

## NEWS

### GRAB A GRAMMY

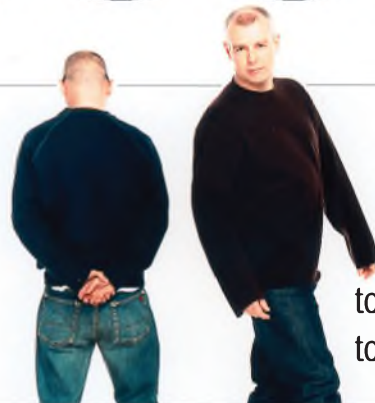
Brits clean up at US awards with wins in four key categories



## MASTERCLASS

### ENTER THE UNKNOWN

Nettwerk's Terry McBride on making an impact in today's industry



## FEATURES

### PET SHOP BOYS

What have they done to deserve this? PSBs to receive Brit award

## AEG ticketing merger was on the cards

**TICKETMASTER WAS IN MERGER TALKS** with promoter AEG before it launched its controversial marriage to Live Nation, *Music Week* has been told.

Sources claim that Ticketmaster was talking to AEG about a similar deal as recently as this month, as part of its strategy to diversify. Senior Ticketmaster management, apparently led by CEO Irving Azoff, were keen to negotiate a pact that would give them a venues business, as well as events promotion. However, when those discussions broke down, the market-leading ticketing company turned its attention to its peer in the concert promoting sector.

AEG has remained tight lipped on its views regarding the tie-up between its biggest rival and the ticketing giant, but industry insiders suggest that if the merger to create Live Nation Entertainment is rubber stamped by competition regulators, AEG could invoke a clause to terminate its global contracts with Ticketmaster.

Nonetheless, the deal would reunite Live Nation and Ticketmaster after a very public divorce last year when the promoter decided it would be better off setting up its own ticketing company, rather than renew its deal with Ticketmaster.

"It was less than two months ago that Ticketmaster ended its 10-year partnership with Live Nation, and I'm extremely glad we could reunite with this combination," says Ticketmaster chairman Barry Diller.

"Being able to put Live Nation and Ticketmaster into an equal partnership will allow the companies to get through this difficult period and be able to expand live entertainment options to audiences throughout the world."

Live Nation CEO Michael Rapino adds, "This is also a logical step in the evolution of our business model, creating a more diversified company with a stronger financial profile that will drive improved shareholder value over the long term."

However, others operating in the live music industry are yet to be convinced (see story page 10).

DCMS to launch consultation into practices of secondary market

# Government shows secondary concerns



Promoters welcome the consultation in their war to combat ticket touting while secondary ticketing agents see it as a chance to argue against legislation

"We won't rest until we see the end of ticket touting..."

ROB BALLANTINE

## Live

By Robert Ashton

**THE UK GOVERNMENT** is expected to launch an imminent surprise consultation into the practices of the secondary market.

The Department of Culture, Media and Sport-led Consultation on Ticket Touting is expected to be opened this week - almost exactly one year and a month since Culture Committee chairman John Whittingdale published his influential report on Ticket Touting.

Since then the primary ticket market has been alarmed at the inaction of the Government, bar its short response to Whittingdale's comprehensive report, which listed 18 conclusions and recommendations after taking

written and oral evidence from nearly 70 witnesses, including Viagogo, eBay, Harvey Goldsmith, Seatwave and Ticketmaster.

Some promoters have been caught out by the timing of the move. SJM Concerts director and Concert Promoters Association chairman Rob Ballantine was among them. However, he does welcome the consultation. "We won't rest until we see the end of ticket touting," he says.

The Association of Secondary Ticket Agents also sees the review as an opportunity to argue its case against legislation or further regulation. Chairman Graham Burns says he will bring some "serious political weight" to the debate. "The bottom line is that as a business person I don't want to see anyone left outside a venue. I want everybody to have a wonderful experience and tell their friends," he

says, adding that he welcomes the Government initiative if it means dialogue between the primary and secondary markets.

Few details are available about the consultation, although it is expected to run for the usual 12 weeks and is likely to be steered by Minister for Sport Gerry Sutcliffe, whose responsibilities include licensing and gambling.

Although other Government departments, such as the Business, Enterprise and Regulatory Reform (BERR) also have some consumer protection responsibilities, it is understood that the DCMS will be the sole department handling the consultation.

One source says the consultation will be very wide ranging, with everyone from secondary ticket operators to promoters and the public invited to offer their opinions.

"Areas that will be tackled include looking at how to seek a voluntary solution and also how the internet and technology has affected the market," says the insider, who adds that other themes that will be developed in the wide-ranging consultation will be whether to give certain events so-called "crown jewel" status where a secondary market is not allowed to develop.

However, Burns is concerned that the consultation will lay too much emphasis on trying to ringfence crown-jewel events, claiming the consultation was prompted after a high-profile politician was ripped off by a rogue agent over Ashes tickets.

He is also fearful that if too much pressure is put on the secondary ticket market it could force some operators to "set up beyond the reach of law enforcement". He adds, "It could push the whole thing offshore and the consumer will be deprived of any recourse."

In April 2008, the Government responded to Whittingdale's January report. But its findings fell well short of what Ballantine and others in the primary market expected.

At the time, the Government did not seem to be able to make up its mind as to how consumers viewed touting and urged "voluntary action by the market participants" rather than regulation.

The report stated, "Consumer opinions on this subject vary and the Government would welcome any further research on consumers' views."

Meanwhile, the CPA, which has long championed the fight for Government action on the secondary market, is expected to make an announcement next week on an initiative of its own to deal with secondary ticketing.

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# News

## THE PLAYLIST



**KASABIAN**  
**Underdog**  
Columbia

The opening track from forthcoming third album, *Underdog* is a growling synth-driven monster that sets a strong pace for the album. (from album, May 18)



**K.I.G.**  
**Head, Shoulders, Knees & Toes**  
All Around The World/Island

Three teenagers signed via a joint deal with Island and All Around The World, the accompanying clip has already amassed more than 1m plays on YouTube alone. (single, March 23)



**MUSIC GO MUSIC**  
**I Walk Alone**  
unsigned

If Abba met The Flaming Lips on the set of an electro-space-pop musical it might very well sound like this. Triumphant good. (demo)



**THE VERONICAS**  
**Untouched**  
Warner Bros

Lead single from the Australian duo's new album sounds like the track to finally ignite their career here. 800,000 downloads in the US can't be wrong. (single, May 25)



**EXLOVERS**  
**Photobooth/Weightless**  
Young & Lost

Echoing the subtlety and ingenuity of Elliot Smith, Exlovers' new double-A side further solidifies our love for this duo. Wonderful stuff. (single, April 6)



**ALEX ROOTS**  
**Fake**  
Good Groove

The debut single from this British star in waiting has the personality and hooks to ignite the campaign. Pop music with a discernible edge. (single, March 30)



**FRIENDLY FIRES**  
**Skeleton Boy**  
XL

Lush, synth-driven pop that is released on the back of the band's extensive UK tour; Friendly Fires will perform their biggest show to date headlining Brixton Academy on February 21. (single, March 2)



**KING CREOSOTE**  
**Flick The Vs**  
Domino

The musical evolution of King Creosote continues with this wonderful, rich return. Catch the songs live at their forthcoming live shows. (album, April 20)



**SCHOOL OF SEVEN BELLS**  
**I am undermodisguise**  
Full Time Hobby

Things are about to reach critical mass for SOSB with this single A-listed at 6Music, support slots with White Lies and Bat For Lashes coming up and new management in Danny Goldberg (Nirvana) and Ryan Gentles (Strokes). (single, out now)

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



## SIGN HERE

Hard2Beat records has secured the signature of **Bandito**, a new pop/dance project from producer/writer Daz Sampson, fronted by former boy-band member Russell Graham.

Chrysalis has signed **The Frequency** to a worldwide publishing deal (see publishing news on page 14).

**The Blockheads** have signed to EMI Records.



## GIG OF THE WEEK

**What:** The Invisible  
**When:** Wednesday, February 18  
**Where:** Macbeth, London  
**Why:** Comparisons to TV On The Radio have been floating around and while it is a justified comparison, there is something very much their own in The Invisible's sound.

P2P network executives to take part in interview at Brighton

# Limewire execs enter the limelight

## Digital/Live

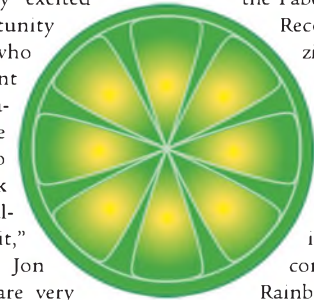
By Ben Cardew

**SENIOR EXECUTIVES FROM CONTROVERSIAL P2P NETWORK LIMEWIRE** are planning to walk into the industry lions' den by taking part in an interview with veteran manager and theorist Peter Jenner at the forthcoming 2009 Great Escape festival.

Jenner, who has previously spoken out on DRM and the problems of "free music", will grill Kevin Bradshaw and Nathan Lovejoy, Limewire COO and product manager respectively, at the event in Brighton on May 14-16.

In addition, the duo will be demoing new Limewire technology and will also take questions from the crowd.

"We are really excited about the opportunity for a company who very rarely present and have open dialogue with the music industry to come in and talk about the challenges that face it," says promoter Jon McIl Dowie. "We are very keen to create opportunities for dialogue - that is one of the founding principles of The Great Escape." Also speaking at the event is Radiohead bass player Colin Greenwood. He is scheduled to appear on a panel, co-promoted with The Brighton Festival, alongside music journalists Paul Morley and Alexis Petridis and poet Simon Armitage and will discuss *Loops* -



the Faber & Faber/Domino Records music magazine.

McIl Dowie says that the audience will also get an opportunity to question Greenwood about issues such as the controversial In Rainbows "honesty box" release, during a 30-minute Q&A sessions.

In addition PRS For Music chief economist Will Page will present his research on online sales, which McIl Dowie says goes some way towards debunking the long-tail theory.

"He has collected data on online sales that will throw up some interesting questions about [Chris Anderson's] 2006 work about the

# Europe gives green light to 95-year term

**THE INDUSTRY'S LONG AND OFTEN FRAUGHT BATTLE** to get copyright term extended was given a massive boost last week when the European Parliament's committee on legal affairs voted that performers and producers should receive royalties for 95 years.

The landmark decision, signposted by *Music Week* last week, came last Thursday when Brian Crowley's draft report on term protection was voted through and could finally put performers on an equal footing with writers.

The move still has to be voted through by the European plenary in March and then faces a stiffer test in the Council of Ministers, where EU countries vote on term.

However, with Culture Secretary Andy Burnham recently indicating that the UK is more minded towards extension, many Brussels insiders are now expecting the vote will go in the industry's favour. New legislation could be on the statute books by the second half of the year.

The move was universally welcomed by the industry, which has campaigned for seven years to see the UK on level pegging with many countries - such as the US - that enjoy longer copyright term. UK Music says that the committee "has recognised the value of music and the importance of the work of artists, musicians and entrepreneurs, both now and in the future".

An IFPI spokeswoman says, "Europe is a source of some of the most exciting and innovative music in the world and this initiative will end the discrimination in the term of protection for sound recordings in EU Member States compared to

many other countries around the world."

In addition to extension, the committee also voted through the session fund, suggested by Internal Market commissioner Charlie McCreevy in his Directive in February last year. This is intended to ensure that the main benefits of term extension are performers, especially session musicians. The plan is

for 20% of the increased revenues made by record companies to be paid into the fund.

However, the UK has been working on an alternative to this 20% of gross, with PPL administering the fund. It is hoped this might be sold to the UK Government and Council, who are expected to make some further amendments to the Directive "as a matter of pride".

## Universal's Introducing the bands...



La Roux (pictured), Gary Go, Melody Gardot, the Noisettes and I Blame Coco performed to a packed house at London's Bush Hall last Thursday at Universal's annual Introducing event.

Previous years have seen names such as Duffy and Ladyhawke perform at Introducing, which is intended to showcase some of the major's new acts to retailers and other business partners.

Around 300 people attended the West London venue in total last Thursday, despite the heavy snow and freezing weather. Polydor's La Roux head out on tour supporting Lily Allen around the UK in March, following the release of new single *In For The Kill* on March 2.

# Brighton's Great Escape Festival in May Musicians' den at festival



Head-to-head: veteran manager Peter Jenner will be grilling the Limewire team

long tail," McIlldowie notes. "He has some data that contradicts some long-tail principles."

Other panels include Jon Savage and Jah Wobble talking about

Savage's new book *The England's Dreaming Tapes*; producer John Leckie, who will be examining the music and live industry in India; and Musexpo co-founder Sat Bisla, who will be discussing the US music market.

As well as the conference side, The Great Escape will feature more than 300 artists, including names such as Metronomy, Passion Pit and Kissy Sell Out across 34 Brighton venues.

"Personally, having Little Boots here I am really excited about," says McIlldowie. "Plus there are also so many bands coming out of the US at the moment."

The event will also offer a series of educational sessions for artists, taking place in the festival's new venue, The Artist Village.

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# Lammy clarifies comments

**INTELLECTUAL PROPERTY MINISTER DAVID LAMMY** has responded to criticism from the music industry, following a controversial interview where he likened illegally downloading music to stealing a bar of soap from a hotel room.

In an interview with *The Times* at the end of January, Lammy said that there was a big difference between organised counterfeiting gangs and young people who illegally share music online, adding, "We can't have a system where we're talking about arresting teenagers in their bedrooms. People can rent a room in a hotel and leave with a bar of soap - there's a big difference between leaving with a bar of soap and leaving with the television."

His comments led to widespread condemnation among the UK music industry. Now, in an exclusive piece for Musicweek.com, Lammy responds to this criticism.

"Some weeks ago I caused controversy by saying that this [work on online piracy] wouldn't lead to the Government mandating enforced disconnection of domestic broadband customers. There are some technical reasons for this (EU law would make it very difficult), some policy reasons (just at the point the Government is trying to drive up broadband take-up and encourage the modernisation and better use of telecoms networks, this would be an odd message to send).

"But my main point is one of proportionality. Although the overall aggregate problem is very big, the behaviour of many of the individuals involved would make this sort of penalty disproportionate. I am certainly not condoning theft, nor



downloading music without paying for it. Indeed, stopping that sort of behaviour is a big part of my job. But I am saying that we and the industry have to be realistic."

"Online piracy is a big problem, it steals hard-earned income from the creators, and it threatens investment in future jobs. We are working with the industry to do something about it," he adds, in the article that goes live on Musicweek.com today (Monday).

Lammy, who met with representatives from the music industry, lobby groups and ISPs last week to discuss the existing copyright framework, also lends his support to the Rights Agency proposed by the recent Digital Britain report.

"A Rights Agency, properly supported by the industry, can integrate these various strands and help the industry get a secure economic foundation for the future. The Government wants that to happen. My message to the music industry is that you need to work with us to make it happen," he writes.

# Julie's Bicycle makes its mark on emissions

## Environment

By Christopher Barrett

**MUSIC INDUSTRY ENVIRONMENTAL BODY** Julie's Bicycle has successfully gained the approval of the majority of the recorded music business to reduce its Greenhouse Gas (GHG) emission from the manufacture of CD packaging by 10% in 2009.

The 10% benchmark, based on 2008 figures, is just one of the recommendations in Julie's Bicycle Impacts and Opportunities Reducing the Carbon Emissions of CD Packaging report, which has involved representatives from every major record company and the Beggars Group among the members of its CD Packaging Group.

Julie's Bicycle has also developed an Industry Green (IG) mark (below), which makes its debut on the sleeve of the Brit Awards 2009 CD, a release set to be in the spotlight at this Wednesday's awards.

According to the report the IG mark will be awarded to packaging that "demonstrates evidenced commitment to carbon reduction and environmental responsibility".

Research by Oxford University's Environmental Change Institute, on behalf of Julie's Bicycle, has revealed that CD packaging production is responsible for 10% of the annual total GHG emissions from the UK music market

Further analysis from the Arup consultancy has resulted in a roadmap toward low-impact packaging becoming the industry norm and the revelation that packaging emissions could be lowered by as much as 95% by simply switching from the plastic jewel cases to a pure card option.

But in order for a product to be eligible for the IG mark Julie's Bicycle director Alison Tickell says that it is important to be realistic and that companies need only aim for a mixed card and plastic option such as a

digipack, which has around one third of a jewel case's emissions.

While a jewel case generates 1.2kg CO2e (equivalent carbon dioxide), the research established that a digipack with a plastic tray only produces 400g CO2e, a switch that Tickell believes is achievable.

"We want to use [the IG mark] to drive the agenda forward and we are starting at a point where it is practically realistic - the digipack is already in use, so it's a matter of starting from a pragmatic baseline," she says.

Key to the report is the finding that the majority of consumers prefer card packaging.

The detailed survey carried out at retail outlets around the country, in conjunction with the Entertainment Retailers Association, established

"We want to use [the IG mark] to drive the agenda forward..."

**ALISON TICKELL, JULIE'S BICYCLE**

that among the 319 CD buyers canvassed, 73% agreed that the digipack was equal to, better or much better than a plastic jewel case, while 79% said a change to card-packaging would not affect their decision to purchase.

A second survey among leading manufacturers found that a move to environmentally-sound packaging is not only welcomed by the trade but that many operators are actively working on "green" solutions.

Chairman of the CD Packaging Group Tony Wadsworth says that uniting the industry behind a consolidated approach to the challenge of reducing its carbon emissions will reduce cost implications.

"By creating something like this initiative we can actually make these changes across the industry ... which can then be used in the sort of volume that means the cost issue would start to disappear.

"This is the industry potentially showing leadership in the economy. As far as we know it is unique in UK industry and speaks volumes about the music industry's willingness to do what is socially and economically right," says Wadsworth.

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Twenty-five years into their musical careers, Tennant and Lowe are awarded the Brits' outstanding contribution to music award



PHOTO: PERO

# News

## Editorial Paul Williams



**THE JUSTICE DEPARTMENT IN THE US** could not be facing many harder, higher-profile early tests under the new Obama regime than having to deal with the proposed merger between Live Nation and Ticketmaster.

It is no exaggeration to say the planned combination could change the face of the music industry forever, given the growing power and importance of the live sector and the fact it would bring together the world's biggest concert promotions company and the leading ticket operator. It would further have interests as a booking agency, venue owner and handle the management of a number of artists.

From the viewpoint of Live Nation and Ticketmaster, the merger would have been approached from the logic of their respective businesses being in different parts of the live arena, and by merging they can work better and more efficiently.

