

# The artist formerly known as

The MCPS-PRS  
Alliance

**PRS**  
for MUSIC

PLAY | PERFORM | REPRODUCE

# Here's our new squigggle

**PRS**  
*for* MUSIC

The music industry is changing. New technologies, channels and formats are transforming the way we relate to music. While in the meantime, music creators still need to get paid.

So we're changing too. Our old name, the MCPS-PRS Alliance didn't really work for us. It didn't reflect our purpose or our personality. PRS for Music sums up what we're all about – music.

We have a unique role in the industry, working for the benefit of both music users and creators. We help businesses and community groups get access to the music they need. And we make sure the songwriters, composers and publishers are rightfully rewarded so they can keep on creating.

[www.prsformusic.com](http://www.prsformusic.com)



**DIGITAL**  
**SCANNING THE DIGITAL HORIZON** Spotify founder Daniel Ek and others on what will shape the digital future



**PUBLISHING**  
**DIANE WARREN** Our country needs her: legendary songwriter talks to MW about Eurovision

**LIVE**  
**O2 ON TOP** London venue The O2 arena outsold Madison Square Garden in 2008

## Facelift for MCPS-PRS

Collection society undergoes a radical overhaul

### Licensing

By Robert Ashton



New look: PRS For Music CEO Steve Porter and (above) the new logo



**MCPS-PRS ALLIANCE IS EMBARKING** on a massive membership drive by slashing the cost of joining the organisation and undergoing a radical new makeover and rebranding exercise.

As part of the new brand identity the collection society will now be known as PRS For Music and comes complete with a stylish new red plectrum-shaped logo, which was launched at Midem yesterday (Sunday, see feature pages 18-19).

The move comes as chief executive Steve Porter reveals new figures which show the organisation grew total revenue by 8% last year - to £606.9m, up from £562.1m in 2007 - with double-digit growth in three out of four of its business areas, including broadcast and online which increased 15% to £179.7m (£156.5m).

As part of the move to make the organisation more relevant to musicians and writers in the 21st century, Porter is introducing a new £10 joining fee (it was previously £100), which will be deferred until the new member receives his first royalty cheque.

Porter says PRS For Music is well represented by members who wrote songs before 2000. "We probably have a 98% penetration in terms of [those] joining PRS" - but new writers who have come to the game post 2000 are less well represented. He adds, "How do we make ourselves relevant to that community of people who have said, 'Frankly I can get on without PRS?'"

One solution is to reduce the joining fee and only ask for it when a first royalty cheque is mailed. "This is akin to joining for free," says Porter, who explains that "a hell of a lot" of young musicians who are uploading on MySpace and other digital sites are put off from joining the organisation.

"It is often a band of five kids and

each one participates in composition so all five would have to join us," says Porter. "Suddenly that is £500, which is a huge obstacle and their thinking is, 'I can do without PRS. I don't need it. What we need to do is reach out to a whole new generation of music creators and give them a PRS For Music that is relevant to their needs.'"

Porter believes the move could possibly double the society's current 60,000 membership, although he says there will be a balance to strike between taking on a large amount of new members and the services PRS For Music supplies them.

"Obviously, there is a balance there. There is no point taking on 50,000 new members if the cost of maintaining a new member is £1,000 a year because all of a sudden you have added millions to the cost base," he explains. "You have to get to a point where the incremental cost of

these new members is very small, so it is not creating a new big fixed cost base, but creating a wider and more relevant community."

With this in mind, the organisation is experimenting with new online membership forms that do away with the old-style applications, which needed references and Porter admits was a "convoluted process".

Instead of receiving *M* magazine through the post, a new £10 member might also get an email with key bulletins. Porter adds, "It is about segmenting services so they are relevant to individual groupings."

In tandem with this, PRS For Play is also cutting the cost of Tariff I, for small businesses which employ four people or fewer. The new rate is £44 plus VAT, representing a 50% reduction.

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## Mama thinks big in live tie-in with HMV

**HMV IS TO MEET WITH ITS LABEL PARTNERS** over the next few weeks to discuss how its new integrated live music and retail business can bring benefits across the industry.



Simon Fox

The company made the shock announcement last week that it had partnered with Mama Group in an £18.2m joint venture deal that will see the retailer co-own 11 music venues across the UK.

The new company, to be known as Mean Fiddler Group Limited, will be responsible for the ownership and operation of 11 venues previously owned outright by the Mama Group, namely The Hammersmith Apollo, The Forum, Heaven, G-A-Y Bar, G-A-Y Late, The Borderline, The Garage and the Jazz Café (all London), The Edinburgh Picture House, The Birmingham Institute and Aberdeen's Moshulu.

Mama Group will continue to operate the venues on a day-to-day basis and the new company will actively consider expansion where high-quality, larger venues become available, at a rate of two or three a year.

The Hammersmith Apollo, The Forum, The Edinburgh Picture House and The Birmingham Institute will all incorporate the HMV name and the retailer will retain naming rights for future venue acquisitions.

HMV CEO Simon Fox (pictured above) says that the deal allows his company to diversify and he is excited by the possible synergies that the joint venture will create.

HMV will sell tickets for gigs at these and other venues, building on a recent ticketing arrangement with Seatem, and intends to incorporate these sales into bundles with recorded music and related merchandise, potentially using data

from its soon-to-be-launched loyalty card. HMV will also be looking to open retail outlets at Mean Fiddler Group venues.

But Fox says the benefits of such a move should not be

limited to HMV and Mama Group. "I think the music industry should be heartened by our ongoing commitment to music," he says. "We will be looking forward to talking with our labels' partners about how this move can strengthen them."

"This is a great partnership," adds Mama Group co-CEO Adam Driscoll. "For us to keep these venues successful, we need to be able to keep tickets in distribution. They have 165m customer visits a year, a website and loyalty cards; all these options to work with fans."

HMV made the announcement - which also included news that it is buying 14 Zavvi stores from the company's administrator - as it released its Christmas trading figures. HMV UK and Ireland sales were up 5.8%, including like-for-like growth of 3.0%, over the five weeks to January 3, with sales of music up 3% in unit terms.

Fox says that the company expects full year profits for 2008 to be around £58m, broadly in line with market expectations. And he says these strong figures were achieved without some of the desperate price cutting that had been evident on the UK's high streets. "We offered very competitive prices over the Christmas period but they were entirely planned. There was no knee jerk price cutting," Fox says.

The markets reacted warmly to the news, with HMV shares rising. And, in a solid vote of confidence for the retailer, HMV managed to raise the £24m it needed to fund the various deals from its major shareholders in a manner of hours.

# News

## THE PLAYLIST



**FEVER RAY**  
**If I Had A Heart**  
Rabid Records

This is a follow-up of sorts to the Knife's Silent Shout, being the solo project from the band's Karin Dreijer Andersson. Classy electronic pop. (from album, March 23)



**MAGIC ARM**  
**Bootsy Boots**  
Peacefrog

This laptop-folk auteur is making waves on the live scene at the moment. And with one listen to this DIY-pop track you will hear the magic of his potential begin to unfold. (single, February 23)



**ANNIE LENNOX**  
**Shining Light**  
RCA

This exciting new single is a reworking of the Ivor Novello Award-winning Ash song and proves she still has a terrific voice. It is lifted from her career retrospective The Annie Lennox Collection. (single, March 2)



**ANIMAL COLLECTIVE**  
**My Girls**  
Domino

With new album Merriweather Post Pavilion scoring an unlikely chart hit, Domino is set to release album highlight My Girls, a mix of Beach Boys harmonies and house keyboards. (single, March 23)



**SPIDER AND THE FLIES**  
**Metallurge**  
Mute Irregulars

Lifted from long-awaited mini-album Clockwork This Way Comes, Metallurge is a kaleidoscopic slice of Add N To (X) retro-futurism, and produced by Barry 7 himself, is authentic to boot. (from album, February 2)



**MORRISSEY**  
**I'm Throwing My Arms Around Paris**  
Decca

Two and a half minutes of melancholy pop mastery from the pope of mope and a definite highlight of new album Years Of Refusal. (single, February 9)



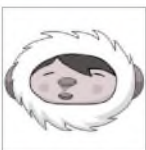
**THE LONG LOST**  
**Amis**  
Ninja Tune

Second single from this delightful Californian husband-and-wife duo is a warm, cosy electronic-acoustic gem, and with remixes from Jurgin and Fink, this release is a real winner. (single, March 9)



**THE TING TINGS**  
**We Walk**  
Columbia

This perfectly-formed demo will be a single proper next month and is a new chapter in the lifespan of the chart-topping Shampoo-alikes. (single, February 23)



**ONE ESKIMO**  
**Kandi**  
Little Polar

Produced by Rollo (Faithless), One Eskimo's new album is backed up by a series of animations produced by Passion Pictures, the team behind Gorillaz. This is the first taster, and has support from Janice Long and Pete Tong. (single, February 23)

Listen to and view the tracks above at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)



## SIGN HERE

Mötley Crüe co-founder **Nikki Sixx** has signed a worldwide publishing deal with Downtown Music Publishing. The deal includes exclusive sync rights to the original Mötley Crüe master recording catalogue. Downtown has also entered into a master-use sync licensing agreement with Eleven Seven Music, of which Sixx is president. The label's catalogue includes releases by artists such as Sixx:A.M., Trapt and Drowning Pool.



## GIG OF THE WEEK

**What:** Little Joy  
**When:** January 21  
**Where:** Dingwalls, London

**Why:** Little Joy's eponymous debut album proved immeasurably better than anyone would have expected from a spin-off from The Strokes' drummer. To mark the release of charming new single No One's Better Sake, the band take their warm, exotic indie pop on a short UK tour that is guaranteed to lift the winter blues.

IFPI sees hope for digital as report shows marked increase

# Digital sales up 25% despite pirates

## Digital

By Eamonn Forde

**DIGITAL MUSIC NOW MAKES UP** an estimated 20% of label income globally, according to the IFPI, despite some 40bn music files illegally downloaded last year.

Digital music globally increased by an estimated 25% in 2008 to a trade value of \$3.7bn (£2.5bn) – or 20% of label income – the trade organisation claims in its IFPI Digital Music Report 2009.

This is up from a mere 2% back in 2004 and represents a continued upward curve from 15% in 2007.

Single track downloads rose 24% last year to 1.4bn globally, while digital albums were up 37%. In the UK, single track sales rose 41.5% to 110.3m while digital albums increased by 65.0% to 10.3m, making up 7.7% of overall album sales. Downloading now accounts for 16% of the UK market compared to 19% in Japan and 39% in the US (based on sales in the first six months of 2008).

IFPI chairman and CEO John Kennedy says he sees hope for the digital music industry thanks to efforts by governments to protect intellectual property.

"Governments are beginning to accept that, in the debate over 'free content' and engaging ISPs in protecting intellectual property rights, doing nothing is not an option if there is to be a future for commercial digital content," he says, suggesting the industry could see a 7% decline in total global music sales when the full 2008 numbers are released.

Even ahead of the global recession, the report outlines how labels have proactively refined their business models and adapted to new technologies and consumer trends.

The IFPI sees the future in mon-



"Doing nothing is not an option": IFPI chairman and CEO John Kennedy



"I won't be satisfied until the business is bigger than ever": Universal's Rob Wells

etising the shift toward "access" and ad-funding alongside the traditional purchasing of music, flagging up Nokia's Comes With Music, Sony Ericsson's PlayNow Plus, We7 and

PLAY (the bundled music subscription service launched in Denmark by TDC) as clear examples of how this is being achieved.

The report also shows that the

## The death knell for a dominant format

The music industry is facing a future without one dominant format, according to new research that suggests CDs will no longer account for the majority of sales in 2012.

By then digital music spending is expected to account for 53% of the European recorded music market and the industry will be relying more heavily on digital licensing, which could be worth a massive €1.2bn (£1.1bn) by 2014.

These predictions are delivered by Forrester Research in a new report, How Digital Licensing Will Help Save The Music Industry, launched today (Monday).

In previous decades, as one format has waned it has been replaced by another. But the report's co-author, Forrester Research vice president and research director Mark Mulligan,

paints the picture of a future industry made up of many business models all subsisting alongside one another and suggests digital will never reach the mainstream and become the industry's "de facto" music format.

Indeed, he believes that although online digital buyers will reach a critical mass point of 25% of the market in 2014 – and account for €2.4bn (£2.1bn) of all music sales in that same year – monetising social networking sites and subsidised services could become as important an earner.

Currently digital licensing accounts for just €120m (£107m) across Europe, but Mulligan believes that by tapping into social networking sites and allowing music to be used by companies to sell their gadgets and products this could grow dramatically.

## Viewpoint: David Lammy UK minister for intellectual property



"Apple's recent announcement on changes to its iTunes Store – specifically

the removal of digital rights management (DRM) from the iTunes Plus format – provides food for thought.

DRM in the music industry has a chequered history. But it would be wrong to regard this development as a sign that DRM is not part of the digital future. It can have a place in the business models of many creative industries – particularly film and publishing – and we should be

wary about drawing hasty conclusions as to what this implies for the future.

Last month I announced a new piece of work looking at the future of UK copyright policy.

I was inspired to do this partly as a result of reflections on the challenges which digital technologies were posing for the world of copyright, but also because of a growing appetite at the domestic and international level for a reconsideration of what we want from the copyright system, and what might be done to deliver it.

The latest announcement underlines the way new technological

developments and business models can shape the nature of the debate we need to have on copyright.

But it also demonstrates that the music industry can and is ready to embrace new ways of working. I welcome that, because I want to see a vibrant and creative music industry. An industry that is successful at achieving that goal is one that can roll with the punches, embrace change, and make that change work in its favour.

The recent announcement shows that the music industry is capable of rising to that challenge."

## se in global take-up e presence

### GLOBAL DIGITAL REVENUES BY INDUSTRY (2008)

MEDIA	DIGITAL SHARE
Games	35%
Recorded music	20%
Newspapers	4%
Films	4%
Magazines	1%

Sources: PwC Global Entertainment & Media Report (2008) / IFPI

recorded music industry is punching well above its weight compared to other media sectors in how it is incorporating digital into its business.

Music is second only to gaming in the league table of the percentage digital makes up of its revenue (see above). What is more, the IFPI report focuses on the incredible growth in music-based gaming and how this is unlocking enormous opportunities for labels, artists and publishers, citing an NPD report that found music-based games made up 15% of all game sales in the first half of 2008.

Summing up how labels are simultaneously balancing the core traditional business with the opportunities afforded by the new models, Warner Music International vice chairman John Reid says, "It's a mixture of continuity and change."

While accepting that this change cannot happen overnight, most labels remain highly optimistic for the future.

"All of these [new business] models take time to implement," says Universal Music Group International senior vice president of digital Rob Wells. "I won't be satisfied until the business is bigger than it's ever been and I think that's achievable in the next five years, maybe even three."

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Dedicated digital section is part of our extra content

## MW expands coverage once more

**MUSIC WEEK IS ROLLING OUT** a further series of improvements to the magazine, with new elements focusing on music publishing, the international business and digital, including a tie-up with Music Ally.

Building on our highly-acclaimed new design introduced last September, which added new content such as weekly sections covering live, media and publishing, we are this week adding a fourth weekly specialist news section - digital.

Eamonn Forde (pictured), one of the most respected and knowledgeable writers in the field, begins writing for us this week as he takes on the title of contributing editor, digital.

He brings to the role an impressive CV, which, besides editor roles, has included writing the Year In Digital section for the BPI's Statistical Handbook for the past two years, a period at AIM and lecturing on music and media at universities, including Goldsmiths, Westminster, University of Liverpool, LIPA, City University, University of Leicester and Nottingham-Trent.

In Forde's first piece for the section he takes a look at the new digital services and products that could define 2009 through the eyes of some of the sector's biggest players.

Among those he has spoken to are Daniel Ek, founder of the acclaimed Swedish-based online music service Spotify, Universal Music Group International senior vice president of digital Rob Wells and Warner Music EMEA senior vice president, digital business Eric Daugan.

Our increased digital focus will also include a tie-up with leading digital music information and strategy company Music Ally, which will take in a weekly chart and a month-



MW's digital acquisition: Eamonn Forde

"I am very pleased to secure a writer as respected as Eamonn Forde..."

**PAUL WILLIAMS**

ly two-page feature. More details will be revealed in the next few weeks.

An analysis of overseas music charts written by our renowned charts expert Alan Jones is also being added to the magazine. The weekly round-up, starting this week, will take a look at the key sales charts globally, including a glance at which releases are performing most successfully on a worldwide basis. Among its objectives will be to highlight British successes abroad, as well as pinpoint hits and artists breaking overseas that could ultimately make an impact in the UK.

Another addition to the magazine's pages this week is the introduction of a regular sync round-up. Further increasing our focus on publishing, the sync overview will take a look at the most noteworthy syncs.

The round-up will summarise each sync's key components, such as

the writers and publishers behind the song, the advertising agency and, where appropriate, the music supervisor. Compiled by Chas de Whalley, it is accompanied by a commentary on current sync activity in what marks an increased focus by *Music Week* on this area of business.

Additionally, we are refreshing our media section, introduced last September, by running more key radio station playlists in the magazine every week.

*Music Week* editor Paul Williams says, "The new design of the magazine, including the various new sections and elements such as our new artist profile *Music Week Unearthed*, could not have been better received across the industry when it rolled out last September. However, the changes being introduced this week show we are looking all the time at how we can further improve what we offer to our readers.

"I am very pleased that we have managed to secure a writer as respected as Eamonn Forde to participate in our new weekly digital news section, while the introduction of a weekly round-up of international charts activity will increase focus on what is happening overseas, particularly with UK artists.

"Given British talent has dominated the key categories at next month's Grammy Awards, including supplying all five nominations for Record Of The Year, UK artists are again at the forefront of the biggest sellers globally, so the launch of this new section is appropriately timed.

"As for our more detailed focus on syncs, the introduction last autumn of our weekly publishing section has already helped us to reach out further to the publishing community and this new element, I trust, will help to take that further."

## IN THIS ISSUE



### NEWS

**BACK TO THE STREETS 4**  
Street Sounds label relaunches

**LIVE NEWS**  
**TOP OF THE WORLD 6**  
The O2 arena tops the global ticket sales chart; plus Astoria farewell

**DIGITAL NEWS**  
**FUTURE VISION 8**  
The shape of digital things to come

**PUBLISHING NEWS**  
**DIANE WARREN 10**  
Eurovision: our country needs her

**MEDIA NEWS**  
**NME'S DAB HAND 14**  
Plans to go DAB for NME Radio

**UNEARTHED**  
**FROM SPARKS TO A FLAME 12**  
Island's new signing; plus Dooley

**FEATURES**  
**COMING OUT OF THE SHADOWS 18**  
PRS For Music CEO Steve Porter is determined to raise the profile of his newly-rebranded organisation

**CHARTS ANALYSIS**  
**MW'S NEW INTERNATIONAL CHARTS COVERAGE 26**  
Our new global charts coverage

**jonathan shalit**  
brings you

.... platinum selling  
.... debut tour sold out

'A mix of street chat, rap attack and pop sauce... the British Black Eyed Peas' - **The Guardian**

'N-Dubz tales of teen infidelity and struggle are almost operatic in their drama' - **The Times**

'A slickly produced party album rammed with massive choruses' - **Observer Music Monthly**



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# News

## Editorial Paul Williams



**JUDGING BY THE ROWS OF DVDS**, rather than CDs, that greet you at the front of store and the ever-increasing reliance on games and other product to make up the numbers, you might reasonably assume music is no longer at the heart of HMV.

But any such thoughts should be cast aside by its new partnership with the Mama Group.

The decision to join forces with Mama in a new joint venture overseeing 11 live music venues is both a logical and a smart move, re-emphasising the retailer's music credentials while giving it a stake in the still-thriving live music business.

This can only further cement its relationship with music fans who are already part of its customer base – either online or on the high street – and will also reach out to new ones who will not fail to be hit by HMV branding as they walk into the likes of the Hammersmith Apollo and Edinburgh Picture House.

## HMV's Mama deal is a smart move in this make-or-break year for the high street

For the record labels it will provide more assurance – if any were really needed – that here is a retailer that remains fully committed to supporting its artists and it now has an additional avenue through which to do it.

Under group CEO Simon Fox, HMV, having previously struggled for a period as it tried to make sense of the changing retail landscape around it, now seems to have got its swagger back.

This will be more crucial than ever going forward, given not just the specific challenges in entertainment retailing but the dreadful environment all retailers find themselves in. It has achieved this by carefully renewing itself, while not fundamentally changing what it is all about, which is why from a music point of view HMV is increasingly being seen as “last man standing”.

From a monetary perspective, it should also be taken as an encouraging sign that it took just hours to raise the £24m needed from its major shareholders to fund both this partnership with Mama, as well as the planned purchase of various Zavvi stores.

The retailer enters this new live music venture with what could be described as a solid set of figures over the Christmas trading period, even producing like-for-like growth for its HMV UK & Ireland chain at a time when even a slight drop in revenue announced by retailers is seen as a reasonable result. Although its non-music sales become ever more important to its success, it should be noted that its music business was up in this period – albeit in unit terms.

These figures provided some positive news in yet another bleak week for physical music retail, with the announcement of more Zavvi store closures, including the flagship London Piccadilly outlet, and the planned closure after many months of speculation of the Virgin Megastore in Times Square, presently the number one music outlet in the States.

There are few enough specialist outlets as it is to buy physical music in the US, but to lose one of this size and as symbolically important as this is devastating. At least the Zavvi announcement here was softened by HMV revealing it was taking on 14 of its rival's outlets, so saving many jobs and preserving ever-precious places on the high street still selling music.

In the coming year there is no doubt HMV, in line with the rest of retail, will face a very tough battle ahead, but it seems to be better positioned than many to get itself through this recession and emerge out of it stronger. And for that we should all be thankful.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

# Legendary label relaunched 25 years after first breaking

**ICONIC DANCE LABEL STREET SOUNDS**, best known for its run of Street Sounds Electro compilations in the Eighties, is relaunching, with ambitious plans encompassing compilation and artist albums, management and publishing.

The first release from the relaunched label will be Nu Skool Electro Vol. 1, which will compile electro's various sub-genres. Label founder Morgan Khan is currently finalising the tracklisting of the album, which is released on February 23 on CD and 12-inch vinyl.

The second release will be Urban Street Anthems Vol. 2, a follow-up to an album that Khan put together for MWA, with the label set to concentrate generally on what Khan calls “street music, black music, dance music”.

However, the ambitions of the label stretch further than compilations – it also plans artist album and single releases, Street Sounds A&R – an online A&R community, administration of music and publishing catalogues, management, a down-



load store, Street Sounds club nights and Street Sounds Radio. In addition, Khan is in talks with a number of games companies about working together.

The decision to relaunch – after nearly five years of inactivity – coincides with the 25th anniversary of Electro 1's release and Khan says that he has been “hombarded” with letters, emails and MP3s since rumours of the relaunch surfaced.

“This is going to be a platform for these artists,” Kahn explains. “There are so many talented artists who can't get a gig and they should.”

What is more, in offering a suite of services, Khan says that the new company will be able to develop artists' various interests.

“These electro guys, they are fabulous producers but with no business acumen. They don't know about licensing their music, for example. It's not because they are naïve, but because they haven't had the coaching that we have had.”

While the economic situation and falling record sales may make it a difficult time to launch a new label, Kahn says that establishing a community between consumers and artists helps to discourage piracy.

“We are having a community where artists and punters are friends,” he says. “No one wants to fuck with the artists because they are friends. If the community grows that way, why would you want to rip people off?”

# 'Magnificently professional'

UMTV managing director Brian Berg pays tribute to Dave Dee, who died aged 67 on January 8 from cancer

## Obituary



Dee (front) with bandmates Dozy, Beaky, Mick & Tich

**I HAD KNOWN DAVE OVER THE YEARS** mainly due to his passionate involvement with Nordoff-Robbins (he was a founder member in 1973 and helped raise millions of pounds) and, of course, as a Sixties pop star. But it wasn't until we worked together last year when UMTV released a long-overdue Best Of that I really got to know him.

Having met him at several of Keith Altham and Tom McGuinness's reunion lunches over the years I learned of his continuing battle with prostate cancer which he was diagnosed with at the beginning of this decade. I was amazed how he continued to work like a Trojan all

over the UK and Europe in between undergoing various bouts of treatment.

I saw the band [Dave Dee, Dozy, Beaky, Mick & Tich] perform the first – and last – time last summer on the Solid Silver Sixties Tour and they were magnificently professional and, in spite of the obvious pain he must have been in, Dave ran around like a teenager.

Dave John Harman was born in 1941 in Salisbury, Wiltshire and was playing in skiffle groups and singing with the Salvation Army when he decided to join the police force. As a police cadet in 1960 he attended the wreckage of a car crash on the A4 at Chippenham where the legendary Eddie Cochran died and recovered Eddie's guitar from the wreck.

He decided to ditch policing and form Dave Dee & The Bostons, following The Beatles and other bands with a hardworking apprenticeship in Hamburg's notorious Reeperbahn before returning to the UK, when they changed their names to Dave Dee, Dozy Beaky Mick & Tich at the suggestion of their managers.

A record deal with Fontana followed and, from 1966 to 1969, more than a dozen major hit singles materialised, including their only number one The Legend of Xanadu.

They split in 1969 and after a very short-lived solo career Dave joined WEA Records where, as head of A&R, he signed multi-million-selling acts including AC/DC, Boney M and Gary Numan.

In 1980 he had a brief stint running his own Double D label before a successful Eighties solo touring career and eventually reforming the band in the Nineties. He also decided to become a magistrate over this period.

It was a great pleasure for me and my team to work with him and to release this final album, which also at his request included some newly-recorded tour favourites.

There will be a private family funeral and a memorial service will be announced later. The family have requested that donations in Dave's memory be made to Nordoff-Robbins Music Therapy, Studio D2, The Depot, 2 Michael Road, London SW6 2AD.

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Who is better-placed to dominate the digital music market going forward?

ITUNES 77%  
AMAZON 23%

### THIS WEEK'S QUESTION:

Is HMV right to take a stake in the live industry?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

Deals for dropped major-label acts offered at new label

# Back Yard manager aims for 100% satisfaction

## Labels

By Ben Cardew

**RECORDING ACTS DROPPED BY MAJOR LABELS** have a potential saviour with the launch of a new label by former Back Yard Recordings manager Toby Harris.

