 88697325542 (ARV)			
5	5	7	THE KILLERS Day & Age 2★ (Price) / Vertigo 1785121 (ARV)			
6	8	22	THE SCRIPT The Script ★ (The Script) / Phonogenic 88697361942 (ARV)			
7	24	15	JAMES MORRISON Songs For You, Truths For Me ● (Fernie/Robson/Fay/Fejzic/Shank/Walke) / Polydor 1779250 (ARV)	SALES INCREASE		
8	13	36	MGMT Oracular Spectacular ● (Fildjmann/Mgmt) / Columbia 88697195121 (ARV)			
9	26	30	THE TING TINGS We Started Nothing ★ (De Martinis) / Columbia 88697313342 (ARV)	SALES INCREASE		
10	9	8	BEYONCÉ I Am Sasha Fierce ★ (Ziad/Redd/Dr. Dre/M/Stegibel/Stewart/Various) / RCA 88697494222 (ARV)			
11	7	9	STEREOPHONICS A Decade In The Sun - Best Of ★ (James Howe) / V2 1782699 (ARV)			
12	11	37	ELBOW The Seldom Seen Kid ★ (Pattar) / Fiction 1748990 (ARV)			
13	12	84	RIHANNA Good Girl Gone Bad 4★3★ (Carer/Administration/Sturken/Roger/Various) / Def Jam 1735109 (ARV)			
14	10	10	GIRLS ALOUD Out Of Control ★ (Higgins/Kenomania) / Fascination 1790073 (ARV)			
15	6	26	GIRLS ALOUD The Sound Of - Greatest Hits 2★ (Higgins/Kenomania/Beetham) / Fascination 1717310 (ARV)			
16	14	16	KATY PERRY One Of The Boys ★ (Wheeler/Dr. Luke/Stewart/Bellard/Perry/Walker) / Virgin CA7042492 (3)			
17	54	12	FLEET FOXES Fleet Foxes ● (Fk) / Bella Union BELLIACD167 (2)	HIGHEST CHIMBER		
18	16	11	PINK Funhouse (Verinus) / LaFace 88697426492 (ARV)			
19	17	11	SNOW PATROL A Hundred Million Suns ★ (Lee) / Fiction 1785255 (ARV)			
20	19	17	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Polow-Da-Nani/Fejzic/Verinus) / Def Jam 1774984 (ARV)			
21	31	6	AKON Freedom ● (Kron/Verinus) / Universal 1792339 (ARV)			
22	35	2	JASON MRAZ We Sing We Dance We Steal Things (Terefe) / Atlantic 7567899294 (CIN)			
23	46	7	KANYE WEST 808s & Heartbreaks ● (West/Ka.L.D./Bha/Ker/Plain Fe/Verinus) / Roc-A-Fella 1787279 (ARV)			
24	25	9	SEAL Soul ★ (Foster/Non-Dee/Seag) / Warner Brothers 9362498246 (CIN)			
25	29	16	BETTE MIDLER The Best Of Bette ★ (Verinus) / Rhino 8122798931 (CINR)			
26	15	8	N-DUBZ Uncle B ● (Fitzmill/N-Dubz) / AATW 1790382 (ARV)			
27	18	6	BRITNEY SPEARS Circus ★ (Dr. Luke/Blanchard/Howard/Martini/Various) / Jive 88697426982 (ARV)			
28	New		KYLIE MINOGUE Boombox (Gambers/Hennis/Various) / Parlophone 2681982 (2)	HIGHEST NEW ENTRY		
29	42	8	SIMPLY RED Greatest Hits 25 ★ (Verinus) / SimplyRed.com 3RAN06CD (CIN)			
30	28	10	ENRIQUE IGLESIAS Greatest Hits (Verinus) / Interscope 1788453 (ARV)			
31	60	13	KEANE Perfect Symmetry ★ (Keane/Sent/Price/Brian) / Island 1784417 (ARV)			
32	22	7	THE PRIESTS The Priests ★ (Hedges) / Epic 88697339692 (ARV)			
33	30	86	TAKE THAT Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)			
34	34	672	ABBA Gold - Greatest Hits 16★ (Andersson/Haavens) / Polydor 5170372 (ARV)			
35	27	12	SASH! The Best Of (Sashi) / Handbeat H2CD02 (ARV)			
36	63	6	THE SATURDAYS Chasing Lights ● (Belma/Hut/Keith/Wilz/Levin/Wink/Wood/World) / Fascination 1783979 (ARV)			
37	41	9	GLASVEGAS Glasvegas ● (Crosby) / Columbia 88697325542 (ARV)			