## The Live Nation/Ticketmaster merger will affect the entire industry

Also to take into account is the backdrop of their recent falling out, when Live Nation ended its long-standing deal with Ticketmaster. This would be a way of bringing them together again.

From an outside perspective, though, the deal has all sorts of implications. For smaller concert promoters and ticketing companies they would be up against an even bigger, more powerful competitor. How many alternative options would there be for leading artists not wanting to work with the newly-expanded entity? And consumers will be wondering what effect a merger would have on ticket prices.

As a more specific point, the proposal also raises questions over the 10-year deal Live Nation recently signed with German ticketing company CTS Eventim to license its ticketing systems and software globally. If the merger does win approval, will this still happen?

Regular *Music Week* readers will know, of course, there is no guarantee a merger of this size will get approval. The Justice Department will be carefully examining the deal to see if it will leave one company with too much power in the live music industry.

As its first big test under a new US President, it will need to be seen to be doing its job even more thoroughly than usual, especially with an issue that will command consumer interest. But if the deal is allowed through, its effects will be felt across the industry.

The news that the European Parliament's all-important legal affairs committee is backing recorded copyright extension to 95 years is yet more great news for the UK music industry, occurring as it does in the same week British talent dominated the Grammy Awards as never before.

Coming almost a year to the day after Commissioner Charlie McCreevy first declared that the length of EU recorded copyright law should be on a par with the US, it now feels like we are finally within touching distance of achieving this crucial goal when for a long time it looked like the fight had been lost.

What the UK industry has been fighting to protect was most blatantly illustrated at what may well be seen in years to come as the "British Grammys", as a diverse range of our talent from veterans such as Robert Plant to newcomers including Adele and Duffy collectively demonstrated the strength of UK music today. It is hard to remember another Grammy Awards where British artists have been so heavily represented.

Headed by Plant, the roll-call of UK winners is the final confirmation that UK acts are now earning respect and commercial success in the US in a way that has not been the case for many years.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Do you think Amanda Ghost will be successful as president of Epic Records?

YES 31% NO 69%

### THIS WEEK'S QUESTION:

Is the proposed merger between Ticketmaster and Live Nation a good thing for the live industry?

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

Homegrown talent in line to make big US chart inroads as

# UK talent shows strength in

## International

By Paul Williams

**GRAMMY-WINNING UK ARTISTS ARE EXPECTED** to make a huge impact on the US albums chart later this week after British talent monopolised the event's main categories.

For the first time in the 51-year history of the awards, UK acts claimed each of the four key prizes of record, album and song of the year and best new artist. They also won a number of the other high-profile awards at the Los Angeles ceremony.

With Robert Plant, in tandem with Alison Krauss, winning record and album of the year as well as three other awards, Coldplay claiming song of the year and Adele named best new artist, sales indications in the aftermath of the event suggest these acts' albums will all appear in or around the Top 10 of the new Billboard 200 chart.

By last Friday the rolling best-sellers list on Amazon US had a top five led by Plant/Krauss's Rounder-issued *Raising Sun*, while Coldplay's Capitol set and best rock album winner *Viva La Vida or Death And All His Friends* was placed second and Columbia/XL's *19* by Adele fourth.

The daily single-track chart on iTunes' US chart also confirmed the impact the UK's Grammy winners

## KEY WINS FOR UK ACTS

### AWARD

**Record of the year** Please Read The Letter by Robert Plant/Alison Krauss (Rounder)

**Album of the year** *Raising Sun* by Robert Plant/Alison Krauss (Rounder)

**Song of the year** *Viva La Vida* by Coldplay (Capitol; publisher: Universal)

**Best new artist** Adele

**Best female pop vocal performance** *Chasing Pavements* by Adele (Columbia/XL)

**Best pop performance by a duo or group with vocals**

*Viva La Vida* by Coldplay (Capitol)

**Best pop collaboration with vocals**

*Rich Woman* by Robert Plant/Alison Krauss (Rounder)

**Best pop vocal album** *Rockferry* by Duffy (Mercury)

**Best rock album** *Viva La Vida or Death And All His Friends* by Coldplay (Capitol)

**Best alternative music album** *In Rainbows* by Radiohead (TBD)

**Best rap/sung collaboration**

*American Boy* by Estelle featuring Kanye West (Homeschool/Atlantic)

**Best country collaboration with vocals** *Killing The Blues* by Robert Plant/Alison Krauss (Rounder)

**Best contemporary folk/Americana album**

*Raising Sun* by Robert Plant/Alison Krauss (Rounder)

**Best song written for motion picture, television or other visual media**

*Down To Earth* by Peter Gabriel and Thomas Newman (Walt Disney/Pixar – publisher: Walt Disney, Wonderland/Pixar)

**Best instrumental arrangement**

*Define Dancing* by Peter Gabriel and Thomas Newman (Walt Disney)

**Best boxed or special limited-edition package** *In Rainbows* by Radiohead (TBD)

Source: The Recording Academy (US label in brackets)

had made on buyers, with Adele's *Chasing Pavements*, which won best female pop vocal performance, ranked last Friday as its eighth best seller and Coldplay's song of the

year winner *Viva La Vida* 10th. The Top 50 also included Atlantic artist Estelle's *American Boy* (performed at the Grammys with Kanye West and which won best rap/sung col-

# EMI begins Hammersmith exit

**NEXT MONTH WILL MARK THE END OF AN ERA** for EMI Records, as the major relocates staff currently housed at its head office in Hammersmith to Wrights Lane in Kensington, where they will join Terra Firma and EMI Publishing at the glass-fronted office off Kensington High Street.

Reduced staffing levels, increasingly sparsely-populated office space and a need to reduce overheads mean it is no longer economical for the major to operate out of two addresses, and the lease on 43 Brook Green was let go.

Some staff have already begun the transition. However, the majority will go over the first week of March, with March 9 marking the conclusion of the move.

Among the divisions currently located at the company's Brook Green office are A&R, catalogue,



Back on Terra Firma: EMI Records' new HQ will be in Wrights Lane, Kensington

promotions, marketing and sales and they will all be housed at Wrights Lane from March 9.

Some finance staff will remain in Hammersmith at the nearby Crown House location, which has been home to Virgin Records, Angel Music Group and EMI

Classics since their departure from Harrow Road in the summer of 2005.

It has been reported elsewhere that the major was selling off the property in a bid to raise an estimated £35m in revenue. However this has been denied.

as mixture of new and established acts win key gongs at ceremony

# depth with landmark Grammy haul



Wins for Robert Plant (with Alison Krauss), Adele and Coldplay demonstrated the breadth of commercial talent in the UK

**“This is really exciting. It will encourage new UK acts that their dream of breaking America is realistic”**  
**HASSAN CHOUDHURY, UNIVERSAL**

The winning British acts are all now subject to new pushes in the States, with Mercury US looking to capitalise on Duffy's success with its recently-issued deluxe version of her *Rockferry* album as a digital-only release. Choudhury is also looking for a further uplift in sales of the 5m-selling album in territories such as Japan, where *Mercy* is featuring in a new TV campaign for clothing chain Denim Line.

Adele followed her two Grammy wins by appearing last Monday on CBS's *Late Late Show* with Craig Ferguson and on the Tuesday NBC's *Last Call* with Carson Daly. She will return to the US in March for a series of live dates, beginning on March 9 at the House of Blues in San Diego, helping to further grow an album which XL CEO Richard Russell says was “going gold as we went into the Grammys”.

Russell says Adele's wins were

part of “a phenomenal night for the label generally” with MIA and Radiohead, whose *In Rainbows* album was released by XL in the UK, also in the spotlight.

“[The best new artist] is an important award,” he adds. “The Grammys do have a particularly unique level of gravitas to them; they are taken quite seriously. I had a look through who had won the award before and it included The Beatles. It's a good list, lots of really good people like Alicia Keys.”

Coldplay's three wins, meanwhile, take their career Grammy tally haul to seven.

Parlophone A&R labels president Miles Leonard says he is extremely pleased with Coldplay's wins. “To come away with three gongs at one of the world's most prestigious music awards is incredible,” says Leonard, whose company is likely to have two albums in this coming week's US Top 10 with Coldplay and the new Lily Allen album *It's Not Me, It's You*.

“For a UK company to be in that position is great and for a company like EMI with all the changes we've gone through and all the comments that are directed at us we continue to deliver and that's something that needs to be shouted about. We've got some incredible teams in place that consistently deliver, not just on a UK basis but globally, too,” he says.

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laboration) and Interscope-handled MIA's nominated *Paper Planes*.

Universal UK international vice president Hassan Choudhury, who has been working in conjunction with Mercury US on best pop vocal album winner Duffy's *Stateside* campaign, says the British music industry should be proud of what it

achieved at this year's Grammy Awards.

“It is really exciting, not just for British music generally but for new bands being signed, that UK music is being accepted in North America. It will really encourage them that their dream of breaking America is a realistic one,” he says.

## No sex please, we're British music fans

**BRITAIN'S YOUTH ARE MUSIC MAD**, with a massive 70% of teenagers preferring to go without sex for a week than live without listening to their favourite tunes.

This surprising state of affairs has been uncovered in a new survey of 1,000 kids and 20-somethings to find out how music fits into young people's lifestyle.

However, the bad news for the music industry is that as well as choosing to remain celibate, the vast majority (66%) of the nation's 15- to 24-year-olds do not feel guilty about downloading music for free.

And 63% have downloaded music illegally, which means, equally worryingly, that nearly half of the music (43%) owned by those questioned had not been paid for.

The research, from Marrakesh Records and strategy and research

**“Music is loved – loved more than sex, but kids don't value it”**

**JUSTIN STONEMAN, MARRAKESH RECORDS**

outfit Human Capital, also highlights the increasing importance of YouTube in people's lives. It was in pole position (38% cited it as the most-used website), well ahead of MySpace, Facebook, NME and even an artist's own website.

Marrakesh founder Dominic Hardisky also discovered that, of the youngsters who might be persuaded to part with their cash, the average price they would pay for a download single is just 39p – well short of the 79p charged by iTunes.

The company's head of corporate PR and author of the *Youth And Music Survey 2009* Justin Stoneman says that many of the points raised by the research are serious grounds for worry.

“Music is loved – loved more than sex. But kids don't value it and no industry can survive the devaluation of its product like this,” he says, adding that the music industry has to rapidly get to grips with new models.

The survey also makes some interesting conclusions about the state of the music charts. Nearly half of the respondents asked who the current number one was either didn't care, didn't know or gave the wrong answer.

Stoneman says that it seems that the charts now have more relevance to older people.

The survey is available to download from [www.marrakeshrecords.com](http://www.marrakeshrecords.com)

### THE MUSICAL HABITS OF UK YOUTH

#### MOST POPULAR WEBSITE

YouTube	38%
MySpace	15%
band's own	15%
Facebook	8%
NME	4%
Last.FM	4%
Yahoo! Music	2%
Bebo	2%
MSN	2%
MP3 blogs	1%
Bebo	2%

#### WHAT IS A FAIR PRICE FOR...

CD	£6.58
download album	£3.91
download single	39p

source: Marrakesh Records/Human Capital

### News in brief



● Polydor UK marketing director **Orla Lee** has been promoted to the record company's general manager. Lee will take responsibility for all the marketing functions of both Polydor UK and A&M in her new role, allowing Polydor general manager of marketing Karen Simmonds to devote her attention to growth areas such as E-business, mobile, D2C and business development.

● The international recording industry has welcomed raids by Polish police against an **organised criminal syndicate** which produced pirate music and films on an industrial scale. The operation had distributed an estimated 9m albums, making it the largest copyright infringing disc operation ever shut by police action in Europe.

● **Bootsy Collins** has signed a long-term administration agreement with EMI Music Publishing

● EUK administrator **Deloitte** is planning to auction off the contents of the company's warehouse, including 2.9m CDs.

● A&R Worldwide has announced EA Games' **Steve Schnur** as the winner of the international music person of the year award, which will be presented at its fifth annual MUSEXPO conference. Schnur, the worldwide head of music and marketing at EA Games, is being recognised for launching the careers of many US and international acts through new platforms.

● The Music Publishers Association (MPA) and the Music Managers Forum (MMF) run their joint

**Professional Development Programme in Music Publishing** again this year.

● Duffy presented **Bernard Butler** with the producer of the year award last week at the inaugural Music Producers Guild Awards.

● Amsterdam-based management company **Sports Entertainment Group** has appointed former Island Records managing director Marc Marot and his partner John Aronson to head SEG Entertainment UK.

Marot's Terra Firma Management and Aronson's J Management will be merged into the new company, giving it a roster including Billy Ocean, Paul Oakenfold and Lemon Jelly.

● Former EMI head of national promotions and regional artist development **Phil Armorgie** has been appointed business development manager for bespoke audio post production house Music 4.

# News media

## TV Airplay chart Top 40



The Prodigy

This	Last	Artist	Title	Label	Plays
1	1	TINCHY STRYDER FEAT. TAO CRUZ	Take Me Back	Island	596
2	8	ALESHA DIXON	Breathe Slow	Asylum	586
3	2	KID CUDI VS. CROOKERS	Day 'N' Nite	Data	574
4	3	LADY GAGA	Just Dance	Interscope	529
5	6	LIYY ALLEN	The Fear	Regal	506
6	4	THE PUSSYCAT DOLLS	Whatcha Think About That	Interscope	494
7	6	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	448
8	5	KINGS OF LEON	Use Somebody	Hand Me Down	425
9	9	JAMES MORRISON	Broken Strings	Polydor	380
10	9	KEVIN RUDOLF FEAT. LIL WAYNE	Let It Rock	Island	357
11	18	SHONTELLE	T-Shirt	Universal	342
12	17	N-DUBZ	Strong Again	AATW	330
13	12	THE SATURDAYS	Issues	Fascination	326
13	13	TAKE THAT	Up All Night	Polydor	326
15	11	JORDIN SPARKS	One Step At A Time	Jive	321
15	15	ALL-AMERICAN REJECTS	Gives You Hell	Geffen	321
17	19	BRITNEY SPEARS	Circus	Jive	306
18	16	T.I FEAT. RIHANNA	Live Your Life	Allantic	301
19	20	DANIEL MERRIWEATHER	Change	Allido	289
24	29	TAYLOR SWIFT	Love Story	Mercury	285
21	14	NE-YO	Mad	Def Jam	280
22	21	THE KILLERS	Spaceman	Vertigo	274
23	28	JASON MRAZ	I'm Yours	Elektra	256
24	NEW	U2	Get On Your Boots	Mercury	234
25	22	BEYONCE	If I Were A Boy	Columbia	231
26	32	RUDENKO	Everybody	Data	225
27	25	AKON	Right Now	Universal	219
28	27	KANYE WEST	Heartless	Roc-a-fella	216
29	22	LEONA LEWIS	Run	Syco	206
29	NEW	KELLY CLARKSON	My Life Sucks Without You	RCA	206
31	30	FALL OUT BOY	America's Suitehearts	Island	193
32	NEW	THE PRODIGY	Omen	Take Me To The Hospital	186
32	NEW	SEPTEMBER	Can't Get Over	Hardbeat	186
34	24	COLDPLAY	Life In Technicolor II	Parlophone	185
34	31	RIHANNA	Rehab	Mercury	185
36	NEW	CHIPMUNK	Chip Diddy Chip	Alwayz	183
37	37	KATY PERRY	Hot N Cold	Virgin	175
38	36	MADCON	Liar	RCA	172
39	26	GIRLS ALOUD	The Loving Kind	Fascination	164
39	NEW	GARY GO	Wonderful	Polydor	164

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

Bauer aims sights at live sector to reignite print sales

## ABCs prove hard reading for key consumer titles

### Magazines

By Ben Cardew

**BAUER MEDIA PLANS TO SHOWER FESTIVALS** and live venues with copies of *Q* magazine in a move to get the music monthly into the hands of new readers.

Last week's ABC figures made difficult reading for many music titles including *Q*, which re-launched in September. However, it retained its crown as the UK's most popular music magazine, despite losing 9.0% of its readers in the six months to the end of 2008.

*Q* had 103,017 readers in the period, ahead of fellow Bauer title *Mejo*, which recorded a readership of 100,507, down 5.5% over the six months. *NME*, *Kerrang!* and *Mixmag* did not fair well either, each losing more than 10% of their readerships.

*Q*, *Mejo* and *Kerrang!* managing director Stuart Williams says it is now time to go to the greater public. "*Q* has been redesigned and relaunched; the marketing money will kick in over the next six months," he says. "When you relaunch a magazine you get it right, then you want to put it out to the market. Firstly, we have to market to existing or lapsing readers, then you have to market the magazine out to new readers."

Williams is reluctant to reveal too much about how Bauer will spend its marketing budget, but does say that it will be targeting festivals (*Q* is a sponsor of Glastonbury) and live venues from this spring. "The issue is that among the younger age group, they don't know about it," he says. "It is about sampling - we want to put the magazine in people's hands."



their readers, says that the stage is now set for *Metal Hammer* to boost its international readership.

"I think *Metal Hammer* as an international brand could be huge, particularly in the developing markets," he says. "When you have artists like Iron Maiden going to India for the first time, the reaction is extreme."

Development Hell's *The Word* magazine and IPC's *Uncut* posted moderate gains in the results - the former up 1.5% on the half-year to 34,280, the latter up 0.2% to 87,069 - while free title *RWD* reported a massive increase for the six months, up 145.9% to 77,050.

Generally, though, it was a difficult period for music magazines, especially the weekly titles: as well as *NME*'s 13.9% fall, *Kerrang!*'s readership fell 13.3% to 52,272.

*NME* and *Uncut* publishing director Paul Cheal says that the falls in the weekly magazine sector should be of concern to the entire music industry. "Our challenge is to ensure that a generation who has grown up with digital are aware of what print can deliver," he says. "It is very important that there is a healthy weekly music offering."

*NME* last week announced a partnership with online newsagent John Menzies Digital, including a massive magazine giveaway to point *NME.com* users towards its print version. *NME.com* had 4.3m unique users in January (according to Omniture figures), up from 3.5m in its last ABCe result.