Harris is launching 100% as an operation intended to mop up the hundreds of acts let go each year, by offering high royalty rates, transparent accounting and just three-year ownership of master recordings.

"For the last few years I have had the desire to do my own label," former accountant Harris says. "Being more business minded, I wanted to come up with an idea that had its own market rather than just trying to find the next big thing."

Harris is currently talking to three former major-label acts that sold between 35,000 to 55,000 units of their debut albums and are now out of contract.

"There are enough bands out there who have got their own market and their fanbase but have been dropped by the majors because, in their eyes, they weren't selling enough," Harris says. "I want to give them a second chance. I know they are talented and they have an existing market."

As transparency is important to the new label, Harris intends to set out exact release budgets, including artist royalties per unit. "I have the figures drawn up so I can be very honest," he says. "This is how much I will make per unit and how much you will make. I am open to showing my accounting."



Transparency assured: Toby Harris

He believes this approach, together with no development costs for new acts, will enable him to run a tight, yet profitable, financial ship. Harris accepts his model is similar to that used very successfully by others, including Sanctuary in its early days before overreaching itself. But he argues, "We are really keeping things quite tight."

He will also only sign acts that will be able to sell a certain amount of units, effectively eliminating "failures". "I will only take on signings that I can see selling a minimum number of units - that will keep the company and the label a lot healthier," Harris says. "I will also make money because of the way I am doing the accounting, knowing where I can keep down costs."

100% also boasts that it will offer high marketing spends, a dedicated marketing team and all licensing and PPL/VPL income splits working in the artist's favour. And by offering deals that give three-year ownership of master

recordings with royalty rates - according to Harris - approximately 50p higher per unit than competitors, the label should be able to punch above its weight in terms of the artists it signs.

100% will also include a marketing and distribution arm, intended for artists who have already achieved a certain level of success and who want to control and finance the release, maintaining full master rights. For a fee, the service will offer distribution, PPL and VPL management, marketing and product management.

Harris says that this move was inspired by the success of PIAS's Integral marketing service. "Marketing and distribution set-ups like Integral are becoming very popular," he says. "Managers are becoming cleverer and making sure that they run a campaign a lot better."

"I wanted to put myself in a manager's position," Harris concludes. "Looking at what kind of deals would attract me, but also making sure that I wasn't doing deals without making a profit."

Although an independent venture, the new label will be run out of Back Yard's London offices and Harris says that Back Yard's founder Gil Goldberg will be on hand to offer advice.

Back Yard Recordings was set up by promoter Gil Goldberg in North London. It is best known for 2006 release *Standing In The Way Of Control*, the third album by Gossip, which went on to sell 300,000 copies across Europe.

ben@musicweek.com

## News in brief

● **EMI** has made senior appointments at both of its operating companies, with former ITV chief executive Charles Allen becoming a non-executive chairman of EMI Music and Terra Firma operational managing director Stephen Alexander becoming senior non-executive director of EMI Music Publishing. In addition, Pat O'Criscoll, the former chief executive of Northern Foods, has joined Terra Firma as an operational managing director. However, the major is refusing to comment on speculation that Relentless Records co-director Shabs Jhanputra is to take the vacant position of president of A&R labels for Virgin.

● **Brixton venue The Fridge** is to reopen as a dedicated live music and club venue under new management. Andrew Czezowski and Susan Carrington, who let out the venue to outside management from 2004 to 2008, have re-wired the venue and installed a new PA and lighting system, adding to the full-size stage facilities.

● **Pinnacle's** administrator has set a deadline of January 28 for labels to advise on how they wish their stock to be dealt with. BDC Stoy Hayward warns that if labels do not advise how they wish their stock to be dealt with by this deadline they will be deemed to have abandoned their stock.



● **Duffy, Girls Aloud** and **Kings Of Leon** have been announced as part of this year's Brits line up ahead of the nominations being revealed tomorrow (Tuesday). Meanwhile, Gavin and Stacey stars Mathew Horne and James Corden have been confirmed alongside Kylie Minogue as hosts of

the February 18 ceremony, which takes place at London's Earls Court.

● Specialist independent catalogue company **Union Square Music** has struck a deal with Seventies hit rock band Nazareth to buy their recording masters and publishing copyrights.



● The iconic **Virgin Megastore** in New York's Times Square is to close in April.

● The music industry in Germany and the UK is mourning the loss of **Dietrich Eggert**, the former Rough Trade Deutschland and V2 Records executive who has died suddenly aged 53.

● **Big Life Management** founder **Jazz Summers** and his partner **Tim Parry** have ceased their involvement with start-up investment fund PowerAmp Music after raising questions about the fund's commitment to its original objectives. Summers and Parry were appointed to bring music business expertise to PowerAmp when it launched last February. PowerAmp denies a fundamental shift in its approach to business.

● **The Official Charts Company** says that due to technical reasons the combined Top 100 singles chart for 2008 it previously announced overstated the performance of two singles within the chart. Lupe Fiasco featuring Matthew Santos' *Superstar* should have been at 67 on the chart, not 22 as previously stated, meaning tracks that were ranked between 23 and 67 all move up a place. Robyn with Kleerup's *With Every Heartbeat*, announced as 94 on the chart, is now not listed, with Sash featuring Stunt's *Raindrops (Encore Une Fois)* now appearing at 100. Tracks previously listed between positions 95 and 100 subsequently also move up a place.

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# News live

## Box Score live events chart

Gross	Artist/Event Venue	Attendance	Promoter
£373,133	JAMES BLUNT O2 Arena, London	11,481	Live Nation
£175,388	FALL OUT BOY RDS, Dublin	5,446	MCD
£151,938	JAMES BLUNT Newcastle Arena	4,675	Live Nation
£117,950	SCORPIONS Hammersmith Apollo, London		Live Nation
£101,758	THE MOODY BLUES Bournemouth International Centre	3,131	Live Nation
£85,190	SCORPIONS Apollo, Manchester	2,434	Live Nation
£81,235	MICHAEL BOITON Opera House, Blackpool	2,210	3A Entertainment
£62,024	MICHAEL BOITON Cardiff International Arena	1,711	3A Entertainment
£58,559	MICHAEL BOITON Apollo, Manchester	1,621	3A Entertainment
£56,095	MICHAEL BOITON Clyde Auditorium, Glasgow	1,557	3A Entertainment
£52,220	SCORPIONS Academy, Newcastle	1,492	Live Nation
£51,071	SPIRITUALIZED Roundhouse, London	2,619	Live Nation
£49,280	SCORPIONS Academy, Glasgow	1,408	Live Nation
£47,500	KAISER CHIEFS Barrowland, Glasgow	1,900	DF Concerts
£40,935	STEPHEN STILLS Symphony Hall, Birmingham	1,470	3A Entertainment
£39,760	SCORPIONS Guildhall, Southampton	1,136	Live Nation
£38,784	LEVEL 42 Symphony Hall, Birmingham	1,583	Live Nation
£38,490	STEPHEN STILLS Apollo, Manchester	1,383	3A Entertainment
£36,690	STEPHEN STILLS Newcastle City Hall	1,323	3A Entertainment
£33,540	CYNDI LAUPER Academy, Glasgow	1,340	DF Concerts

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Oct 13-20. 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](mailto:gordon@musicweek.com)

London venue outsells Madison Square Garden in 2008

## O2 tops global ticket chart

### Venues

By Gordon Masson

**MORE THAN 1.8M PEOPLE BOUGHT TICKETS** for events at The O2 arena last year, making the AEG Europe-owned venue the most popular in the world.

The Greenwich complex was number one in *Pcistar's* Worldwide Music Arena Industry Chart, finishing a country mile ahead of the next best-selling building, New York's Madison Square Garden, which sold 1.16m tickets in 2008.

Among the acts to contribute to The O2's success in 2008 were the Spice Girls, Kylie Minogue, the Eagles, Stevie Wonder, Kanye West, Kings Of Leon, Leonard Cohen, Celine Dion, Barry Manilow and the Stereophonics.

AEG Europe CEO David Campbell points out that the 2008's visitor numbers for The O2 equate to 93,000 more tickets sold than the Manchester Evening News Arena, Wembley Arena and Birmingham's National Indoor Arena's totals combined; an achievement even more significant considering that the Manchester Arena was third in the overall chart for 2008, with more than 1.15m tickets sold.

"This is quite a remarkable achievement in just over 18 months, but goes to show that a venue that is



One in 1.8 million: Leonard Cohen at The O2

### 2008 ARENA SALES

VENUE	TICKETS
The O2 Arena, London	1,806,447
Madison Square Garden, NY	1,161,035
Manchester Evening News Arena	1,157,892
Sportpaleis Antwerpen, Merksem	889,137
Air Canada Centre, Toronto	723,469
Bell Centre, Montreal	723,256
Arena Monterrey, Monterrey	633,635
Staples Center, Los Angeles	534,278
Acer Arena, Sydney	522,696
Philips Arena, Atlanta	521,958

committed to breaking the mould and delivering the world-class standards for artists and the concert goers will sell tickets like nobody else," says Campbell.

The O2 and MENA were the only two UK venues to feature in *Pcistar's* top 10 selling arenas last year.

Belfast's Odyssey Arena was 16th in the list with 436,000 tickets sold, while Birmingham's NIA was 35th (with 279,000 ticket sales, just ahead of Wembley Arena in 38th place (275,000).

Other UK arenas to make the top 100 rundown include the LG Arena in 57th place (205,000), Glasgow's SECC at 65 (187,000), Newcastle's Metro Radio Arena at 83 (142,000), Cardiff International Arena (125,000) at 92 and Sheffield Arena at 94 with 122,000 sales. Overall, The O2 arena hosted 130 events during 2008, 96 of which involved music.

Campbell points to the continuing buoyancy of the live music market as one of the reasons behind his venue's success. "The majority of what we put on here is music; that is what The O2 was built for and that's why we invested so much money in things like the sound system," he explains. "When the act enjoys themselves, it usually follows that the audience has a good time as well and I think that's why we sell more tickets than any other arena in the UK."

O2 staff are planning for an equally busy 2009, with Tina Turner, The Killers, Beyoncé, Pink, AC/DC, Bob Dylan, Kings Of Leon and Britney Spears already confirmed to perform at the arena.

[gordon@musicweek.com](mailto:gordon@musicweek.com)

Camden Crawl organiser talks to Music Week about the event's biggest year to date

## Camden's Roundhouse to join the Crawl



Quickfire Lisa Paulon

The addition of the 3,000-capacity Roundhouse to this year's Camden Crawl weekend, taking place on April 24-25, means that the event has never been bigger. Organiser Lisa Paulon reveals that there is a lot more to the North London event than people might realise.

This is the eighth Camden Crawl. How has the event developed over the years?

The original incarnation was back in 1995 and that was tiny by comparison, with just five venues and a total capacity of 1,000. The biggest of about 20 acts being, I think, The Wedding Present.

It returned in 2005 [after a seven-year break] and last year the capacity hit 15,000. This year there will be 22,000 tickets.

Booking the Roundhouse has been a major coup. We've also got Gaymers confirmed as our sponsor for the next three years, so that will help us with planning.

**Do you have any other new venues for 2009?**

At the moment we have 38 venues, but it's still growing and that makes it very complicated if you start to think about things like the amount of production that is involved. I sometimes wish we were running a festival where you only have to deal with three or four stages and 30 or 40 acts maximum, but we'll be look-

ing at about 40 stages and 150 acts over the two days, including the Jazz Café, who we're working with for the first time. We're also waiting to hear if we'll get an application for an outdoor licence approved for a 1,000-capacity tented stage.

**Talking of licence approval, how helpful are the local authorities in planning the Camden Crawl?**

Camden Council is brilliant. That's generalising a little because it's such a sprawling organisation, but their events people are incredibly supportive and we do a lot more with them than you might imagine. For example, we have about 150 youths from the borough of Camden involved in our mentoring programme, while we're also involved in a number of community projects through our chosen charity, Castlehaven Community Association.

**With 150 acts to book, you have one of the biggest events in**

**Europe. You must have great relationships with record labels, agents and managers.**

To tell the truth, it's not relationship-based at all. We have a committee of 25 people who you would describe as tastemakers in their field - DJs, promoters, record labels and journalists who specialise in the likes of urban, dance, electronica, folk and, of course, indie guitar. In October those committee members were asked to nominate the acts that they were tipping for 2009. The most popular 40 acts are booked for both days to allow as many people as possible to see them, and those acts also get a track on our free compilation CD. The remainder of the nominated acts are still popular, but just a little bit lower on everyone's radar, so they're given slots on one of the days.

**That's quite a tall order. What's the secret to confirming the bands that you want?**

We have great media partners and the exposure they can offer the acts is fantastic. Our television partner is MTV, BBC 6 Music is our radio partner and Q magazine is our print partner. Managers and pluggers are becoming more involved, but we're determined to stick by the acts that are nominated by our committee.

**So what can people expect from this year's Crawl?**

The line-up announcement is scheduled for January 26 and tickets will go on sale shortly afterwards. It runs from midday until four in the morning, and this year we'll try to create more of a carnival scene during the day with more in the way of comedy and spoken-word - we have a book slam and a poetry slam, for example. So in addition to the great line-up of musical talent, this year's event should have a more literary and theatrical feel to it.



# Time runs out for Astoria farewell

**THE PLANNED FAREWELL PARTY FOR LONDON'S ASTORIA** did not go with the bang fans expected after promoters failed to get hold of big-name acts to give the famous venue a suitable send-off.

The theatre closed its doors for good on January 15 and will now be demolished to make way for the Crossrail train link, which will run beneath the site of the 2,000-capacity building.

Ibiza superclub Manumission tried in vain to organise a send-off for the legendary venue. But as time constraints took their toll, the promoters were forced to axe the party and instead it was down to Sam Duckworth's Get Cape. Wear Cape. Fly to curate the final event – the appropriately named Demolition Ball – on January 14.

Manumission had planned an extravagant all-night party to bring the curtain down on the Astoria, but with Crossrail serving the 28 days' notice to vacate on December 19 – the same day that most of the entertainment industry began two weeks of holidays for Christmas and New Year – it was swimming against the tide to put the event together.

Those time constraints, claim promoters Mike and Claire Manumission, made it impossible to secure the acts they wanted for the Astoria's swansong. The



Manumission founders say, "We wanted to give The Astoria the send off it deserves. We feel saddened and disappointed by the decision made to pull what could have been an amazing event, especially in these troubled times."

However, Get Cape. Wear Cape. Fly did their best to mark the occasion by putting together a bill that included The Automatic, My Vitriol, Frank Turner, The King Blues and VV Brown in an event that raised funds for the Love Music Hate Racism campaign.

In addition to the Astoria's closure, last week also saw the closing nights at the 1,000-capacity Astoria 2, the 1,000-capacity Sin club and the 175-capacity Metro Club.

# Firebrand signs Oasis

**MUSIC MERCHANISER FIREBRAND LIVE** has kicked off 2009 with two notable new signings, Oasis and Bring Me The Horizon.

The deal comes as the Big Brother-signed act embark on one of their largest tours to date, which includes multiple sell-out UK stadium dates as well as Slane Castle in Ireland.

Firebrand Live MD Neil Boote says, "Working with a client with the stature and creative drive of Oasis is simply a thrill for us. This is the perfect start to our year and everyone here is relishing the opportunity."

Firebrand's other new signings, Sheffield's Bring Me The Horizon,

are one of the UK's leading death-core bands with a building reputation and increasingly large fanbase in the US.

Having worked on an informal basis with the band in the past, Firebrand has now officially signed the group exclusively for worldwide touring, retail and direct to fan merchandising.

Alongside signing Bring Me The Horizon, the deal also sees Firebrand cement its relationship with Drop Dead Clothing, founded and run by the band's lead singer Oli Sykes, which makes and designs some of the company's merchandise.

# Online tickets alert

**FESTIVAL REPUBLIC HAS MOVED** to prevent festival-goers from being duped into paying for non-existent tickets after a number of fake websites appeared offering passes for this summer's Reading and Leeds Festivals.

The promoter is keen to avoid a repeat of last year's fiasco, which saw thousands of fans disappointed and out of pocket after online fraudsters took their money and failed to deliver any tickets for the festivals.

In a statement, Festival Republic stress that no tickets are currently available for this year's events and a

spokesman confirms to *Music Week* that tickets will not go on sale until line-up details are released, probably at the end of March.

Fans are being warned to avoid using sites such as [www.readingfestival2009.com](http://www.readingfestival2009.com) and [www.leedsfestival2009.com](http://www.leedsfestival2009.com). "[These] are not official and have no access to tickets for this year's event," says Festival Republic.

Festival Republic's advice is to only purchase tickets via official links at the event sites – [www.readingfestival.com](http://www.readingfestival.com) or via [www.seetickets.com](http://www.seetickets.com).



**Tixdaq**  
Ticket sales quantity chart

pos	prev	artist	ave price	dates
1	2	TAKE THAT	20	
2	1	CHRIS BROWN	7	
3	6	THE KILLERS	15	
4	3	GIRLS ALOUD	28	
5	4	AC/DC	8	
6	18	PUSSYCAT DOLLS	14	
7	10	KINGS OF LEON	5	
8	15	NEW KIDS ON THE BLOCK	10	
9	16	OASIS	10	
10	8	PINK	21	
11	9	METALLICA	8	
12	11	BRITNEY SPEARS	8	
13	14	SNOW PATROL	16	
14	12	THE SPECIALS	13	
15	17	MORRISSEY	14	
16	5	BEYONCE	5	
17	NEW	KEANE	11	
18	13	X FACTOR	21	
19	NEW	TINA TURNER	12	
20	NEW	BOYZONE	14	

tixdaq.com – live entertainment intelligence



**Hitwise**  
Secondary ticketing chart

pos	prev	artist
1	4	BEYONCE
2	3	KINGS OF LEON
3	2	GIRLS ALOUD
4	1	TAKE THAT
5	NEW	X-FACTOR TOUR
6	5	THE KILLERS
7	13	AC/DC
8	7	COLDPLAY
9	NEW	OASIS
10	10	THE SPECIALS
11	14	IL DIVO
12	9	SNOW PATROL
13	6	CHRIS BROWN
14	17	PINK
15	15	CLIFF RICHARD
16	8	READING FESTIVAL
17	12	KATY PERRY
18	NEW	MORRISSEY
19	NEW	NICKELBACK
20	NEW	BRITNEY SPEARS

hitwise

## Live news in brief

● The Agency Group's North American CEO **Steve Herman** is leaving the company to join Live Nation as president of artist services. The Toronto-based executive joined The Agency Group in 2003, having previously worked for Live Nation forerunner Clear Channel, following the sale of his Core Audience Entertainment Corp to Clear Channel subsidiary SFX in 2000. Herman holds the unique distinction of being the only executive to win both the agent of the year (in 1994) and promoter of the year (1998) at the Canadian Music Industry Awards. "Steve Herman has contributed to the continuing growth of The Agency Group and we wish him well in his new position," says company founder and CEO Neil Warnock. Live Nation CEO Global Music Jason Garner adds, "Steve's vast experience serving artists as concert promoter, artist agent and executive is a valuable addition to our team."



● Franz Ferdinand, Kings of Leon and Paul Weller have been confirmed as headliners for this year's **FIB Heineken Benicassim Festival** in Spain. The event, which is part-owned by Vince Power, takes place on July 16-19 near Valencia, with promoters confident the 15th anniversary event will attract UK fans and promising a strong line-up. 150,000 people visited last year's event, which featured Leonard Cohen, Morrissey, My Bloody Valentine, The Raconteurs, Babyshambles and The Ting Tings.

● Ticket exchange network **Seatwave** has struck a deal with mobile platform provider **Snaptu** to allow consumers to browse and purchase tickets for a full range of European concert dates on their mobile phone with one call. Snaptu's technology delivers an iPhone-like experience on everyday handsets, converting Seatwave's web inventory into a simple on-screen application. Tickets are already live on the system, while the partners aim to add theatre and sport listings in the near future. "Partnering with Snaptu has opened up a whole new point of purchase for our fans," says Seatwave's vice president of technology Ged Waring. "The experience is very stylish and a real breakthrough in mobile service experience and functionality. Our customers are really responding to this new service and uptake has been immediate."

# Isle of Wight ticket fraud trial begins

**THE TRIAL OF A GANG OF** suspected festival fraudsters has begun at Portsmouth Crown Court with claims that the group may have made more than £1m from the alleged scam.

The accused have been charged with selling fake entry wristbands for music festivals that took place in 2007, with that year's Isle of Wight Festival bearing the brunt of the alleged activities.

Sherrell Davenport (30) and Jacob Cloud (40), both described as Isle of Wight residents, have pleaded not guilty to charges of conspiracy to defraud. However, John Smith (29) of Hanworth, West London and Bradley Govier (42) of Southend-on-Sea, had lodged a guilty plea earlier.

The jury was instructed to return not-guilty verdicts against Dawn Govier (41) and Paul Eves (48), both from Southend-on-Sea,

after Judge Gareth Cowling ruled that the prosecution had offered no evidence against the duo.

The court has heard that police discovered the scam at the 2007 Isle of Wight Festival, when about 5,000 counterfeit wristbands were produced for that event. The island's other major gathering, Bestival and the twin V Festivals in Chelmsford and Staffordshire were also targeted.

The prosecution has based its case on evidence relating to the Isle of Wight Festival and has claimed that Davenport was able to get hold of a genuine wristband prior to the event and passed on details of its design to Bradley Govier, who was known as Mr Band, according to the prosecution.

Isle of Wight Festival promoters Solo declined to comment. The trial is expected to conclude this week.

# News digital

## Scanning the digital horizon

Last year saw DRM decommissioned, mobile subscription services come of age, video games help to revive catalogue acts and ISPs clamp down on P2P. What can we expect in 2009? We polled a number of key names in the sector about what they believe will shape the digital environment over the next 12 months

### Digital in 2009

By Eamonn Forde

**STEVE PURDHAM**  
CEO and founder investor,  
We7



**Digital service to watch:**

Clearly the 2009 service will be the UK launch of MySpace Music and it will show the potential of streaming. It is the scale of the internet that will allow ad-funded models to succeed and the industry to come to terms with micro-payment models.

**Device to watch in 2009:**

The pervasive rise of music streaming devices from Sonos, Linksys, Logitech, Philips and many others. The conceptual reality of "celestial jukeboxes" with access to the music you want when you want it will start to see significant traction in 2009.

**Key digital trend:**

The beginnings of the transition to the on-demand "listen" (stream) rather than the download - together with increased transition to legal music consumption as a result of the rise of high-quality legal music services which just work - will see significant reduction on the reliance on pirate-based services.

**The biggest opportunity for digital music:**

Demand for music in all forms from all periods will increase; music will become more pervasive on the internet than ever before.

**The biggest challenge for digital music:**

Finding, evaluating and accepting commercial models that will allow the music industry to flourish instead of killing new digital initiatives at birth. Part of this means a radical shake-up of rights management and collection mechanisms and the allowing of digital rights on a global nature, rather than artificial and historical regional ones.

**DANIEL AYERS**

Director of digital services,  
Sony Music UK

**Digital service to watch:**

eMusic provides a really excellent service to its subscribers and the recommendation engine it has just launched is pretty decent, too. Without content from the majors it is unlikely to go mainstream, but arguably it has enough quality records regardless.

**Device to watch:**

The Google Android OS should allow mobile handset manufacturers to concentrate on making first-rate hardware and not spoil them with a second-rate interface. So, anything that uses that. Also a cheaper iPhone and Roombas.

**Key digital trend:**

More interoperability. Although 2008 saw some big steps forward on this, we cannot have enough. I want to be able to wirelessly transfer music to an implant in my teeth, which then plays me music via resonations on the bone structure inside my skull.

**The biggest opportunity for digital music:**

Reaching all of the people who regularly use Amazon but have never downloaded music before.

**The biggest challenge for digital music:**

If we accept that à la carte sales of digital tracks and albums will not plug the gap left by the CD decline, we need to bring more bundling services into circulation, whereby the consumer pays for a wider service which comes with music. The trick will be finding remuneration models



which work for both the rights owners and the service provider.

**MADELEINE MILNE**  
Managing director Europe,  
eMusic

**Digital service to watch:**

We7 could do some interesting things, and we'll be watching to see if Nokia can make its service more appealing for consumers.

**Device to watch:**

PS3.

**Key digital trend:**

Music prices will continue to fall as the industry adapts its way of doing business to the prices consumers are willing to pay.

**The biggest opportunity for digital music:**

ISPs will crack down on illegal sites, which will help the industry to grow.

**The biggest challenge for digital music:**

**ROB WELLS**  
International senior vice  
president digital, Universal  
Music Group



**Digital service to watch in 2009:**

ISP services, Nokia's Comes With Music's evolution and roll out (both across territories and across the device range), Sony Ericsson's Play Now Plus service and Spotify - very sticky.

**Device to watch:**

Nokia's 5800 touchscreen device. Also, in-home technology from Philips, Sonos (check out the Sonos application from iTunes) and some clever new tools from BT.

Developing services that entice consumers to buy more digital music and expanding the market by creating new digital music buyers. A la carte services are not doing this.

**BEN DRURY**  
CEO, 7digital



**Digital service to watch:**

Lala.com and Spotify. New Google Android-powered devices, new BlackBerry handsets and new iPhones.

**Key digital trend:**

The ubiquity of music on devices, from game consoles to mobile phones. The move away from DRM will enable a new wave of innovation in this area.

**The biggest opportunity for digital music:**

**Key digital trend:**  
The start of the subscription explosion. Access to music is an unstoppable force and the real future of the business.

**The biggest opportunity for digital music:**

The biggest opportunity comes from the ISPs.

**The biggest challenge for digital music:**

The biggest threat/challenge comes from within the industry. Our new business partners say how difficult it is to cut deals with the publishing sector. This should be the year when our publishing colleagues make the leap of faith and become more entrepreneurial.

Legal service evolution to make the services way better than the illegal services.

**The biggest challenge for digital music:**

Music industry politics and licensing issues stifling innovation.

**ERIC DAUGAN**  
Senior vice president, digital  
business, Warner Music EMEA

**Digital service to watch:**  
Several "access" models such as Nokia Comes With Music and Sony Ericsson's Play Now Plus. Streaming platform Spotify. Songkick - a new ticketing application. iTunes - which is always evolving.