38	37	13	BOYZONE Back Again...No Matter What (Hedges/Roger/Hogarth/Maz/Verinus) / Polydor 1785356 (ARV)			

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	SALES INCREASE	HIGHEST CHIMBER	HIGHEST NEW ENTRY
39	32	14	OASIS Dig Out Your Soul 2★ (Sardy) / Big Brother 88697362042 (PIAS)			
40	39	29	VAMPIRE WEEKEND Vampire Weekend ● (Batmangli) / XL XCD318 (PIAS)			
41	Re-entry		JEFF BUCKLEY So Real - Songs From (Wallace/Buckley/Lucas/Hilli/Gilbert/Tighe) / Columbia/Legacy 88697035702 (ARV)	*50% SALES INCREASE		
42	43	43	CHRIS BROWN Exclusive ★ (West/Pain/Will./J.Am/Various) / Jive 88697160592 (ARV)			
43	36	31	COLDPLAY Viva La Vida 3★2★ (Ener/Dravs/Simpson) / Parlophone 2121140 (E)			
44	40	6	JOSH GROBAN A Collection ● (Foster) / Reprise 9362498177 (CIN)			
45	52	43	ADELE 19 ★ (Abbs/White/Ranson) / XL XCD313 (PIAS)			
46	47	81	AMY WINEHOUSE Back To Black 6★6★ (Ranson/Salaam/Emi.Com) / Island 1713041 (ARV)			
47	33	9	IL DIVO The Promise (Mac/Magnusson/Kreuger) / Syco 88697399682 (ARV)			
48	21	11	CELINE DION My Love: Essential Collection (Various) / Sony BMG 88697400492 (ARV)			
49	55	8	NICKELBACK Dark Horse (Lange/Mo/Nickelback) / Roadrunner RR80282 (CIN)			
50	38	7	GUNS N' ROSES Chinese Democracy (Rose/Costanzo) / Black Frog/Geffen 1790607 (ARV)			
51	64	25	ORIGINAL CAST RECORDING Mamma Mia (Andersson) / Polydor 9866307 (ARV)			
52	57	10	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left ● (Seasick Steve) / Warner Brothers 256469411 (CIN)			
53	72	57	KINGS OF LEON Because Of The Times ★ (Dehns) / Home Me Down 88697057162 (ARV)			
54	53	12	AC/DC Black Ice ★ (O'Brien) / Columbia 88697383711 (ARV)			
55	50	67	SCOUTING FOR GIRLS Scouting For Girls 2★ (Green) / Epic 88697155192 (ARV)			
56	59	15	WILL YOUNG Let It Go ● (White/Lipscomb/Gencer/Stinson/Hewes/Verinus) / RCA 88697344442 (ARV)			
57	Re-entry		BON IVER For Emma, Forever Ago ● (Verinon) / 4AD CAD2809 (FIAS)			
58	66	4	FALL OUT BOY Folie à Deux (Avon/Williams) / Mercury 1788407 (ARV)			
59	Re-entry		ROD STEWART Some Guys Have All The Luck ● (Verinus) / Warner Brothers 8122798822 (CIN)			
60	23	7	RHYDIAN ROBERTS Rhyddan ★ (MacQuillan/Cross/Alex/Sheff/Verinus) / Syco 88697418512 (ARV)			
61	68	9	ENYA And Winter Came ● (Rye/n) / Warner Brothers 256469306 (CIN)			
62	58	5	BLOC PARTY Intimacy (Epworth/Lee) / Wichita WEEB185CD (ARV)			
63	51	88	PINK I'm Not Dead 3★ (Menni/Kerlin/Dr. Luke/Walker/Coy/Alto/Heim/Pink/Verin) / Epic 8287680302 (ARV)			
64	Re-entry		ALESHA DIXON The Alesha Show ● (Ecker/Higgins/Saulscheck/Kerlin/The.Uncercrsg/Verin) / Asylum 5186510302 (CIN)			
65	73	12	KAISER CHIEFS Off With Their Heads (Nemes/Ranson) / E Unique/Folycom EUM144CD (ARV)			
66	71	47	NICKELBACK All The Right Reasons 2★ (Nickelback/Kreger) / Roadrunner RR8002 (CIN)			
67	56	19	MILEY CYRUS Breakout ● (Fields/Armstrong/Mes/Preven/Cutler/Wilder) / Hellwyrcce 871289R (E)			
68	65	24	PENDULUM In Silico ● (Swire/Megillan/Gwynne/Cheating/Keech) / Warner Brothers 2564695276 (CIN)			
69	20	16	MICHAEL JACKSON King Of Pop (Verinus) / Epic (ARV)			