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### ABCs BREAKDOWN

TITLE	12/08	06/08	%+/-
<i>Q</i>	103,017	113,174	-9.0
<i>Mejo</i>	100,507	106,367	-5.5
<i>Uncut</i>	87,069	86,925	+0.2
<i>RWD</i>	77,050	31,333	+145.9
<i>Classic Rock</i>	70,188	66,632	+5.3
<i>Kerrang!</i>	52,272	60,290	-13.3
<i>Metal Hammer</i>	50,269	48,540	+3.6
<i>NME</i>	48,459	56,284	-13.9
<i>The Word</i>	34,280	33,775	+1.5
<i>Mixmag</i>	30,159	34,073	-11.5
<i>Rock Sound</i>	20,011	22,527	-11.2

source: ABC

Future Publishing proved there is still plenty of life left at the rock end of the genre spectrum, with *Classic Rock* posting a 5.3% increase in sales to 70,188, while *Metal Hammer* was up 3.6% to 50,269. The result takes *Metal Hammer*'s average sales above those of *NME*, whose readership fell 13.9% in the half-year to 48,459.

*Classic Rock* and *Metal Hammer* publisher Chris Ingham, who puts the strong results down to the titles' "honesty" and ability to engage with

### Media news in brief

- US satellite radio broadcaster **Sirius XM** is reportedly preparing to file for bankruptcy after accruing huge debts related to start-up costs. Reports claim that a bankruptcy would be unlikely to take the Sirius stations off the air and might pave the way for a takeover by TV satellite company EchoStar.
- **Vernon Kay** is to host Radio One's breakfast show in March, while regular host Chris Moyles climbs Mount Kilimanjaro for Comic Relief. Kay will present the show on weekdays from March 2-9 between 630am and 10am, alongside Moyles' regular team.

- Online music PR team **Tomorrow Never Knows** is keeping viewers of the Sky News website updated on the economic downturn's effect on the music industry in a new weekly column. Ritch and Bally Ames, the husband-and-wife team who run the company, have been contributing the feature to the business pages of the site for the past five weeks. Their articles detail what it is like to be a small company in the music business during the economic decline.
- Culture Secretary **Andy Burnham** has become the latest figure to give his backing to pluggger Dylan White's

campaign to bring back Top Of The Pops. Burnham, who expressed his public support for the show at last year's In The City conference, wrote to White pointing out that responsibility for what is broadcast on TV and radio lies with broadcasters and regulators. However, he adds, "I have said on a number of occasions that I think it is important that there is a range of good music programmes on television, including those that give time to new bands and artists." Burnham then signs off by wishing White good luck in his campaign.

### 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 media

## Radio playlists

### Radio One

#### A list:

Alesha Dixon Breathe Slow; All-American Rejects Gives You Hell; Beyonce Single Ladies (Put A Ring On It); Britney Spears Circus; Chase & Status Feat. Kano Against All Odds; Coldplay Life In Technicolor II; Eminem Crack A Bottle; Lady Gaga Just Dance; Lily Allen The Fear; Mgmt Time To Pretend; N-Dubz Strong Again; Pink Sober; Pussycat Dolls Whatcha Think About That; Shontelle T-Shirt; Take That Up All Night; The Killers Spaceman; The Prodigy Omen; The Ting Tings We Walk; Tinchy Stryder Feat. Taio Cruz Take Me Back; U2 Get On Your Boots

#### B list:

Akon Feat. Kardinal Offishall & Colby O'donis Beautiful; Friendly Fires Skeleton Boy; Gary Go Wonderful; Glasvegas Flowers & Football Tops; Katy Perry Thinking Of You; Kelly Clarkson My Life Sucks Without You; Kings Of Leon Revelry; Madcon Liar; Miley Cyrus Fly On The Wall; Rudenko Everybody; September Can't Get Over; Snow Patrol If There's A Rocket Tie Me To It; T.I. Dead And Gone; The King Blues Save The World, Get The Girl; The Wombats My Circuitboard City

#### C list:

Chipmunk Chip Diddy Chip; Empire Of The Sun Walking On A Dream; Flo-Rida Right Round; Ladyhawke Paris Is Burning; Lemar Weight Of The World; Noisettes Don't Upset The Rhythm; Oasis Falling Down; Royksopp Happy Up Here; Scouting For Girls Keep On Walking; Taylor Swift Love Story; The Saturdays Just Can't Get Enough; The Script Talk You Down; You Me At Six Save It For The Bedroom

#### 1-upfront:

Bon Iver Skinny Love; Dan Black Alone; In Case Of Fire The Cleansing

### Radio Two

#### A list:

Empire Of The Sun Walking On A Dream; Gary Go Wonderful; Lily Allen The Fear; Morrissey I'm Throwing My Arms Around Paris; Raphael Saadiq Love That Girl; Taylor Swift Love Story; U2 Get On Your Boots

#### B list:

Annie Lennox Shining Light; Daniel Merriweather Change; Imelda May Johnny Got A Boom Boom; Jools Holland I Went By; Karima Francis Again; Lemar Weight Of The World; Ray Lamontagne You Are The Best Thing; Stone Walters Trouble; The Killers Spaceman; Tom Jones Give A Little Love; Will Young Let It Go

#### C list:

Anthony Wright No Me Without You; John Travolta & Miley Cyrus I Thought I Lost You; Kings Of Leon Revelry; Laura And The Tears Love Live On!; Melody Gardot Who Will Comfort Me; One Eskimo Kandi; The Bird & The Bee Love Letter To Japan; The Ting Tings We Walk

### Capital

#### A list:

Beyonce If I Were A Boy; Beyonce Single Ladies (Put A Ring On It); James Morrison Feat. Nelly Furtado Broken Strings; Katy Perry Hot N Cold; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Leona Lewis Run; Lily Allen The Fear; Pink So What;

Pink Sober; The Saturdays Issues; The Script Break Even

#### B list:

Coldplay Life In Technicolor II; Daniel Merriweather Change; Flo-Rida Right Round; Gary Go Wonderful; Katy Perry Thinking Of You; Pussycat Dolls Whatcha Think About That; Shontelle T-Shirt; T.I. Feat Justin Timberlake Dead & Gone; Take That Up All Night; Tinchy Stryder Feat. Taio Cruz Take Me Back

### Galaxy

#### A list:

Beyonce Single Ladies (Put A Ring On It); Britney Spears Circus; Lady Gaga Let's Dance; Lily Allen The Fear; Ne-Yo Mad; Outsiderz Keep This Fire Burning; Pink Sober; Pussycat Dolls I Hate This Part; Shontelle T-Shirt; T.I. Feat. Rihanna Live Your Life; Tinchy Stryder Feat. Taio Cruz Take Me Back

#### B list:

Alesha Dixon Breathe Slow; Daniel Merriweather Change; Flo-Rida Right Round; Jennifer Hudson If This Isn't Love; Jordin Sparks One Step At A Time; Kardinal Offishall Feat. Akon Dangerous; Kardinal Offishall Feat. Keri Hilson Numba 1 (Tide Is High); Rihanna Rehab; Steve Angello Show Me Love; The Killers Human; The Saturdays Issues; The Saturdays Just Can't Get Enough; The Saturdays Up

### Absolute

#### A list:

Bruce Springsteen Working On A Dream; Coldplay Life In Technicolor II; Doves Kingdom Of Rust; Kings Of Leon Sex On Fire; Kings Of Leon Use Somebody; Lily Allen The Fear; Mgmt Kids; Snow Patrol Crack The Shutters; Snow Patrol If There's A Rocket Tie Me To It; The Killers Human; The Killers Spaceman; U2 Get On Your Boots; White Lies To Lose My Life

#### B list:

All-American Rejects Gives You Hell; Elbow One Day Like This; Fleet Foxes Mykonos; Florence & The Machine Dog Days Are Over; James Morrison Broken Strings; Jason Mraz I'm Yours; Keane Perfect Symmetry; Oasis Falling Down; Starsailor Tell Me It's Not Over; The Script Talk You Down

### XFM

#### Daytime list:

All-American Rejects Gives You Hell; Coldplay Life In Technicolor II; Doves Kingdom Of Rust; Empire Of The Sun Walking On A Dream; Franz Ferdinand Ulysses; Glasvegas Flowers & Football Tops; Hockey Too Fake; Keane Better Than This; Kings Of Leon Revelry; Kings Of Leon Use Somebody; Ladyhawke Paris Is Burning; Mgmt Time To Pretend; Morrissey I'm Throwing My Arms Around Paris; Noisettes Don't Upset The Rhythm; Oasis Falling Down; Razorlight Hostage Of Love; Red Light Company Arts & Crafts; Scouting For Girls Keep On Walking; Snow Patrol If There's A Rocket Tie Me To It; Starsailor Tell Me It's Not Over; The Killers Spaceman; The King Blues Save The World, Get The Girl; The Prodigy Omen; The Rifles Romeo & Juliet; The Ting Tings We Walk; The Virgins Teen Lovers; The Wombats My Circuitboard City; U2 Get On Your Boots; White Lies Farewell To The Fairground; White Lies To Lose My Life

Music Week talks to radio group's new London MD

# A new chapter for Bauer

## Radio

By Ben Cardew

**KISS MANAGING DIRECTOR STEVE PARKINSON** was last week appointed to the newly-created role of MD London radio at Kiss parent company Bauer Media, replacing Mark Story, who steps down as managing director of Bauer's Magic 105.4 at the end of the month.

In his new role, Parkinson will manage Kiss, Magic, Q Radio and Heat Radio, supported by Magic programme director Pete Simmons and Kiss PD Andy Roberts, as well as Magic commercial director Alison Finch.

He tells *Music Week* why he believes the future is positive for some of London's leading radio brands, despite the challenging economic circumstances.

### What does the new job entail?

The main reason for the new job is to join up the strategy of all four brands, but in particular Kiss and Magic in London. It is to make sure they are working in a joined-up way.

This is a business strategy decision. The brands are distinctive, the products are distinctive; we won't have one programme director across both stations or anything like that.

### What exactly do you mean by working in a joined-up way?

Business-wise, it is away from the front-of-house brand stuff. We want to operate these businesses as efficiently as we should. That is also how we want to talk to advertisers.



Distinctive brands: Simon Parkinson

It is our trade marketing being completely joined at the hip.

If we are going to do a big music event with Kiss in one month then let's not clash with Magic. Also, we can make it much easier for advertisers to talk with us. It is about having easier access to these stations and brands by having a joined-up approach.

I can also bring a more 360 approach. With Bauer our TV and online properties are very well developed. It is about joining up these brands. Particularly with music labels we can offer solutions across radio, TV and online.

### Both Kiss and Magic did well in the last Rajars. What do you think the outlook is for the two stations?

I think it is very good. For us, the last Rajars told us two things: Kiss for the first time in two years had a bigger audience than Radio One in London, with Magic being number one for eight quarters. The next strategy should be to continue that.

Commercially, though, Global are getting their act together, with their portfolio.

### The economy is looking pretty dire at the moment – does that worry you for the Bauer brands?

From a business perspective, being a part of Bauer now is a very different outlook. We are not a PLC or private equity. We are part of a debt-free small business. As Mr Bauer says, we are shaping up for the next three or four generations rather than the next quarter. It is a calmer, longer outlook that we have got.

Bauer is known for being supportive of its products and brands and that sits well with Emap [Emap sold its radio assets to Bauer at the start of 2008]. I don't think it is about wholesale cuts. But what is demanded is that we are operating the most effective business units that we have got.

### Are you basically taking on Mark Story's role?

The phrase we have used is that the job has been merged into one. For the good of the business there should be one role looking at strategy for London rather than two individual units.

We are doing a 20-day handover until the end of February so we can agree the best strategy for the future. For example, should we bring back a marketing director for Kiss? That was my previous role. We may invest in more talent. It's better to look at these sort of things while winning.

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# ...while Story turns the page

## MARK STORY IS BUSY WORKING

on the next stage of his career, having already lined up two projects for his fledgling Radio Story consultancy business two weeks before he leaves the Bauer Media fold.

Story, who steps down as managing director of Bauer's Magic 105.4 at the end of the month (see above), has created the consultancy to work on radio projects, mainly within emerging markets such as India, Eastern Europe and the Middle East.

In doing so, he is returning to the consultancy work he carried out as an employee of Emap, which sold its radio assets to Bauer at the start of 2008.

Story officially leaves Bauer at the end of this month and until then he is not revealing specific



Returning to consultancy: Mark Story

details of the companies he will be working with.

"I have got two things I will definitely be doing," says Story, who is helping Steve Parkinson to settle into his new role of MD London radio at Bauer. "The sort of things I am looking for are

establishing a successful music policy, how to run a programming department and also management skills. I want to travel and do things that interest me."

Story also reveals that he will be looking for consultancy work within the UK, although he is not allowed to work in London for the next six months under a condition of his Bauer redundancy package.

Story adds that he was partly inspired to move on by his decision to apply for the position of Radio Two controller. Story was among the top three candidates, but the job went to former Radio 5 Live controller Bob Shennan. "It probably had quite a profound effect on me," Story says of the decision to apply.

A Radio Story website is expected to go live in March.





## Congratulates our Brit Award nominees

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# COLDPLAY

**British Album**  
'Viva La Vida or Death to All His Friends'  
**British Group**  
**British Live Act**  
**British Single**  
'Viva La Vida'

# elbow

**British Album**  
'Seldom Seen Kid'  
**British Group**  
**British Live Act**

# ESTELLE

**British Single**  
'American Boy'  
**British Female Artist**



**British Album**  
'We Started Nothing'  
**British Breakthrough Act**

# florence + the machine

**Critics Choice Award**

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# News live

## Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£181,279	<b>MCFIY</b> RDS Simmonscourt, Dublin	5,452	MCD
£170,133	<b>PAUL WELLER</b> RDS Simmonscourt, Dublin	3,731	MCD
£157,170	<b>BULLET FOR MY VALENTINE</b> Alexandra Palace, London	8,060	Live Nation
£155,895	<b>PAUL WELLER</b> Odyssey Arena, Belfast	4,577	MCD
£110,110	<b>SCOUTING FOR GIRLS</b> Cardiff International Arena	6,292	Live Nation
£95,104	<b>KATIE MELUJA</b> Bournemouth International Centre	3,337	Live Nation
£84,975	<b>MOTORHEAD</b> Apollo, Manchester	3,399	Live Nation
£72,475	<b>KATIE MELUJA</b> Brighton Centre	2,543	Live Nation
£64,250	<b>BULLET FOR MY VALENTINE</b> Pavilions, Plymouth	3,473	Live Nation
£58,025	<b>MOTORHEAD</b> Academy, Glasgow	2,321	Live Nation
£55,500	<b>BULLET FOR MY VALENTINE</b> Academy, Birmingham	3,000	Live Nation
£52,235	<b>SCOUTING FOR GIRLS</b> Oasis, Swindon	2,990	Live Nation
£51,800	<b>BULLET FOR MY VALENTINE</b> Corn Exchange, Edinburgh	2,800	DF Concerts
£49,000	<b>DEATH CAB FOR CUTIE</b> Corn Exchange, Edinburgh	2,800	DF Concerts
£43,525	<b>MOTORHEAD</b> Guildhall, Southampton	1,741	Live Nation
£42,725	<b>MOTORHEAD</b> De Montford Hall, Leicester	1,709	Live Nation
£37,500	<b>MGMT</b> Academy, Birmingham	3,000	Live Nation
£37,487	<b>THE WOMBATS</b> Academy, Glasgow	2,499	DF Concerts
£37,200	<b>MOTORHEAD</b> Cardiff University	1,488	Live Nation
£35,808	<b>ALTER BRIDGE</b> Apollo, Manchester	2,238	Live Nation

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Nov 9-16, 2008. 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)

## Caution over Ticketmaster and Live Nation 'monopoly' deal

# Live sector wary as plans for merger gather pace

### Mergers

By Gordon Masson

**RIVALRY OF TICKETMASTER AND LIVE NATION** are understood to be working on their legal submissions to regulators ahead of the companies entering a period of anti-trust investigation following their merger announcement last week.

Despite vehement opposition, the companies believe they will receive the necessary clearance in the second half of this year. But given the prolonged examinations of previous music mergers such as Sony/BMG and Warner/EMI, sources suggest that the process may stretch into early 2010.

The deal to create Live Nation Entertainment involves a \$2.5bn (£1.8bn) all-share transaction, which the partners claim will provide them with "the tools to expand access, improve transparency and deliver artists and fans more choice".

However, the merger plan has been greeted with a chorus of disapproval, especially in the US where a number of politicians have stated their objections, making the deal one of the first key tests for President

Barack Obama's new administration.

Ticketmaster is already the subject of an investigation over its practice of steering customers to its TicketsNow resale site and Bruce Springsteen, the artist whose tour prompted that probe, has been damning in his condemnation.

"The one thing that would make the current ticket situation even worse for the fan than it is now would be Ticketmaster and Live Nation coming up with a single system, thereby returning us to a near monopoly situation in music ticketing," wrote Springsteen on his website.

Those concerns are echoed by others across the industry.

"To have Live Nation and Ticketmaster become one and the same should fill any self-respecting consumer champion with sheer horror," says Association of Secondary Ticket Agents chairman Graham Burns.

Seatwave founder and CEO Joe Cohen comments, "The combination will create a company that controls more than 70% of the UK ticketing market, the country's largest music promoter and management of

more than 200 of the world's top artists. Such an entity could easily control prices and supply in the market, crowd out other promoters and stifle innovation."

WeGotTickets business development director Dave Newton adds, "Whilst it's nice that they've kissed and made up, my hunch is [the] 'trial separation' didn't really work for either of them. If they're the promoter - and venue owner in many cases - the ticketing agent and the controller of the talent then there really isn't much room for competitive pricing within that chain."

Not everyone is against the proposal. "It's a pretty logical move for both parties," notes Bill Lord, CEO of Blink.TV, which supplies screens and content for stadium and arena shows. "Yes, it will probably marginalise certain people but there's nothing particularly new about that."

Viagogo founder Eric Baker says, "The old primary ticketing model has had to reinvent itself. Ticketmaster's October merger with Front Line was the first step in that process. [The] merger with Live Nation is the next step."

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Full launch planned to coincide with festival season for popular word-of-mouth destination

# Beta listings site a hit for live addicts

### Website profile

**ONE OF THE UK'S MOST POPULAR** gig listings websites is set to make its mark on the nation this summer when it taps into the busy festival season for its official launch.

Gig Junkie was set up last year by self-confessed "music nuts" siblings Marc and Oliver Bridgen and, despite still being in Beta mode, the service has already attracted more than 10,000 registered users purely through word-of-mouth.

"We haven't spent a penny on any proper marketing or anything yet, so the way the site has grown since we set up is very encouraging," says CEO Marc, whose background is in marketing, accountancy and law.

Gigjunkie.net pulls together thousands of gig listings from all

over the UK into one central resource so that music fans can easily search for concerts and festivals at a glance, as well as identifying where to buy tickets.