**Device to watch:**

Touch Diva, an innovative touch-based home music solution and the new Nokia 5800 touchscreen device. In general, we will see many more touchscreen services coming into market following the success of the iPod Touch and iPhone. Ultra-flat wide-screen TV screen technologies, along the lines of the Sony OLED.

**Key digital trend:**

Generating value "per consumer" rather than "per transaction" will be one big digital trend for 2009 - this will see access and bundled subscription models rise, alongside the continued growth of the "pay-per-download" market.

**The biggest opportunity for digital music:**

The planned legislation in several countries in Europe that seeks to better protect IP in the digital space. ISPs launching bundled music offers with broadband internet, obtaining a new level of customer reach (see TDC Play).

Here they come: Nokia's 5800 Xpress Music handset and Google's Android operating system are tipped for great things in 2009



iTunes selling over-the-air downloads will likely shake up the mobile music space.

**The biggest challenge for digital music:**

As with other industries, the economic climate is likely to affect consumer spending in the music sector.

**ADRIAN POPE**



**Director of digital and business development, PIAS**

**Digital service to watch:**

The impact of Amazon and Play increasing their understanding of the à la carte space will be important. Also interesting will be to see how the likes of Sky and Virgin Media come to market with their models. Mobile services from Sony Ericsson, Music Station and others will also prove interesting.

**Device to watch:**

New phone roll-outs from Nokia and co. Also, how will Apple respond by bringing new products to market, not least with the supposed diminishing role of Mr Jobs? Will there be a killer app that invigorates the download audio-visual market?

**Key digital trend:**

Continued growth. The trend for digital is broadly very positive; it's just that it gets lost in the middle of negative news regarding the core physical markets.

**The biggest opportunity for digital music:**

Subscription via mobile to start showing genuine signs of growth. It is still early days, but the players entering the market in 2009 are more likely to get the consumer proposition right than some of the entrants to date.

**The biggest challenge for digital music:**

Retaining value in the repertoire we represent in the eye of the consumer. It's already perceived in many quarters as "free"; the challenge is in building revenue models and offerings that are genuinely sustainable for the long-term and not just short-term folly to prop up flagging bottom lines. If this isn't managed properly - resulting from a combination of hasty

licensing and consumer indifference - then retailers and hardware companies are likely to dilute the perceived worth of music beyond a point where it can recover.

**DAVID COURTIER-DUTTON/  
PAUL BROWN**

**CEO/commercial director, Slicethepie**

**Digital service to watch:**

Spotify, Songkick and Kyte.

**Device to watch:**

iPhone Nano.

**Key digital trend:**

The ubiquity of MP3, the rise of truly mobile broadband and the emergence of a single click, genuinely cross-platform music streaming service.

**The biggest opportunity for digital music:**

To bridge the gulf between artists and fans with an immersive level of engagement. Artists and labels should take a close look at the way Trent Reznor has engaged his fanbase.

**The biggest challenge for digital music:**

To appropriately reward artists through the transition from physical to digital formats and to

**“More interoperability: I want to wirelessly transfer music to an implant in my teeth which plays me music via resonations on the bone structure inside my skull...”**

**DANIEL AYERS, SONY BMG**

encourage the labels to adapt and license services quickly and fairly.

**JANE DYBALL**

**Senior vice president international legal & business affairs, Warner/Chappell**

**Digital service to watch:**

I really like Spotify. I particularly like how it takes non-paying customers and seeks to upstream them into paying customers by supplying value-added services.

**Device to watch:**

I'm looking forward to seeing how unlimited platforms such as Comes With Music perform. As they roll out internationally the



handsets should tell us a great deal about customer behaviour.

**Key digital trend:**

The growth of all-you-can-eat models in various incarnations plus the continued growth of value-added services - whether that means better sound quality, bundles with added content or DRM-free tracks.

**The biggest opportunity for digital music:**

I believe customers will pay for choice and ease of use. Above all, Radiohead's In Rainbows showed that fans are still paying for the music they love. Music remains a

must-have accessory and that's good news for all of us.

**The biggest challenge for digital music:**

It is still to make the licensing of music easier. In terms of facilitating licensing, we learned a lot this year from our Radiohead one-stop shop experiment and from the launch of the PEDL [Pan-European Digital Licensing] initiative. We are definitely making progress, but this is still my main mission in the digital arena.



**DANIEL EK**

**Founder, Spotify**

**Digital service to watch:**

SoundCloud and Hype Machine are doing interesting stuff.

**Device to watch:**

Nokia N97.

**Key digital trend:**

The cloud will move to mobile devices.

**The biggest opportunity for digital music:**

MySpace Music and iPhone are predicted to make further inroads



Music websites Spotify and The Hype Machine, (below) Sony Ericsson's Play Now Plus



More and better digital services that greatly improve reach for artists.

**The biggest challenge for digital music:**

There will be global distribution but I still think we will need to figure out how to monetise locally. This is the key to monetise the long tail of content.

**WILLIAM BOOTH**

**Executive vice president, EMI Music Publishing**

**Digital service/device to watch:**

I think everybody is looking forward to seeing how all-you-can-eat services such as Nokia's Comes With Music perform, and to see the impact of the Google G1 phone. On top of that, we'll be looking to Spotify, Omnifone, Virgin Media and the nascent ad-funded services to build momentum during the year. It will also be interesting to see what effect the complete removal of DRM has on iTunes' traction.

**Key digital trend:**

I think the removal of DRM from music on devices is essential to the growth of the digital sector. But at the same time we have to ensure a fair compensation scheme for rights holders.

**The biggest opportunity/challenge for digital music:**

This is an exciting time, and the emergence of new business models such as Nokia's are vital for the business. In general, I think digital companies have to start building businesses that are based on the fundamental principle that all rights holders get paid appropriately and in good time. I'd also like to see Government support the idea of ISPs paying a "rights owner royalty" from the monthly charges they make to consumers. We need to build on the understanding that some music fans already have, to ensure all consumers appreciate that music has an inherent and intrinsic value and is not "free".

**Digital news in brief**

● Apple CEO **Steve Jobs** is taking six months' medical leave, after saying that his "health-related issues" were more complex than initially thought. Jobs made the announcement in an email to staff last week. Chief operating officer Tim Cook will take charge of the business in the interim. Jobs had surgery for pancreatic cancer in 2004 and there has been intense speculation over his health ever since.

● Fan-driven investment site **Slicethepie** has created a new consumer insight and analytics service for the music industry. SoundOut apparently provides "detailed and objective" information on any music track, which will help to identify commercial potential, as well as its most suitable target market. After uploading a track to SoundOut, users receive a market insight report within 24 hours. Each report contains an absolute rating, what gender and age group the music appeals to and whether the track has broad or niche appeal. Submitted tracks are fed anonymously and randomly to different reviewers on the SoundOut sister site, Slicethepie.

● **The Official Charts Company** has launched its first Twitter feed, providing a weekly update on the Official Singles and Albums Charts every Sunday, informing Twitter subscribers of the latest number ones, as well as key new entries. These updates will be issued between 7pm and 8pm on Sunday and are available from [twitter.com/officialcharts](http://twitter.com/officialcharts).

● **MSN Music** has launched a new monthly online TV show called MSN Xclusives. Every month artists will perform live gigs that will feature on the Xclusives portal. The first instalment took place last Wednesday with Pussycat Dolls. The Saturdays, Bryn Christopher and the Fratellis.

● **Universal** has signed a deal with **Kyte**, where which the digital media platform will provide an online and mobile video platform for UMG artists. UMG and Kyte will also partner in the development of new interactive mobile entertainment applications to reach and engage fans on the go.

● Legal free music service **We7** has signed a deal with leading independent music label group XL Beggars. The deal will allow users of We7 free access to around 20,000 tracks from Beggars' catalogue. The tracks will be available on demand, for free, ad-funded streaming and users will also be able to buy them from the We7 online store in high quality MP3 format.

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# News publishing

Legendary US songwriter talks to Music Week about her decision to co-write Britain's Eurovision

## Our country needs her: Diane Warren

### Songwriting

By Paul Williams

**IT IS THE SONGWRITING EQUIVALENT** of another England World Cup football campaign, with promises this time the team really can emulate the feats of 1966.

Despite the UK's most dismal run of results in the history of Eurovision, including a humiliating nul points in 2003, the arrival of a new competition each year brings renewed optimism that on this occasion things will be different.

That faith has increasingly been accompanied by ever-more imaginative ways of trying to improve Britain's fortunes in a contest which, before the decision to introduce public telephone votes and the supposed block voting that followed, the nation was always one of the favourites. A year ago, for example, X Factor finalist Andy Abraham was drafted in to sing the UK entry, but it made absolutely no difference. He claimed a paltry 14 points and finished joint last.

This year's new angle extends the football analogy still further with the BBC, overseeing the British entry's selection process, making a Capello-esque foray overseas for assistance, with hit American songwriter Diane Warren recruited to co-write the UK song. Just as



some in football demanded an Englishman running the national team rather than some foreigner, her appointment has provoked a similar outcry in some quarters. But for the writer of such mega-hits as Un-Break My Heart and I Don't Want To Miss A Thing it was an opportunity she simply could not turn down, especially as she would be writing the song with Andrew Lloyd Webber.

"The BBC contacted me and said Andrew Lloyd Webber wanted to write the song with me. What an honour - there was no way I could say no to that," she recalls. "He's such a great writer and a legend. I thought, 'How cool is this?' It's two different worlds coming together and what a challenge. But I was scared, you know?"

Warren has not entered into this challenge lightly. She hates flying, so another trip to the UK last week to sit down with Webber to actually write the song just months after coming here to pick up an Ivor Novello feels like a bit of a chore. And she rarely, if ever, co-writes with anyone, preferring the solitude of composing alone.



"Well, Sir Andrew Lloyd Webber is English. He's a lord, for Christ's sake..."

"I love being in a room by myself and writing the words and music and everything I have to go through to make it great," she says. "I love following my own vision. It's what works for me; it's what I love."

As she talks in her London hotel room, her enthusiasm for this project is obvious, although it is also clear that no one has really explained to her the nation's odd view of this contest, which attracts a

TV audience that easily dwarfs that of the Brits but at the same time is still seen as a bit of a joke.

"I'd heard of [Eurovision]. Being from America, people don't really know it," says Warren, whose limited knowledge of what the competition is about may well prove to be an advantage.

"I'm coming in not jaded, with no preconceptions. I want to write a great song," says Warren, whose

work is administered by Sony/ATV outside North America.

And for a songwriter famously known for not holding back her opinions when dealing with executives such as Clive Davis, the likes of Save All Your Kisses For Me songwriter Tony Hillier moaning she is not British has little chance of putting her off her stride.

"Well, Sir Andrew Lloyd Webber is English," she hits back. "He's a lord, for Christ's sake. It's all in the rules [that at least 50% of the writers have to be British] so there's nothing wrong with that. I don't pay attention to that. 'Why's he writing with that American? It should be one of us.' I can't think about it, what some people think. It's crazy."

With both Warren and Webber's involvement, maybe Eurovision's credibility will go up - or perhaps not. "Maybe with my involvement it gives it less credibility," she jokes. "It could go down. Andrew Lloyd Webber is like the good part and I'm in it and hopefully I won't sink that ship."

As for Webber, the co-writer of such musicals as Cats and Evita, both surprised and enchanted her. "I'm sure we'll do more together. I really like him. He's a great guy. He has a good sense of humour," she says.

"We were in the car and I said something crude and [BBC press officer] Julia kicked me. Meanwhile,

### Analysis Chas de Whalley

## Syncing in a winter wonderland



Sugababes: benefited from Boots' ad campaign

**IN TODAY'S HARSH ECONOMIC CLIMATE**, the fact that TV commercials can still break hits must remain a cause for celebration for publishers and record companies alike.

In the weeks running up to

the Christmas break, heavy rotation of ads for furniture specialist DFS, clothing chain Marks & Spencer and The Co-Op's food division helped revive old copyrights and secure new chart positions for Mariah Carey's All I Want For Christmas Is You (a

number two hit in 1994), Macy Gray's Winter Wonderland (originally recorded for Ally McBeal's 2000 Christmas album) and Gabriella Cilmi's updated version of a 1962 Connie Francis cut Warm This Winter - a sync and a single which was directly brokered with Universal Records by music supervision and strategic marketing specialist Stream.

EMI Music also had interests in two of the year's longest-running brand awareness campaigns. In Christmas week, supermarket Morrisons was still screening the latest in a series featuring celebrities such as Richard Hammond, Melanie Sykes and Alan Hansen which launched in July 2007 using Take That's Shine as a soundtrack. Co-publishers here were Universal, Sony/ATV and V2.

Similarly, Boots first went to air in February with the Allen Toussaint-penned Here Come The Girls, sung by R'n'B legend Ernie K Doe. The ad was still running in November when the track was substituted for the Sugababes re-

write The Girls, which peaked at number three in the singles chart the previous month. Extra verses written by the band's vocal producers Nicole Jenkinson and Anna McDonald secured their publisher Reverb Music a small share in the new copyright.

Meanwhile, Sony/ATV found a banker in True Colors, penned by Like A Virgin composers Billy Steinberg and Tom Kelly and a 1986 Top 20 hit for Cyndi Lauper. Throughout October and November, Sky TV used a contemporary reading by Swedish superstar Ane Brun to promote its HD broadcasts over the festive period. Earlier in the year, Marks and Spencer had turned to a version by the late Eva Cassidy to season a campaign focused on its fresh vegetable offer.

Smiles were raised by a tongue-in-cheek Specsavers ad based on archive footage of Edith Piaf singing the Peermusic-published standard Je Ne Regrette Rien, which ran sporadically throughout the year. At the same time, Warner/Chappell

found that the Snap! team of Benito Benites and John Garrett III tapped a humorous vein with ad agency creatives working on accounts such as Coco Pops and Drench spring water - a performance by Thunderbirds' puppet Brains helping to propel the 1992 chart-topper Rhythm Is A Dancer back into the charts.

Finally there was no shortage of new music on screen in the run-up to Christmas. Universal entered the holiday break celebrating syncs by The Courteeners (Vodafone), Canadian duo Crystal Castles (Toshiba Home Entertainment) and East London's Whitey, who made a reappearance in a seasonal version of Barclaycard's Running Man ad which initially broke in the Spring. And then there was Stage Three, which not only placed CSS into a sensual Karl Lagerfeld/Chloe perfume ad but secured The Boy Least Likely To a major ING Direct campaign, which complemented their placing in a Cadburys Digestive Biscuits commercial earlier in the year.

provision song for 2009 with Andrew Lloyd Webber

# Warren for the Eurovision

he went with me and he was worse and he was on it and it was, 'Yeah I like you.' He was really funny, has a good sense of humour and is not stuffy at all."

The two songwriters making that connection will have only helped the process of writing the song, which began with an idea from Webber and was due to be completed last week.

"He had a really beautiful start that he thought was more a chorus. But I thought we could use that for our verse and take that to something else. So I started singing something that became the title over a melody that became the seat of the chorus and it was magical: what he had at the beginning so inspired where I went with it and it's really interesting because you hear both of our worlds in it," she says.

Unusually for Webber, who down the years has exclusively written the music with someone such as Sir Tim Rice penning the lyrics, Warren has been involved in both the song's words and music.

"He's used to doing everything and we definitely collaborated on that," she says. "We sat in the same room and I was at one piano and he was at the other. He has these two clavichords that are so cool so we were sitting side by side, but he had the start of it. Thank God he had something started."

The artist who will sing the song

## 10 YEARS OF TEARS: THE UK IN EUROVISION

YEAR	ARTIST	SONG	POSITION
2008	Andy Abraham	Even If	25
2007	Scooch	Flying The Flag (For You)	22
2006	Daz Sampson	Teenage Life	19
2005	Javine	Touch My Fire	22
2004	James Fox	Hold On To Our Love	16
2003	Jemini	Cry Baby	26
2002	Jessica Garlick	Come Back	3
2001	Lindsay D	No Dream Impossible	15
2000	Nicki French	Don't Play That Song Again	16
1999	Precious	Say It Again	12

source: EBU

at the Eurovision final in Moscow on May 16 is now part of a weekly public vote on BBC1's Saturday night programme Your Country Needs You. The show is now in the process of narrowing down an initial six acts with the overall winner due to be announced on January 31. For the Eurovision final itself, the UK contestant may well be aided by a decision this year for half the voting to be decided by juries again, so reducing the effect of any public "block voting".

Meanwhile, Warren says she is busier than ever with other writing projects. "I have a song coming out with Akon and Shontell, a big song from the new Jerry Bruckheimer movie Confessions Of A Shopaholic called Stuck With Each Other. I'm working with Tokio Hotel, Sean Kingston and hopefully Rihanna on

her next record and hopefully Leona Lewis, Whitney Houston. I'm all over the place," she says.

Warren, whose long association with British artists has recently been extended with the likes of Alesha Dixon and Rhydian, also cryptically hints at another venture she has been working on.

"I have a project of mine that's going to be really exciting, which I'll talk about when it's ready," she says. "I think it's going to be huge with some artists that are signed to me. I'm super excited about that because it's something I came up with and it will be my songs and it's going to be cool."

By the time of that announcement, depending if the voting at Eurovision goes our way, the Brits may well have adopted her as one of their own.

## STARGATE KEEP UK FIT



It was outsold by 14 other singles last year, but Stargate writers Tor Erik Hermansen and Mikkel Eriksen's (pictured) pairing with Bernt Stray and Ne-Yo on Ne-Yo's hit Closer was the ultimate song when it came to getting the nation fit.

The tune tops the PRS For Music chart of the most-performed songs by fitness and gym instructions across 2008 and is one of two compositions by the Stargate duo and Ne-Yo - billed here under his real name of Shaffer Smith - to make the Top 10, with Rihanna's Take A Bow at eight.

In a chart dominated by overseas recording artists, Dizzee Rascal leads the field for UK talent with his chart-topping Dance Wiv Me featuring Calvin Harris taking runners-up spot.

Although his biggest-selling track of the year was Come On Girl, Taio Cruz is represented on the chart by his self-penned She's Like A Star, which sits at number 10.

## PRS FOR MUSIC TOP 10: FITNESS SONGS

PRS  
FOR MUSIC

Pos Song Writer / Publisher

- 1 CLOSER** by Tor Erik Hermansen, Magnus Beite, Shaffer Smith, Mikkel Eriksen, Bernt Stray/EMI, Imagem, Sony/ATV
- 2 DANCE WIV ME** by Dylan Mills, Adam Wiles, Nicholas Detnon, Paul Tyrone/EMI, Notting Hill, Universal
- 3 NO AIR** by Erik Griggs, James Fauntleroy, Damon Thomas, Harbey Mason/EMI, Missing Link
- 4 BEGGIN'** by Bob Gaudio, Peggy Farina/EMI
- 5 I KISSED A GIRL** by Katy Perry, Lukasz Gottwald, Max Martin, Cathy Dennis/EMI, Kobalt, Warner/Chappell
- 6 ALL SUMMER LONG** by Matthew Shafer, Robert Ritchie, Edward King, Gary Rossington, Ronnie Van Zant, Warren Zevon, Leroy Marinell, Robert Wachtel/Imagem, Kobalt, Universal, Warner/Chappell
- 7 SWEET ABOUT ME** by Miranda Cooper, Brian Higgins, Timothy Powell, Timothy Larcombe, Nicholas Coler, Gabriella Gilm/EMI, Warner/Chappell
- 8 TAKE A BOW** by Tor Erik Hermansen, Shaffer Smith, Mikkel Storleer/EMI, Imagem, Sony/ATV
- 9 BLACK AND GOLD** by Samuel Falsou, Jesse Rogg/EMI
- 10 SHE'S LIKE A STAR** by Taio Cruz/Kobalt

Source: The Performing Right Society - www.prs.co.uk

## SYNCING SEASON: CHRISTMAS 2008'S TOP TV ADS

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
ARGOS - LAST MINUTE XMAS SHOPPING	Run Run Rudolph	Marks/Brody	Warner/Chappell	Chuck Berry	Universal/Spectrum	Chi & Partners	n/a
ARGOS CHRISTMAS	U Can't Touch This	Burrell/James/Miller	EMI, Kobalt	MC Hammer	EMI/Capitol	CHI & Partners	Ricall
ARMANI	Diamonds Are A Girl's Best Friend	Robin/Styne	Music Sales	Beyonce	Sony/Columbia	Publicis	n/a
BOOTS - HERE COME THE GIRLS (CHRISTMAS)	The Girls	Toussaint/Jenkinson/McDonald	EMI, Reverb	Sugababes	Universal/Island	Mother	n/a
CHLOE - KARL LAGERFELD	Let's Make Love...	Cintra/Lovefoxxx	Stage Three	CSS	Sub Pop	Coty	n/a
COCO POPS	The Power	Benites/Garrett/Colandreo/Butler	Warner/Chappell	Snap!	Sony	Leo Burnett	n/a
CO-OP FOOD, IMPORTANT THINGS THIS CHRISTMAS	Warm This Winter	Barcan/Hunter	EMI	Gabriella Gilmi	Universal/Island	BDH Manchester	Stream
DFS	All I Want For Christmas Is You	Afansiieff/Carey	Sony/ATV, Universal	Mariah Carey	Columbia	Uber	n/a
DRENCH BOTTLED WATER	Rhythm Is A Dancer	Benites/Garrett/ Austin	Warner/Chappell	Snap!	Sony	CHI & Partners	Band+Brand Ass.
ING DIRECT	Be Gentle With Me	Hobbs/Owen	Stage Three	The Boy Least Likely To 19		Beattie McGuinness Bungay Sync Agency	
L G TELEVISIONS - ADVANCED LEARNING	Good Vibrations	Wilson/Love	Universal	The Beach Boys	EMI	BBH	n/a
MARKS & SPENCER - CHRISTMAS CELEBRATION	Winter Wonderland	Bernard/Smith	EMI, Carlin	Macy Gray	Sony/Epic	RKCY / Y&R	Sync Agency
MORRISONS	Shine	Barlow/Howard/Orange/Owen/Robinson	EMI, Sony/ATV, Universal, V2/That	Universal	DLKW		n/a
SKY CHRISTMAS	Christmas (Baby Please Come Home)	Greenwich/Barry/Spector	EMI, Carlin	Darlene Love	Ace	WCRC	Huge Music
SKY HD	True Colours	Steinberg/Kelly	Sony/ATV	Ane Brun	Determine	Brothers & Sisters	n/a
SPECSAVERS	Non, Je Ne Regrette Rien	Dumont/Vaucaire	Peermusic	Edith Piaf	EMI	Reid & Casement	Ricall
TOMB RAIDER	Gorecki	Rhodes/Barlow	Warner/Chappell	Lamb	Universal/Fontana	Eidos	n/a
TOSHIBA HOME ENTERTAINMENT	Air War	Palmeri/Osborn	Universal	Crystal Castles	Last Gang	Grey London	n/a
VISA EUROPE - RUNNING MAN	Non Stop	Wonnacott	Universal	Whitey	1234	Saatchi & Saatchi	n/a
VODAFONE - DOMINOS	Acrylic	Fray	Universal	The Courteeners	Universal/Polydor	BBH	n/a

Data compiled by Chas de Whalley (c.dewhalley@btopenworld.com)

# SongLink Cuesheet

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# News publishing

Collection societies across Europe are working together to jointly collect recording and publishing performance royalties. How did this move come about and how is it making licensee's lives easier?

## Working towards a more harmonious European society

### Collection societies

By Susan Butler\*



**AMIDST THE DOWNWARD-PLUNGING ECONOMY** and the upward-spiralling piracy

rate, publishers and record companies around the world are looking much harder for ways to cut costs and increase revenues. Most of them are not yet aware, however, that Dutch and Danish collecting societies have already figured out ways to accomplish these goals: license and collect royalties for recording and publishing performance rights jointly.

"It's a fairly simple proposition," says IFPI chairman/CEO John Kennedy, who is slated to speak on the topic during a panel discussion tomorrow (Tuesday) at Midem's inaugural International Publishing Summit. "It could have been done for the last 20 years, but nobody has done very much of it. Recording companies and publishing companies ought to be much greater allies than they have been in the past or, indeed, than they are currently."



### THE NETHERLANDS

One of the joint collecting concepts already producing concrete results – to the tune of €5–10m (£4.47–8.94m) annually in the Netherlands – is based on a premise as simple as 'you show me yours and I'll show you mine'.

Dutch societies SENA which licenses and collects royalties for record producers and artists for public performances of recordings (neighbouring rights) – and BUMA/STEMRA – which licenses and collects royalties for publishers and songwriters for public performances of compositions – began sharing their databases of licensed establishments in 2006 and issuing one joint invoice per licensee.

"When you have one invoice, you need to have the same address [for each licensee], the same name of the guy in charge and the same square metres when you charge, for example, a restaurant or a discotheque for music usage [based on space]," says SENA managing director Hans Van



**PICTURED**  
Merging the song with the recording: license holders receiving combined recording and publishing performance invoices are welcoming the customer-friendly move

Berkel. "We compared databases and we found dramatic differences"

By 2007, the SENA and BUMA/STEMRA databases were in sync. This matchmaking increased the number of licensed establishments for each society by about 8%–10%, according to Van Berkel, who adds the societies have also cut costs of collection; a benefit they pass onto rights holders.

"I have little doubt that, in most countries around the world, there is a large percentage of establishments that are being invoiced by recording collecting societies and another number by publishing collecting societies where the other society isn't invoicing them," says Kennedy. "This is the best use of the word 'synergy' that I have seen in about 20 years. As a result of swapping databases, the joint recording and publishing industry picked up [additional revenues] approaching €10m a year".

This initiative did not begin voluntarily, however. Van Berkel says the Dutch government and national trade organisations for the establishments began pressuring the societies to issue joint licenses about 15 years ago, but the attempts at working together failed.

"SENA was very young and BUMA/STEMRA was very established," says Van Berkel. "We didn't have the right chemistry. But in 2006, we came to terms and said, 'Let's give it a try'".

In addition to harmonising the databases, the societies also harmonised the structure by which they charge fees (the royalty bases), such as those based on a retailer's square

metres of space or the number of their employees

"The funny thing is, [it began] under pressure by government and trade bodies, then in the end, the same trade bodies are suddenly not talking about it anymore," says van Berkel. "Now, BUMA/STEMRA and SENA are extremely happy about it and think it is fantastic step forward."