70	Re-entry		THE LAST SHADOW PUPPETS The Age Of The Understatement ● (Hate) / Domino WIGCD208 (FIAS)			
71	Re-entry		BOB MARLEY & THE WAILERS Legend (Marley/Verinus) / Tuff Gong 5501640 (ARV)			
72	70	27	GABRIELLA CIMI Lessons To Be Learned ● (Kronman/Higgins) / Island 1763307 (ARV)			
73	Re-entry		GUNS N' ROSES Greatest Hits ● (Verinus) / Geffen 986169 (ARV)			
74	Re-entry		SHARLEEN SPITERI Melody ● (Euler/Spiteri) / Mercury 1769265 (ARV)			
75	Re-entry		T.I. The Paper Trail ● (Diesel/Knox/Timberlake/Travis/Verinus) / Atlantic 7567896981 (CIN)			

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<p>Artists A-Z</p> <p>Abba 34</p> <p>Acid 54</p> <p>Adelle 45</p> <p>Akon 21</p> <p>Beyonce 10</p> <p>Bloc Party 62</p> <p>Bob Marley 57</p> <p>Boyzone 38</p> <p>Britney Spears 42</p> <p>Broadway Jeff 41</p> <p>Cast Recording Original 51</p>	<p>Climo, Gabriella 72</p> <p>Coldplay 43</p> <p>Cyrus, Miley 67</p> <p>Dion, Celine 48</p> <p>Divo 11</p> <p>Dixon, Alesha 64</p> <p>Duffy 3</p> <p>Elbow 12</p> <p>Enya 61</p> <p>Fall Out Boy 58</p> <p>Fleet Foxes 17</p> <p>Girls Aloud 14</p> <p>Girls Aloud 16</p>	<p>Glasvegas 37</p> <p>Groban, Josh 44</p> <p>Guns N' Roses 50</p> <p>Guns N' Roses 73</p> <p>Iglesias, Enrique 30</p> <p>Jackson, Michael 69</p> <p>Kaiser Chiefs 65</p> <p>Keane 31</p> <p>Killers, The 5</p> <p>Kings Of Leon 52</p> <p>Kings Of Leon 52</p> <p>Last Shadow Puppets, The 70</p>	<p>Lewis, Leona 4</p> <p>Marley, Bob & The Wailers 71</p> <p>Mgmt 8</p> <p>Midler, Bette 25</p> <p>Minogue, Kylie 28</p> <p>Morrison, James 7</p> <p>Mraz, Jason 22</p> <p>N-Dubz 26</p> <p>Ne-Yo 20</p> <p>Nickelback 46</p> <p>Nickelback 66</p> <p>Oasis 39</p>	<p>Pendulum 68</p> <p>Perry, Katy 16</p> <p>Pink 18</p> <p>Pink 63</p> <p>Priests, The 32</p> <p>Rihanna 13</p> <p>Roberts, Rhyddan 60</p> <p>Sash! 35</p> <p>Saturdays, The 36</p> <p>Scouting For Girls 55</p> <p>Script, The 6</p> <p>Seal 74</p> <p>Seasick Steve 52</p>	<p>Simply Red 29</p> <p>Snow Patrol 16</p> <p>Spears, Britney 27</p> <p>Spiteri, Sharleen 74</p> <p>Stereophonics 11</p> <p>Stewart, Rod 59</p> <p>T.I. 75</p> <p>Take That 33</p> <p>Take That 33</p> <p>Ting Tings, The 9</p> <p>Vampire Weekend 40</p> <p>West, Kanye 22</p> <p>Will Young 56</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (50,000)</p> <p>★ 1m European sales</p>	<p>RPI Awards</p> <p>Ron Iver: For Emma, Forever Ago (silver); Jordan Sparks (gold); Tom Jones: 4 HOURS (gold); Rod Stewart: Some Guys Have All The Luck (gold); Christine Aguilera: Keeps Gettin' Better - A Decade Of Hits (gold); Ke\$ha: Perfect Symmetry (platinum);</p>	<p>Simply Red: 25 - The Greatest Hits (platinum); Katy Perry: One of the Boys (platinum); Beyoncé: I Am... Sasha Fierce (platinum); Britney Spears: Circus (platinum); Rhyddan Roberts; Rhyddan Roberts; Christine Aguilera: Keeps Gettin' Better - A Decade Of Hits (gold); Ke\$ha: Perfect Symmetry (platinum); Take That: The Circus (6 x platinum)</p>
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