"As a fan I was getting really cheesed off by the industry; I wanted to have a listings site where I could go to find out about gigs by superstars to unknown, unsigned artists. There wasn't one, so that's what led to us establishing Gig Junkie," continues Marc.

That idea has developed into a niche social network dedicated to fans, gigs and the promotion of live music and is increasingly being used as a tool by promoters, bands and venues to maximise their exposure.

"Basically, anyone who registers on Gig Junkie can add their listings to the site free of charge," Marc explains. "For instance, if some little band is planning to list



details of their first-ever gig in their local Southwark pub tonight, their name would be appearing along with the likes of The Cribs, The Fray and The View as the gigs that are taking place today in London."

The Gig Junkie concept is winning admirers across the music business. Former Telstar Music Group chairman Sean O'Brien is an investor, while the site is running multiple competitions for tickets provided by promoters keen to market their acts to the thousands of punters who are

already visiting the site each month.

The company currently generates revenue by earning a commission on ticket sales, text messaging, on-site advertising and sponsorship. However, plans are progressing to develop other revenue streams from music downloads, merchandise and affiliated sales such as travel and accommodation, before Gig Junkie switches from beta to its full service in June.

"We've got some great relationships with promoters and

ticketing agencies now and we're growing our contacts with artists, management and venues as they start to see the benefits of using the listings for free promo purposes," adds Bridgen.

"Most importantly though, we've been able to nurture a strong underground buzz among consumers about Gig Junkie and we've now got a whole army of people who submit gig reviews, post photos and share their views about the venues they are visiting and the acts they're going to see, which our data shows us can really make a difference to ticket sales.

"Over the next couple of months we're revamping the look of the site to concentrate on that niche social networking aspect, so that more people will be able to use Gig Junkie to discover new music by the time we officially launch."

# Talk of O2 sale is hot air, states AEG

## Venues

By Gordon Masson

**THE O2 ARENA HAS DENIED REPORTS** in the mainstream press that the business has been put up for sale.

The record-breaking arena has quickly established itself as AEG's landmark venue and the company's hierarchy are at pains to stress that there are no plans to divest the jewel in their crown.

However, Meridian Delta Dome Ltd, which owns the land around the former Millennium Dome, has revealed that it is looking to find a buyer for the land that The O2 complex occupies.

"It is nonsense to suggest that The O2 arena is up for sale when it is merely MDDL, our landlord to whom we pay our ground rent, selling its interest in its lease," states AEG Europe CEO David Campbell.

An AEG spokeswoman adds, "All this means is that if MDDL finds a purchaser, AEG will simply pay its ground rent to a different company. This does not affect AEG's tenure in any way. It's a bit like owning the leasehold to a flat –

**"If a freeholder sells their lease, it doesn't mean you lose your flat"**

**AEG SPOKESWOMAN**

if the freeholder sells the lease on, it doesn't mean that you lose your flat."

MDDL, which is a joint venture between Quintain Estates and Australia's Lend Lease property companies, has appointed real estate agency Savills to market the 999-year leasehold property.

The sale will not affect AEG's 55-year operating lease, which generates about £1.5m a year for MDDL.

AEG's success with The O2 arena in its first 18 months has been unprecedented. The venue smashed worldwide ticket sale records in 2008 and with acts such as Madonna, Britney Spears, Beyoncé, Tina Turner, Metallica, AC/DC, Pink, Kings of Leon, Depeche Mode, Bob Dylan and The Killers confirmed over the coming months, AEG is confident the arena can record even better results in 2009.

# Animal park to host three-day festival

**MORE THAN 200 ACTS** are being lined up to launch the inaugural Red List Live festival in Kent this summer, as part of a campaign to raise £100,000 to help save some of the world's most endangered species.

Port Lympne Wild Animal Park will host the June 19-21 event, which is being organised by The Aspinall Foundation to raise awareness of the plight of such animals as western lowland gorillas, black rhinos, Siberian and Indian Tigers, red pandas and barbary lions, all of which can be seen in the animal park.

Promoters are hoping to attract 15,000 campers to the festival, with £5 from every ticket contributing to the Foundation's funds to support animals that have been identified on the International Union of Conservation of Nature's (ICUN) Red List of threatened species.

The foundation will also take a 50% split of the profits, with the plan being to generate £100,000 for the charity in year one and a total of £1m after five years.

Festival director Eddie Hill says, "It is a fact that some of the world's most beautiful animals are also the



Gorilla gig: festival takes place in June

most endangered. Red List Live will be a fun event for a serious cause – we want to help protect and celebrate these amazing creatures."

She adds, "We're crossing our fingers for a sunny weekend, but whatever the weather we've got fantastic acts booked, and we'll be adding quite a few more yet."

The Undertones, The Wedding Present, Archie Bronson Outfit, White Rose Movement and Klaus Says Buy The Record are among the first acts confirmed for the three-day gathering, with £99 early bird tickets for adults on sale now. The festival will feature eight performance areas: four main stages and four for unsigned acts.

# US survey suggests live will weather recession

**THE LIVE MUSIC INDUSTRY** is one of the few sectors that will continue to thrive during the recession, according to new research from the US.

An online survey, carried out by sports and entertainment marketing agency Octagon, found that consumers of music and entertainment are less likely to perceive that the economic downturn will have a significant personal impact on them and their spending behaviour.

Octagon reports that only 8% of people who attend concerts thought that the economy would "drastically" impact on them, compared to 21% of non-concertgoers.

The survey also reveals that 63% of concertgoers plan to go to as many concerts, if not more, in the next year.

The survey reports that music should fare better than rival entertainment sectors during the economic downturn, noting that concert revenues in North America have increased every year since 2001, increasing by 13% in the last year for a total box office gross of nearly \$4bn (£2.7bn) in 2008.

The survey results add weight to anecdotal evidence that the entertainment sector outperforms other industries during economic downturns.

"The research verifies that music fans will continue to consume music at significant levels," says Octagon vice president for music and entertainment Chris Monaco.

Octagon is using the findings to encourage brands and sponsors to target the music business for their campaigns.

"Even in times of economic stress, we see music and entertainment as great platforms for companies seeking measurable, differentiated and sustainable consumer engagement with consumers who appear to be inherently more optimistic and less likely to have their personal spending habits impacted by global economic issues," adds Monaco.

"Embedding brands into content can prove to be a valuable component to an overall entertainment marketing strategy."



**Tixdaq**  
Ticket sales quantity chart

pos	prev	artist	dates
1	1	THE KILLERS	16
2	6	BEYONCE	11
3	3	METALLICA	8
4	2	KEANE	8
5	7	SNOW PATROL	17
6	5	TAKE THAT	18
7	4	GIRLS ALOUD	29
8	10	KINGS OF LEON	5
9	11	PINK	22
10	8	AC/DC	6
11	14	THE SCRIPT	5
12	9	OASIS	11
13	12	X FACTOR FINALISTS	22
14	15	MORRISSEY	15
15	NEW	BOYZONE	14
16	NEW	MADONNA	2
17	17	THE PRODIGY	10
18	13	BRITNEY SPEARS	8
19	20	THE SPECIALS	13
20	NEW	FALL OUT BOY	4

tixdaq.com – Live entertainment intelligence  
the event comparison website



**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  
the event comparison website

## Live news in brief

● **Kilimanjaro Live** has retained the services of strategic brand partnership agency Get In Bed as exclusive agents for its roster of live music events, including Wakestock, the Big Green Festival and the newly-announced touring rock festival Sonisphere.

● London's **IndigO2** is staging a three-day programme of gigs called O2 Your Country Live next month, when artists from Asia, the Antipodes and Eastern Europe will visit the venue for specially-themed nights. On March 25 Australia's Ben Lee will grace the stage, supported by The Parlotones and The Ruby Suns. The following night will feature Polish act Myslovitz and Romania collaboration Morandi at IndigO2, while the final night on March 27 will see the Bhangran superstar Malkit Singh perform for a selection of his UK fans. Singh will be joined on the night by Dohl Foundation.



● **Bruce Springsteen and the E Street Band** are to headline this summer's Hard Rock Calling event in London's Hyde Park, which promotes Live Nation is hailing as his first ever festival appearance outside the US. Springsteen will bring Hard Rock Calling to a close on June 28, when he is expected to perform to a sell-out audience of 45,000 fans. Multi-platinum act the Dave Matthews Band will be the main support act, while The Gaslight Anthem, from Springsteen's home state of New Jersey, will also perform on the festival's closing day.

● Liverpool's **SoundCity** showcase festival has confirmed White Lies, Animal Collective and Little Boots for the May 20-23 gathering. Organisers have also booked local band Hot Melts, London folk quartet Mumford and Sons, indie super-group Mongrel and American acts Cage The Elephant and Deerhunter. In total, more than 400 acts from around the world will play to 25,000 people across 30 Liverpool venues during SoundCity.

● **Lenny Kravitz** will visit six UK cities as part of his 49-date European tour this summer. The LLR 20(09) outing marks the 20th anniversary of the rocker's debut Let Love Rule and will begin in Newcastle on June 24 before taking in Glasgow, Wolverhampton, Manchester, Southampton and ending the British leg of the tour at the O2 Brixton Academy on July 1.

# News digital

## Digital news in brief

● **Qtrax** has signed a deal with Warner to make the major's catalogue available through its ad-supported music service, meaning that it now has agreements with all four major record labels and all four major publishers.

● **AccuStream iMedia Research** reports that listening to **web radio** music stations in the US rose 37.6% in 2008 to 6.67bn hours.

● **Spotify** has opened up to all users in the UK and they no longer require an invite from existing users to access the streaming music service. Spotify last week signed a deal with CD Baby to add more than 1m tracks from 250,000 independent acts to its catalogue.

● **Nielsen SoundScan** has reported that **Sony Music's** share of digital sales in the US has dropped to 22.5% compared to a 28.6% share at the time of its merger with BMG in 2004.

● The new **SanDisk Sansa**

**slotRadio** player (pictured)

will come pre-loaded with 1,000 tracks.

The player's memory can be

increased to

16GB with a microSDHC memory card.

● **TotalMusic**, the Universal Music Group/Sony Music joint venture, has closed. Its business model was based around getting device manufacturers to bundle the cost of a music subscription into the cost of players. Its US college-centric streaming music service Ruckus has also closed.

● Amazon's **Kindle 2 e-book reader** has launched and features MP3 support on the 2GB device.

● The **BBC** has licensed high-definition video content to the iTunes store in the UK. While footage is initially nature documentary-focused, it is hoped that music content will follow soon.



● Skint Records is to release **Little Man Tate's** (above) latest single in an exclusive digital package designed to deter illegal downloading. **I Am Alive** comes with a ticket to the band's headline show at Rotherham's 4,000-capacity Magna venue on the March 28. In an added bid to reduce bootlegging, the single will not be promoted to the radio or press until the day of its release.

New recommendation services for music industry arrive at beta

# Services to make musical sense of data maelstrom

## Services

By Eamonn Forde

**TWO NEW MUSIC RECOMMENDATION SERVICES** have entered the market, both aiming to bring a renewed focus and clarity to a sector that is booming.

The first, **Gigulate**, is a UK-based service, currently at invite-only beta stage, that aims to match music news feeds/blogs against concert listings in order to pair up users with music.

Looking from the other end of the table at the same issues and attempting to make sense of the existing maelstrom of digital information is **Band Metrics**.

Currently at private beta, this Atlanta-based service describes itself as a "semantic web application for the music industry that collects, analyses and displays dynamic popularity and trends about musicians and bands".

It is positioning itself as a tool for independent and emerging artists to better manage their digital presence/identity and also to get a stronger handle on what is driving their popularity online. The findings will, ideally, help acts position themselves better online and communicate more efficiently with their fan base and, in doing so, grow it.

Songkick was one of the early services to tackle recommendation for live music. It has recently secured \$4.65m (£3.24m) in a first round of venture capitalist funding from investors such as Index Ventures.

Songkick co-founder and CEO Ian Hogarth says, "Automation is valuable when monitoring how online communities are interacting with your music; take, for example, the way that Google Alerts can let you know when a blog has discussed your band. That said, there is no replacement for the human touch when responding to online discus-

sion and building a tribe around your music."

However, all these recommendation engines admit that they will never negate the inherent need for artists and labels to engage with communities directly.

"There have been two key paradigms for music recommendation; one socially-driven, such as iLike, and one algorithmically-driven, such as Pandora," says Hogarth.

"We will start to see more hybrid combinations of these two approaches that will augment the power of machines and large

"...augmenting the power of machine and data with the human touch of what your friends are into..."

IAN HOGARTH, SONGKICK



amounts of data with the human touch of what your friends are into. The Hype Machine is a great example of this."

Recommendation and discovery engines are seen by many as the Holy Grail for music online.

Different companies have taken very different approaches to the technology, with Amazon relying on sales patterns, Pandora using musicologists' analysis of musical characteristics and Last.fm, via AudioScrobbler, leaning on the wisdom of crowds.

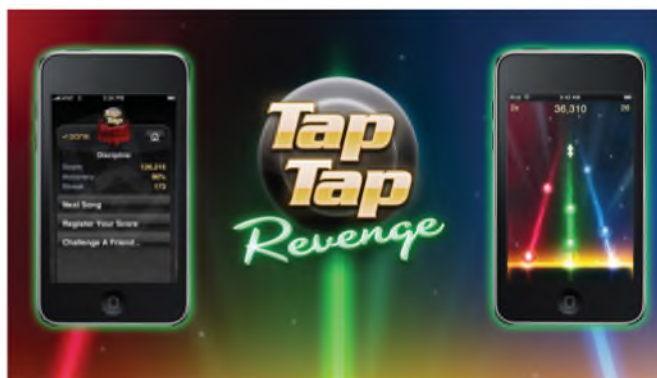
eamonn.forde@me.com

## Appsolutely Tapulous: phone tools boost user base

**APPS FOR THE IPHONE AND IPOD TOUCH** are proving their worth as a catalyst for music sales, according to the company behind the Guitar Hero-style Tap Tap Revenge game.

Tapulous says Tap Tap Revenge has been downloaded more than 6m times to date, with 100,000 of those being the "paid" version. In addition, more than 250,000 people have downloaded the version built around Katy Perry's **Hot N Cold** track, with some 56,000 consumers then going on to buy the single from iTunes.

The result suggests that apps for the iPhone and iPod Touch, previously seen as key ways for existing music services, notably Pandora, Shazam and Last.fm, to dramatically boost their user base, can prove a



Tapped up: 100,000 of the 6m downloads of the game have been paid-for versions

useful "try before you buy" tool.

There are now more than 20,000 apps available on Apple's App Store and other companies are hoping to slipstream its success, especially as it delivered around 300m app downloads in its opening months.

The Official Charts Company

last week became the latest player in the field, launching an application for iPhone and iPod touch devices that will provide music fans with a weekly update of the UK charts.

The BlackBerry already has its own apps and both Nokia and

Microsoft are moving into this area, as smartphones become more commonplace.

Apple, however, may find itself running into trouble in China. It has already bumped into contractual issues with China Mobile, the largest operator in the world with some 300m subscribers, over its App Store. China Mobile is reportedly unhappy about Apple selling apps directly to its subscribers. And this is said to be a sticking point delaying the handset's launch in the country.

China is the biggest mobile market in the world, with IE Market Research projecting the country will have 738m mobile subscribers by 2010.

M:Metrics also found that 34.8% of Chinese mobile owners listened to music on their handsets in December last year.

# The Biggest Names Are With Music Sales

## *Why Don't You Join Us Too?*



Coldplay: Viva La Vida Or Death & All His Friends  
Guitar Tab & Piano, Vocal, Guitar (AM995676)



The Script  
Piano, Vocal, Guitar (AM995962)



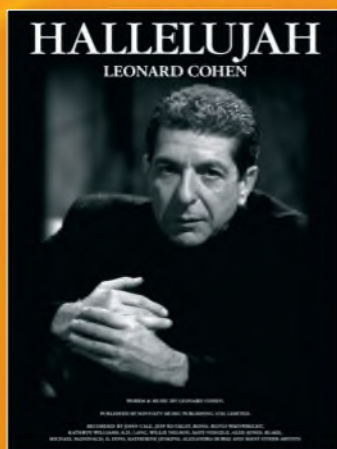
Snow Patrol: One Hundred Million Suns  
Guitar Tab & Piano, Vocal, Guitar (AM996039)



Led Zeppelin: Mothership  
Guitar Tab & Piano, Vocal (AM996380)



Leona Lewis: Spirit  
Piano, Vocal, Guitar (AM993080)



Leonard Cohen: Hallelujah  
Piano, Vocal, Guitar (AM996710)



Oasis: Dig Out Your Soul  
Guitar Tab & Piano, Vocal, Guitar (AM996050)



AC/DC: Black Ice  
Guitar Tab (AM996686)



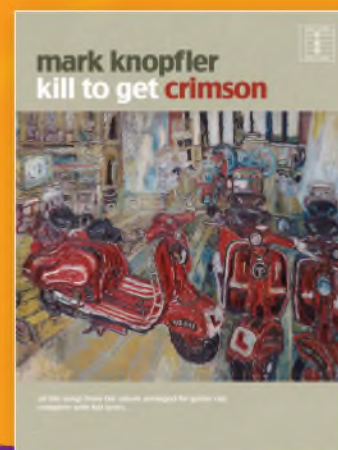
Glasvegas: Glasvegas  
Piano, Vocal, Guitar (AM996028)



Adele: 19  
Piano, Vocal, Guitar (AM993729)



Take That: The Circus  
Piano, Vocal, Guitar (AM996677)



Mark Knopfler: Kill To Get Crimson  
Guitar Tab (DG70928)

To maximise the value of your catalogue through the medium of printed music contact Chris Butler at Music Sales on 020 7612 7400 / [chris.butler@musicsales.co.uk](mailto:chris.butler@musicsales.co.uk)

*The Music Sales Group* – Print Publishers to the Music Industry

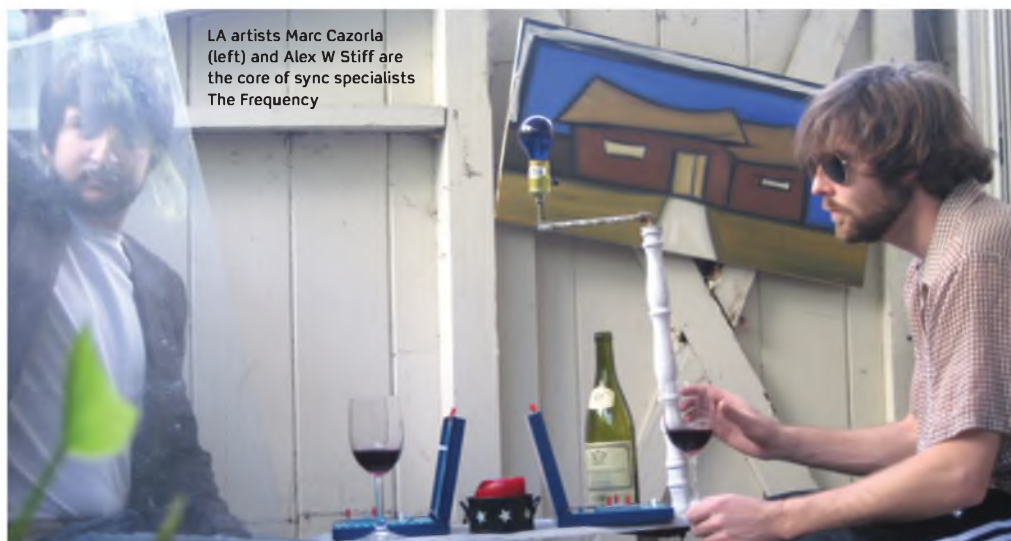
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# News publishing

Strong sync presence already for fledgling band

## What's The Frequency, Hugo?



LA artists Marc Cazorla (left) and Alex W Stiff are the core of sync specialists The Frequency

### Signings

By Stuart Clarke

**CHRYSALIS MUSIC HAS PUT PEN TO PAPER** with Los Angeles-based group The Frequency, securing the core songwriting duo for a global, exclusive publishing agreement.