### DENMARK

In Denmark, KODA, which represents songwriters' and publishers' performance rights, has been licensing the rights of its members with those of record producers and artists since the late Forties, according to KODA head of international legal affairs Jakob Hüttel, another name scheduled to join Kennedy on the Midem panel.

More recently, the society has been entering some groundbreaking licensing deals by taking the initiative to clear recording and publishing rights for users or, in some instances, co-ordinating the clearance process.

For example, KODA concluded an agreement in 2007 covering music as well as non-music rights for hundreds of thousands of broadcast hours – the entire archive of DR, Denmark's national broadcasting corporation – for the broadcaster's on-demand service which launched last year. The deal involved rights controlled by more than 25 rights holder organisations.

Just last month, the society concluded general licensing schemes for

digital add-on services for cable and IP-TV operators. General licensing schemes set up the basic contract terms and fees that rights holders are offering to those who want to license the rights described in the license agreements, and they cover the uses described in the agreements.

KODA's new add-on services agreement covers rights for on-demand access to TV programs and for a "start over" service, which enables viewers tuning in to a program which has already started to click a button to essentially rewind to the show's beginning. The service will soon be introduced in Denmark, the first country in Europe to launch such a service.

KODA also worked with labels' trade group IFPI Denmark and Gramex, the Danish society representing producers' and artists' rights, to create a general licensing scheme for restaurants, shops, gymnasiums and other establishments to copy music digitally to perform on their premises. As a result of this joint effort, thousands of commercial music users can obtain these specific recording and publishing performance rights simply by entering one agreement.

### CUSTOMER SERVICE

Societies representing performances in compositions and those representing performances in recordings obviously represent different rights, and different rights holders. But in principle they perform very similar functions.

"It makes sense for the two of them to work together as much as possible for a number of reasons", says Kennedy, who reasonably thinks the music industry has to be as customer-friendly as possible in this competitive world. Another reason is that users, such as restaurant owners, are not copyright experts. They may struggle to understand why they receive two invoices for music. If an owner received one invoice spelling out exactly what that invoice is for, describing how to pay it and requiring one payment, it would make better sense.

"But the most important thing – and this has definitely happened more over the last few years is that we must be much more oriented toward customer service", says Kennedy. "In almost every business, when you get more oriented toward customer service, your life becomes easier rather than harder; your business becomes better rather than

**"It's a fairly simple proposition. It could have been done for the last 20 years, but nobody has... Recording and publishing companies ought to be much greater allies..."**

**JOHN KENNEDY, IFPI**

worse; and your revenues increase rather than decrease. It's not rocket science – the rocket science is getting both sides to do what is a sensible thing to do".

\* Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature article appearing January 22 in Music Confidential.

MIDEM's International Publishing Summit takes place on January 20. Susan Butler will be interviewing keynote executives Ralph Peer II, chairman/CEO of Peermusic, and André de Raaff, chairman/CEO of Imagem Music.

# News media

## TV Airplay chart Top 40



Lady Gaga



N-Dubz

This	Last	Artist	Title	Label	Plays
1	2	LADY GAGA	Just Dance	Interscope	558
2	3	KID CUDI VS. CROOKERS	Day 'N' Nite	Data	506
3	1	KINGS OF LEON	Use Somebody	Hand Me Down	469
4	11	JAMES MORRISON	Broken Strings	Polydor	462
5	6	ALEXANDRA BURKE	Hallelujah	Syco	412
6	7	BEYONCE	Single Ladies (Put A Ring On It)	RCA	409
7	9	T.I FEAT. RIHANNA	Live Your Life	Atlantic	407
8	7	THE KILLERS	Human	Vertigo	398
9	5	RIHANNA	Rehab	Mercury	375
10	4	LEONA LEWIS	Run	Syco	372
11	14	BEYONCE	If I Were A Boy	Columbia	358
12	12	TAKE THAT	Greatest Day	Polydor	344
13	17	AKON	Right Now	Universal	328
14	10	LILY ALLEN	The Fear	Regal	324
15	NEW	N-DUBZ	Strong Again	Aatw/Umtv	322
16	30	TINCHY STRYDER	Take Me Back	4th & Broadway	317
17	16	SUGABABES	No Can Do	Island	306
17	19	ALESHA DIXON	Breathe Slow	Asylum	306
19	20	THE SATURDAYS	Issues	Fascination	300
20	13	KATY PERRY	Hot N Cold	Virgin	293
21	28	KEVIN RUDOLF FEAT. LIL WAYNE	Let It Rock	Island	279
22	15	GIRLS ALOUD	The Loving Kind	Fascination	277
23	22	NE-YO	Mad	Uef Jam	267
24	23	KINGS OF LEON	Sex On Fire	Hand Me Down	265
25	18	BRITNEY SPEARS	Womanizer	Jive	263
26	21	BRITNEY SPEARS	Circus	Jive	262
27	36	50 CENT	Get Up	Interscope	255
28	35	KANYE WEST	Heartless	Roc-a-fella	238
28	NEW	FALL OUT BOY	America's Suitehearts	Island	238
30	27	JENNIFER HUDSON	Spotlight	RCA	228
31	NEW	KARDINAL OFFISHALL	Numba 1 (Tide Is High)	Geffen	227
32	25	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	212
33	29	JORDIN SPARKS	One Step At A Time	RCA	207
34	24	PUSSYCAT DOLLS	I Hate This Part	Interscope	205
35	34	ALESHA DIXON	The Boy Does Nothing	Asylum	196
36	33	CHRIS BROWN	Take You Down	Jive	181
37	25	GIRLS ALOUD	The Promise	Fascination	179
38	39	THE SCRIPT	Break Even	Phonogenic	174
38	40	PINK	Sober	RCA	174
40	32	PINK	So What	LaFace	171

© 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, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

## Fox marks 20 radio years with deal extension

**NEIL FOX HAS EXTENDED HIS CONTRACT** with London's Magic 105.4, in a deal that will keep him at the station until 2012.

Fox presents More Music Breakfast every Monday to Friday from 5.30am to 9am for the Bauer Media-owned station.

In the most recent Rajar figures, for the third quarter of 2008, Fox claimed 732,000 listeners, putting his show third in the London breakfast market behind Johnny Vaughan at Capital FM and Jamie Theakston and Harriet Scott at

Digital station to launch second London broadcast

## NME Radio readies FM trial and plans its DAB launch

### Radio

By Ben Cardew

**NME RADIO IS TO CARRY OUT** its second London FM broadcast trial in March, as the digital station gears up to announce its plans to launch on DAB.

The London Restricted Service Licence (RSL) which follows similar trials in London and Manchester last year, will take place from March 2 to 29. The station will be broadcasting on 87.7FM and its launch will be marked by live music events and other promotional events.

NME Radio managing director Sammy Jacob says that the previous RSLs helped to raise awareness of the station, which launched in June on Sky, Virgin Media and online. It has since become available on Freesat.

"It raised awareness and it helped to drive people to our digital platform," Jacob says. "I can't talk about the other platforms because we haven't had a Rajar [since the RSLs]. But online without doubt it has had a positive effect. It made the station easy to find, people liked what they heard and continued to listen to it. It drove people to our other platforms. And we will soon be announcing our DAB plans."

Jacob would not be drawn further on specifics of the DAB launch but he says it has always been the intention to launch on DAB.

In addition, he says that the station plans month-long FM trials "in most major UK cities" in the future.

With the worsening economic conditions affecting advertising across all media, Jacob admits that revenue from spot advertising is down - something he believes is the case across all commercial radio - but he says the outlook is positive for NME Radio, which recently



"Our online figures are very encouraging. We have doubled our online audience since we launched..."

**SAMMY JACOB,**  
NME RADIO



engaged two new staff in sales and admin.

"We are benefiting from alternative revenues," Jacob explains of promotions that have included tie ups with Channel 4's Skins and Jack Daniel's. "The reasons for that are two-fold: the people operating the station don't come from a conventional radio background. That has been really advantageous.

"But also the infrastructure that we have here is unique for commercial radio. For example we have a dedicated audiovisual studio within the building and a 24-track record studio... Brands don't want the same tried and tested stuff, they are looking for new ideas on a variety of platforms."

The Jack Daniel's promotion, for example, included live radio sessions that were also filmed and subsequently streamed through NME.com, with advertorial support in the magazine itself. The Skins deal includes dedicated radio shows and live events.

"That is the future: multi-platform," says Jacob. "The music industry loves to hear they can bring a band here and they can hit a variety of platforms."

In NME Radio's first Rajar result, for quarter three 2008, the station reported an audience of 215,000. The next Rajars, for Q4 2008, will be published on January 29 and Jacob says he would be happy to remain flat.

"History suggests that almost every digital station launched sees a drop in their second Rajar," he says, offering Q Radio, 1Xtra and Planet Rock as examples. "So if we can't buck that trend, that would suggest we will see a drop. But our online figures are very encouraging. We have doubled our online audience since we launched."

In a break with the traditional format, the forthcoming Rajar results will be delivered electronically, with no accompanying press conference. The Rajar board says that a press conference "is no longer an essential element in the delivery of data".

ben@musicweek.com

Heart 106.2, while Heart retained the title of London's number one commercial station.

In the previous quarter, however, Fox had claimed the number one breakfast spot and the presenter notes that his team has achieved a great deal over the past three years.

"I love coming to work in the morning, and being part of a radio station that is so genuinely loved by our listeners is very special," Fox says. "Magic's become famous for being able to lift the mood of Londoners and it's great fun helping

do that at breakfast. We've achieved a lot in the last three years and I'm excited we can continue what we've started."

In addition, Angie Greaves, who previously hosted Magic 105.4's Weekend Mellow Magic, is taking over the station's drivetime slot, every week day from 5pm, in a shake-up that Magic 105.4 programme director Pete Simmons says will ensure Magic 105.4 continues to dominate the airwaves in 2009.

Magic 105.4 managing director

Mark Story adds, "The new schedule is part of a strategy to further embed Magic 105.4 in the conscience of Londoners as part of an on-going investment in programming, imaging and marketing.

"We are working very hard to retain the top spot in London and reclaim the breakfast show crown."

Fox this year celebrates his 20th anniversary in radio, starting at Radio Wyvern before moving to Radio Luxembourg and then Capital Radio. He has won eight Sony Awards in his career.



## Airplay analysis Alan Jones

# Swift return from Girls Aloud



### IT IS ONLY NINE WEEKS SINCE

Girls Aloud's last single The Promise ended a four-week run at number one on the radio airplay chart. They are back on top already, with latest single The Loving Kind ending the two-week reign of Leona Lewis's Run, which loses its title in spectacular fashion, tumbling to number eight. The Loving Kind had the 10th best tally of plays last week (1,675) but reaches number one by amassing more than 62.65m audience impressions – 7.85% more than new runners-up James Morrison and Nelly Furtado's Broken Strings. It was played 25 times on Radio One – where it shared most-played honours with Katy Perry's Hot N Cold – and 13 times on Radio Two, but its top supporters were The Hits Radio (44 plays), Mercia FM (43) and 96.4 BRMB (40).

Violet Hill and Viva La Vida – the first two singles from Coldplay's Viva La Vida or Death And All His Friends album – both topped the radio airplay chart, and upcoming third single Life In Technicolor II makes giant step in the same direction this week, entering the Top 50 at number 12. Set to be the first single from the album to earn a physical release (on seven-

inch only), it secured 864 plays from 62 stations last week, with top tallies of 41 from Absolute Xtreme, 33 from XFM Manchester and 31 apiece from Red Dragon FM and 95.8 Capital FM.

Lady Gaga's Just Dance improves its airplay standing for the sixth straight week. Initially making very slow progress, it has exploded since forcing its way to the top of the sales tally, moving 50-43-42-41-30-11-4 on the radio airplay chart. It achieved impressive tallies of 87 plays on The Hits Radio and 66 on 95.8 Capital FM last week, though its biggest audience spinner was 24 plays on Radio One, which earned 37.68% of its total listenership of 55.67m.

Just Dance has had an even longer winning run on the TV airplay chart, where its standing has improved seven times in a row – but it will not make it eight weeks in a row, as it has now reached the summit and can thus climb no higher. It has progressed 135-59-39-17-9-6-2-1. Dethroning Kings Of Leon's Use Somebody, its promotional video secured 558 airings last week, including 66 from top supporters Fizz TV, 62 from Chart Show TV and 58 each from MTV Hits and Bubble Hits.

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % +/-	Total Aud (m)	Aud % +/-
1	5	5	10	GIRLS ALOUD The Loving Kind Fascination	1675	35.52	62.65	17.41
2	3	6	3	JAMES MORRISON Broken Strings Polydor	2461	9.87	58.09	-2.88
3	4	14	27	TAKE THAT Greatest Day Polydor	2550	-4.82	57.68	0.24
4	11	7	1	LADY GAGA Just Dance Interscope	1783	48.71	55.67	35.35
5	8	7		LIIY ALLEN The Fear Regal	1373	22.92	52.81	19.83
6	7	12	15	KATY PERRY Hot N Cold Virgin	1631	-5.28	46.14	-8.92
7	12	6	4	THE SATURDAYS Issues Fascination	2178	27.29	45.1	13.69
8	1	8	9	LEONA LEWIS Run Syco	2275	-10.54	45.04	-38.47
9	10	11	8	KINGS OF LEON Use Somebody Hand Me Down	1485	1.09	43.84	6.12
10	2	5	6	ALEXANDRA BURKE Hallelujah Syco	2285	-12.94	39.17	-35.03
11	19	9	44	SUGABABES No Can Do Island	1690	-5.64	36.21	20.86
12	NEW	1		COLDPLAY Life In Technicolor II Parlophone	864	0	35.14	0
13	9	14	12	BEYONCE If I Were A Boy Columbia	2334	-9.25	34	-22.43
14	16	2	79	FLEET FOXES Mykonos Bella Union	104	5.05	30.58	-2.58
15	6	17	13	THE KILLERS Human Vertigo	1773	-7.51	29.21	-44.86
16	15	7		KEANE Perfect Symmetry Island	344	-24.73	28.74	-12.3
17	25	2		FRANZ FERDINAND Ulysses Domino	386	13.86	28.36	4.15
18	20	5	5	KEVIN RUDDOLF FEAT. LIL WAYNE Let It Rock Island	632	50.84	27.38	-8.4
19	14	13	20	T.I. FEAT. RIHANNA Live Your Life Atlantic	777	-15.08	27.15	-20.5
20	23	20	53	JENNIFER HUDSON Spotlight RCA	1796	-3.65	26.7	-6.05
21	30	3	26	PINK Sober RCA	1178	21.69	26.62	20.45
22	17	18	37	GIRLS ALOUD The Promise Fascination	1697	-12.66	26.6	-14.47
23	27	2		DANIEL MERRIWEATHER Change Allido	579	75.45	25.97	-0.38
24	26	3	2	KID CUDI VS. CROOKERS Day 'N' Nite Data	588	14.17	24.72	-8.31
25	40	2	7	BEYONCE Single Ladies (Put A Ring On It) RCA	569	18.75	22	33.74
26	22	3	11	KANYE WEST Heartless Roc-A-Fella	609	26.09	21.37	-24.91
27	13	9	50	SNOW PATROL Crack The Shutters Fiction	809	-32.58	20.33	-42.06
28	NEW			BRUCE SPRINGSTEEN Working On A Dream Columbia	119	0	19.53	0
29	21	9		RIHANNA Rehab Mercury	1201	7.91	19.27	-33.87
30	NEW	1		PAUL CARRACK I Don't Want Your Love (I Need Your Love) Carrack UK	63	0	19.08	0
31	31	12	24	THE SCRIPT Break Even Hutonic	1383	-9.67	18.98	-12.78
32	43	10	16	AKON Right Now Universal	512	12.73	18.2	16.67
33	29	11	22	BRITNEY SPEARS Womanizer Jive	860	-12.07	18.09	-20.83
34	34	3	39	TINCHY STRYDER Take Me Back 4th & Broadway	378	10.85	17.74	-11.34
35	37	2	38	JORDIN SPARKS One Step At A Time RCA	602	24.12	17.64	1.44
36	24	6	19	NE-YO Mad Def Jam	1245	16.46	17.25	-36.81
37	28	19	36	PINK So What Laface	930	-14.05	17.14	-27.22
38	NEW	1	17	BRITNEY SPEARS Circus Jive	734	0	17.1	0
39	36	4	28	JASON MRAZ I'm Yours Atlantic	416	35.06	16.95	-4.45
40	NEW	1	23	ALESHA DIXON Breathe Slow Asylum	859	0	16.46	0
41	18	14	18	THE GURU JOSH PROJECT Infinity 2008 Maelstrom	519	-6.07	16.41	-45.57
42	NEW	1		JAMES TAYLOR It's Growing Hearmusic	30	0	16.29	0
43	46	19	70	NE-YO Miss Independent Def Jam	1007	1.41	16.21	9.9
44	41	12	41	KARDINAL OFFISHALL FEAT. AKON Dangerous Geffen	694	-3.74	15.59	-2.93
45	RE	1		JAY SEAN Tonight Jaycee	209	0	14.84	0
46	50	52	63	TAKE THAT Rule The World Polydor	516	22.46	14.83	11.42
47	44	47	72	DUFFY Mercy A&M	814	-7.81	14.67	-4.05
48	NEW	1		MORRISSEY I'm Throwing My Arms Around Paris Decca	148	0	14.41	0
49	NEW	1		THE KILLERS Spaceman Mercury	271	0	14.35	0
50	39	30	86	JORDIN SPARKS FEAT. CHRIS BROWN No Air Jive	1044	-2.97	14.05	-17.5

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 105.6 Century FM, 106.3 Bridge FM, 107.6 Juice FM, Liverpool, Xtra, ZCR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolution, 96.3 Radio Aire, 96.4 FM BRMB, 96.4 FM The Wave, 96.9 Wring FM, 97.4 Rock FM, 97.6 Hit FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, 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911, BBC Radio 912, BBC Radio 913, BBC

# Media news

## Radio playlists

### Radio One

#### A list:

Coldplay Life In Technicolour II; Daniel Merriweather Change; Franz Ferdinand Ulysses; Girls Aloud The Loving Kind; Ida Maria Oh My God; James Morrison Feat. Nelly Furtado Broken Strings; Jason Mraz I'm Yours; Jordin Sparks One Step At A Time; Katy Perry Hot N Cold; Kevin Rudolf Feat. Lil Wayne Let It Rock; Kid Cudi Vs. Crookers Day 'N' Nile; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lily Allen The Fear; Pink Sober; Take That Greatest Day; The Fray You Found Me; The Saturdays Issues; Tinchy Stryder Take Me Back

#### B list:

Alesha Dixon Breathe Slow; All-American Rejects Gives You Hell; Beyoncé Single Ladies (Put A Ring On It); Bloc Party One Month Off; Britney Spears Circus; Cage The Elephant Back Against The Wall; Chase & Status Feat. Kano Against All Odds; David Guetta & Chris Willis Everytime We Touch; Fall Out Boy America's Suitehearts; Fleet Foxes Mykonos; Frank Turner Reasons Not To Be An Idiot; The Airborne Toxic Event Sometime Around Midnight; The Killers Spaceman; The View Shock Horror; U2 Get On Your Boots; White Lies To Lose My Life

#### C list:

Empire Of The Sun Walking On A Dream; Gary Go Wonderful; Innerpartysystem Don't Stop; Jay Sean Tonight; MGMT Time To Pretend; Miley Cyrus Fly On The Wall; N-Dubz Strong Again; Rudenko Everybody; The King Blues Save The World, Get The Girl; The Prodigy Omen

### Radio Two

#### A list:

Bruce Springsteen Working On A Dream; Coldplay Life In Technicolour II; Daniel Merriweather Change; Fleet Foxes Mykonos; Girls Aloud The Loving Kind; James Taylor It's Growing; Jem It's Amazing; Lily Allen The Fear; Morrissey I'm Throwing My Arms Around Paris; Paul Carrack I Don't Want Your Love

#### B list:

Alesha Dixon Breathe Slow; Anastacia Absolutely Positively; Bryn Christopher Fearless; Enya My! My! Time Flies!; Gary Go Wonderful; Imelda May Johnny Got A Boom Boom; James Morrison Broken Strings; Stone Walters Trouble; The Fireman Dance Til We're High; The Killers Spaceman; Tom Jones Give A Little Love

#### C list:

Glen Tilbrook Still; Henry Priestman Grey Is The New Blonde; Lisbee Stainton Red; Wayne Gidzen I've Changed My Ways

### Capital

#### A list:

Alesha Dixon Breathe Slow; Beyoncé If I Were A Boy; Beyoncé Single Ladies (Put A Ring On It); Britney Spears Circus; Coldplay Life In Technicolour II; Girls Aloud The Loving Kind; James Morrison Feat. Nelly Furtado Broken Strings; Katy Perry Hot N Cold; Kelly Clarkson My Life Sucks Without You; Kevin Rudolf Feat. Lil Wayne Let It Rock; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Leona Lewis Run; Lily Allen The Fear; Ne-Yo Mad; Pink Sober; Sugababes No Can Do; The Killers Human; The Saturdays Issues; The Script Break Even

### Absolute

#### A list:

Bruce Springsteen Working On A Dream; Coldplay Life In Technicolour II; Kings Of Leon Use Somebody; MGMT Kids; The Killers Human; The Killers Spaceman

#### B list:

Elbow One Day Like This; Florence & The Machine Dog Days Are Over; Jason Mraz I'm Yours; Keane Perfect Symmetry; Kings Of Leon Sex On Fire; Lily Allen The Fear; Oasis I'm Outta Time; Razorlight Hostage Of Love; Snow Patrol Crack The Shutters; Starsailor Tell Me It's Not Over; The Fray You Found Me; The Script Break Even; U2 Get On Your Boots; White Lies To Lose My Life

### 6Music

#### A list:

A Camp Stronger Than Jesus; Bloc Party One Month Off; Coldplay Life In Technicolour II; Fleet Foxes Mykonos; Franz Ferdinand Ulysses; Ida Maria Oh My God; Lily Allen The Fear; Morrissey I'm Throwing My Arms Around Paris; The Airborne Toxic Event Sometime Around Midnight; TV On The Radio Dancing Choose; U2 Get On Your Boots

### Galaxy

#### A list:

Akon Right Now; Beyoncé If I Were A Boy; Beyoncé Single Ladies (Put A Ring On It); Britney Spears Circus; Britney Spears Womanizer; Kanye West Heartless; Kanye West Love Lockdown; Kardinal Offishall Feat. Akon Dangerous; Katy Perry Hot N Cold; Kevin Rudolf Feat. Lil Wayne Let It Rock; Lady Gaga Let's Dance; Ne-Yo Mad; Pussycat Dolls I Hate This Part; Rihanna Rehab; Shontelle T-Shirt; T.I Feat. Rihanna Live Your Life

### Kerrang!

#### A list:

Fall Out Boy I Don't Care; Kings Of Leon Use Somebody; MGMT Kids; Paramore Decade; The Pigeon Detectives Say It Like You Mean It

Gilles Peterson talks to Music Week on eve of ceremony

# 'Advice? You have got to believe in what you do'



Quickfire Gilles Peterson

Gilles Peterson has been broadcasting on Radio One since 1998, alongside running Brownswood Recordings (a successor to his Talkin' Loud label) and producing his Worldwide show, which broadcasts in 15 countries.

Ahead of the Worldwide Awards 2009, which takes place at London's Cargo this Saturday and with a line-up that includes Quiet Village, Jonathan Jeremiah and Jazzanova's first UK live show, Peterson spoke to Music Week about his longevity as a broadcaster.

After 10 years at the station, how do you feel you fit into Radio One?

It is a strange thing when you are as diverse as I am musically. It is a brilliant place for me to be. I have had some incredible moments and they appreciate what I do.

You get the impression Radio One tends to leave you alone to do what you want. Is that true?

It is very, very difficult in this day and age for things not to be compartmentalised and to have a show like mine. I am not interested in just hearing hip hop. With me, you are going to have everything from Tunng to Charles Mingus. I've done enough over the years for them to feel that the

show is an important part of what Radio One is. I was the first to play people like Lily Allen or Gnarl Barkley.

So you have a lot of freedom at the station?

That is the brilliant thing about where I work; I have worked on a lot of different stations and you can't beat what Radio One does. It is a very difficult job that Radio One does, to have on the one hand a very successful breakfast show and also very cutting-edge radio. It would be very easy for Radio One to lose its edge. But you have got Scott Mills and you have Gilles Peterson.

Which other Radio One DJs do you admire?

Zane Lowe does an incredible job. Mary Anne Hobbs does a great job; she has been very important for many years. I am also a big fan of Sara Cox's broadcasting. There's also Rob da Bank, Westwood and all the specialist shows.

people look at these things as a career because it seems glamorous. But you have to find something you are really passionate about.

How is Brownswood Recordings shaping up?

Brownswood is going really well, considering there is a catastrophe out there for the music industry. But we are not putting much out. We have had some big successes like Jose James.

We have done 40,000-50,000 copies of his debut album, which is great for an indie.

Brownswood was never going to be something like Talkin' Loud [the label he formed with Phonogram in 1989, with acts such as Reprazent, 4 Hero and Galliano] or Acid Jazz. It was more about being able to find an outlet for music I was picking up on the way. It is a hobby, but taken seriously by specialists who are good at what they do.

"A lot of people look at DJing as a career because it seems glamorous, but you have to find something you are passionate about"

It's quite surprising you mentioned Sara Cox. What is it you like about her?

She is a great broadcaster. As a broadcaster myself, it is great to hear someone who you can have a laugh with on the radio. She is very much in her zone on the radio. It is great to have skilled people, just like it is great to hear Mark Kermode doing film reviews on Five Live or Woman's Hour on Radio Four. Good radio is good radio.

Having been on the radio for so long, what advice would you give to young DJs?

My thing about music and broadcasting, you have got to believe in what you do. A lot of

Your radio show is maybe thought of as being reasonably obscure, being on late at night - do you agree with that?

The show that I do, in terms of online 'listen again' figures, it has been at the forefront of Radio One for years. In terms of the message boards and the community, it has always been huge. There are strong reasons why people see it as a relevant part of Radio One. I don't like that people think of it as specialist or difficult to listen to.