The band have been enjoying a growing profile in the US thanks to a strong sync presence, buoyed in no small part by a recent BlackBerry television campaign soundtracked by the group, who have yet to have a full commercial release.

A&R manager Hugo Turquet admits it is early days for the duo but he was impressed by their already strong sync presence in the US and saw global potential in their music.

"Even though there is no label

"The band has already amassed about three albums' worth of material..."

**HUGO TURQUET,  
A&R MANAGER**

involved at this stage there are certain things that we can develop. The band has already amassed about three albums' worth of material and we'll be refining that," he says.

The group have also appointed new management in the shape of Supervision's Nigel Templeton and Dave Dronen, joining ever-growing roster of Supervision acts that

boasts White Lies, Franz Ferdinand, Kaiser Chiefs and Crystal Castles to name but a few.

The Frequency is musical vehicle for songwriters Alex W Stiff and Marc Cazorla, two multi-instrumentalists from Los Angeles, who write and record the material themselves.

Live they are joined by an additional five musicians. Stateside, their debut EP and album, entitled We Are The Same Machine, were released as digital downloads via the band's official website at: [www.thefrequecymusic.net](http://www.thefrequecymusic.net).

Stiff and Cazorla are currently in the studio in LA working on new material ahead of a planned UK single release this summer and their first European dates.

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

## KEEP FIT WIV ME



In the post-Christmas rush to detoxify en-masse it is to be expected that the demand for keep-fit videos should increase, and for those songwriters whose music should form the all-important soundtrack, the performance income can form a valuable addition to the overall income.

For the past six months, the artist at the top of the keep-fit soundtrack has been Ne-Yo with Closer, with publishing credits shared between EMI, Sony/ATV and Imagem via a cast list of top Scandinavian songwriting talent.

Coming a close second is Dizzee Rascal (pictured above) whose first big hit post XL, Dance Wiv Me, was the second most-played track. It is published by Notting Hill, EMI and Universal.

Madcon, Katy Perry, Kid Rock and Sam Sparro are among the other artists forging a place in the top 10 most-played tracks, while Wiley sneaks in at 10th position with the crossover hit Wearing My Rolex – something you should not be doing while operating exercise equipment.

### PRS For Music Top 10: Most played keep-fit songs

Pos	ARTIST	Song / Writer	Publisher
1	NE-YO	Closer Tor Erik Hermansen, Magnus Beite, Shaffer Smith, Mikkel Erikson, Bernt Stray	EMI, Sony/ATV, Imagem
2	DIZZEE RASCAL FEAT. CALVIN HARRIS	Dance Wiv Me Dylan Mills, Adam Wiles, Nicholas Detnon, Paul Emmanuel	Notting Hill, EMI, Universal
3	MADCON	Beggin' Bob Gaudio, Peggy Farina	EMI
4	KATY PERRY	I Kissed A Girl Katy Perry, Lukasz Gottwald, Max Martin, Cathy Dennis	EMI, Warner/Chappell, Kobalt
5	KID ROCK	All Summer Long Matthew Shafer, Robert Ritchie, Edward King, Gary Rossington, Ronnie van Zant, Warren Zevon, Leroy Marinell	Warner/Chappell, Kobalt, Universal, Imagem, Finchley
6	SAM SPARRO	Black And Gold Jesse Rogg Jesse, Samuel Falson	EMI
7	TAIO CRUZ	She's Like A Star Taio Cruz	Kobalt
8	TIMBALAND	Apologize Ryan Tedder	Sony/ATV
9	CHRIS BROWN	Forever Jamal Jones, Seals Brian Kennedy, Robert Allen	Universal
10	WILEY	Wearing My Rolex Richard Cowie, Gareth Keane, Paul Klein, Joseph Stone, Lawrence Davis	EMI, Sony/ATV, Chrysalis

Source: The Performing Right Society – [www.prs.co.uk](http://www.prs.co.uk)

## Album focus Gary Go

# Decca says ready, steady, Gary Go!



**GARY GO WILL LEAD THE NEXT PHASE** for Universal's revived Decca's label, which is to release the singer/songwriter's debut album this April.

Emerging from the

management stable at Gary Barlow's San Remo Live, Go, who is self-published via his own TCR Music label and administered by Kobalt, has spent the better part of

four years honing his songwriting skills under the guiding hand of Celia McCamley from San Remo, and was the second signing to Decca by head of A&R Charlie Rapino following its revival last year.

He joins Morrissey on the roster.

Go has written all of the album's 11 tracks, sharing the songwriting on just three tracks. A key song comes in the shape of likely future single Engines, which was co-written with V2-published writer Shep Solomon. Solomon has been behind hits for Kelly Clarkson, Daughtry and Natalie Imbruglia, for whom he wrote the smash single Shiver.

Rapino says, despite experimenting with various songwriting collaborations over the past year, finding the right producer proved the key. "Andreas Larsen was very important to the project. He was Gary's right-hand man and really helped shape the record," he says.

As well as producing the album, Larson has co-written two tracks with Go, album opener Open Arms and Heart And Soul.

"When I signed Gary, 75% of the material that made the album was

written. We tried a certain amount of producers and co-writes but I wanted to ensure we didn't lose Gary's personality," Rapino says. "I was obsessed with making an English statement with the record."

While Gary Barlow remained at arm's length from the A&R process, Rapino says his involvement was important in providing moral support.

Go's debut single, entitled Wonderful, is released by Decca

Records today (Monday), and album track Heart & Soul, is currently available as a free download by visiting Go's official MySpace page at [www.myspace.com/garygo](http://www.myspace.com/garygo).

Rapino, who A&R'd the record, says everything came together very smoothly. "In a way, it's been the easiest difficult job I've ever had."

Gary Go headlines the Luminaire in London tomorrow (Tuesday).

### Album breakdown Gary Go

- 1 OPEN ARMS Gary Go, Andreas E. Larsen TCR Music/Kobalt
- 2 SO SO Gary Go TCR Music/Kobalt
- 3 ENGINES Gary Go, Shep Solomon TCR Music/Kobalt, V2
- 4 WONDERFUL Gary Go TCR Music/Kobalt
- 5 LIFE GETS IN THE WAY Gary Go TCR Music/Kobalt
- 6 BROOKLYN Gary Go TCR Music/Kobalt
- 7 REFUSE TO LEAVE Gary Go TCR Music/Kobalt
- 8 HONEST Gary Go TCR Music/Kobalt
- 9 HEART AND SOUL Gary Go, Andrea E. Larsen TCR Music/Kobalt
- 10 SPEAK Gary Go TCR Music/Kobalt
- 11 BLACK AND WHITE DAYS Gary Go TCR Music/Kobalt

Europe-wide licensing model for digital and mobile markets could push many indie publishers to the brink

# Euro evolution threatens the fortunes of indie publishers

## Sub-publishing

By Susan Butler\*



**THE BUSINESS OF INDEPENDENT MUSIC PUBLISHING IS ABOUT TO CHANGE.**

Many companies will likely go out of business in the next few years. Others will find themselves transformed into marketing agents or song pluggers.

The reason for this prediction is not the economy. It is the move toward a pan-European licensing model for the digital and mobile market and the vast amounts of data that such uses will generate. The indies at risk are those publishers that rely heavily on their sub-publishing revenues generated from uses of foreign songs within their national borders.

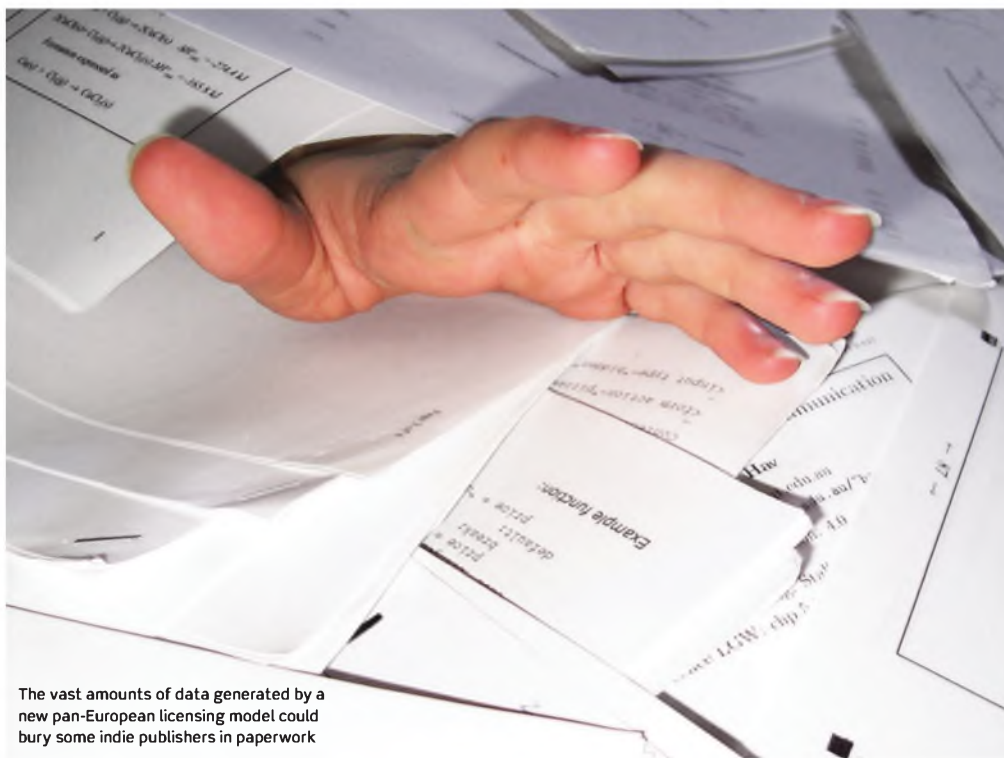
The number of publishers that will be hit is unclear. With "international" repertoire responsible for more than 40% of recorded music sales in each European Union country, the number could run from dozens to hundreds. The survivors will be the publishers that begin rethinking their business models now.

### The sub-pub network

Over the past five decades or so, the network of indie sub-publishers has expanded throughout Europe with the growth of pop and rock music. Independent publishers that needed help collecting royalties and exploiting the songs outside their domestic territories looked for sub-publishers.

Under a sub-publishing arrangement, a publisher may have a direct deal with any number of foreign publishers, which may have deals with other sub-publishers. For example, a US publisher could have a deal with a UK publisher, which then holds all European rights in the catalogue. That UK publisher could then have deals with a publisher covering Benelux, another publisher for Germany, Austria and Switzerland, and several other publishers for each of their countries. Each sub-publisher passes revenue back to the UK publisher after taking a fee, and then the UK publisher passes revenue back to the original publisher after taking a fee.

Sub-publishing deals were especially important when most of the



The vast amounts of data generated by a new pan-European licensing model could bury some indie publishers in paperwork

European collecting societies only accepted as members those publishers with an office in the society's country. For example, a US publisher could not directly join German society GEMA to collect royalties from sales in Germany. The US publisher either had to join the US-based Harry Fox Agency, which would collect from GEMA, or enter a deal with a sub-publisher in Germany to collect from GEMA. The German publisher could then pay the US publisher directly.

But change began in 2005. After receiving complaints from digital services that did not want to license rights in each EU member state, the European Commission issued a formal recommendation. The network of societies must change to help facilitate pan-European licenses for the digital and mobile market. The four major publishers and some independent publishers have since set up ways to grant pan-European licenses for their Anglo-American repertoire (see *Music Week*, November 22).

Meanwhile, most other independent publishers are not in a position to grant pan-European licenses because rights are split up among a network of sub-publishers.

These sub-publishers will be the ones to suffer, predicts Wintrup Musikverlag managing director Walter Holzbaur in Detmold, Germany. He believes that many dig-

ital and mobile users that secure pan-European licenses will not be required to account for sales per country. As a result, sub-publishers will not be paid for sales within their territories.

### Lessons learned

Several years ago, Holzbaur held sub-publishing rights in Germany for one of the songs recorded on the self-titled album by Buena Vista Social Club with Ry Cooder.

A UK independent label obtained mechanical licenses for the album from MCPS under an AP2 license. This license is for labels that do not generally sell in high volumes and want to license mechanical rights in songs on an album-by-album basis. Under the terms, the label pays on the number of units manufactured. This is different from the AP1 license for high-volume sales, which permits a label to pay mechanicals on the net shipment of units and to credit the mechanical royalty accounts for returns.

The AP1 license requires the label to report for sales per territory. The AP2 license does not require such reporting since royalties are paid at the time of manufacture.

The Buena Vista Social Club album sold very well. In fact, it sold more than 1m units in Germany, says Holzbaur, who says he obtained the sales figures from

SoundScan. But he did not receive any of the mechanical royalties for those sales because the German sales were not reported separately, he explains. Since the UK label simply paid on the units when manufactured, the money went to the UK publisher.

Similarly, he believes, pan-European licenses could be granted under terms that do not require reporting by territory, cutting out sub-publishers even though sales may occur within their territories.

### Digital dilemma

"If a publisher was to enter into a deal with one of the big user groups and, for argument's sake, we undertook the licensing on their behalf, we would get the detailed information on a territory by territory basis", says a source at one collecting society.

This may not occur in every deal, however. The point of the pan-European license is to obtain rights throughout the EU as one territory, says a source with a digital service. Requiring a user to divide up that territory would be like requiring a service to report on sales in each of the United States. It would defeat the purpose of the one-territory license. Reporting requirements will be a point of negotiation in the licenses, the source says.

"I think there are a lot of [sub-

publishers] that will go out of business because of that and because there's so much consolidation where everything is going through a [major publisher's] office", says US Wixen Music Publishing president Randall Wixen.

Indeed, many indies now realise they are not set up to handle administration for digital and mobile uses. They are signing deals with major publishers to help them out.

"If I was to build the infrastructure that I have in place now from scratch - forget it", says Wixen, who is generally recognised in the publishing industry as one of the top US administrators. "Between the computer software and the hardware, there's half a million dollars right there. Then to set up 20 sub-publishing deals throughout the world and to cultivate these relationships? When we started, it wasn't as hard as it is now. You just can't start from square one anymore".

Between the pan-European licensing model and the enormous amounts of data to handle, this leaves independent publishers with few options.

"If these large digital service providers can utilise a mechanism that minimises the number of parties they enter into deals with, then the sub-publishing model - assuming it won't participate in the bulk of those royalties - will have to evolve", says a US publisher.

### New models

Evolving may mean less focus on sub-publishing collections and more expertise in promotion and sync licensing.

"It's worth having someone in other territories who knows your catalogue, knows your songs and is able to look after your interests even if you're paying them directly for it," says Wixen.

Another US publisher adds, "We want people who know the local cultural characteristics of the market. That's different than putting the song up on iTunes. It's not just how people buy music, but how they become aware of the music."

But the desire to work with sub-publishers still leaves the question unanswered. Will they be able to generate enough revenue to stay in business?

\* Susan Butler is executive editor of *Music Confidential*. This article is an excerpt from a feature article appearing in the February 19 issue of *Music Confidential*.

# News

## A fitting Epitaph for UK band

### UNEARTHED

**RIISING BRITISH ACT YOU ME AT SIX** have signed a North American deal with the Epitaph label, where they join a roster including The Offspring, Bring Me The Horizon and New Found Glory.

The deal, which incorporates their current UK album *Take Off Your Colours* as well as future releases, was concluded in LA last week during the band's first trip to the US, and follows their transition to the Raw Power Management stable this January.

*Take Off Your Colours* has already managed to sell a respectable 25,000 copies in the UK, where it was released by the small independent label Slam Dunk late last year.

The album is now set for a renewed push, with a single entitled *Save It For The Bedroom* scheduled for release on March 9, followed by *Finders Keepers* in May. A limited-edition version of the album will also be released to take the band into the summer festival season.

Craig Jennings from Raw Power Management says the band are ready to step up a league.

"It all just feels like it is hitting another level now," he says. "The

### You Me At Six



band have built a very strong audience in the UK through a very consistent live schedule. We want to take this album as far as we can."

You Me At Six have confirmed a place on the Warped Tour of the US this summer and will be part of the line-up of the Raw Power Management showcase in association with *Kerrang!* at South by South

West this year. Other acts on the bill will include Gallows, Bring Me The Horizon, Cancer Bats and In Case Of Fire.

In the UK, the band will start a run of headline dates next month, concluding with a sold-out show at the Camden's Roundhouse on March 13.

stuart@musicweek.com

### Cast list

#### Management

Craig Jennings & Carina Berthet, Raw Power

#### Agent

Mark Ngui, Primary Talent International

#### National Press

Carina Berthet, Funhouse PR

#### Regional Press

Ian Cheek, Ian Cheek Press

#### National TV & Radio

Hayley Codd, Chuff Media

#### Regional Radio

Jessica Bailey, RadioActive

#### Label

Eric Tyne, Slam Dunk

### ON THE WEB THIS WEEK

#### TAKE THE TUBE FOR MUSIC

**Mike Palithorpe:** "It's fairly clear that while MySpace is where many bands and artists 'live', and set out their stalls, they are mainly looking at and listening to each other; YouTube is where the fans are, and if your music isn't there, don't expect to build a fanbase in a hurry."

#### SIRIUS TO PREPARE FOR BANRUPTCY

**Larry-T:** "As a Sirius subscriber, I can say that I have received full value for my subscription dollar. What has worried me is that Sirius has, in my opinion, over-paid for 'superstar talent' like Howard Stern and Martha Stewart."

#### UK GETS OPEN ACCESS TO SPOTIFY

**Johan Wennström:** "With Spotify installed, a good idea is to go to Mixifier - a Facebook app - where you can share good 'mixtapes' (= Spotify playlists) with your friends. Why not send a romantic mixtape to that special someone on Valentine's Day?"

### Dooley's Diary



Some like it hot... so just as well the Brits is indoors

**IT MAY BE WINTER OUTSIDE**, but inside Earls Court this Wednesday the vibe will definitely be summer for **Brits night** with a countryside, festival feel complete with blue skies and fluffy white clouds and even the promise of a few cows. Don't expect **Girls Aloud**, though, to be in their country tweeds. The word is they are going for raunchy in a bid to outdo the **Pussycat Dolls**...

Alongside the fluffy white clouds, expect the new fluffy grey of **Tom Jones' hair** as he will be among the guests giving out the gongs, as will Katy Perry and Alan Carr. The contents of the **goodie bags** given to this year's winners, special guests and performers are to reflect the theme of this year's event, with highlights set to include a **St Tropez gift set**, Seafolly beach towel, Havaianas, Heidi Klein beach bags, sunglasses from French Connection and a membership to private members club, Bureau..... U2 manager **Paul McGuinness** is adding his support to Dylan White's relentless fight to get **Top Of The Pops** back on our screens. "Fantastic, keep up the fight," was the message White got back from the Principle Management man last week after the seasoned plugger had received a message of support from **Culture Secretary Andy Burnham** for his campaign... **Neale Easterby** from Empire Management was among the contingent of UK execs in LA for the



Grammys last week where, in keeping with tradition, the annual **Clive Davis Grammy party** was the place to be before the event. Easterby is pictured above with Dr Dre. As you do... After the event, **EMI celebrated** its success - the major won 15 awards this year - with a party of its own, in aid of cancer research charity **Stand Up For A Cure**. **Katy Perry**, who performed at this year's event, is pictured below with EMI Music CEO, Elio Leoni-Sceti...



Parlophone's **Miles Leonard** will be thrilled by Lily Allen's singles and album chart-topping feats yesterday (Sunday), but the singer has **cost him dear**. When the pair were in New York last week Allen dragged him to 5th Avenue after he promised her that if her debut album went gold he would **buy her a Rolex**. Leonard is now **\$8,000** the lighter, while Allen - whose

second album was last week only being outsold by Robert Plant and Alison Krauss in the States - is sporting a very nice, 50-year-old Rolex... Among the guests in attendance at Universal's Introducing for 2009 event last week (see page 2) was **Sting**, who turned up to show support for his **daughter Coco**, of I Blame Coco. The young artist was signed to Island last year and her better known father has been on hand to help steer her career in the right direction along the way. Meanwhile top marks to **Gary Go** who got the event off to a prompt 7pm start, concluding his set before **dashing across London** to the Roundhouse where he was supporting *The Script*... On the new album front, **Green Day's** forthcoming follow up to *American Idiot* has received its first airings in LA, with a number of UK journalists making

the trip across the Atlantic for some early listenings last week. Reports are glowing indeed... Composer and songwriter **David Arnold travelled to Rwanda** with CARE International recently where he visited schools for children who have been orphaned by HIV/AIDS. We imagine the acoustic version of the **James Bond** score went down a treat... **Bette Midler** was in the UK this month to do her bit to promote the Rhino best of collection, *The Best Bette*, in the lead up to Valentine's Day. The album, which was released in September, has already **amassed platinum sales** and was on track to enjoy its chart peak this week, climbing into the Top 10. She is pictured below (centre) with the Rhino team. Left to right: marketing director Hik Sasaki, managing director Dan Chalmers, senior VP, commercial and operations Alan Young, Midler, press manager Doug Wright from LD Communications, TV/Radio manager Richard Wooton and Warner Bros VP of international, Dion Singer.







In loving memory of Mick Kluczynski  
1949-2009

Fifteen years of Stage Production Management  
of The BRIT Awards

Ever the live show man – this BRIT Awards  
is dedicated to you.

# Features

## 'EMBRACE THE UNKNOWN AND LEARN THE FUTURE'

Terry McBride has spent a quarter of a century walking an innovative and unique path through the music industry. Management, publishing and coining the term The Millennials are just a few of the Nettwerk Music Group co-founder's many talents. We talk to the self-styled "Zen Darth Vader of deleting dramas" about making an impact in today's environment

### Masterclass

By Robert Ashton

**IN THE 25 YEARS SINCE TERRY MCBRIDE CO-FOUNDED NETTWERK** in his bedroom in Canada, the innovative executive has continually embraced new ways of doing business.

Now with offices in Vancouver, New York, London and Los Angeles, the Nettwerk Music Group, of which McBride is CEO, has come a long way and is at the forefront of digital developments.

Nettwerk's many branches of activity now include artist and producer management, publishing, a record label and design. According to McBride's regularly updated blog which takes centre stage on Nettwerk's website, Nettwerk's record company division now derives approximately 80% of its income "from non-physical sources" such as synchronisation revenue and digital sales; areas in which the company is enjoying yearly growth of more than 25%.

Considering McBride's innovative and refreshingly open-minded approach to finding new methods of conducting business, it is hardly surprising that when it comes to the digital market he continues to forge ahead.

Terry McBride coined the demographic millennials – relating to those born in the Eighties – and is very much in tune with consumer behaviour. With that in mind, fan satisfaction is at the forefront of Nettwerk's agenda, as is finding new ways to engage them.

A vociferous ideologist and supporter of new talent, McBride regularly speaks at industry events and recently attended Midem where he joined a panel attempting to answer the million-dollar question 'Artists, managers and digital – so where is the money?'

Here the man behind the success of numerous acts including Avril Lavigne and Barenaked Ladies imparts 10 inspiring secrets to his success.

### Be honest to a fault if need be. Don't stretch the truth to fit your means

“It's important in any relationship to relay the facts and be honest. In the creative atmosphere of the music business, it's even more essential that you do not stretch these facts to fit one particular view. I have seen managers present the facts only from their perspective. This might make things easier and make things move forward quicker, but in the end the artist only learns a limited amount, which I have seen really backfire later when they make decisions based on this limited knowledge.

It's important to educate an artist in every aspect of the business. Managers that just tell their artists to stick to the music and let them do the rest are only bringing more trouble later on. Conversely, artists who do not want to know about their business need to smarten up and stop being slackers. Personally, I simply present the facts, give all the options that I see and then present my suggested plan of action and my reasons behind such a plan. At that point I let go of the outcome and answer any questions from a place of neutrality, being receptive to the artist shaping the concept from their perspective.

### Stay out of the personal lives of your artists

After getting burned early on in my career, I have learned to be a great friend to my artists but to stay out of their personal lives. Managers intuitively want to help out in any manner possible, but this can be a minefield, as a broken heart knows no reason. Personally, only if an artist asks for advice will I speak on personal issues, and even then I will only relay experiences from my own life that may help them figure out their situations. It's important not to judge or be negative, especially if it involves other family members or matters of the heart.

### Delete drama, do not judge

Musical artists seem to be magnets for drama. I think this has a lot to do with their people that like to hang around and create drama as a way of justifying their own existence. It's so easy to be a 'yes' person, and to judge others based on what the artist may be thinking. I have always been surprised over the years at the negative people that become engaged in an artist's inner circle. They spend hours complaining and judging others, bringing the artist to a place of ego. Simply put, it's a banquet of criticism.

For a manager, it's key not to get involved in this process but to be the Zen Darth Vader of deleting drama, taking no position and showing no mercy. Do not judge, just observe and be within the 'positive'. Your artist will come to appreciate that and value your opinion above all others.

### Stress: who needs it? It's a choice

To me, all emotions are simply choices. You can choose to be angry, upset, or wound up in stress, or you can choose to be happy, easy-going and of a quiet mind. Once you understand the power of choice, you will be much happier even in tough times. This is an essential skill to have as a manager if you want to lead your own life. It's very easy to get caught up in silent



“I would put forward the idea that fans, not music companies or the artists, own copyrights”

thought around the multitude of issues and decisions that surround an artist career. The trick is to let go. It's not about controlling your artist's career; it's about guiding it as best you can and allowing them to make their own decisions. For me, there are no such thing as mistakes, just lessons.

### It's about everybody winning

When cutting deals, it's essential that all parties benefit. I have seen deals driven by a combination of greed and fear, where one side gets as much up front as possible. As there is no guarantee that the artist will have success, this side goes after the biggest payday possible. This mentality is manifesting failure from the outset as it's based in fear that the artist will not succeed. It's also based on short-term greed, and has been a major folly within the music business as a whole. These deals get so tough and one-sided that unless there is immediate success, the agreement is over before it has had a chance to work and both sides lose out.



Managers need to believe in their artists' long-term careers and build agreements that allow that success to manifest. You can always go back and sweeten the terms of the original agreement when success is established. I have renegotiated many an agreement based on this principle.

#### Lead from within

Don't lead from the back, as you will never gain the respect of your team. If you lead from the front, no one else gets credit. So lead from the middle, share the spotlight, and openly praise those that work with you. These three simple leadership guidelines have done me well over the years.

For me, it's essential not to always have the right answer. Within a creative forum, when I have the answer, it kills all future thought and ends the process. There is no right answer; all ideas need to evolve and at Nettwerk we try and foster that environment. I may be the company spokesperson, but I share praise and give credit where credit is due for great ideas. I have learned over time that to be a leader, one should inspire and create a paradigm where people can share their thoughts without being shot down. Judgment is a perspective. There is no right way, but there is an intuitive way. Let that, not your ego, be your guide.

**“To me it's essential that there are no set goals. It's not a sand box, it's a beach”**

#### Imagination

Imagination is envisioning the end result and working backwards from there. Many great ideas are thought of in their entirety and then implemented. That's imagination at work. I have seen artists struggle with the songwriting process for days, weeks or months on end, then in an instant of inspiration a whole song just pops out. When I hear of this happening, I think that a shift has taken place from struggling with that creative process, or in some cases fighting for that creative control (with A&R folks), to simply imagining the song itself. To imagine is different than to create. Imagination to me works backwards, creation works forward. They could be entwined in some manner, or parallel roads as they both work to manifest something new.

#### Delete fear; embrace the unknown

Fear seems to be a common emotion in today's world, especially in the music business. Fear does nothing but try and stop innovation. Fear has pushed the music



**PICTURED TOP-BOTTOM**  
Barenaked Ladies and Avril Lavigne count among the many acts on Nettwerk's roster

business into a world of litigation and a fight for control of what it deems to be its copyrights. I would put forward the idea that the fans, not the music companies or the artists, in fact own those copyrights. It's the fans' unique emotions connected to the lyric and melody of that copyright that causes an emotional consumption. A music fan struggles with how another entity can own their emotional connections. I say embrace the unknown and learn the future. Look at how to monetise that fan's emotions. Look at how to re-evaluate the concept of free. After all, Moore's Law applies not only to transistors, but also to the imagination that evolves from technology's growth.

#### Enable the dreams of others

I take a lot of joy in helping others realise their dreams, that is why I love being an artist manager. Seeing artists harness the emotional power of many and make a better world is simply amazing. Thus it's very important when choosing which artists to work with that you get to know the artist well. Is the artist there for the sex, drugs and rock 'n' roll, or are they there because they want people to hear the message of their songs?

When first talking to an artist I am keenly interested in what they believe in and what their causes are. Do those causes align with the 'brand' that the artist will become? For me, it's essential that they have a keen desire to give back and to use their position to make the world a better place.

#### Set perception

Any meeting or conversation you enter, you can set the tone by setting the perception. It's imperative that when you walk into a meeting that all involved not only be physically there, but mentally there. I don't mean to say that you manipulate, but that you invigorate with the positive energy of laughter and surprise right off the top. To me it's essential that there are no set goals. It's not a sand box, it's a beach. Experience is what you get when you don't get what you expected.



# Features

In the 25 years since Neil Tennant and Chris Lowe left their day jobs for a career in pop, the duo have amassed a huge tally of worldwide hits and enduring critical acclaim. So when it came to deciding who to award this year's Brit for an outstanding contribution to music, the choice was simple...

# PET SHOP BOYS, NATURALLY

**PICTURED**  
Disco two: the Pet Shop Boys in 2009

## Tribute

By Adam Woods

**NEIL TENNANT AND CHRIS LOWE ARE SURPRISED** to have been chosen as the recipients of the Brits' outstanding contribution to music award, due to be presented this Wednesday. But after 25 years, 22 Top 10 singles and 12 Top 10 albums, who better than the Pet Shop Boys?

"Depeche Mode would be my tip," suggests Tennant, unprompted. "They don't get the recognition they deserve. If we hadn't got it, I think it should have been them."

Brits chairman Ged Doherty says awarding the Pet Shop Boys the honour was "one of the easiest decisions we have ever made at the Brits. There wasn't a single dissenter".

But Tennant still sounds like he is trying to reconcile himself to winning. "We didn't think we were the type of act that got this type of award," he says. "I always imagine it is going to go to a rock band, and that we just aren't on the radar."

Modesty is a rare thing in a band that have sold 50m records; particularly a band that once put together one of the lengthiest sequences of truly great singles by any British act.

Of all the stars of their original era, the Pet Shop Boys are the ones who have never gone on hiatus, run aground, chased fashion or generally faltered in their ongoing mission to slip something clever and unusual into our pop diet.

There have been commercial ups and downs, but they have never broken stride. "It's always onwards and upwards with us," says Lowe.

High-brow but oddly unpretentious, funny but

serious, they are northerners who gave a soundtrack to decadent, conflicted Eighties and early-Nineties London, demonstrating rare ambition while only too happy to be classified as pop.

"We don't live for awards," says Lowe of the Brits, "but I think it is really nice that pop music can be recognised, because I think sometimes it isn't." And particularly intelligent, challenging pop music, one notes. "That's what we try and do," he confirms.

A month after the Brits, a new Pet Shop Boys single, *Love Etc.*, will arrive, heralding a collaboration with Xenomania's progressive-pop hothouse that appropriately unites two generations of intellectual pop technicians. The album *Yes* is released a week later, on March 23, with three Xenomania co-writes and an overall production job by Brian Higgins and his team.

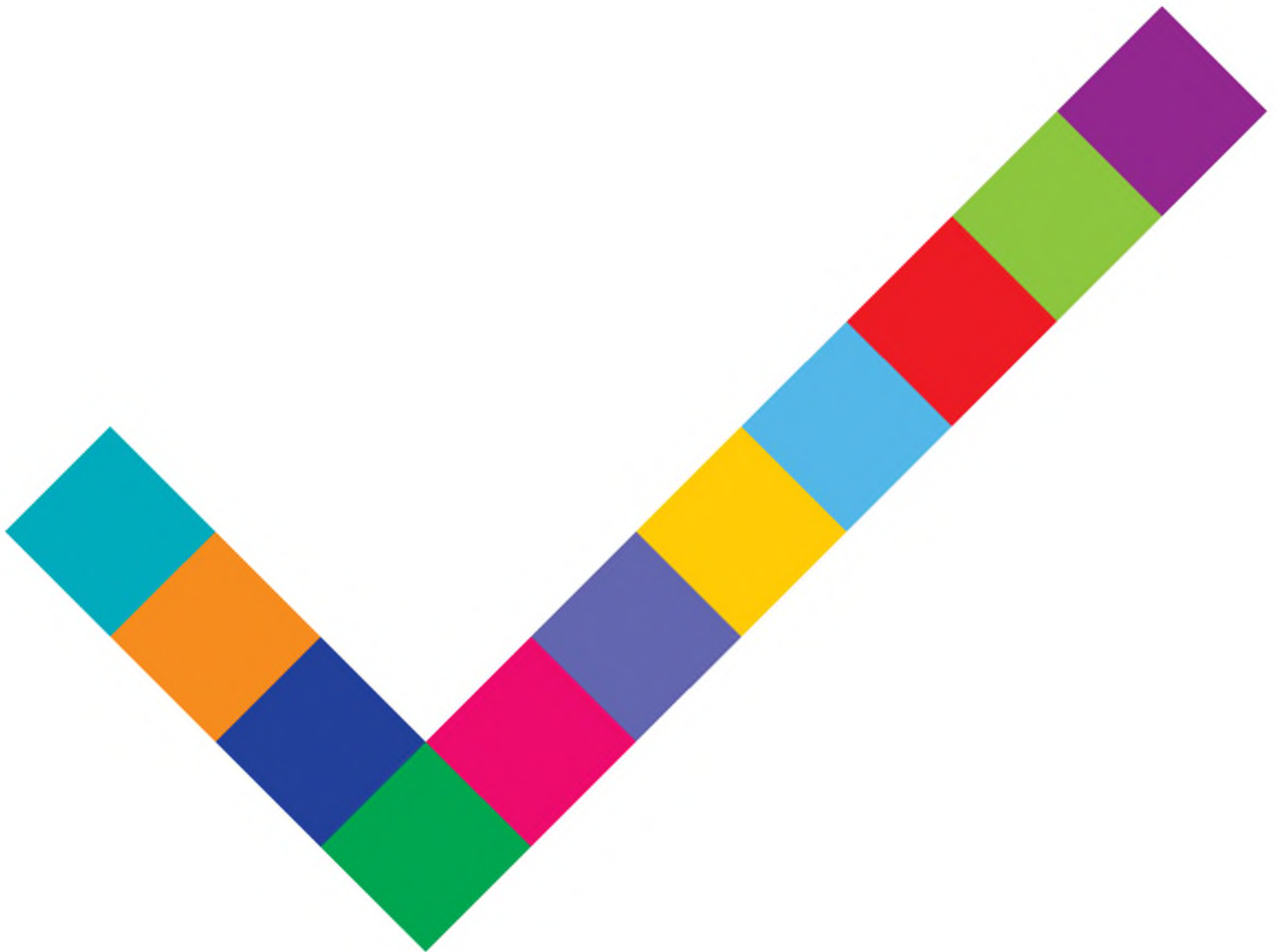
It goes without saying that the pairing of the Pet

# Yes, Pet Shop Boys.

The new album, out March 23.  
Includes the single 'Love etc.' out March 16.