Who are you tipping for 2009?

I like El Guincho on XL, Magnetic Man, with Benga and Skream, Mulatu And The Heliocentrics, Martyn, Micachu, Kid Cudi, the Invisible, Mario And Vidic.

## Media news in brief

- Music TV website and distribution platform **Muzu.tv** has signed a video licensing deal with EMI Music, covering the UK and Ireland. Under the deal, users of the site, which allows fans to create, watch and share music video playlists, will get free access to more than 5,000 videos from EMI Music's catalogue.

- **Duffy** is to appear in a TV advertising campaign for Diet Coke. The multi-million-pound campaign is set to launch in several European countries early in 2009.

- **Songlines** magazine has secured a promotion with HMV to mark its 10th anniversary whereby all copies of the February 5-issued magazine sold through the retailer

will be covermounted with a Mr Bongo double sampler CD in addition to its regular Top Of The World disc.

- **Infinite PR**, the company set up by former EMI press officer Murray Chalmers, has changed its name to Murray Chalmers PR following alleged confusion with a similarly-named company.

**MORE RADIO PLAYLISTS ON**  
[www.musicweek.com](http://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



# News

## From Sparks to a flame...

### UNEARTHED

**TOMMY SPARKS HAS A BUSY WEEK AHEAD** of his appearance at Rough Trade East for *Music Week's* second Unearthed gig on February 2. He will be supporting Bloc Party on their UK tour, which kicks off around the UK on January 23.

The guitarist, whose hypnotic beats made him an early favourite in the *MW* offices with three playlist mentions, got to know the London band well after being invited to fill in for bassist Gordon Moakes on their worldwide tour last year, including dates at Coachella in California and opening up for Radiohead at Lollapalooza.

And it was while performing these duties that Island A&R Angus Blair spotted him. Now debut single *I'm A Rope* has been picking up airplay across key stations. It is on the Xfm evening playlist and is getting plays across a wide section of radio, including Radio One, Radio Two, Kiss, and BBC 6 Music. The single, which is released on February 16, even got props from Prodigy's Liam Howlett when he took over Zane Lowe's Radio One show last Monday.

### Tommy Sparks



Island product manager Tom March says, "So far we have had spot plays on Radio One from Rob Da Bank, Annie Mac, Kissy Sell Out, Jaymo and Andy George. We have also had spot plays on Kiss, Xfm and BBC 6 Music alongside support from Mark Radcliffe and on Radio Two."

What is also creating an incredible buzz around the artist is Sparks'

work with other artists and the remixes of *I'm A Rope*: he has remixed the White Lies single *To Lose My Life* - his mix of the single was Eddy Temple Morris' single of the week on Xfm - and has worked with Lady GaGa.

But it is probably the incredible video for *I'm A Rope* that has got most people talking. The promo, shot by Max Vitali, who has worked

### Cast list

#### BAND

Tommy Sparks  
Tom March, product manager,  
Island Records

#### A&R

Angus Blair  
NATIONAL RADIO  
Guillermo-Scruffy  
Bird/Charley  
Brynes and Steve  
Pitron, Island

#### REGIONAL RADIO

Phill Wlits and  
Charity Baker,  
Island

#### TV

Andrea  
Edmondson and  
Olivia Nunn, Island

#### ONLINE

Naomi Williams,  
Darling Department

#### NATIONAL PRESS

Natasha Mann and  
Ruth Drake, Toast

#### REGIONAL PRESS

Sophia Seymour,  
Island

#### STUDENT

Chris Smith,  
Renegade  
CLUB  
James Pitt and  
Christian, Your  
Army

#### AGENT

Chris Hearn,  
Primary

#### MANAGEMENT

Chris Gentry,  
Coalition  
Management

with everyone from Madonna to Robyn, saw 16 people get hypnotised and helped Sparks pick up more than 100,000 views on YouTube, which March describes as "incredible" for such a new act.

She's Got Me Dancing has already been pencilled in as the second single, with Sparks working on an album for release in early May.

robert@musicweek.com

### ON THE WEB THIS WEEK

#### CONSOLIDATED INDEPENDENT LAUNCHES SAFE HAVEN FOR DIGITAL MUSIC

**Don't:** "For archiving just a music track £1 per item seems crazily expensive. Why not get a few Terabyte HDDs and back up your own repertoire? There must be some archiving/XML delivery software 'off the shelf' that would be a cheaper option for small labels."

#### IFPI REPORT REVEALS MASSIVE SCALE OF ILLEGAL DOWNLOADING IN 2008

**Digdig:** "It's not exactly cheery reading - all that work against piracy and still only 5% of downloads are legal. The question is: will 'free' music services like Comes With Music combat the problem?"

#### LEICESTER VENUE OWNER "OVERWHELMED" BY SUPPORT

**Leicester lover:** "Having spent many a happy teenage year in the Charlotte (and even graced its stage), I can only say that it would be a tragedy were it allowed to close."

www.musicweek.com

### Dooley's Diary



## Faryl's got talent at 2009's first lig

**DEFYING THE JANUARY BLUES**, the showcase season got under way last week with a showing from UCJ's new teenage sensation **Faryl Smith** at the Mandarin Oriental Hotel in London's plush Mayfair. The singer and Britain's Got Talent star proved in fine voice over a three-song set that showed off a **set of massive pipes and a fetching Brummie accent** for that between-song banter. Later, she worked the crowd like a seasoned pro, apparently taking the rise out of the assembled media horde and posing for pictures with the UCJ crew: pictured (l-r) are Kara Bassett, Brian Lane (Bandana Management), Faryl Smith, Tom Lewis, Jon Cohen (producer), Dickon Stainer, Donna Duggan and Mark Wilkinson... Also braving the sub-zero temperatures was Sony Music's **Ged Doherty**, who appeared at a Guardian Media Group conference to speak about the lessons the music industry has learned from the digital revolution. Can we expect more of this, we

wonder, as **increasingly nervous film and games companies** eye the soaring broadband speeds and cheap digital storage?... As if beavering away on the UK's new Eurovision song was-



n't enough, **Lord Webber** popped up at the launch for the new album from **Connie Fisher**, who he famously discovered via TV's *How Do You Solve A Problem Like Maria?* Well, he certainly doesn't look like the stress is getting to him here - pictured (l-r): Sam Boyd (Fisher's manager), Lord Webber, Connie Fisher, Mark Wilkinson (UCJ), Peter Lorraine (Fascination Records)... Meanwhile, Lloyd Webber's Eurovision partner in crime **Diane Warren** is ranting about **Daniel Powter**, who recorded one of her songs for his second album, only then to leave it off. "He loved it - it was a number one song I promise you and he didn't want to put it on his record," she tells Dooley. "Well, the song was a hit and I think he made a mistake, but I can't control it. Somebody else will have a hit with that song. I'm not angry!"... We hear **U2's radio pluggers** are taking people out in cars to play them the band's new single *Get On Your Boots*. Could it be **concerns over piracy**? Or do they enjoy the power of driving around at 40mph with a captive audience locked in the

front seat? We know not which... All the old boys were out last week for the press night performance of **The Life and Rhymes of Ian Dury** at the Leicester Square Theatre.

Stiff founder Dave Robinson, who gets a few mentions in the play (and not all bad), his old business partner Jake Riviera and Specials mainman Jerry Dammers

all turned up to the old theatre, which rather appropriately used to be the Notre Dame Hall venue and played host to Dury and his Blockheads in the late Seventies... Typical isn't it?

**MCPS-PRS Alliance** goes through a **major rebranding exercise** and a few days before it becomes PRS For Music the *Daily Telegraph* runs another one of those articles about some bloke who doesn't understand why he has to pay to play his radio in his garage. Chief executive Steve Porter will hope the rebranding can put an end to those "irritating" stories from people who "squeal" about rates and get the message across that hairdressers and similar establishments are charged £67 annually or "just over £1 per week". Good value... We hear **Norwegian songstress Ida Maria** -

who hit Radio One's A-list this week with *Oh My God* - may be off to a new home imminently... As if being Rihanna's squeeze wasn't enough, **Chris Brown** managed UK sales of 1.2m last year. To mark this, RCA presented him with a plaque before his show at The O2. Doesn't he look happy? Pictured (l-r): Hannah McMichael, Redz, Nicole Richards, Nick Bray, Craig Logan (all RCA),



Chris Brown, Andrew Asamoah, Simon Barnabas, John Fleckenstein, Mervyn Lyn, Chris Latham, Annette Millar, Reggie Styles (all RCA)... Finally, **Music Week editor Paul Williams** is feeling particularly pleased with himself after being part of the winning team at Planet Rock's Ultimate Quiz Nite last Thursday. Also part of the Rock 'n' Roll Suicide team and feeling hunky dory as a result were Planet Rock features producer Liz Barnes, journalist and broadcaster Paul Sexton and Dawn Odins who, among many things, used to work for the Osbournes...



# Features

# COMING OUT OF THE SHADOWS

As an easy-to-remember and unambiguous statement of intent, the moniker MCPS-PRS Alliance was distinctly old school. So now the newly-rebranded PRS For Music is seeking to not only stamp its new identity on the music industry but gain greater recognition among the general public as well



## PICTURED ABOVE

In the spotlight: PRS For Music's new identity is designed to show its confidence, passion and positivity, says CEO Steve Porter

## Licensing

By Robert Ashton

**NO ONE LIKES TO BE IGNORED.** It's not nice being the wallflower; the one at the back who no one knows much about and – worse – doesn't care to find out.

But that's the problem MCPS-PRS Alliance has had. Or as chief executive Steve Porter puts it: "Nobody knew who we were. We were the big secret in the background."

Porter and his team in Berners Street have just solved that one: they have got themselves a new brand identity – from today the rather arcane and vowel twisting MCPS-PRS Alliance is replaced by the snappier PRS For Music – that they believe will make them more recognisable, relevant, compelling, bold and a whole bunch of other positive adjectives. Porter also wants to collect more revenues and increase membership because at the end of the day that is what his newly-named organisation is all about. "This [new brand] is not a vanity project. It is all about getting more money," he states, stabbing a finger at a "money collected" graph in one of the group's glossy brochures, which shows steady, consistent upward growth from £392m in 1997 to £562m in 2007.

Solving the identity problem, Porter believes, is also critical as the music industry shapes up to an uncertain future in 2009 and beyond. The MCPS-PRS Alliance would struggle in a world where visibility, effectiveness and value-for-money are going to be the key watchwords for businesses. "This gives us a real opportunity to leap forward at a time when we really need it," claims Porter. "I have no idea what 2009 is going to look like. Some of our clients out there are in deep shit. They are looking at every cost line in their accounts and asking, 'Can we afford this? No. Take it out.' I don't want our reasonable fees to be a casualty. So in these difficult times we definitely need a stronger identity. Now is not the time for faint hearts. We need to be bold and brave."

Porter first realised he and the Alliance had a problem shortly after he took over the reins as chief exec-

utive in 2007. Like most new bosses, he instigated a review of operations. Porter's 100-day sweep – around key stakeholders about what the organisation meant to them – uncovered rich seams of information, opinion and views about his group.

Combined with wider changes identified by the collection society – more digital business models, changing consumer patterns, fragmenting monopolies, which bring increased competition from other societies – the group realised it was facing a pretty hairy challenge. "We are going on a huge rollercoaster ride. There is going to be massive amounts of change, our markets are changing, the way we do things are changing," says Porter.

To deal with this the group constructed a range of strategic priorities – to increase revenue, member and customer service, operational effectiveness and business relevance – which underpin a three-year plan put in place in the second half of last year.

But Porter realised that all this change needed something else. "What that throws out is a series of new skills," he adds. "So we need to be flexible, we need to move quickly, we need to thrive, in an environment of uncertainty. One of the key things we needed was this stronger identity, this strong brand."

Also, aside from all the new challenges, the organisation simply needed sprucing up. Frankly, the MCPS-PRS Alliance thing was looking just plain tired. It was a bit trade. When the MCPS and PRS merged 11 years ago they kept the same logos. They added the Alliance tag, but that was hardly the sort of thing to get design geeks with asymmetrical haircuts and whizzy red glasses tapping excitedly into their Blackberrys.

Porter concedes that the old look was a compromise. Two organisations shoved together with minimum of fuss and thinking put behind issues like consumer visibility and brand identity. This has meant that the organisation has also suffered from confusion. It is known as the MCPS in some quarters, PRS to composers, the Alliance to newer members, as API to record companies and a pub might know the group as Tariff P because that is the name of the licence agreement they have.

Critically, this muddle of names has also meant the Alliance has never enjoyed the visibility of its rivals on the continent. "If you arrived at Munich airport and said to

the taxi driver, 'Take me to [German collection society] GFMA', 70% of the time he would drive you straight to the office. If I arrived at Heathrow and said, 'Take me to the MCPS-PRS offices', the driver would look at me as if I had two heads," alleges Porter.

In fact, he estimates that the awareness of Sacem in France is around 75%, SGAE in Spain 80% and SIAE in Italy a whopping 95%. Conversely, his organisation could only expect between 1–5% recognition on

"I have no idea what 2009 is going to look like. So in these difficult times we definitely need a stronger identity. Now is not the time for faint hearts. We need to be bold and brave..."

**STEVE PORTER, PRS FOR MUSIC**

the high street.

Thus, although the MCPS-PRS moniker had served its purpose – check that money collected chart again – there was a feeling that after a decade there was a "sense of opportunity for more. It is now time to move on".

The society began to research the new brand identity in the summer of last year. In a collaborative effort led by the internal marketing team and supported by Bowden Smyth & Partners and Start it conducted two waves of research, using external agency Gravity, interviewing around 120 publishers, writers, composers and music users in all



Although Porter and his organisation see themselves as “a force for good”, providing a service to both composers and licensees, like pubs, who would find it impossible to ask for permissions from writers every time a song is played in the back of their establishment, the perception in the outside world is not quite that rosy.

“What we identified was a big gap in the knowledge and understanding of what we do and how we do it,” explains Porter, admitting that many pub landlords and hairdressing establishments still view his organisation as something akin to the taxman. “We get those irritating tabloid things about some bloke in Scunthorpe who has a shop and he plays his radio to customers and says, ‘Why the bloody hell should I have to do this [pay the MCPS-PRS licence fee]?’ In a sense that is our fault because we haven’t created this education and understanding to explain why he has to pay that extra amount.”

The new brand identity will have to work hard to overcome this. It cannot just be a new shiny badge. It has to convey the purpose of the organisation in addition to its values, the behaviour of the organisation, its personality and voice. That was the thinking anyway. “It’s about the purpose of the organisation. What is the mission? What is the smell of the place?” asks Porter.

With the brand strategy in place, the team then devised an identity to encapsulate all that. There were three elements to that: name, colour and shape.

For the name, the group looked at a whole raft of monikers from stuff that already existed – MCPS, PRS, Alliance, et cetera – to new names such as Clear Creation, Song Stream and Music Owners Alliance. Clear Creation got the thumbs down because it was too close to the copyright free-for-all Creative Commons. Others were too ambiguous or bland.

The science of colour was also investigated. Is the Alliance green or pink? Signifying, respectively, healthiness and freshness or romance, fun and youth? “We looked at potentially any colour and looked at what they mean and how does that sit with the brand strategy in terms of the organisation we are trying to tell people we are,” explains Porter. Stars, triangles, squares, blobs and almost every other shape under the sun were then interrogated to discover the one that most accurately reflects the company’s values. Just as importantly, the combination of the three attributes should create something that is bold, clear, simple, recognisable, retains some heritage, appeals to members and users and increases revenue – the latter “must have” being the clincher.

Porter also suggests it needed to pass a “Ronseal” test. It must do what it said on the tin.

PRS For Music was finally signed off by the society’s board in early December. The thinking was that initial consultations showed that PRS meant something to members. The MCPS element was not so well known or liked. Thus PRS provides some link – or heritage – with the past, while ditching its awkward partner.

According to Porter the reasoning for including “for” in the new brand name is that it can provide a powerful message for both members and users. “If you are looking through a user lens this is where you go for music,” he argues. “And for a member this is where you go to place your music. We are there to represent music. So “for” has this powerful two-way message and reflects the two-sided model that is PRS For Music.”

The inclusion of music completes the name and is, according to Porter and his team, a good way of hammer-



“If you go down the motorway and see lorries with PRS written on them, it doesn’t mean anything without ‘music’ on it...”

**STEVE PORTER**

ing home the so called Ronseal test. “If you go down the motorway and see lorries with PRS written on it, it doesn’t mean anything without ‘music’ on it,” adds the CEO.

Red forms the background to the new logo because that colour indicates everything PRS For Music wants to be: positive, confident, passionate. Porter explains, “It works, it has a glow about it, you can’t ignore red. Also, we are going on a rollercoaster ride and red indicates a sense of change and transformation.”

Interestingly, red also flags warning and danger and Porter is not shy of suggesting this could be a useful sign to flash to any stropky Scunthorpe hairdressers who baulk at their £67 licence fee. “Yes, red is also the colour of warning so at some stage if we get to a point with a licensee where they don’t want to pay we need to enforce. So red is helpful in that context as well,” he suggests.

The shape of the new ident seems less easy to explain. Porter agrees it is “sort of a blob”, but does not want it to be known as a blob. Blobs are not go-getting and thrusting. But he does suggest the amoeba-style shape does leave a first impression and evokes ideas of fluidity and dynamism.

Although it was not initially designed to look like a plectrum, conveniently the new shape is very similar to a guitar pick, which has obvious musical connections. Porter does not seem to mind if that association gathers legs. “If it became [known as] the plectrum there would be worse things for it to be called. It is distinctive,” he says.

Because of the massive communications task now needed to convey the PRS For Music message and branding to 350,000 licensees, 3,000-4,000 broadcast and online organisations and record companies, the organisation is buying itself some time by phasing the implementation. Thus, for a short period where there is a licensee who historically has only had a direct licence with MCPS (mostly record companies), PRS For Play will be phased in at a later date with the MCPS brand retained.

Porter denies this will add to confusion. “It will take a bit more explanation and in the fullness of time it will be known by everyone as PRS For Music. It is just how much can we achieve in a short space of time? We’ve got massive communications to do.”

And Porter is in no doubt the hard work is only just starting. Following a Midem launch there will be a huge amount of activity to push the new brand identity in the next few days, weeks and months. There are a couple of snappy straplines – We’re Here For Music and Play|Perform|Reproduce – that will be incorporated on stationary, websites and business cards. The telephones will also be answered differently from this week: “Good morning, PRS For Music...”

Porter will then examine whether the brand needs to be moved further into the wider public’s consciousness like his peers enjoy at SACFM, Gema, et al or whether the organisation should be better served by ensuring more pubs and clubs are aware of PRS For Music and the role it does for them.

Increasing the 1-5% recognition his organisation currently has will be a huge task because many of those overseas societies benefit from engaging in other activities such as collecting VAT or promoting cultural activities, which has raised their profiles considerably. “This is the start of a process,” acknowledges Porter, giving every indication that he will only be happy his message – and new brand – has stuck when he arrives back from Cannes and the taxi driver at Heathrow does not ask for directions to the PRS For Music offices.



**PICTURED TOP LEFT**  
As they were: the previous MCPS-PRS Alliance logos were simply bolted together when the two formed 11 years ago

**PICTURED LEFT**  
Taxi for PRS For Music? Steve Porter says he will know his new brand has stuck when taxi drivers don’t need to ask for directions to the society’s offices

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# Key releases

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## Out this week

### Singles

- **Bon Iver** Blood Bank (4AD)  
Previous single: For Emma (did not chart)
- **Bryn Christopher** Fearless (Polydor)  
Previous single (chart peak): Smilin' (31)
- **Fall Out** Boy America's Suitehearts (Island)  
Previous single: I Don't Care (33)
- **Franz Ferdinand** Ulysses (Domino)  
Previous single: Eleanor Put Your Boots On (30)
- **Kid British** Leave London EP (Mercury)  
Previous single: Elizabeth (did not chart)
- **Dan Le Sac Vs Scroobius** Pip Thou Shalt Always Kill (Sunday Best)  
Previous single: Look For The Woman (did not chart)
- **Manu Chao** La Vida Tombola (Because)  
Previous single: Me Llaman Calle (did not chart)
- **Lisa Mitchell** Neopolitan Dreams (RCA)  
Debut single
- **Jay Sean** Tonight (Jayded)  
Previous single: Stay (59)

### Albums

- **Circlesquare** Songs About Dancing & Drugs (IK7)  
Previous album (first-week sales/total sales): Pre-Farthquake Anthem (25/260)
- **It Hugs Back** Inside Your Guitar (4AD)  
Previous album: The Record Room (4/49)
- **Nancy Wallace** Old Stories (Midwich)  
Debut album
- **White Lies** To Lose My Life (Fiction)  
Debut album

## Out next week

### Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Lily Allen** The Fear (Regal)  
Released on download, CD, and seven-inch vinyl ahead of a UK tour in March, this disillusioned reflection on celebrity is the first cut from Allen's second album *It's Not Me, It's You*, released February 9. Co-written by Allen and Greg Kurstin, who also plays keyboards, bass and guitar, The Fear received its first play last Monday (January 12) on Radio One and instantly became Scott Mills' record of the week.
- **Bloc Party** One Month Off (Wichita)
- **Cage The Elephant** Back Against The Wall (Relentless)
- **Fleet Foxes** Mykonos (Bella Union)
- **Future Loop Foundation** The Sea & The Sky EP (Domino)
- **Little Joy** For No One's Better Sake (Rough Trade)
- **Ida Maria** Oh My God (RCA)
- **Imelda May** Johnny Got A Boom Boom (Blue Thumb/UCI)
- **The Presidents Of The United States Of America** Ladybug EP (Cooking Vinyl)
- **Seether** Breakdown (Global)
- **Sugarush 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... (Model Citizen)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino)
- **Darren Hayman & The Secondary Modern** Pram Town (Track And Field)

“Ever the champion of the fast-fading Britain of yesteryear, former Hefner frontman Hayman has always had the ability to cut through bullshit culture and get to the heart of the mundane where the rest of us live, thereby tugging our heartstrings and striking a chord with his listeners. *Pram Town* is Hayman's most cohesive and catchy work since Hefner's 2000 opus *We Love The City* and could realistically be described as a Hefner B-sides collection – which as Hefner fans will know is as firm a notice of a return to form as you can get.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)



- **The Phantom Band** Checkmate Savage (Chemikal Underground)
- **Tyler Rix** Ascent (IIC)
- **Omar Rodriguez-Lopez** Old Money (Stones Throw)
- **Sepultura** A-LEX (SPV/Steamhammer)
- **Bruce Springsteen** Working On A Dream (Columbia)
- **Telepathe** Dance Mother (Nz/Cooperative)

## February 2

### Singles

- **All-American Rejects** Gives You Hell (Geffer)
- **Black Tide** Shockwave (Polydor)
- **Coldplay** Life In Technicolour II (Parlophone)
- **Crazy Cousinz Feat. Kyla** Do You Mind? (Defenders Los)
- **Ben Kweller** Changing Horses (ATO Records)
- **Daniel Merriweather** Change (Allido)
- **Of Montreal** An Eluardian Instance (Polyviriy)
- **Princess Nyah** Frontline (III Blu)
- **Sander Van Doorn Vs Robbie Williams** Close My Eyes (Nebula)
- **Seasick Steve** Happy Man (Warner Brothers)
- **Teitur** Catherine The Waitress (A&G)
- **Tommy Sparks** I Am A Rope (Island)
- **Twisted Wheel** Twisted Wheel (Columbia)
- **Julian Velard** Love Again For The First Time (Virgin)

### Albums

- **The Airborne Toxic Event** The Airborne Toxic Event (Major Domo)
- **Andrew Bird** Noble Beast (Bella Union)
- **Dent May & His Magnificent Ukulele** The Good Feeling Music Of... (Paw Tracks)
- **Emmy The Great** First Love (Close Harbour)
- **The Fray** The Fray (Epic)
- **Harmonic 313** When Machines Exceed Human Intelligence (Warp)
- **Jem** Down To Earth (Dramatico)
- **Micachu** Jewellery (Accidental)
- **Tom Morello** The Nightwatchmen (Columbia)
- **The Priscillas** 10,000 Volts (Nag's Head)
- **Jay Sean** My Own Way Deluxe (Jayded)

- **Spider & The Flies** Something (Clockwork This Way Comes (Mute Irregulars))
- **Tahmac** Welcome To Tahland (Tahmac Entertainment)

For this long-awaited debut, Brooklyn's Tah Mac have roped in an impressive cast list of talent, including Cee-Lo, Mutya Buena and DJ Lethal (Imp Bizkit, House Of Pain). Having been in the hip-hop scene for a decade, with The Def Squad and as a producer, Tah Mac is well-versed in cutting-edge urban music that has both commercial common sense and a complex globally-infused sound, and this debut set does not disappoint.