[petshopboys.co.uk](http://petshopboys.co.uk)

Congratulations from Parlophone on  
the Outstanding Contribution To Music  
award, Brits 2009.



# Features



**PICTURED**  
Never being boring: Neil Tennant and Chris Lowe have retained a deft presentational touch throughout their career

photos top row: Eric Watson; middle row: Derek Ridgels and Chris Nash; bottom right: Cindy Palmano; below: Lee Jenkins

Shop Boys with the most esteemed British production and songwriting unit of recent years is a sound commercial one – a fourth Tennant-Lowe-Xenomania song, *The Loving Kind*, was a Top 10 hit for Girls Aloud in January.

While the platinum of the Eighties and Nineties have become golds and silvers over the course of their last handful of albums, there is a sense that the Pet Shop Boys are too clever, too good and too engrained in the pop landscape to leave it at that.

“That is how I sort of look at it,” says Higgins. “It is very difficult to reclaim things in the music business – it’s hard to do that. Certainly, they are a very successful touring group. But I think there’s a sleeping giant there, and I hope that we can awaken it.”

A few days before their Brits rehearsal, snowbound in London when they should be in Xenomania’s Kent studio, Tennant and Lowe take it in turns on the phone.

One of the most hard-wearing truths about the Pet Shop Boys – that Neil Tennant is the one who talks, while Chris Lowe offers only the occasional snigger or yawn – is immediately and predictably confounded if you speak to them separately.

Lowe, as it turns out, speaks in loud, functional bursts that are usually followed by a laugh. Tennant, true to form, makes elegant, considered observations, refers knowingly to the cultural climate, remembers chart positions.

Lowe remains a huge dance music fan. Tennant takes a keen interest in the pop and club biosphere but errs more towards classical music, according to long-serving engineer and programmer Pete Gleadall. “And if you put those two things together,” he notes, “it is pretty much the Pet Shop Boys.”

They are a self-contained unit, though they are also keen collaborators, sparking off producers – Xenomania, Trevor Horn, Craig

## Curtain call the live side of Pet Shop Boys

Assuming their catalogue had not earned them their Brit outright, one thing the BPI knows is that the Pet Shop Boys can be relied upon to put on a show.

Miles Leonard identifies their 1994 rendition of *Go West*, backed by two Welsh colliery male-voice choirs, as one of the most memorable performances in the history of the event. When David Bowie received the Outstanding Contribution award in 1996, the Pet Shop Boys were his pan-generational onstage guests, performing *Hallo Spaceboy*.

Lowe mentions that Madonna producer Stuart Price has been working with them on their medley, which will stretch from *West End Girls* to the present. The set is by theatre designer Es Devlin, who worked with the duo on their most recent tours and on the initial run of their 2001 *Closer To Heaven* musical.

It is ironic that a band who did not play any gigs at all for the first three years of their chart career should have become so noted, in their professional mid-life, for their live spectacle.

Their rare performances, pre-fame, featured Tennant, Lowe and a keyboard in the context of a club. But as you might expect from a group whose first production designer was Derek Jarman – on the 1989 *Performance* tour – the Pet Shop Boys are not naturally the type to let the music stand alone in a live context.

“Though less celebrated than their other achievements in music, the Pet Shop Boys’ live career is an extraordinary story in itself,” says Helter Skelter live agent Peter Nash, who has worked with the band for more than 20 years. Having performed close to 400 shows across 47 countries over the past 24 years, the duo have performed live to millions of fans and established a reputation for innovation along the way.

“They effectively turned each song into an individual multi-media theatrical set piece, whilst maintaining a seamless flow and narrative to the overall performance,” says Nash.

“We never intended to become a live act,” says Lowe. “It was never our intention. We used to write songs, record them, put them out and make videos. One day we got offered some concerts in Japan, thought, ‘We will have a go at that, then,’ and enjoyed it.”

But they only hit the road in earnest when *Closer To Heaven* began to stretch their finances. “We did this theatre thing, and because it was losing so much money we agreed to play some festivals, to cover the losses,” says Lowe. “And so we became a festival act.”

Over the last decade, the Pet Shop Boys have become a relatively common sight at the European festivals and throughout the Americas, while a 2009 tour will crank into action this summer, with dates to be announced soon.



Armstrong, Rollo, David Morales, Harold Faltermeyer, Stephen Hague – and other artists – Dusty Springfield, Liza Minnelli, David Bowie, Electronic, Robbie Williams and too many more to mention.

The duo’s 2003 collection, *The Hits*, spread their singles across two discs entitled *Pop* and *Art*, and it is the ‘art’ side of the Pet Shop Boys which has been the more evident in recent years.

Their 2002 album, *Release*, was a fan-dividing exercise in more-mature-than-usual pop, for which they called in former Electronic confederate Johnny Marr, toned down the beats and, in the process, temporarily shrugged off their reputation as “The Smiths you can dance to”.

In 2004, Tennant and Lowe composed a score for Sergei Eisenstein’s silent masterpiece *Battleship Potemkin*. Their return to proper album-making, 2006’s *Fundamental*, was an ambitious, dark song cycle, but the fact that it was produced by Trevor Horn indicated a renewed lust for accessible excess.

With *Yes*, the duo’s pop side is back in full force. “Our last album was very much a sequence of songs – we had sort of an agenda for it,” says Tennant. “This album, we didn’t – it is a collection of pop songs.”

With all due respect to the band’s recent work, a poppy, outward-looking Pet Shop Boys album is probably the kind most neutrals want to hear about, and the same goes for Parlophone, their label since 1986.

“This album is very direct, and I think that is what we love best about the Pet Shop Boys, or have done in the past,” says Parlophone president A&R labels Miles Leonard. “I think Brian wanted to go back to what he felt was the direction the Pet Shop Boys had taken in the past, without being retrospective. There was a real, concerted effort to try to go back to that approach.”

As with previous albums, Tennant says, the sound of these songs didn’t exactly arise from the collaboration so much as inspire it.

“The songs we write before we go to the producer set the tone for an album, and then we choose the producer that goes with them,” he says. “On the last

“Who better to produce an amazing electro-pop album than an amazing electro-pop production team?”

**NEIL TENNANT ON XENOMANIA**

album, we wrote some of those quite epic songs and we just thought Trevor Horn would be so good – the man who produced *Two Tribes*.”

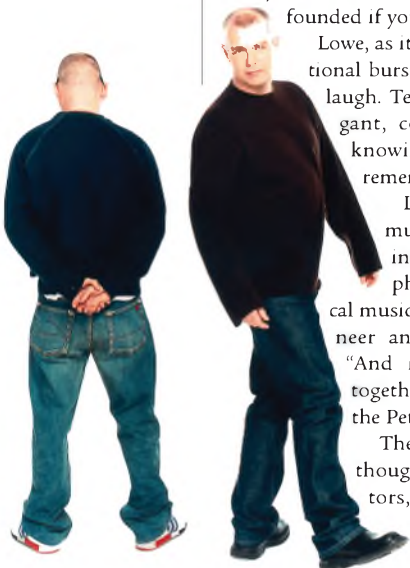
Tennant and Lowe had considered *Xenomania* for *Fundamental*, though news of the producers’ ultimately abortive collaboration with New Order had deterred them. This time, the songs clearly pointed the way down to Kent. “We thought, this is going to be an amazing electro-pop album,” says Tennant, “so who better to produce it than an amazing electro-pop production team?”

This time, a phone call was followed by a lengthy discussion and an exchange of recent music. The Pet Shop Boys came away convinced, says Higgins, who thinks long and hard before taking anything on. He was happy once the duo had agreed to co-write some additional songs and demonstrated that they were game for *Xenomania*’s notoriously deconstructive production process.

Some of the songs they brought down to the lengthy studio sessions remain close to their demo versions, recorded by Gleadall at Tennant’s home studio in County Durham. Others were the subject of extended musical surgery.

“They allowed us to experiment, and experiment, and experiment with the various bits and pieces, and they were very objective about that,” says Higgins. “We want to push things as far as we can, and you have to be given the freedom to do that without people panicking, but they came in every day with a wonderful spirit.”

Leonard says *Yes* is a big priority for Parlophone. Tennant and Lowe are apparently not among EMI’s dissident artists, and the changes at the company have



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# *Pet Shop Boys*

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# Features

## Pet sounds four key Pet Shop Boys releases

### Actually (1987)

Please had the opening volley of hits – West End Girls, Love Comes Quickly, Opportunities (Let's Make Lots of Money) and Suburbia – but it was Actually that suggested Neil Tennant and Chris Lowe might very well make a career of this sort of thing. Rent's glassy poise helped make their name in serious critical circles; It's A Sin was a thinly-veiled disclosure; What Have I Done To Deserve This? was the first of many well-judged collaborations. And they still had enough in reserve to send the fourth single, Heart, to number one, with Ian McKellen as a vampire in the video.

### Very (1993)

After the adult reflections of 1990's Behaviour, which had underwhelmed the mass market while rapidly emerging as the fan's album of choice, Very did an impressive job of pleasing both

camp. Go West, the band's revival of the old Village People song, was invested with over-the-top Communist chic and shades of show tunes to create the Pet Shop Boys' most nakedly commercial moment, yielding a number two hit in the UK. But in the context of the album, the brassy camp of that monster single was a postscript to the subtler pleasures of the 11 songs that came before. Believe it or not, Very was the Pet Shop Boys' first and only UK number one album to date.

### Alternative (1995)

According to Pet Shop Boys' faithful engineer and programmer Pete Gleadall, most of their hardcore followers would be entirely happy if their live shows consisted of an unpredictable mix of B-sides, and this is where they live – or at least the ones from 1986 to 1994. Alternative's 30 songs

are chronologically arranged, and consequently it works as a guide to eight years of developing synthesizer technology, broken up by atypical diversions such as Your Funny Uncle and If Love Were All.

### Fundamental (2006)

With Trevor Horn at the controls, Fundamental isn't quite the cutting-edge musical statement Xenomania have conjured up with Yes, but it has a classicist appeal of its own, driven by some of the duo's fullest, most baroque arrangements. Minimal is an Eighties electro-pop throwback with modern polish; I'm With Stupid was a swipe at the "special relationship" of Bush and Blair. Danish techno whiz Trentemøller remixed The Sodom & Gomorrah Show and impressed Tennant and Lowe to the extent that he was very nearly enlisted to produce the new album.



left little mark on the band. They say they are still largely working with familiar faces, including label head Leonard, A&R man Jamie Nelson and press handler Murray Chalmers, who is independent now but still on board.

The duo's management, however, has changed hands once again in time for the new campaign. Angela Becker, former personal manager to Madonna, last month became the fifth person to assume the role in 25 years, following on, in reverse order, from David Dorrell, Mitch Clark, Jill Carrington and Tom Watkins.

Love Etc had its first radio airing last week. Radio Two and Absolute are early fans, according to Parlophone's head of radio Kevin McCabe, and its overall reception over the coming weeks is likely to be a critical factor in the success of the new album.

As Lowe puts it, "There seems to be a direct correlation between how big the first single is and how well the album does." Every Pet Shop Boys album, with the exception of Release, has managed to send at least one single into the UK Top 10. Their four UK number ones come from the years between 1985 and 1988, when their album sales were at their first peak.

The singles chart does not work like it did even a few years ago, but Love etc is certainly a promising first card to play – a hook-stuffed but understated Xenomania co-creation with a fascinatingly peculiar, call-and-response chorus.

"We worked on that song from May last year until just before Christmas," says Tennant. "Brian kept endlessly tweaking it, but I've never got sick of it. It sounds like us, without really being like anything else we have ever done."

Employing a theme from Tchaikovsky's The Nutcracker, second single All Over The World is discernibly the work of the band that has sung about putting Debussy to a disco beat and dancing to The Rite of Spring. Gleadall thought it was a hit the first time he heard it.

Higgins identifies The Way It Used To Be, which bears another of the three Xenomania writing credits, as a personal favourite. He cites Tennant's vocal performance as a highlight, while giving credit to the singer's lyrics in general.

"I'm a big admirer of theirs," he says. "Particularly, I guess, their earlier work in the Eighties has been an influence on Xenomania. I think Neil's lyrics define

the decade in which they broke, in many ways. He is a fantastic commentator on our society and I was keen to get his take on the modern things, so I was gently pushing in that direction."

It might be too much to expect the Pet Shop Boys to define our times as definitively as they did the Eighties. Their singles of that period, from the barren 1985 breakthrough of West End Girls to 1990's ruminative Being Boring, now appear to offer a concise guide to Margaret Thatcher's Britain, from dubious boom to regrettable bust.

Even when the pair are right on song, their chart positions have not always been the best measure of their material. 1990's Behaviour is regarded by many as the true gem of their catalogue, but it also gave a first intimation of commercial mortality after the heady highs of 1986's Please and remix counterpart Disco, 1987's Actually and 1988's mini-album, Introspective.

"Behaviour didn't perform as well as people thought it should, and now it's the one everyone goes on about," says Tennant. "Being Boring [the second single from the album] was either 19 or 20. That was one of those panic-at-the-record-company moments."

"And it's possibly one of our best songs," says Lowe. "Love Come Quickly was a disaster after West End Girls," he adds, laughing. "And the whole Release album didn't do very well at all."

Before that low, there were further highs. With 1993's Very, Tennant and Lowe showed that they could do both unalloyed pop and foolish costumes, though their cover of Go West was laced with enough Soviet imagery and gay pride to refute any suggestion that they had put away the clever stuff.

Bilingual in 1996 and Nightlife in 1999 rounded out the decade, yielding five more Top 10 UK hits but marking the beginning of the slowdown in the band's album sales.

Even when they have not been on chart-topping form, they have never gone away, and never really appeared to struggle for inspiration, partly because of their steady flow of extra-curricular collaborations, which will shortly include a ballet for Sadler's Wells.

"It started because of Dusty Springfield all those years ago, when we wrote What Have I Done To Deserve This?" says Tennant. "That record became such a big hit that we did some more work with Dusty, and because of that we were offered Liza Minnelli."

"We didn't think we were the type of act that got this type of award. I always imagine it is going to go to a rock band, and that we just aren't on the radar"

### NEIL TENNANT ON RECOGNITION FROM THE BRITS

The Pet Shop Boys became known as willing collaborators, and they have never stopped. Kylie, Robbie Williams, Elton John, Tina Turner, Madonna, Yoko Ono, The Killers and Rufus Wainwright have all been duetted with, remixed, written for or creatively mentored in the years that have followed.

Tennant and Lowe also had cameos on the first two Electronic albums, forging a relationship with Johnny Marr that has sustained to the current album. "Bernard and Johnny are pop pals of ours," says Lowe, with verbal inverted commas. "Johnny describes himself as the [long-time David Bowie guitarist] Carlos Alomar of the Pet Shop Boys."

A first-time collaborator on Yes is Owen Pallett, who records as Final Fantasy and as part of the Arcade Fire and arranges strings on two songs here. "Neil particularly loves The Last Shadow Puppets, and Owen did the strings for that, so I think he just emailed him," says Lowe.

The Pet Shop Boys' one-night-only collaborators for their nine-and-a-half-minute Brits performance are yet to be revealed, but Ged Doherty reveals that there will almost certainly be two guest stars.

There is no doubt that Tennant and Lowe, while still perhaps underdogs in their own minds, have more than enough gravitas and style to pull off another show-stopper at the Brits.

They have come a long way from their days as a *Smash Hits* journalist and a trainee architect who shared a passion for Hi-NRG disco.

All the same, Tennant still remembers the excitement of being given a stack of records by a product manager when the Pet Shop Boys struck their first, abortive deal with Epic. Lowe admits that, over the years, "there has not been much planning going on".

Now, as they prepare to receive their pop knighthood, the question is whether the award comes at the perfect time, or whether it will yet prove to be premature.

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As such Somerset County Council is seeking expressions of interest from suitably experienced suppliers for this provision.

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# Key releases

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## Out this week

### Singles

- **The Days** No Ties (Atlantic)
- Previous single: Jane (did not chart)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- Debut single
- **Shinedown** Second Chance (Atlantic)
- Previous single: Devour (did not chart)
- **The Virgins** Teen Lovers (Atlantic)
- Debut single

### Albums

- **Beirut** March Of The Zapotec (Pompeii Recordings)
- Previous album (first-week sales/total sales): The Flying Club Cup (2,748/24,977)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- Debut album
- **Grand Duchy** Petits Fours (Cooking Vinyl)
- Debut album
- **Morrissey** Years Of Refusal (Ecca)
- Previous album: Greatest Hits (28,883/51,361)



- **N.A.S.A** The Spirit Of The Apollo (Anti/Epitaph)
- Debut album
- **Sam & The Plants** The Eft (Twisted Nerve)
- Debut album

## Out next week

### Singles

- **David Archuleta** Crush (RCA)
- **Nikka Costa** Stuck To You (Universal)
- **Esser** Work It Out (Transgressive)
- **Glasvegas** Flowers & Football Tops (Columbia)
- **Howling Bells** Cities Burning Down (Indepiente)
- **Jennifer Hudson** If This Isn't Love (RCA)
- **Laura Izibor** Shine (Atlantic)
- **Magic Arm** Bootsy Bootsy (Peacefrog)
- **Eugene McGuinness** Forz (Domino)
- **Tommy Reilly** Gimme A Call (A&M)
- **Smooth & Turrell** I Can't Give You Up (Lalapeno)

Smooth & Turrell's debut single recently won the public vote for record of the week on Radcliffe & Maconie's Radio Two show against Empire Of The Sun. They also did a live session with 6 Music's Craig Charles to showcase their eclectic mix of funky beats and blue-eyed soul, while they have another session planned to coincide with the release of their debut album *Antique Soul* in April.

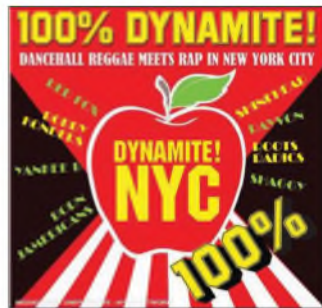
- **Amy Studt** Nice Boys (19 Recordings)
- **Thunderheist** Sweet 16 (Big Dada)

### Albums

- **Dan Auerbach** Keep It Hid (V2/Cooperative)
- **Jersey Budd** Wonderlands (This Feeling)

- **The Mojo Fins** The Sound That I Still Hear (Amazon)
- **The Prodigy** Invaders Must Die (Take Me To The Hospital)
- **School Of Seven Bells** Alpinisms (Full Time Hobby)

School Of Seven Bells' debut album was released with little fanfare at the tail end of 2008, but the band's ethereal yet focused harmonic pop sound managed to captivate critics and a small band of followers alike. Wisely, Full Time Hobby decided to give the album a renewed push, led by the enchanting single and album opener *Iamundernodisguise*, which has been playlisted by BBC 6 Music. The band have BBC radio sessions planned for Rob Da Bank and George Lamb over the coming weeks, while a headline tour in February and March and a support slot the following month with Bat For Lashes will guarantee the band pick up more converts along the way.