- **Titus Andronicus** The Airing Of Grievances (Merok)
- **Various Herve** - Ghetto Bass (Cheap Thrills)
- **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 Killers** Spaceman (Mercury)
- **Loney Dear** Airport Surroundings (Parlophone)

- **Morrissey** I'm Throwing My Arms Around Paris (Decca)
- **My Chemical Romance** Watchmen/Desolation Row (Reprise)
- **Rosie & The Goldbug** Heartbreak (lover)
- **Tommy Sparks** I'm A Rope (Electric Eyeball)
- **Anthony Wright** No Me Without You (De Angelis)



### Albums

- **Lily Allen** It's Not Me, It's You (Regal)
- **Hot Panda** Volcano...Bloody Volcano! (Mint)
- **Howling Bells** Radio Wars (Independiente)
- **Jennifer Lopez** Greatest Hits (Epic)

## February 16

### Singles

- **Dan Arboise** Let Me Be/Take Heart In Your Hope (Just Music)
- **The Days** No Ties (Atlantic)
- **Glasevagas** Flowers & Football Tops (Columbia)
- **Kings Of Leon** Revelry (Hand Me Down)
- **Katy Perry** Thinking Of You (Virgin)
- **Raphael Saadiq** Love That Girl (RCA)

“With Motown celebrating its 50th anniversary this year, what better time for Raphael Saadiq to record an album referencing Sixties and Seventies soul? Love That Girl, the first single from the March 2-released album *The Way I See It*, has a lovely Sam Cooke feel to it. Sadly, however, Saadiq is no Sam Cooke. But if you can

get over that, you'll thoroughly enjoy the track's soul-drenched strings and funky shuffling drums, with a big pop chorus.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **School Of Seven Bells** Iamundernodisguise (Full Time Hobby)
- **Shinedown** Second Chance (Atlantic)
- **Skint & Demoralised** This Song Is Definitely Not About You (Mercury)
- **The Soft Pack** Nightlife/Brightside (Caspian)
- **Telegraphs** I Don't Navigate By You (Nighthawks)
- **The Virgins** Teen Lovers (Atlantic)



### Albums

- **Asobi Seksu** Hush (One Little Indian)
- **Beirut** March Of The Zapotec (Pompeii Recordings)
- **Mike Bones** A Fool For Everyone (Social Registry)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- **Grand Duchy** Petits Fours (Cooking Vinyl)
- **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 (Chemikal Underground)
- **Morrissey** Years Of Refusal (Decca)
- **N.A.S.A** The Spirit Of The Apollo (Anti/Epiphany)
- **Lionel Richie** Just Go (Mercury)
- **Sam & The Plants** The Eff (Twisted Nerve)
- **Teitur** The Singer (A&G)
- **Various** Dark Was The Night (4AD)

## THE PANEL

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



**DAVID VEGA (MINISTRY OF SOUND RADIO)**  
**Jack Peñate: Tonight's Today (XL)**

A track which is really doing it for me at the moment and one which I think can be a massive popular success is the latest offering from Jack Peñate. Forthcoming on the simply awesome XL Recordings, it's a lovely piece of Calypso-inspired dancey catchy euphoric goodness.



**ELECTRO ELVIS (WANG)**  
**Subliminal Criminal: Criminal Integrity (Control Tower)**

Featuring pounding electro beats, lashings of scary vocal samples, portamento bass sounds very reminiscent of UR, twisted acid bleeps, rave stabs aplenty and the meanest Hoover bassline I've heard since Mentasm. A fine slice of full-on prime-time rave action.



**LUKE RYAN (ELECTRORASH.COM)**  
**Shinichi Osawa: The One (Data)**

I hunt down every trace of Shinichi Osawa material with borderline religious zeal, so his new album *The One* was something of a godsend. It doesn't disappoint – on this set Shinichi will destroy the dancefloors. It's all good, but guitar-heavy stomper *Last Days* stands ahead of the pack. Get into it.



**BEN OSBORNE (NME RADIO)**  
**WhoMadeWho: The Plot (Gomma)**

WhoMadeWho return with all the dancefloor-straddling guitar grooves of their eponymous debut, but displaying a keener ear for structure and a greater diversity of influences. The single *TV Friend* is a standout, but there are plenty of other great tracks – and potential singles – here.



“AIDS charity Red Hot Organisation has a history of releasing vibrant, inventive compilations full of fun and vigour. This time, alt.country outfit The National have been given selecting and production duties, gathering an impressive array of friends to chip in with new songs, covers and reworkings of favourites. An alternative blogger's wet dream, the album takes in Sufjan Stevens, Grizzly Bear, Bon Iver, Arcade Fire, Cat Power, Yeasayer, Beirut and Stuart Murdoch. It will appeal to fans of all the bands involved, and introduce many to the thrills of more obscure artists such as The Roots, Rick Ross and the Kronos Quartet, who turn in some unexpected highlights.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- Various War Child (Parlophone)
- Anthony Wright Feet On The Ground (De Angelis)

## February 23

### Singles

- David Archuleta Crush (RCA)
- Esser Work It Out (Transgressive)
- Higamos Hogamos Major Blitzkrieg (DC Recordings)
- Jennifer Hudson If This Isn't Love (RCA)
- In Case Of Fire The Cleansing (Zomba)
- Laura Izibor Shine (Atlantic)
- Magic Arm Bootsy Bootsy (Peacefrog)



- Eugene McGuinness FonZ (Jomino)
- Starsailor Tell Me It's Not Over (Virgin)
- Still Flyin' Forever Dudes (Moshi Moshi)
- Amy Studt Nice Boys (19)
- T.I. Feat Justin Timberlake Dead & Gone (Atlantic)
- Thunderheist Sweet 16 (Big Dada)
- 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)
- The Mojo Fins The Sound That I Still Hear (Amazon)
- The Prodigy Invaders Must Die (Take Me To The Hospital)
- Various Watchmen OST (Warner Bros)

## March 2

### Singles

- Casiokids Fot I Høse/Verdens Største Land (Moshi Moshi)



- The Coronas Decision Time (3U)
- Pete Doherty Last Of The English Roses (Parlophone)
- Annie Lennox Shining Light (RCA)
- Roll Deep Moving In Circles (Roll Deep)
- Will Young Let It Go (RCA)

### Albums

- David Archuleta David Archuleta (RCA)
- Daniel Michaelson & The Coastguards Saltwater (Memphis Industries)
- Eminem Relapse (Interscope)
- Fields Hollow Mountains (Atlantic)
- Grammatics Grammatics (Dance To The Radio)
- Lindsay Lohan Spirit In The Dark (Universal)
- Sarah McLachlan Closer - The Best Of (RCA)
- Montt Mardie Introducing...The Best Of (Ruffa Lane)

“Like a latter-day Paddy McAloon fronting Guillemots, Sweden's latest pop upstart David Pagmar effortlessly croons his way through 17 lighter-than-air songs, featuring timpani percussion and ambitious brass arrangements with a wistful undercurrent. A total of 17 songs might seem a touch wearisome but, while some of the slower numbers are a touch self-indulgent – the exquisite duet Pretenders apart – they rarely overstay their welcome.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- Dan Michaelson & The Coastguards Saltwater (Memphis Industries)
- Marissa Nadler Little Hells (Kemado)



- Neko Case Middle Cyclone (Anti)
  - Raphael Saadiq The Way I See It (RCA)
  - Shinedown The Sound Of Madness (Atlantic)
  - Starsailor All The Plans (Virgin)
  - U2 No Line On The Horizon (Mercury)
- The follow-up to 2004's 9m-selling How To Dismantle An Atomic Bomb, this set sees U2 reunited with long-time collaborators Brian Eno and Daniel Lanois, with extra input from Steve Lillywhite. Bono has apparently created a series of make-believe characters to add spice to his lyrics, having grown distant from the real world in his three-decade rock reign. The band will perform lead single Get On Your Roots at the Brit Awards on February 18.”

- Julian Velard The Planeteer (Virgin)
- The Whitest Boy Alive Rules (Bubbles)

## March 9 and beyond

### Albums

- Bat For Lashes Two Suns (Parlophone) (06/04)

- Sam Beeton No Definite Answer (RCA) (09/03)
- Bonnie Prince Billy Beware (Jomino) (16/03)
- Alexandra Burke The Album (Syco) (16/03)
- Busta Rhymes B.O.M.B (Interscope) (09/03)
- Alain Clark Live It Out (Warner Bros) (16/03)
- Chris Cornell Scream (Interscope) (09/03)
- Elvis Costello Momofuku (Mercury) (28/04)
- DM Stith Heavy Ghost (Asthmatic Kitty) (09/03)
- The Days Atlantic Skies (Atlantic) (13/04)
- Dan Deacon Bromst (Carpark) (23/03)
- Depeche Mode Sounds Of The Universe (Mute) (20/04)
- Pete Doherty thc (Parlophone) (09/03)
- Escala Escala (Syco) (06/04)
- Fol Chen Part I: John Shade, Your Fortune's Made (Asthmatic Kitty) (09/03)
- Melody Gardot My One And Only Thrill (UCI) (16/03)
- Goldie Lookin Chain Asbo 4 Life (1983) (30/03)
- PJ Harvey & John Parrish A Woman A Man Walked By (Island) (30/03)
- Higamos Hogamos Higamos Hogamos (DC Recordings) (23/03)
- 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)
- Barry Manilow The Greatest Songs Of

The Eighties (Arista) (09/03)

- Mastodon Crack The Skye (Reprise) (09/03)
- Metro Station Metro Station (Columbia) (23/03)
- Missy Elliott Block Party (Atlantic) (06/04)
- AK Momo Return To NY (Peacefrog) (16/03)
- Pet Shop Boys Yes (Parlophone) (23/03)
- Peter Bjorn & John Living Thing (Wichita) (30/03)
- The Rank Deluxe You Decide (Fat/Cat) (30/03)
- Red Light Company Fine Fascination (Lavoita) (16/03)
- Royksopp Junior (Wall Of Sound) (23/03)
- Faryl Smith Faryl (UCI) (09/03)
- Soap&Skin Lovetune For Vacuum (PIAS) (16/03)
- Taylor Swift Fearless (Mercury) (09/03)
- Twisted Wheel Twisted Wheel (Columbia) (30/03)
- Various Final Song (Get Physical) (16/03)

“If you've ever found yourself wondering what song various club DJs want played at their funeral, then this album is for you. It's a fairly select target market, maybe, but such an imaginative approach has produced a rather fine album, with tracks veering from Erik Satie (thank you, DJ T) to Ferrone's Supernatural (a r.u.beat number for Kevin Anderson's earthly exit). It is a quality selection – after all, who wants some vogueish rubbish soundtracking their funeral – and a revealing one, too: does Storm really want a Photek track played at her funeral?”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- The Veronicas The Veronicas (Warner Bros) (30/03)
- Vetiver Tight Knit (Bella Union) (16/03)

“The first album from Vetiver since signing to Bella Union, Tight Knit sees Andy Cobic's outfit further polishing their homespun sound. You can almost smell the campfire crackling on this warmly-produced set of intimate, twilight-tinged songs, but far from simply being a lazy strumalong, some sharp songwriting has been thrown into the mix. With labelmates and kindred spirits Fleet Foxes enjoying such a successful spell, there is every chance that Tight Knit could bring Vetiver the commercial rewards they deserve.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- The Virgins The Virgins (Atlantic) (13/04)

## SINGLE OF THE WEEK

Jay Sean Tonight (Jayded)



This single, with a remix featuring Lil Wayne, will appear on the deluxe edition

of the Southall R&B singer's sophomore album My Own Way, released February 16. Co-written by Sean with Claude Kelly (Britney Spears, Leona Lewis), the track and its associated album will spearhead the push to propel Sean into the lucrative US market. With its trademark syrupy sweet vocals and a classic bump 'n' grind bassline, Tonight has been Radio One's Weekend Anthem and is on Radio One's C-list and Galaxy's B-list. Sean's previous single My Own Way peaked at number six in the singles chart last spring and topped the R&B chart.

## ALBUM OF THE WEEK

White Lies To Lose My Life (Fiction)



Hot on the heels of second single To Lose My Life hitting the singles chart yesterday

(Sunday), the London trio's debut long-player is certain to make its mark on the albums chart this coming Sunday. With a plethora of magazines falling over themselves to sing its praises including FHM, Loaded, Zoo, Arena, GQ, Clash and NME, this Ed Buller (Pulp, Suede) and Max Dingel (The Killers, Glasvegas) produced set is layered with anthemic ballads, intriguing tales of gothic woe and enough promise to sustain the campaign well into the new year. Single To Lose My Life is currently Colin Murray's Record Of The Week and was last week's Radio One Weekend Anthem.

# Key releases

## Retailers reluctant to refuse Morrissey



**IT IS A GENTLE START TO THE NEW YEAR** for the online retailers, with Bruce Springsteen's Working On A Dream continuing atop the Play and Amazon charts, and Alexandra Burke maintaining her grip on the HMV title.

There's a divergence of opinion on new entries, with only Morrissey's Years Of Refusal debuting on all three charts – number 10 at HMV, number 13 at

Play and number 17 at Amazon. Among the titles showing up on only one chart: metal legends Deep Purple's Stormbringer and Black Sabbath's Paranoid both pop up in the Amazon Top 20 in remastered, deluxe editions; the Pet Shop Boys' Yes gets a positive response from HMV; and Canadian singer/songwriter Sarah McLachlan's new 'best of' set Closer is on Play's hot list.

Meanwhile, Lily Allen's second album It's Not Me, It's You is building nicely ahead of release on February 9. It holds at number five on Play, and climbs 11-6 on Amazon and 8-6 on HMV. First single The Fear is already in the Top 10 of the airplay chart, and is attracting enough queries at Shazam to top the company's list of most-tagged tracks – though there is only a vacancy at the apex

of said list because Kid Cudi's Day 'N' Night (top for the last nine weeks) has been released, and is thus no longer eligible.

Last.fm listeners continue to be obsessed with Kings Of Leon. Tracks from their latest album, Only By The Night, still command half of the Top 20 places some 17 weeks after it was released, with first single Sex On Fire firmly lodged at number one.

### Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	BRUCE SPRINGSTEEN	Working... (deluxe)	Columbia
2	EMINEM	Relapse	Interscope
3	PRODIGY	Invaders... Take Me To The Hospital	
4	FRANZ FERDINAND	Tonight...	Domino
5	LILY ALLEN	It's Not Me, It's You	Regal
6	U2	No Line On The Horizon	Mercury
7	DR. DRE	Detoxification	Frequent
8	50 CENT	Before I Self Destruct	Interscope
9	THE VIEW	Which Bitch	1965
10	ST ETIENNE	London Conversations	Heavenly
11	THE RIFLES	Great Escape	sixsevennine
12	FLEET FOXES	Fleet Foxes (special)	Bella Union
13	MORRISSEY	Years Of Refusal	Decca
14	ARMIN V BUUREN	State Of Trance Mix	Cloud 9
15	THE FRAY	The Fray	Epic
16	SARAH MCLACHLAN	The Best Of	Rca
17	FRANK TURNER	Love Ire & Song	Xtra Mile
18	ALL AMERICAN REJECTS	When...	Interscope
19	JOE BONAMASSA	Ballad Of John Henry	Provogue
20	SCOTT WEILAND	Happy In Galoshes	Soft Drive

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	B SPRINGSTEEN	Working... (deluxe)	Columbia
2	ALEXANDRA BURKE	The Album	Syco
3	WHITE LIES	To Lose My Life	Fiction
4	ANTONY/JOHNSONS	Crying Light	Rough Trade
5	MY BLOODY VALENTINE	Loveless	Sony
6	LILY ALLEN	It's Not Me It's You	Regal
7	FRANZ FERDINAND	Tonight...	Domino
8	ST ETIENNE	London Conversations	Heavenly
9	U2	No Line On The Horizon	Mercury
10	JOHN FRUSQUANTE	Empyrean	Record Collection
11	BURT BACHARACH	Magic Moments	Rhino
12	CHARLES SPEARIN	Happiness Project	tbc
13	CARA DILLON	Hill Of Thieves	Proper
14	DEEP PURPLE	Stormbringer	Deluxe EMI
15	PRODIGY	Invaders... Take Me To The Hospital	
16	BLACK SABBATH	Paranoid	Sanctuary
17	MORRISSEY	Years Of Refusal	Decca
18	SPANDAU BALLET	Gold: The Best Of	Chrysalis
19	W PHILHARMONIKER	New Year's 09	Universal
20	VIA	Complete Motown Singles Vol.11	Island

amazon.co.uk

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	LILY ALLEN	The Fear	Regal
2	JAY SEAN	Tonight	Jayded
3	FLEET FOXES	Mykonos	Bella Union
4	RUDENKO	Everybody	Data
5	DANIEL MERRIWEATHER	Change	Allido
6	KYLA	Do You Mind	Data
7	D GUETTA/	Everytime We Touch	Positiva
8	AIRBORNE TOXIC EVENT	Sometime	Majordomo
9	SHONTELLE	T-Shirt	Island
10	BLAME	Because Of You	720 Degrees
11	WHITE LIES	To Lose My Life	Fiction
12	FRANZ FERDINAND	Ulysses	Domino
13	STEVE ANGELLO	Show Me Love	Data
14	KARDINALL OFFISHALL	Numba 1	Geffen
15	RAZORLIGHT	Hostage Of Love	Vertigo
16	EMPIRE OF THE SUN	Walking...	Virgin
17	SWAY	Silver & Gold	Dypha Productions
18	NATURAL BORN GROOVES	Gandy...	3 Beat Blue
19	IDA MARIA	Oh My God	RCA
20	MANIAN	Welcome To The Club	AATW

shazam

### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	ANIMAL COLLECTIVE	Also Frightened	Domino
2	ANIMAL COLLECTIVE	Bluish	Domino
3	ANIMAL COLLECTIVE	Daily Routine	Domino
4	WHITE LIES	From The Stars	Fiction
5	ANIMAL COLLECTIVE	Brothersport	Domino
6	ANIMAL COLLECTIVE	My Girls	Domino
7	KYLIE	Can't Get Blue Monday...	Parlophone
8	WHITE LIES	Fairwell To...	Fiction
9	ANIMAL COLLECTIVE	Infant...	Domino
10	ARCHITECTS	Early Grave	Anodyne
11	CHER	Strong Enough	Warner Brothers
12	THE STEAL	The Steal	Banquet Records
13	WHITE LIES	To Lose My Life	Fiction
14	FALL OUT BOY	Gold Standard	Fueled By Ramen
15	THE STEAL	Breakout	Banquet Records
16	GYM CLASS HEROES	Cookie Jar	Decaydance
17	LUDWIG VAN BEETHOVEN	Allegro Con Brio	tbc
18	KT TUNSTALL	The Prayer	Reentless
19	FALL OUT BOY	I Don't Care	Fueled By Ramen
20	GENTLE WAVES	Falling From Grace	Jeeper

last.fm

### Top 20 HMV.com Pre-release chart

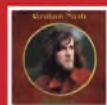
Pos	ARTIST	Title	Label
1	ALEXANDRA BURKE	The Album	Syco
2	EMINEM	Relapse	Interscope
3	FRANZ FERDINAND	Tonight...	Domino
4	BRUCE SPRINGSTEEN	Working...	Columbia
5	50 CENT	Before I Self Destruct	Interscope
6	LILY ALLEN	It's Not Me It's You	Regal
7	U2	No Line On The Horizon	Mercury
8	BUSTA RHYMES	B.O.M.B	Interscope
9	JAY-Z	Blueprint iii	Def Jam
10	MORRISSEY	Years Of Refusal	Decca
11	PRODIGY	Invaders...	Take Me To The Hospital
12	THE VIEW	Which Bitch	1965
13	PET SHOP BOYS	Yes	Parlophone
14	ESCALA	Escala	Syco
15	THE RIFLES	The Great Escape	sixsevennine
16	KELLY CLARKSON	All I Ever Wanted	RCA
17	TAYLOR SWIFT	Fearless	Mercury
18	A DAY TO REMEMBER	Homesick	Victory
19	THE FRAY	The Fray	Epic
20	SEPUITURA	A-Lex	SVP/Steamhammer

hmv.com

## CATALOGUE REVIEWS

### GRAHAM NASH/VARIOUS: REFLECTIONS

Rhino 8122799358



Originally a member of British beat group The Hollies, Graham Nash had an acrimonious split with his Mancunian bandmates and headed west to commence a lengthy American musical career solo and with various combinations of David Crosby, Stephen Stills and Neil Young. This impressive Rhino release celebrates Nash's résumé via a chronologically arranged three-CD boxed set spanning more than 40 years, and including 64 songs, half of them previously unreleased, or featured here in new mixes or versions. The deluxe package also features a 150-page booklet, with 75 photos and an annotation from Nash himself. Amid familiar favourites like Carrie-Anne and King Midas In Reverse (The Hollies), the hippy anthem

Marrakesh Express (Crosby, Stills & Nash) and Our House (Crosby, Stills, Nash & Young), Nash's distinctive tenor is perhaps at its most potent when sweetening the more political solo cut Military Madness and adding poignancy to Teach Your Children, a song inspired by his difficult relationship with his own father.

### ASHFORD & SIMPSON: SOLID Cherry Pop CRPOP 12



Initially known as master songwriters for Motown, the husband-and-wife team of Nickolas Ashford and Valerie Simpson developed into fine recording artists in their own right, and reached the pinnacle of their creative and commercial success with this 1984 Capitol release. A celebration of their love, it is also a fine R&B/pop album, and utterly redolent of the 1980s, with time-warped guitar flourishes and synth trills

decorating the more uptempo tracks. The star attraction, natch, is the title track, a joyous piece of work that earned them a major hit on both sides of the Atlantic. Added value comes in the form of full lyrics and four bonus tracks, including the extended 12-inch mix of Solid and a dub mix of Outta The World.

### UB40: LOVE SONGS Virgin CDV 3056



Although recent events have seen lead singer Ali Campbell depart, the popularity of UK reggae pioneers UB40 is relatively undiminished. They have sold more than 1m copies of compilations already in the 21st century and this latest set – showcasing the softer and more sophisticated highlights of a career spanning almost 30 years – should add to that total considerably. Its release cannily coincides with Valentine's Day and features major hits like Don't

Break My Heart, Please Don't Make Me Cry and Chrissie Hynde collaboration I Got You Babe.

### DONOVAN: A GIFT FROM A FLOWER TO A GARDEN EMI 2678892

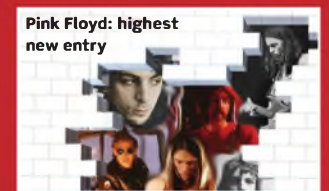


One of the first ever double rock albums, A Gift From A Flower To A Garden has long been out of print, so this digitally remastered set, containing the rare stereo mix of the 1968 release, is sure to generate interest. It finds the Scottish troubadour in reflective mood, with most of the songs having a more stripped-down, acoustic folk feel than previous work. The charm of songs such as The Magpie and Isle Of Islay can't hide the fact that this album is out there – a trippy, psych set embroidered with titles including Wear Your Love Like Heaven and The Land Of Doesn't Have To Be, along with babies crying and birds tweeting.

## CATALOGUE CHART STUDIO ALBUMS TOP 20



Kings Of Leon: joint highest climber



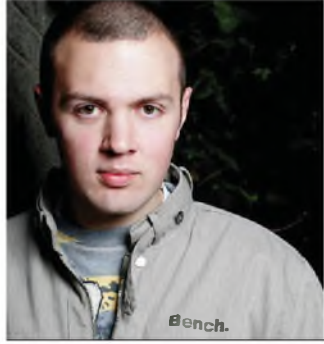
Pink Floyd: highest new entry

This	Last	Artist	Title / Label
1	1	TAKE THAT	Beautiful World / Polydor (ARV)
2	2	AMY WINEHOUSE	Back To Black / Island (ARV)
3	4	ORIGINAL CAST RECORDING	Mamma Mia! / Polydor (ARV)
4	3	PINK	I'm Not Dead / LaFace (ARV)
5	5	NICKELBACK	All The Right Reasons / Roadrunner (CIN)
6	9	JEFF BUCKLEY	Grace / Columbia (ARV)
7	11	KINGS OF LEON	Aha Shake Heartbreak / Hand Me Down (ARV)
8	10	SNOW PATROL	Eyes Open / Fiction (ARV)
9	6	THE KILLERS	Hot Fuss / Vertigo (ARV)
10	7	THE KILLERS	Sam's Town / Vertigo (ARV)
11	RE	PINK FLOYD	The Dark Side Of The Moon / EMI (E)
12	16	PENDULUM	Hold Your Colour / Breakbeat Kaos (SRD)
13	RE	SEASICK STEVE	Dog House Music / Bronzerat (PIAS)
14	15	JAMES MORRISON	Undiscovered / Polydor (ARV)
15	NEW	PINK FLOYD	The Wall / EMI (E)
16	19	MUSE	Black Holes & Revelations / Helium 3/warner Bros (CIN)
17	NEW	WESTLIFE	The Love Album / s (ARV)
18	RE	OASIS	What's The Story Morning Glory / Big Brother (PIAS)
19	NEW	MILES DAVIS	Kind Of Blue / Columbia (ARV)
20	NEW	TAKE THAT	The Platinum Collection / Polydor (ARV)

Official Charts Company 2009

# Charts clubs

## Knowing is cooler than Wanting for Lake



**SEVEN WEEKS AFTER REACHING NUMBER ONE** on the Cool Cuts chart, Chris Lake's white hot If You Knew climbs to the top of the Upfront club chart. It was a scramble, if truth be told, with If You Knew - released on Lake's own Rising Music imprint, and featuring a vocal from Nastala - emerging with a margin of just 1.82% over Dean Coleman and DCLA cut I Want You. Although Chris Lake's previous

highest charting single on the Upfront club chart as an artist was Changes, which reached number three in 2006, he was a regular visitor to the list as a mixer in 2008, contributing the lead mix to Kylie Minogue's In My Arms, as well as The Sneaky Sound System's Pictures, The Ting Tings' Shut Up And Let Me Go and Will Young's Changes.

Singer/songwriter and pianist Amy Studt made a sizeable impression as

a teenager, charting four songs on the OCC Top 75 between 2002 and 2004, with the biggest, Misfit, peaking at number six. Her album, False Smiles, reached number 18 and sold more than 130,000 copies. She retired from the limelight shortly afterwards but recently released a second album, My Paper Made Men, from which the single Nice Boys features Studt's first ever dance mixes, courtesy of WaWa and the

team of Soha & Adam K. It has turned a few heads in clubs, and Nice Girls moves 5-4 on the Upfront chart this week, while jumping to the top of the Commercial Pop chart.

Beyoncé is hot again, and just to prove it Single Ladies (Put A Ring On It) makes identical 8-3 leaps on the Upfront and Commercial Pop charts, while climbing 2-1 on the Urban chart, where it dethrones Kardinal Offishall.

### Upfront club Top 40

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

### Commercial pop Top 30

Pos	ARTIST	TITLE	Label
1	6	4	<b>AMY STUDT</b> Nice Boys / 19 Recordings
2	9	4	<b>STAR PILOTS</b> In The Heat Of The Night / Hard2beat
3	8	2	<b>BEYONCE</b> Single Ladies (Put A Ring On It) / RCA
4	18	2	<b>MILEY CYRUS</b> Fly On The Wall / Hollywood
5	2	2	<b>JENNIFER HUDSON</b> If This Isn't Love / RCA
6	10	4	<b>SWAY FEAT. AKON</b> Silver & Gold / Dcypha Productions
7	7	4	<b>HILARY DUFF</b> Reach Out / Hollywood
8	22	2	<b>THE TING TINGS</b> Fruit Machine / Columbia
9	1	5	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite / Data
10	15	2	<b>CHRIS LAKE FEAT. NASTALA</b> If You Knew / Rising
11	20	2	<b>DOMAN &amp; GOODING</b> Runnin' / Positiva
12	13	4	<b>STUNT</b> I'll Be There / AATW
13	19	2	<b>SHONTELLE</b> T-Shirt / Island
14	<b>NEW</b>		<b>RUDENKO</b> Everybody / Data
15	11	6	<b>LADY GAGA</b> Just Dance / Interscope
16	<b>NEW</b>		<b>GIRLS ALOUD</b> The Loving Kind / Fascination
17	23	5	<b>LAURA STEEL</b> Running / Rollin Entertainment
18	21	4	<b>KARDINAL OFFISHALL</b> Numba 1 (Tide Is High) / Kon Live/Geffen/Polydor
19	3	6	<b>NATURAL BORN GROOVES</b> Candy On The Dancefloor / 3 Beat Blue
20	14	5	<b>MADCON</b> Liar / RCA
21	30	2	<b>IDA MARIA</b> Oh My God / RCA
22	16	7	<b>THE SATURDAYS</b> Issues / Fascination
23	24	4	<b>50 CENT</b> Get Up / Interscope
24	<b>NEW</b>		<b>JAMIE KNIGHT</b> Run / Almighty
25	4	5	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b> Let It Rock / Island
26	17	6	<b>PINK</b> Sober / RCA
27	5	4	<b>ULTRABEAT</b> Never Ever / AATW
28	<b>NEW</b>		<b>SWINGFLY</b> Singing That Melody / Feverpitch
29	<b>NEW</b>		<b>THE GAME FEAT NE-YO</b> Camera Phone / Geffen
30	<b>NEW</b>		<b>SOUND SELEKTAZ</b> La La La La / Can You Feel It Media



Nicely done: Amy Studt's Nice Boys tops the Commercial chart



Oh my God! Norwegian act Ida Maria are the highest new entry at 15 in the Upfront chart

### Urban Top 20

Pos	Last	Wks	ARTIST	TITLE	Label
1	2	6	<b>BEYONCE</b>	Single Ladies (Put A Ring On It)	RCA
2	1	8	<b>KARDINAL OFFISHALL</b>	Numba 1 (Tide Is High)	Kon Live/Geffen/Polydor
3	4	6	<b>LADY GAGA</b>	Just Dance	Interscope
4	3	6	<b>THE GAME FEAT NE-YO</b>	Camera Phone	Geffen
5	5	9	<b>50 CENT</b>	Get Up	Interscope
6	6	10	<b>KID CUDI</b>	Day N Nite	Data
7	8	7	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b>	Let It Rock	Island
8	10	9	<b>SWAY FEAT. AKON</b>	Silver & Gold	Dcypha Productions
9	7	14	<b>T.I. FEAT. RIHANNA</b>	Live Your Life	Atlantic
10	9	15	<b>KARDINAL OFFISHALL FEAT. AKON</b>	Dangerous	Geffen
11	14	4	<b>SHONTELLE</b>	T-Shirt	Island
12	15	13	<b>PUSSYCAT DOLLS</b>	I Hate This Part	Interscope
13	11	10	<b>WILEY FEAT. DANIEL MERRIWEATHER</b>	Cash In My Pocket	Asylum
14	19	22	<b>NE-YO</b>	Miss Independent	Def Jam
15	21	10	<b>ESTELLE FEAT. SEAN PAUL</b>	Come Over	Atlantic
16	12	7	<b>JIM JONES &amp; RON BROWZ FEAT. JUELZ SANTANA</b>	Pop Champagne	RCA
17	13	7	<b>AKON</b>	Right Now	Universal
18	18	7	<b>TINCHY STRYDER</b>	Take Me Back	4th & Broadway
19	26	2	<b>ALESHA DIXON</b>	Breathe Slow	Asylum
20	22	2	<b>JENNIFER HUDSON</b>	If This Isn't Love	RCA

### Cool cuts Top 20

Pos	ARTIST	TITLE
1	<b>THE PRODIGY</b>	Omen
2	<b>EMPIRE OF THE SUN</b>	Walking On A Dream
3	<b>PENDULUM</b>	Showdown
4	<b>FREEMASONS FEAT. HAZEL FERNADES</b>	If
5	<b>DANIEL MERRIWEATHER</b>	Change
6	<b>KURD MAVERICK</b>	Blue Monday
7	<b>X-PRESS 2</b>	London X-Press
8	<b>BART B MORE VS OLIVER TWIWT</b>	Finally
9	<b>7TH HEAVEN FEAT. BANDERAS</b>	This Is Your Life
10	<b>CAHILL</b>	Sexshooter
11	<b>ROSIE &amp; THE GOLDBUG</b>	Heartbreak
12	<b>FRANZ FERDINAND</b>	Ulysses
13	<b>DEAN COLEMAN FEAT. DCLA</b>	I Want You
14	<b>AMY STUDT</b>	Nice Boys
15	<b>STEVE MAC &amp; MARK BROWN</b>	The Fly
16	<b>MONGREL</b>	Hit From The Morning Sun
17	<b>LADY SOVEREIGN</b>	I Got You Dancing
18	<b>NIGHTSTYLERS FEAT. MARCELLA WOODS</b>	Nobody's Fool
19	<b>DJ ANTOINE</b>	This Time
20	<b>ALL THIEVES</b>	Dexter

**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

**RADIO** 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.comradio

# Charts analysis

## Analysis Alan Jones



# The Script's story unfolds

**BREAKEVEN, THE THIRD HIT SINGLE FROM** Dublin band **The Script's** self-titled debut album, peaked at number 21 a fortnight ago but the album's resurgence continues. After moving 12-8-6 in the last fortnight, it darts to number one, with sales up 123.4% at 32,978. The album debuted at number one 22 weeks ago, and spent a second week at the summit before losing its title. Its latest resurgence comes despite the fact that *Breakeven* is in decline, and a lot of the credit must go to iTunes, where the album is currently priced at £3.95 – a fact that saw its download sales increase by 256% last week to 12,330 – and a TV campaign by HMV, where the CD is on offer at £6. The 12th biggest artist album of 2008, *The Script* has sold 615,720 copies to date. Its return to number one relegates last week's top album – Kings Of Leon's *Only By The Night* – to number two on sales of 27,183 copies, a 0.3% increase week-on-week.

Meanwhile, the week's highest debut comes from **Lady GaGa**, whose introductory album *The Fame* is home to two concurrent Top 40 hits – as mentioned in more detail below – and debuts at number three on sales of 25,228 copies.

With first two singles *If I Were A Boy* (down 7-12, 15,651 sales) and *Single Girls* (up 8-7, 23,397 sales) continuing to perform very well, **Beyoncé's** third solo album, *I Am...Sasha Fierce*, rallies 10-8 to

match its previous highest chart placing. While that seems to be a modest showing compared to predecessor *B'Day*, which got to number three, it is closing fast on its predecessor's tally of 506,699 sales. Sales of 13,615 last week raise *I Am...Sasha Fierce's* career sales to 361,061 in just nine weeks.

**Animal Collective** have released eight previous albums without bothering chart compilers but their ninth, *Merriwether Post Pavilion*, has been the subject of unanimously positive reviews and sold more copies last week (7,169) than any of the others has sold in their entire careers, debuting at number 26 as a result.

**Jason Mraz** has similarly been around for a while and is only now enjoying his first chart success, with the single *I'm Yours* and the album *We Sing, We Dance, We Steal Things* both reaching new peaks. *I'm Yours* fell short of the chart last June but has since become the star attraction in Mraz's live set, a Grammy contender and a radio staple. It has moved 82-61-34-28 in the last three weeks. The album, which arrived in the Top 75 after a 33 week gestation, is doing even better, and has improved 35-22-11 since first charting a fortnight ago, and sold 11,502 copies last week.

2009 is **Motown's** 50th birthday, and the album issued to mark the anniversary, *Motown 50*, this week moves 2-1 on the compilation chart (15,664 sales), dethroning the

### SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,677,572	1,500,305
prev week	2,664,160	1,600,521
% change	+0.5%	+6.3%

Last week	Compilations	Total albums
Sales	333,534	1,833,839
prev week	335,022	1,935,403
% change	-0.4%	-5.2%

Year to date	Singles	Artist albums
Sales	8,866,491	6,008,978
vs prev year	6,069,690	5,564,336
% change	+46.1%	-8.0

Year to date	Compilations	Total albums
Sales	1,331,501	7,340,479
vs prev year	1,347,185	6,911,521
% change	-1.2%	+6.2%

Compiled from sales data by Music Week

*Mamma Mia!* soundtrack, which slips to number two on sales of 13,997 copies. It is the first time a Motown album has outsold all other compilations since 1980, when *The Last Dance* was overall number one album. Since then, it has had the number two compilation three times, via *Motown Dance Party* (1983), *The Number One Motown Album* (1991) and *To Mum, Love Motown* (2006). The top debut on the compilation chart is technically a re-entry of the very first **Now That's What I Call Music!** Compilation, as released in 1984. Made available on CD for the first time, it debuts at number three on sales of 13,589, pushing the current model, *Now! 71*, down to number four (11,491 sales).

Lady GaGa's *Just Dance* remains at the top of the singles chart, selling a further 77,350 copies, but had to up its game to see off a very strong challenge from **Kid Cudi**, whose debut single *Day 'N' Nite* fulfils expectations by dashing to a number two debut on sales of 72,352 copies. Unlike Lady GaGa, who is also number one in America, *Kid Cudi's* single has been a very modest seller in America, where it reached number 84 on Billboard's *Pop 100* but has fallen short of the all-inclusive *Hot 100*.

*Just Dance* only made its chart debut a fortnight ago but is already joined in the Top 40 by follow-up *Poker Face*, which debuts at number 30 on sales of 8,577 downloads.

If **Girls Aloud** are the current girl group champs, then **Sugababes** have been their closest rivals for some time – but only one of the last three *Sugababes* singles has made the Top 10, with the latest, *No Can Do*, sliding 36-44 this week (5,093 sales) after peaking at number 23. On current form, they have been relegated to third place in the girl group stakes by **The Saturdays**, whose third straight Top 10 single,

of 2,628 this week – which was released a week earlier, and has thus far sold 91,327 copies.

**Girls Aloud** themselves continue to prosper, and their 20th Top 40 hit *The Loving Kind* explodes 29-10 on sales of 11,790, following physical release. The group's last single *The Promise* is now their second biggest seller. Falling 25-37 (7,498 sales), it has racked up 387,217 sales in the last 13 weeks, a total beaten only by their debut hit *Sound Of The Underground's* tally of 613,798 sales. *Girls Aloud's* latest album, *Out Of Control* – home to both of their current Top 40 hits – slides 14-24 on sales of 8,236, while their 2005 compilation *The Sound Of Girls Aloud: Greatest Hits* continues its recent revival, bouncing 15-10 on sales of 11,790.

*The Loving Kind* was co-written by Pet Shop Boys Neil Tennant and Chris Lowe and Xenomania. Tennant and Lowe have previously penned hits for *Absolutely Fabulous*, *Liza Minnelli*, *Dusty Springfield*, *Strings Of Love* and *East 17*, as well as themselves. *Xenomania* – Brian Higgins, Miranda Cooper and Tim Powell – also had composer credits on *The Promise*, and other recent major hits *The Girl Does Nothing* by Alesha Dixon, and *Gabriella Cilmi's* *Sweet About Me*.

Lil Wayne appeared on six Top 75 entries in 2008, and the last of those tracks has since become a major hit. Climbing for six weeks in a row – 75-73-67-56-40-10-5 – *Let It Rock* by Kevin Rudolf feat. Lil Wayne is a rock/rap hybrid that sold 27,107 copies last week, to lift its career sales to 73,337. Rudolf's maiden hit, it also reached number five in America, where it has sold 2,185,602 copies to date, and is still adding more than 100,000 a week.

Sales of singles increased by 0.5% week-on-week to 2,677,572 – 39.41% above same week 2008 sales of 1,920,647. Meanwhile album sales dipped for the fourth week in a row, falling 5.2% to 1,833,839. That is their lowest level for 35 weeks, and 7.6% below same week 2008 sales of 1,984,754.

### ARTIST ALBUMS



### SINGLES



Issues, becomes their highest charting hit this week, climbing 6-4 on sales of 28,718, to beat the number five peak of previous biggest hit, *Up*.

The Saturdays' debut album *Chasing Lights*, which debuted and peaked 11 weeks ago at number 11, has climbed more than 20 places for three weeks in a row, and jumps 36-14 in the latest frame with 10,825 sales taking its career sales to 106,926. That puts it ahead of *Sugababes'* current album *Catfights And Spotlights* – up 96-74 on sales

## International charts coverage Alan

### A Seal of global approval

**2008 WAS A GOOD YEAR FOR BRITISH TALENT** on the worldwide stage, with albums from Coldplay, Duffy and Leona Lewis among others selling millions of copies around the world but the biggest-selling album globally last week by a UK act was *Soul* by **Seal**

Featuring covers of much-loved standards such as *A Change Is Gonna Come* (originally performed by Sam Cooke), *People Get Ready* (Curtis Mayfield) and *I Can't Stand The Rain* (Ann Peebles), the album – produced

by Canadian veteran David Foster – has a refreshingly simple formula: great songs, well sung. It has done well at home, with sales here to date of 320,000 – eight times as many copies as Seal's last album *System* (2007), and his biggest seller domestically since his self-titled 1994 album (497,000 sales).

It has been given a warm welcome in Europe, and was the third-highest seller on the continent last week, behind AC/DC's *Black Ice* and Duffy's *Rockferry*. In America, where it was

### Albums Price comparisons chart

ARTIST Album	HMV	Zavvi	Tesco	Amazon
1 THE SCRIPT <i>The Script</i>	£9.99	£9.99	£8.98	£8.98
2 KINGS OF LEON <i>Only By The Night</i>	£9.99	£10.99	£9.71	£8.98
3 LADY GAGA <i>The Fame</i>	£9.99	£10.99	£9.71	£8.98
4 JAMES MORRISON <i>Songs For You...</i>	£9.99	£10.99	£9.71	£8.98
5 DUFFY <i>Rockferry</i>	£7.99	£8.99	£7.86	£7.97

# Charts sales

## Hit 40 UK

This	Last	Artist Title / Label
1	1	LADY GAGA Just Dance / Polydor
2	NEW	KID CUDI VS CROOKERS Day N Nite / Data
3	2	JAMES MORRISON Broken Strings / Polydor
4	6	SATURDAYS Issues / Fascination
5	16	KEVIN RUDOLF FT LIL WAYNE Let It Rock / Island
6	8	BEYONCE Single Ladies (Put A Ring On It) / Columbia
7	5	KINGS OF LEON Use Somebody / Hand Me Down
8	3	LEONA LEWIS Run / Syco Music
9	18	KANYE WEST Heartless / Roc-A-Fella
10	4	ALEXANDRA BURKE Hallelujah / Syco Music
11	7	BEYONCE If I Were A Boy / Columbia
12	26	GIRLS ALOUD The Loving / Fascination
13	11	TAKE THAT Greatest Day / Polydor
14	9	KATY PERRY Hot N Cold /
15	10	THE KILLERS Human / Mercury
16	14	AKON Right Now (Na Na Na) /
17	12	GIRLS ALOUD The Promise / Fascination
18	25	NE-YO Mad / Mercury
19	19	THE SCRIPT Breakeven / Phonogenic
20	13	TI Live Your Life / Atlantic
21	29	BRITNEY SPEARS Circus / Jive
22	15	BRITNEY SPEARS Womanizer / Jive
23	32	PINK Sober / LaFace
24	20	JENNIFER HUDSON Spotlight / RCA
25	23	RIHANNA FT JUSTIN TIMBERLAKE Rehab / Def Jam
26	21	KINGS OF LEON Sex On Fire / Hand Me Down
27	22	GURU JOSH PROJECT Infinity 2008 / Maelstrom
28	17	PINK So What / LaFace
29	NEW	ALESHA DIXON Breathe Slow / Asylum
30	24	SUGABABES No Can Do / Island
31	33	SATURDAYS Up / Fascination
32	28	PUSSYCAT DOLLS I Hate This Part / Polydor
33	27	ALESHA DIXON The Boy Does Nothing / Asylum
34	34	KARDINAL OFFISHALL FT AKON Dangerous / Geffen
35	31	KANYE WEST Love Lockdown / Roc-A-Fella
36	30	MGMT Kids / Columbia
37	NEW	JASON MRAZ Im Yours / Elektra
38	39	TAKE THAT Rule The World / Polydor
39	NEW	JORDIN SPARKS One Step At A Time / Jive
40	35	NE-YO Miss Independent / Mercury

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

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	THE PRIESTS The Priests / Epic (ARV)
2	4	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)
3	2	KATHERINE JENKINS Sacred Arias / UCI (ARV)
4	5	FRON MALE VOICE CHOIR Voices Of The Valley - Home / UCI (ARV)
5	3	SALVATION ARMY Together / UCI (ARV)
6	9	LESLEY GARRETT Amazing Grace / UCI (ARV)
7	6	ANDREA BOCELLI Incanto / Decca (ARV)
8	7	OSTERIAN MONKS Chant - Music For Paradise / UCI (ARV)
9	8	KATHERINE JENKINS Living A Dream / UCI (ARV)
10	10	HAYLEY WESTENRA River Of Dreams: Very Best Of / Decca (ARV)

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

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	5	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
2	1	OST Mamma Mia! / Polydor (ARV)
3	NEW	VARIOUS Now That's What I Call Music / EMI Virgin (TBC)
4	2	VARIOUS Now That's What I Call Music 71 / EMI Virgin/UMTV (E)
5	4	VARIOUS Anthems 2: 1991-2009 / Ministry (ARV)
6	3	VARIOUS Clubbers Guide 2009 / Ministry (ARV)
7	6	VARIOUS Wigan Pier Pts Bounce / Firebeat (TBC)
8	7	OST Twilight / Atlantic (CIN)
9	8	VARIOUS Radio 1's Live Lounge - Vol 3 / Sony Bmg/UMTV
10	10	VARIOUS Jackie: The Album - Vol 2 / EMI TV/UMTV (ARV)
11	9	VARIOUS Twice As Nice - Urban Club Album Of The / Rhino (CINR)
12	RE	VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E)
13	11	VARIOUS Clubland 14 / A&W/UMTV (ARV)
14	12	VARIOUS Cream Future Trance / New State (E)
15	13	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
16	14	VARIOUS R&B Yearbook 2008 / Rhino/Sony BMG (ARV)
17	20	VARIOUS Clubland X-Treme Hardcore 5 / A&W/UMTV (ARV)
18	16	VARIOUS R&B Collection / Universal TV (ARV)
19	RE	VARIOUS 101 Power Ballads / EMI Virgin (TBC)
20	19	VARIOUS Pop Party 6 / UMTV (ARV)

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

## Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	ANIMAL COLLECTIVE Merriweather Post Pavilion / Domino (PIAS)
2	1	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
3	2	ADELE 19 / XL (PIAS)
4	4	BON IVER For Emma, Forever Ago / 4AD (PIAS)
5	3	THE LAST SHADOW PUPPETS The Age Of The Understatement / Domino (PIAS)
6	5	OASIS Dig Out Your Soul / Big Brother (PIAS)
7	6	TV ON THE RADIO Dear Science / 4AD (PIAS)
8	7	SEASICK STEVE Dog House Music / Brunzertat (PIAS)
9	6	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
10	9	FRIENDLY FIRES Friendly Fires / XL (PIAS)

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

## Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	3	NICKELBACK All The Right Reasons / Roadrunner (CIN)
2	2	NICKELBACK Dark Horse / Roadrunner (CIN)
3	3	AC/DC Black Ice / Columbia (ARV)
4	5	PARAMORE Riot / Fueled By Ramen (CIN)
5	4	GUNS N' ROSES Chinese Democracy / Black Flag/Geffen (ARV)
6	NEW	SAXON Into The Labyrinth / SPV (TBC)
7	6	LINKIN PARK Minutes To Midnight / Warner Brothers (CINR)
8	8	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	7	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
10	RE	FOO FIGHTERS The Colour And The Shape / RCA (ARV)

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

Key

■ Highest new entry ■ Highest climber

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n Jones



number 39 last week, it was the third  
most popular album by a UK act,  
behind the current Coldplay and Adele  
albums.

The album has sold well over 1m  
copies outside the UK since it was  
released in November, and is being

helped increasingly by airplay for  
James Brown cover It's A Man's Man's  
Man's World.

It has been a huge success in  
France, where it has topped the album  
chart in six of the last seven weeks,  
dashing to sales of 552,000. And in

America, where it reached number  
13, it has sold 235,000 copies. It has  
also reached number one in the  
Flanders, number four in Switzerland,  
number six in the Netherlands and  
Sweden, number seven in Norway,  
number eight in Austria, number nine  
in Portugal, number 12 in Canada and  
number 15 in Germany.

On a more general note, the new  
year has brought a sales chill to many  
territories, with American album sales  
sliding to just 6.3m last week - their  
lowest level since SoundScan started  
counting sales in 1991, and country  
singer Taylor Swift staying at  
number one almost by default, with

her Fearless album selling a little over  
71,500 copies last week - equivalent  
to a UK sale of less than 15,000. In  
some parts of Europe, even the  
annual boost given to the digital  
sector by the gifting of MP3 players  
and download vouchers as Christmas  
presents has failed to stir the market  
much - in Germany, Swedish garage  
rockers Mando Diao's Dance With  
Somebody explodes 38-1 on the  
download chart, but sold only 10,097  
copies last week; in France, Katy  
Perry's I Got N' Cold climbs 4-1 but on  
sales of just 4,564, while in Sweden  
Lady GaGa is number one with second  
hit Poker Face, on sales of 985.

# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	Sales	Change
1	1	3	<b>LADY GAGA</b> Just Dance (Redone/Akon) Sony ATV (Germanotta/Khayat) / Interscope 1796062 (ARV)	SALES INCREASE	
2	New		<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite (The Crookers) CC (Mescudi/Omishore) / Data DATA21CD5 (ARV)	HIGHEST NEW ENTRY	
3	2	8	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Furtado/Woodford) / Polydor 1792152 (ARV)	SALES INCREASE	
4	6	6	<b>THE SATURDAYS</b> Issues (Quiz/Larossi) Universal (Sturken/Rugers) / Fascination 1794029 (ARV)	SALES INCREASE	
5	10	4	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b> Let It Rock (Rudolf) CC (Rudolf/Carter) / Island 1796243 (ARV)	SALES INCREASE	
6	3	5	<b>ALEXANDRA BURKE</b> Hallelujah ★ (Quiz/Larossi) Sony ATV (Cohen) / Syco 88697446252 (ARV)		
7	8	9	<b>BEYONCE</b> Single Ladies (Put A Ring On It) ● (Stewart/The Drecin) Sony ATV/EMI/Peermusic (Hennell/Neish/Stewart/Knowles) / RCA CATCO14423159 (ARV)	SALES INCREASE	
8	5	17	<b>KINGS OF LEON</b> Use Somebody (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8859742182 (ARV)		
9	4	7	<b>LEONA LEWIS</b> Run ● ● (Robson) Universal/Kobalt (Lightbody/Connolly/Quinn/McClelland/Archer) / Syco GBHM10R00023 (ARV)		
10	29	5	<b>GIRLS ALoud</b> The Loving Kind (Xenomania) Sony ATV (Tennant/Lowe) / Fascination 1794885 (ARV)	SALES INCREASE	
11	14	8	<b>KANYE WEST</b> Heartless ● (Kanye West/No I D) EMI (West/Wilson/Baker/Mescudi/Yusef) / Roc-a-fella CATCO14530471 (ARV)	SALES INCREASE	
12	7	11	<b>BEYONCE</b> If I Were A Boy ● (Gad) EMI/Columbia/Cherry Lane Music (Gad/Knowles/Carter) / Columbia 8869747512 (ARV)		
13	11	10	<b>THE KILLERS</b> Human ● (Pitca) Universal (Flowers/Kearney/Stoermer/Vanucci) / Vertigo 1789799 (ARV)		
14	12	19	<b>KINGS OF LEON</b> Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697352002 (ARV)		
15	9	17	<b>KATY PERRY</b> Hot N Cold ● (Dr Luke) Warner Chappell/Kobalt (Gottwald/Maxi/Perry) / Virgin VSCD1980 (E)		
16	15	14	<b>AKON</b> Right Now (Akon/Tuifort) Sony ATV/Talpa/Bucks (Thiam/Tuifort) / Universal 1793596 (ARV)		
17	24	7	<b>BRITNEY SPEARS</b> Circus ● (Dr Luke/Blanco) Warner Chappell/Kobalt (Gottwald/Kelly/Levin) / Jive US110801081 (ARV)	SALES INCREASE	
18	18	13	<b>THE GURU JOSH PROJECT</b> Infinity 2008 (Guru Josh/Dazperks/Snakebyte) EMI (Walton) / Maelstrom MAELCD100 (ARV)		
19	22	6	<b>NE-YO</b> Mad ● (Stargate/Ne-Yo) Sony ATV/EMI (Eriksen/Hermansen) / Def Jam CATCO145934636 (ARV)	SALES INCREASE	
20	13	10	<b>T.I. FEAT. RIHANNA</b> Live Your Life (Just Blaze/Cane) EMI (Balan/Riddick/Harris/Smith) / Atlantic AT0325CD (CIN)		
21	16	17	<b>MGMT</b> Kids (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697387482 (ARV)		
22	17	11	<b>BRITNEY SPEARS</b> Womanizer 1 ● (Briscoe/The Outsyders) Sony ATV/Universal (Briscoe/Alkinyemil) / Jive 88697409422 (ARV)		
23	39	2	<b>ALESHA DIXON</b> Breathe Slow ● (Soulshock & Karlin) EMI (Schack/Karlin/Tilly) / Asylum CATCO1470747 (CIN)	SALES INCREASE	
24	23	14	<b>THE SCRIPT</b> Break Even (D'Doughner/Sheehy/Flemington) EMI/Imagem/Stage Three (D'Doughner/Sheehy/Flemington/Kipner) / Phonogenic 88597418472 (ARV)		
25	20	11	<b>ALESHA DIXON</b> The Boy Does Nothing (Xenomania) Warner Chappell/Zenophone/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/C) / Asylum ASYLUMCDX (CIN)		
26	37	3	<b>PINK</b> Sober ● (Danja/Kanal/Harry) EMI/Warner Chappell/Bug/CC (Moore/Diguard/Hills/Araca) / RCA 88697425072 (ARV)	SALES INCREASE	
27	19	8	<b>TAKE THAT</b> Greatest Day (Shanks) Universal/EMI/Sony ATV (Dwenn/Barlow/Orange/Donald) / Polydor 1787445 (ARV)		
28	34	6	<b>JASON MRAZ</b> I'm Yours (Terefe) Fintage (Mraz) / Atlantic AT0308CD (CIN)	SALES INCREASE	
29	27	4	<b>50 CENT</b> Get Up ● (Storch) Universal/50 Cent Music/TVT (Jackson/Storch) / Interscope CATCO145751227 (ARV)		
30	New		<b>LADY GAGA</b> Poker Face ● (Redone) Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)		
31	21	12	<b>PUSSYCAT DOLLS</b> I Hate This Part (Jeberg/Cutfather) NCB/CC/Sony ATV/Warner Chappell (Hector/Hansen/Jeberg/Seccn) / Interscope 1791558 (ARV)		
32	28	5	<b>RIHANNA FEAT. JUSTIN TIMBERLAKE</b> Rehab (Timbaland/Timberlake/Lane) Warner Chappell/Imagem (Timberlake/McSley/Lane) / Def Jam USUM70735519 (ARV)		
33	32	14	<b>THE SATURDAYS</b> Up (Quiz/Larossi) Universal/P&P/Waterfall (Larossi/Romdhane/Wiclesen) / Fascination 1785660 (ARV)	SALES INCREASE	
34	30	17	<b>KANYE WEST</b> Love Lockdown (West) EMI (West) / Roc-a-fella 1791479 (ARV)		
35	New		<b>WHITE LIES</b> To Lose My Life (Dingell/Butler) Chrysalis (McVeigh/Cave/Brown) / Fiction 1793327 (ARV)		
36	26	17	<b>PINK</b> So What (Martin) EMI/Kobalt (Moore/Maxi/Schuster) / Laface 8869737272 (ARV)		
37	25	13	<b>GIRLS ALoud</b> The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)		
38	56	2	<b>JORDIN SPARKS</b> One Step At A Time ● (Jeberg/Cutfather/Nevil) Universal/Warner Chappell/CC (Jeberg/Cutfather/Nevil/Evans) / RCA GBCTA0700276 (ARV)		

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)	Sales	Change
39	70	2	<b>TINCHY STRYDER</b> Take Me Back ● (The Chrysalis (Fleming/Cruz) / 4th & Broadway 1797027 (ARV)	HIGHEST CLIMBER	
40	33	13	<b>JEFF BUCKLEY</b> Hallelujah ● (Wehler/Burkley) Sony ATV (Fichen) / Columbia 88697098847 (ARV)		
41	49	16	<b>KARDINAL OFFSHALL FEAT. AKON</b> Dangerous (DJ Kemal/Hazel) Sony ATV/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Geffen 1789479 (ARV)	SALES INCREASE	
42	31	2	<b>COOLIO FEAT. IV</b> Gangsta's Paradise ● (Rashed) Universal/Warner Chappell/EMI (Rashed/Weys/Sanders/Wonder) / Tommy Boy 8122747781 (TBC)		
43	41	26	<b>THE SCRIPT</b> The Man Who Can't Be Moved ● ● (The Script) EMI/Imagem/Stage Three/CC (Sheehy/D'oughner/Flemington/Kipner) / Phonogenic 88697350612 (ARV)		
44	36	3	<b>SUGABABES</b> No Can Do (Invisible Man/Hulbert) Universal/Sony ATV/EMI/Celrin (Axtell/Pebworth/Nugent/Greer/Sheve) / Island 1795155 (ARV)		
45	40	15	<b>BEYONCE</b> Listen (The Lindeberg) Sony ATV/EMI/Warner Chappell (Preven/Cutler/Knowles/Kileger) / Columbia 88697059602 (ARV)		
46	35	25	<b>KATY PERRY</b> I Kissed A Girl ● (Dr Luke) Warner Chappell/EMI/Kobalt (Perry/Gottwald/Maxi/Dennis) / Virgin VSCD1976 (E)		
47	47	9	<b>N-DUBZ</b> Papa Can You Hear Me (N-Dubz) Sony/ATV (Lutic/Stevic/Contostavlos/Rawson) / A&M CDGLD81992 (ARV)		
48	New		<b>THE GAME FEAT NE-YO</b> Camera Phone (Cool & Dre) Universal/Sony ATV/BabyGame/PicoPride/Dade/Montilla (Montilla/Lyon/Alezano/Smith/Taylor) / Geffen 1795606 (ARV)		
49	38	26	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me ★ (Mills/Harris/Detnon) EMI/Here Music/Notting Hill/Universal (Mills/Wiles/Detnon/Paul) / Dirtee Stank STANK002CD (PIAS)		
50	52	6	<b>SNOW PATROL</b> Crack The Shutters (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1794020 (ARV)		
51	54	7	<b>WILEY FEAT. DANIEL MERRIWEATHER</b> Cash In My Pocket (Ronson) CC/EMI/Martin (Wiley/Ronson/Merriweather) / Asylum ASYLUM7CD (CIN)		
52	45	28	<b>RIHANNA</b> Disturbia ● ● (Seals) Universal/AA-List/Vocal/Sony ATV (Brown/Seals/Merritt/Allen) / Def Jam CATCO142038478 (ARV)		
53	51	18	<b>JENNIFER HUDSON</b> Spotlight ● (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CATCO140886892 (ARV)		
54	Re-entry		<b>MIA</b> Paper Planes (Diplo) Universal/Dominomagem (Strummer/Jones/Simonon/Headon/Arundel/Gaspari/Pent) / XL XLS96CD (PIAS)		
55	44	31	<b>COLDPLAY</b> Viva La Vida ● (Coldplay/Enriquez) Universal (Berryman/Buckley/Chapman/Martin) / Parlophone CATCO138291476 (E)		
56	55	5	<b>PARAMORE</b> Decode ● (Bendeth/Janic) CC (Willie/ma/Feier/York) / Fueled By Ramen CATCO143997988 (CINR)		
57	64	4	<b>N-DUBZ</b> Strong Again ● (Fleming/Robinson) Sony ATV (Fleming/Robinson/Contostavlos/Contostavlos/Rawson) / A&M/UMV GBUM70818241 (ARV)	SALES INCREASE	
58	43	13	<b>SASH! FEAT. STUNT</b> Raindrops (Encore Une Fois) (Sash!) Universal/Bucks Music (Kappeler/Leppesen/Alisson/Valler/Smitten) / Hardbeat H2B15CD5 (ARV)		
59	66	4	<b>AKON</b> Beautiful ● (Akon/Kyleen 2010) Bypar/Sony ATV/Regime/Cathy O'Donoghue (Thiam/McSweeney/D'oughner/Haw) / Island US11M70845927 (ARV)	SALES INCREASE	
60	46	10	<b>DUFFY</b> Rain On Your Parade (Booker) Universal/EMI (Duffy/Booker) / A&M 1789249 (ARV)		
61	New		<b>THE FRAY</b> You Found Me ● (Fyffe/Johnson) EMI (Stedman/King) / Epic 88697453612 (ARV)		
62	42	8	<b>MGMT</b> Electric Feel (Fridmann) Universal (Goldwasser/Vanwyngarden) / Columbia 88697326492 (ARV)		
63	59	59	<b>TAKE THAT</b> Rule The World ● (Shanks) EMI/Universal/Sony ATV (Dwenn/Barlow/Orange/Donald) / Polydor 1746285 (ARV)		
64	53	5	<b>BASSHUNTER</b> I Miss You (Basshunter) Universal/Imagem/Peermusic (Schulze/Yacoub) / Hardbeat H2B20CD5 (ARV)		
65	48	12	<b>X FACTOR FINALISTS</b> Hero ★ (Quiz/Larossi) Universal/Warner Chappell (Carey/Afanasieff) / Syco 88697407362 (ARV)		
66	72	10	<b>VAMPIRE WEEKEND</b> A-Punk ● (Batmangli) Imagem (Vampire Weekend) / XL GBBK0700527 (PIAS)	SALES INCREASE	
67	60	12	<b>MGMT</b> Time To Pretend (Fridmann/Mgmt) Universal (Vanwyngarden/Goldwasser) / Columbia 88697235472 (ARV)		
68	58	37	<b>SAM SPARRO</b> Black & Gold (Rogg/Falson) EMI (Rogg/Falson) / Island 1766841 (ARV)		
69	65	15	<b>MILEY CYRUS</b> 7 Things (Fields) CC (Cyrus/Armatol/Price) / Hollywood-Polydor D000304232 (ARV)		
70	63	20	<b>NE-YO</b> Miss Independent ● (Stargate) EMI/Sony ATV/CC/Imagem (Hermansen/Eriksen/Smith) / Def Jam CATCO142013774 (ARV)		
71	50	27	<b>THE TING TINGS</b> That's Not My Name ● (De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)		
72	57	42	<b>DUFFY</b> Mercy (Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)		
73	Re-entry		<b>NICKELBACK</b> Gotta Be Somebody (Lengel/Nickelback/Mu) Warner Chappell (Kluger/Nickelback) / Roadrunner RR8332 (CIN)		
74	Re-entry		<b>AKON FEAT. LIL' WAYNE</b> I'm So Paid ● (Akon) Sony ATV (Irieau) / Universal CATCO144852875 (ARV)		
75	71	41	<b>FLO-RIDA FEAT. T-PAIN</b> Low (T-Pain) Sony ATV/Imagem (Dillier/Humphrey/Ruberson/Simmons) / Atlantic AT0302CD (CIN)		

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**Titles A-Z**  
 7 Things 69  
 A-Punk 66  
 Beautiful 59  
 Black & Gold 68  
 Break Even 24  
 Breathe Slow 23  
 Broken Strings 3  
 Camera Phone 48  
 Cash In My Pocket 51  
 Circus 17  
 Crack The Shutters 50  
 Dance Wiv Me 49

**Dangerous 41**  
 Day 'N' Nite 2  
 Decode 56  
 Disturbia 52  
 Electric Feel 62  
 Gangsta's Paradise 42  
 Get Up 29  
 Gatta Be Somebody 73  
 Greatest Day 27  
 Hallelujah 40  
 Hallelujah 6  
 Heartless 11  
 Hero 65

**Hot N Cold 15**  
 Human 13  
 I Hate This Part 31  
 I Kissed A Girl 46  
 I Miss You 64  
 I'm Yours 28  
 I'm So Paid 74  
 If I Were A Boy 32  
 Infinity 2008 18  
 Issues 4  
 Just Dance 1  
 Kids 21  
 Let It Rock 5

**Listen 45**  
 Love Your Life 20  
 Love Lockdown 34  
 Low 75  
 Mad 19  
 Mercy 72  
 Miss Independent 70  
 No Can Do 44  
 One Step At A Time 38  
 Papa Can You Hear Me 47  
 Paper Planes 54  
 Poker Face 30  
 Rain On Your Parade 60

**Listen 45**  
 Raindrops (Encore Une Fois) 58  
 Rehab 32  
 Right Now 16  
 Rule The World 63  
 Run 9  
 Sex On Fire 14  
 Single Ladies (Put A Ring On It) 7  
 So What 36  
 Sober 26  
 Spotlight 53  
 Strong Again 57

**Take Me Back 39**  
 That's Not My Name 71  
 The Boy Does Nothing 25  
 The Loving Kind 10  
 The Man Who Can't Be Moved 43  
 Time To Pretend 67  
 To Lose My Life 35  
 Up 33  
 Use Somebody 8  
 Viva La Vida 55  
 Womanizer 22

**Key**  
 ★ Platinum (600,000)  
 ● Gold (400,000)  
 ● Silver (200,000)  
 ● Physically unreleased to date

**As used by Radio One**  
 BPI Awards  
 Britney Spears: Womanizer (silver); Leona Lewis: Better In Time/Footprints In The Sand (silver); Alexandra Burke: Hallelujah (platinum); X-Factor: Finalists: Hero (platinum); Dizzee Rascal/Calvin Harris/Chrome: Dance Wiv Me (platinum)

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

OFFICIAL  
album chart

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	6	23	<b>THE SCRIPT</b> <i>The Script</i> ★ (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE ↑
2	1	17	<b>KINGS OF LEON</b> <i>Only By The Night</i> 3★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE ↑
3	New		<b>LADY GAGA</b> <i>The Fame</i> (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sa) / Interscope 1789138 (ARV)	HIGHEST NEW ENTRY ▲
4	7	16	<b>JAMES MORRISON</b> <i>Songs For You, Truths For Me</i> ● (Teele/Rohson/Taylor/Feddes/Shank/White) / Polydor 179250 (ARV)	SALES INCREASE ↑
5	3	46	<b>DUFFY</b> <i>Rockferry</i> 5★2★ (Butler/Hogarth/Bonker) / A&M 1756423 (ARV)	
6	2	7	<b>TAKE THAT</b> <i>The Circus</i> 6★ (Shanks) / Polydor 1787444 (ARV)	
7	4	53	<b>LEONA LEWIS</b> <i>Spirit</i> 9★2★ (MacIntyre/Sargate/Tender/Steinberg/Varius) / Syco 88697025542 (ARV)	
8	10	9	<b>BEYONCÉ</b> <i>I Am Sasha Fierce</i> ★ (Gad/Ledder/The Dream/Sargate/Stewart/Varius) / RCA 88697194922 (ARV)	SALES INCREASE ↑
9	5	8	<b>THE KILLERS</b> <i>Day &amp; Age</i> 3★ (Price) / Vertigo 1785121 (ARV)	
10	15	27	<b>GIRLS ALOUD</b> <i>The Sound Of - Greatest Hits</i> 2★ (Higgins/Xenomania/Bee/Tham) / Fascination FAS010 (ARV)	SALES INCREASE ↑
11	22	3	<b>JASON MRAZ</b> <i>We Sing We Dance We Steal Things</i> ● (Teele) / Atlantic 7567899294 (CIN)	SALES INCREASE ↑
12	13	85	<b>RIHANNA</b> <i>Good Girl Gone Bad</i> 4★3★ (Carter Administration/Sturken/Rogers/Varius) / Def Jam 1735109 (ARV)	SALES INCREASE ↑
13	17	13	<b>FLEET FOXES</b> <i>Fleet Foxes</i> 1● (Ek) / Bella Union BELLA0167 (ARV)	SALES INCREASE ↑
14	36	7	<b>THE SATURDAYS</b> <i>Chasing Lights</i> 1● (Belmaati/Cutfather/Quiz/Larossi/Eriksen/Woodford/M) / Fascination 1785979 (ARV)	HIGHEST COMEBACK ▲
15	18	12	<b>PINK</b> <i>Funhouse</i> (Varius) / LaFace 88697405692 (ARV)	SALES INCREASE ↑
16	New		<b>ROGER WHITTAKER</b> <i>The Golden Age Of - 50 Years Of Classics</i> (Varius) / Universal TV 5315478 (ARV)	
17	8	37	<b>MGMT</b> <i>Oracular Spectacular</i> ● (Fridman/Mgmt) / Columbia 88697195121 (ARV)	
18	11	10	<b>STEREOPHONICS</b> <i>A Decade In The Sun - Best Of 1★</i> (Innes/Lowe) / V2 1780699 (WTHE)	
19	12	38	<b>ELBOW</b> <i>The Seldom Seen Kid</i> ★ (Potter) / Fiction 1748990 (ARV)	
20	20	18	<b>NE-YO</b> <i>Year Of The Gentleman</i> ★ (Sargate/Harmony/Polow Dan Don/Taylor/Varius) / Def Jam 1774984 (ARV)	SALES INCREASE ↑
21	9	31	<b>THE TING TINGS</b> <i>We Started Nothing</i> ★ (De Martino) / Columbia 88697313342 (ARV)	
22	16	17	<b>KATY PERRY</b> <i>One Of The Boys</i> ★ (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP04292 (E)	
23	21	7	<b>AKON</b> <i>Freedom</i> ● (Akon/Varius) / Universal 1792339 (ARV)	SALES INCREASE ↑
24	14	11	<b>GIRLS ALOUD</b> <i>Out Of Control</i> 1★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	
25	23	8	<b>KANYE WEST</b> <i>808&amp; Heartbreaks</i> ● (West/No I.D./Bhasker/Pilin Pat/Varius) / Roc-a-fella 178279 (ARV)	
26	New		<b>ANIMAL COLLECTIVE</b> <i>Merriweather Post Pavilion</i> (Allen) / Domino WIGCD216 (PIAS)	
27	24	10	<b>SEAL</b> <i>Soul</i> ★ (Foster/Von Der Saag) / Warner 3rothems 9362498246 (CINR)	
28	25	17	<b>BETTE MIDLER</b> <i>The Best Of Bette</i> ★ (Varius) / Rhino 8122798531 (CINR)	
29	26	9	<b>N-DUBZ</b> <i>Uncle B</i> ★ (FishwithN-Dubz) / AATW 1790382 (ARV)	
30	19	12	<b>SNOW PATROL</b> <i>A Hundred Million Suns</i> ★ (Lee) / Fiction 1785255 (ARV)	
31	34	673	<b>ABBA</b> <i>Gold - Greatest Hits</i> 13★ (Andersson/Ullweus) / Polydor 5170072 (ARV)	SALES INCREASE ↑
32	31	14	<b>KEANE</b> <i>Perfect Symmetry</i> ★ (Keane/Stent/Price/Brian) / Island 1784417 (ARV)	SALES INCREASE ↑
33	27	7	<b>BRITNEY SPEARS</b> <i>Circus</i> ★ (Dr Luke/Blanco/Sigsworth/Martin/Varius) / Jive 88697406982 (ARV)	
34	42	44	<b>CHRIS BROWN</b> <i>Exclusive</i> ★ (West/J-Pain/WILL.I.AM/Varius) / Jive 8869760592 (ARV)	SALES INCREASE ↑
35	41	5	<b>JEFF BUCKLEY</b> <i>So Real - Songs From</i> (Wallace/Buckley/Lucas/HIN/Guibert/Tighe) / Columbia/Legacy 88697035702 (ARV)	SALES INCREASE ↑
36	40	30	<b>VAMPIRE WEEKEND</b> <i>Vampire Weekend</i> ● (Bateman/Gilj) / XL XL0318 (PIAS)	
37	29	9	<b>SIMPLY RED</b> <i>Greatest Hits</i> 25 ★ (Varius) / Simplyred.com SRA006CD (CIN)	
38	Re-entry		<b>RAZORLIGHT</b> <i>Slipway Fires</i> ● (Gussey) / Vertigo 1785801 (ARV)	
39	38	14	<b>BOYZONE</b> <i>Back Again... No Matter What</i> (Hedges/Rogers/Lipsin/Mac/Varius) / Polydor 1785356 (ARV)	
40	53	58	<b>KINGS OF LEON</b> <i>Because Of The Times</i> ★ (Johns) / Hand Me Down 88697037762 (ARV)	SALES INCREASE ↑
41	30	11	<b>ENRIQUE IGLESIAS</b> <i>Greatest Hits</i> (Varius) / Interscope 1788453 (ARV)	
42	35	13	<b>SASH!</b> <i>The Best Of</i> (Sash!) / Hard2beat H23CD02 (ARV)	
43	37	10	<b>GLASVEGAS</b> <i>Glasvegas</i> ● (Costey) / Columbia GOWNW010 (ARV)	
44	55	68	<b>SCOUTING FOR GIRLS</b> <i>Scouting For Girls</i> 2★ (Green) / Epic 88697155192 (ARV)	SALES INCREASE ↑
45	33	87	<b>TAKE THAT</b> <i>Beautiful World</i> 8★3★ (Shanks) / Polydor 1715551 (ARV)	
46	43	32	<b>COLDPLAY</b> <i>Viva La Vida</i> 3★2★ (Encl/Dravs/Simpson) / Parlophone 212140 (E)	
47	46	82	<b>AMY WINEHOUSE</b> <i>Back To Black</i> 6★6★ (Ronson/Salez/meml.ccm) / Island 1713004 (ARV)	
48	52	11	<b>SEASICK STEVE</b> <i>I Started Out With Nothin' And Still Got Most Of It Left</i> ● (Seasick Steve) / Warner Brothers 2564694111 (CINR)	
49	39	15	<b>OASIS</b> <i>Dig Out Your Soul</i> 2★ (Sarcy) / Big Brother 88697362032 (PIAS)	
50	64	7	<b>ALESHA DIXON</b> <i>The Alesha Show</i> ● (Booker/Higgins/Scutshock/Karlin/The Undercoogs/Vari) / Asylum 5186510332 (CIN)	SALES INCREASE ↑
51	67	20	<b>MILEY CYRUS</b> <i>Breakout</i> ● (Fields/Arnatt/James/Preven/Cutler/Wilder) / Hollywood 8712898 (E)	SALES INCREASE ↑
52	49	9	<b>NICKELBACK</b> <i>Dark Horse</i> (Lange/Mo/Nickelback) / Roadrunner G36314P (CIN)	
53	48	12	<b>CELINE DION</b> <i>My Love: Essential Collection</i> (Varius) / Sony BMG 88697400492 (ARV)	
54	44	7	<b>JOSH GROBAN</b> <i>A Collection</i> ● (Foster) / Reprise 9362498177 (CIN)	
55	45	44	<b>ADELE</b> <i>19</i> ★ (Abbiss/White/Renson) / XL XL0313 (PIAS)	
56	51	26	<b>ORIGINAL CAST RECORDING</b> <i>Mamma Mia!</i> (Andersson) / Polydor 5431152 (ARV)	
57	32	8	<b>THE PRIESTS</b> <i>The Priests</i> ★ (Hedges) / Epic 88697339692 (ARV)	
58	Re-entry		<b>JEFF BUCKLEY</b> <i>Grace</i> (Wallace/Buckley) / Columbia 4759282 (ARV)	
59	71	33	<b>BOB MARLEY &amp; THE WAILERS</b> <i>Legend</i> (Marley/Varius) / Tuff Gong 5301640 (ARV)	SALES INCREASE ↑
60	59	8	<b>ROD STEWART</b> <i>Some Guys Have All The Luck</i> ● (Varius) / Warner Brothers 8122798823 (CINR)	
61	54	13	<b>AC/DC</b> <i>Black Ice</i> ★ (O'Brien) / Columbia 88697383771 (ARV)	
62	63	89	<b>PINK</b> <i>I'm Not Dead</i> 3★ (Menn/Martin/Dr Luke/Walker/Chey/Abraham/Pink/Vari) / LaFace 82876803302 (ARV)	
63	58	5	<b>FALL OUT BOY</b> <i>Folie A Deux</i> (Avrun/Williams) / Mercury 1788407 (ARV)	
64	47	10	<b>IL DIVO</b> <i>The Promise</i> ★ (Mac/Magnusson/Kreuger) / Syco 88697395682 (ARV)	
65	73	20	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> ● (Varius) / Geffen 9261369 (ARV)	SALES INCREASE ↑
66	Re-entry		<b>KINGS OF LEON</b> <i>Aha Shake Heartbreak</i> ★ (Johns/Angel) / Hand Me Down 82876764102 (ARV)	
67	50	8	<b>GUNS N' ROSES</b> <i>Chinese Democracy</i> (Rose/Custnzz) / Black Frog/Geffen 1790607 (ARV)	
68	66	48	<b>NICKELBACK</b> <i>All The Right Reasons</i> 2★ (Nickelback/Kreuger) / Roadrunner RRB3002 (CIN)	
69	62	6	<b>BLOC PARTY</b> <i>Intimacy</i> (Epworth/Lee) / Wichita WEBB185CD (ARV)	
70	57	5	<b>BON IVER</b> <i>For Emma, Forever Ago</i> ● (Vermin) / 4AD (AD2809 (PIAS)	
71	61	10	<b>ENYA</b> <i>And Winter Came</i> ● (Ryan) / Warner Brothers 2564693306 (CINR)	
72	56	16	<b>WILL YOUNG</b> <i>Let It Go</i> ★ (White/Lipsin/Spencer/Stannard/Hoves/Varius) / 19JRC 88697344442 (ARV)	
73	72	28	<b>GABRIELLA CIMI</b> <i>Lessons To Be Learned</i> ● (Xenomania/Higgins) / Island 1763307 (ARV)	
74	Re-entry		<b>SUGABABES</b> <i>(at)Fights &amp; Spotlights</i> ● (Ahlund/Martin/Kuiters/Osborn/Huber/Barker) / Island 1787209 (ARV)	
75	70	26	<b>THE LAST SHADOW PUPPETS</b> <i>The Age Of The Understatement</i> ● (Fica) / Domino WIGD208 (PIAS)	

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Artists A-Z	Coldplay 46	Guns N' Roses 67	Midler, Bette 28	Rihanna 12
Abba 31	Cyrus, Miley 51	Iglesias, Enrique 41	Morrison, James 4	Take That 6, 45
AC/DC 61	Dion, Celine 53	Il Divo 64	Mraz, Jason 11	Ting Tings, The 21
Adele 55	Dixon, Alesha 50	Keane 32	N-Dubz 29	Vampire Weekend 36
Akon 23	Duffy 5	Killers, The 9	Ne-Yo 20	West, Kanye 25
Animal Collective 26	Elbow 19	Kings Of Leon 2, 40, 66	Nickelback 52, 68	Whittaker, Roger 17
Beyoncé 8	Enya 71	Lady Gaga 3	Oasis 49	Winehouse, Amy 46
Bloc Party 69	Fall Out Boy 63	Last Shadow Puppets, The 75	Original Cast Recording 56	Young, Will 72
Bon Iver 70	Fleet Foxes 13	Lewis, Leona 7	Perry, Katy 22	
Boyzone 39	Girls Aloud 10, 24	Marley, Bob & The Wailers 59	Pink 15, 62	
Brown, Chris 34	Glasvegas 43	Mgmt 17	Priests, The 57	
Buckley, Jeff 35, 58	Groban, Josh 54		Razorlight 38	
Cimi, Gabriella 73	Guns N' Roses 65			

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The Killers: Day and Age (3 x plat); Leona Lewis: Spirit (9 x plat)

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