- **Various** Dynamite NYC (Soul Jazz)
- “This compilation's subtitle – Dancehall Reggae Meets Rap In New York City – succinctly sets the stall out for a vibrant collection of tracks from the likes of Shinehead, Fu Schnickens and Roots Radics. Concentrating on the period before Jamaican dancehall took off as a commercial force in the Big Apple, the music on *Dynamite NYC* is fuelled by old-school hip hop beats and a still-invigorating spirit of collaboration. Another successful crate-dig from Soul Jazz.”

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

- **Ashley Walters** Ashley Walters (Abstract Urban)

## March 2

### Singles

- **Blue Roses** Doubtful Comforts (SalviaXL)
- **Brakes** Hey Hey (Fatcat)
- **Casiokids** Fot I Høse/Verdens Storste Land (Moshi Moshi)
- **The Coronas** Decision Time (3U)
- **Pete Doherty** Last Of The English Roses (Parlophone)
- **It Hugs Back** Now + Again (4AD)
- **Kings Of Leon** Revelry (Hand Me Down)
- **Annie Lennox** Shining Light (RCA)
- **Ladytron** Tomorrow (Nettwerk)

“Tomorrow is a glorious digital disco anthem that highlights the band's mastery of analogue synthesizers and their ability to weave ridiculously catchy melodies – a skill that will come in handy when they work on Christina Aguilera's new album. Despite remaining in the mainstream's margins throughout their career, Ladytron's sound has paved the way for the new wave of electro stariets. They are scheduled to tour with fellow synth poppers Depeche Mode in Eastern Europe this May.”

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

- **Roll Deep** Moving In Circles (Roll

Deep)

- **Starsailor** Tell Me It's Not Over (Virgin)
- **Take That** Up All Night (Polydor)
- **WV Brown** L.E.A.V.E (Island)
- **Will Young** Let It Go (RCA)

### Albums

- **David Archuleta** David Archuleta (RCA)
- **The BPA** I Think We're Gonna Need A Bigger Boat (Southern Fried)

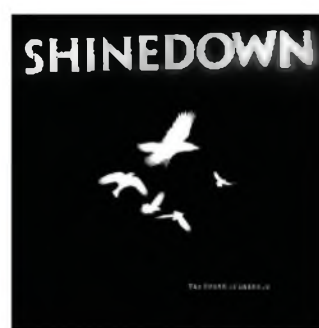


- **Nikka Costa** Pebble To A Pearl (Stax/Universal)
- **Daniel Michaelson & The Coastguards** Saltwater (Memphis Industries)
- **Fields** Hollow Mountains (Atlantic)
- **Grammatics** Grammatics (Dance To The Radio)
- **Howling Bells** Radio Wars (Indepiente)
- **Lindsay Lohan** Spirit In The Dark (Universal)
- **Loney Dear** Dear John (Parlophone)

“For his fifth album, Swedish jongleur Emil Svanangen displays the sonically rich palate that has pushed Loney Dear on from being a passable singer-songwriter to being something much more exciting, weaving in synths and euphoric drumming to great effect. Anyone finding Animal Collective too weird or Fleet Foxes a bit too retro would find a happy middle ground here. Svanangen has recently toured with Andrew Bird, whose blend of solid songwriting, bolstered by inventive and intricate production has received much praise. Loney Dear fully deserves similar attention.”

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

- **Sarah McLachlan** Closer – The Best Of (RCA)
- **Neko Case** Middle Cyclone (Anti)
- **Red Light Company** Fine Fascination (Lavoita)
- **Raphael Saadiq** The Way I See It (RCA)



- **Shinedown** The Sound Of Madness (Atlantic)
- **U2** No Line On The Horizon (Mercury)
- **The Whitest Boy Alive** Rules (Bubbles)
- **Whomadewho** The Plot (Gomma)
- **Anthony Wright** Feet On The Ground (Palawan)

## March 9

### Singles

- **Beyoncé** Halo (RCA)
- **Dan Black** Alone (A&M)
- **John Legend** Everybody Knows (Good Music)
- **The Long Lost** Amiss (Ninja Tune)
- **Marina & The Diamonds** Obsessions (Atlantic)
- **Oasis** Falling Down (Big Brother)
- **Katy Perry** Thinking Of You (Virgin)
- **La Roux** In For The Kill (Polydor)
- **September** Can't Get Over (Hardbeat)
- **Snow Patrol** If There's A Rocket Tie Me To It (fiction)

### Albums

- **Sam Beeton** No Definite Answer (RCA)
- **The Bishops** For Now (W2)
- **The Boy Least Likely To** The Law Of

- The Playground (Too Young To Die)
- **Kelly Clarkson** All I Ever Wanted (RCA)
- **David Cook** David Cook (19 Recordings)
- **Chris Cornell** Scream (Interscope)
- **DM Stith** Heavy Ghost (Asthmatic Kitty)
- **Pete Doherty** Grace/Wastelands (Parlophone)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **Annie Lennox** The Annie Lennox Collection (RCA)
- **Mastodon** Crack The Skye (Reprise)
- **Faryl Smith** Faryl (UC)
- **Starsailor** All The Plans (Virgin)
- **Taylor Swift** Fearless (Mercury)
- **Vetiver** Tight Knit (Bella Union)

## March 16

### Singles

- **The Foxes** Bill Hicks (Room 10)
- **Hockey** Too Fake (Virgin)
- **Keane** Better Than This (Island)
- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)



- **Pet Shop Boys** Love etc (Parlophone)
- **The Script** Talk You Down (Phonogenic)
- **The Wombats** My Circuitboard City (4th Floor)

### Albums

- **Leo Abrahams** The Grape & The Grain (Just Music)
- **AK Momo** Return To NY (Peacefrog)
- **The Balking Mule** The Length Of The Rail (Fatcat)
- **Bill Callahan** Sometimes I Wish We

## THE PANEL

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



**STEVE SMART (KISS 100)**  
**Doman & Gooding feat. Dru & Lincoln: Runnin' (Positiva)**

I first heard about this track just as *Positiva* were taking it on, and I felt almost straight away it had massive crossover potential. It is solid vocal house that oozes soul and is one of those rare tunes that works well on radio and in the dubs. The lads have come up with a biggie!



**ROB FITZPATRICK (THE WORD)**  
**Speech Debelle: The Key (Big Dada)**

Speech Debelle is a serious talent; someone whose voice and lyrics mark her out as a person with a uniquely vulnerable yet powerful approach to songwriting. *The Key* is one of those records that you never tire of hearing – as soon as it's done you can't help cueing it up again (and again).



**BEN MYERS (MOJO/BIZARRA)**  
**Dieter Schoon: Mary Jane (Headspin)**

From opening gunshot to final whipcrack, the first single from this eccentric Swede's debut album would be just as at home in a Clint Eastwood western romance as it would drawing punters onto an indie dub dance floor. A perfect demonstration of Dieter's skewed world and unpredictable imagination.

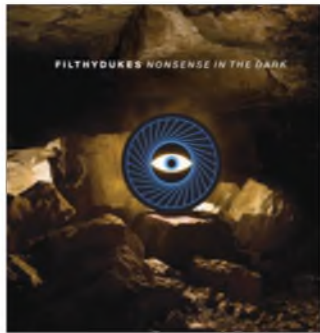


**FRAN DONNELLY (HIGH VOLTAGE)**  
**Fol Chen: Cable TV (Asthmatic Kitty)**

Fol Chen mark an intriguing twist in late-Noughties digipop. As dark as they are playful, idiosyncratic delights such as *Cable TV* pick away at The Postal Service's drum machine romance like *Hot Chip*, but without the geeks. Their album *Part I: John Shade* is a real delight.

Were An Eagle (Drag City)

- **Alain Clark** Live It Out (Warner Bros)



- **Filthy Dukes** Nonsense In The Dark (Fiction)
- **Karima Francis** The Author (Kitchenware)
- **Melody Gardot** My One And Only Thrill (UCI)
- **Its A Buffalo** Don't Be Scared (Akoustik Anarkhy)
- **Jay-Z** Blueprint III (Def Jam)
- **Bonnie Prince Billy** Beware (Domino)
- **Lionel Richie** Just Go (Mercury)

## March 23

### Singles

- **Alessi's Ark** Over The Hill (Virgin)
- **Animal Collective** My Girls (Domino)
- **Peter Bjorn & John** Nothing To Worry About (Wichita)
- **Chew Lips** Solo (Kitsune)

“Despite having been in existence for less than a year, Chew Lips are already an intriguing proposition, welding Hot Chip-esque electronics to vocals that echo Yeah Yeah Yeah's Karen O, and orchestral strong washes. There's a lovely rolling bassline, too, and singer Tigs has a beautifully expressive voice. The band have already received support from Steve Lamacz and The Guardian, who made them new band of the day back in November, plus there is a very promising audio sampler doing the rounds.”

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

- **Flo-Rida** Right Round (Atlantic)
- **The Kills** Black Balloon EP (Domino)

- **Metro Station** Shake It (Columbia)
  - **Noisettes** Don't Upset The Rhythm (Vertigo)
  - **Steve Angello & Laidback Luke** Feat. **Robin S** Show Me Love (Data)
- Sampling the Robyn S hit of the same name, this potential smash from the Data stable has already been playlisted at Kiss, Galaxy and Capital, some 10 weeks ahead of release. It has already reached the top of the Music Week Commercial Pop Top 30 and is climbing the Upfront Top 40.
- **The Veronicas** Untouched (Warner Bros)
  - **White Lies** Fairwell To The Fairground (Fiction)

### Albums

- **British Sea Power** Man Of Arun (Rough Trade)



- **Dan Deacon** Bromst (Car Park)
- **The Decemberists** The Hazards Of Love (Rough Trade)
- **Gary Go** Gary Go (Polydor)
- **Higamos** Hogamos (DC Recordings)
- **Marissa Nadler** Little Hells (Kemado)
- **Pet Shop Boys** Yes (Parlophone)
- **Royksopp** Junior (Wall Of Sound)

## March 30

### Singles

- **Buffalo 77** Memento (Autonomy)
- **Just Jack** Embers (Mercury)
- **Lady Gaga** Poker Face (Interscope)
- **Lady Sovereign** So Human (Midget)
- **The Presidents Of The United States Of America** Rot In The Sun EP

(Cooking Vinyl)

- **Jazmine Sullivan** Dream Big (Columbia)

### Albums

- **Peter Bjorn & John** Living Thing (Wichita)
- **Doves** Kingdom Of Rust (Heavenly)
- **Frightened Rabbit** Quietly Now! (FatCat)
- **Goldie Lookin Chain** Asbo 4 Life (1983)
- **Loner Western** Sci-Fi (Just Music)
- **Metro Station** Metro Station (Columbia)
- **Noisettes** Wild Young Hearts (Vertigo)
- **PJ Harvey & John Parrish A** Woman A Man Walked By (Island)
- **The Rank Deluxe** You Decide (FatCat)
- **Neil Young** Fork In The Road (Reprise)

## April 6 and beyond

### Albums

- **Alessi's Ark** Notes From The Treehouse (Virgin) (06/04)



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

“Natasha Khan's second album – and her first for EMI – Two Suns is a triumphant return from Bat For Lashes. Boasting collaborations with Scott Walker and Yeasayer, the album delves deeper into Khan's adventurous musical spirit while conjuring up enough commercial moments to push her deeper into the mainstream psyche. The campaign will get started with lead single Daniel on April 13; a song that has become a staple of her live shows over recent months.

This album affirms the talents of the British songwriter.”

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

- **Billy Talent** Billy Talent III (Atlantic) (08/06)
  - **The Blockheads** Staring Down The Barrel (EMI) (06/04)
- Carrying on without founder member Ian Dury, the original Blockheads line-up returns with new lead singer Derek Hussey. This album release coincides with the 30th anniversary of the band's seminal single Hit Me With Your Rhythm Stick, which shifted more than 1m copies. They will be showcasing their new material on tour in the UK and France during April, including a night at Camden's Electric Ballroom. An Ian Dury biopic is currently in the making, with a provisional release date of early 2010.
- **Ciara** Fantasy Ride (LaFace) (06/04)
  - **Elvis Costello** Momofuku (Mercury) (28/04)
  - **Das Pop** Das Pop (Ugly Truth) (20/04)
  - **The Days** Atlantic Skies (Atlantic) (29/06)
  - **Depeche Mode** Sounds Of The Universe (Mute) (20/04)
  - **Escala** Escala (Syco) (06/04)
  - **Esser** Braveface (Transgressive) (04/05)
  - **Flo-Rida** Routes Of Overcoming The Struggle (Atlantic) (06/04)
  - **Gallows** Grey Britain (Warner Brothers) (20/04)
  - **Hockey** Mind Chaos (Virgin) (18/05)
  - **In Case Of Fire** Align The Planets (Zomba) (20/04)



- **It Hugs Back** Inside Your Guitar (4AD) (06/04)
- **Just Jack** All Night Cinema (Mercury) (06/04)

- **Junior Boys** Begone Dull Care (Domino) (11/05)
- **Kid British** You Alright (Mercury) (29/06)
- **King Creosote** Flick The Vs (Domino) (20/04)



- **Lady Sovereign** Jigsaw (Midget) (06/04)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Daniel Merriweather** Love And War (Columbia) (20/04)
- **Missy Elliott** Block Party (Atlantic) (06/04)
- **William Orbit** My Oracle Lives Uptown (Kobalt) (06/04)
- **Papercuts** You Can Have What You Want (Memphis Industries) (13/04)
- **Silversun Pickups** Swoon (Warner Brothers) (13/04)
- **Soap&Skin** Lovetune For Vacuum (PIAS) (13/04)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Twisted Wheel** Twisted Wheel (Columbia) (13/04)
- **Julian Velard** The Planeteer (Virgin) (01/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)
- **The Virgins** The Virgins (Atlantic) (20/04)
- **Sara Watkins** Sara Watkins (Nonesuch) (06/04)
- **Wildbirds & Peacedrums** The Snake (Leaf) (13/04)
- **Yeah Yeah Yeahs** It's Blitz (Polydor) (31/05)

## SINGLE OF THE WEEK

**The Days** No Ties (Atlantic)



The release of power-pop Devon boys The Days' debut single will be celebrated by a series of HMV instores, kicking off in Plymouth tomorrow (Tuesday), marking the end of a month-long headline tour. Having already supported Scouting For Girls and winning accolades from teen mags Mizz and Sugar, the band have captivated many YouTube viewers with a homemade promo clip of their cover of Usher's Love In This Club, which racked up more than 100,000 hits in one week. Live favourite Jane, which was recorded at an MTV Spanking New session late last year, recently entered the channel's video chart at number six.

## ALBUM OF THE WEEK

**Empire Of The Sun** Walking On A Dream (Virgin)



This collaboration between Pnau's Nick Littlemore and Luke Steele of The Sleepy

Jackson has been building up a head of steam since last autumn, with literally every national newspaper and lifestyle magazine jumping on board to sing their praises. Their debut single of the same name, also released today (Monday), has been A-listed at BBC 6 Music, B-listed at Radio Two and C-listed at Radio One, while seven other national stations are also behind it. And it is easy to see why the sun is shining on this creative duo: their electronic nous and playful pop edge is both deeply satisfying and undeniably mainstream.

# Key releases

## Album on the horizon as U2 top HMV



**PRODIGY'S INVADERS MUST DIE** remains the top pre-release at Play, while U2's *No Line On The Horizon* remains ahead at Amazon, and is now also the pre-release leader at HMV, where Alexandra Burke's still-to-be-named album has ruled the roost since the end of last year.

Taylor Swift's self-titled debut never had an official UK release but the 19-year-old country star's second album, *Fearless* - number

one in the US for eight weeks - is out here in three weeks and is bound to be a major success with introductory single *Love Story* destined for big things. Fearless makes its initial appearance on the predictive charts of all three of the top e-tailers this week, debuting at number 11 on the HMV and Play lists, and at number 12 at Amazon.

Norwegian dance duo *Royksopp* have issued only two albums since

their 2001 debut, racking up combined sales of more than 600,000 copies in the UK. They break a four-year silence with *Junior*, which is set to drop on March 23, and is already picking up pace following radio exposure for first single *Happy Up Here*. The album is the leading pre-release dance album at both HMV and Play.

*Don't Stop The Rock* by *Freestyle* debuted at number one on Shazam's

tag chart last week but immediately disappears and is replaced by Russian dance act *Rudenko's* *Everybody*, the third *Data* release to lead the list in recent months.

The Last.fm Hype chart includes a wide spread of artists, though veteran garage band *The Cramps* have three songs dotted around the chart - presumably in response to the recent death of founder and lead singer *Lux Interior*. **Alan Jones**

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

Pos	ARTIST	Title	Label
1	PRODIGY	Invaders...	Take Me To The Hospital
2	U2	No Line On The Horizon	Mercury
3	EMINEM	Relapse	Polydor
4	LAMB OF GOD	Wrath	Roadrunner
5	50 CENT	Before I Self Destruct	Interscope
6	J BONAMASSA	Ballad Of John Henry	Ada
7	DR. DRE	Detoxification	Modular
8	KELLY CLARKSON	All I Ever Wanted	RCA
9	THE ANSWER	Everyday Demons	Albert Prods
10	RED LIGHT CO.	Fine Fascination	Lavolta
11	TAYLOR SWIFT	Fearless	Mercury
12	DEEP PURPLE	Stormbringer	EMI
13	ANNIE LENNOX	The Collection	RCA
14	CHRIS CORNELL	Scream	Interscope
15	SARAH MCLACHLAN	Closer - Best Of	RCA
16	GREEN DAY	21st Century Breakdown	Warner
17	DANIEL MERRIWETHER	Love & War	Columbia
18	STARSAILOR	All The Plans	EMI
19	PETE DOHERTY	Grace / Wastelands	EMI
20	ROYKSOPP	Junior	Wall Of Sound

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	PRODIGY	Invaders...	Take Me To The Hospital
3	MY BLOODY VALENTINE	Loveless	Sony
4	J BONAMASSA	Ballad Of John Henry	Ada
5	DEEP PURPLE	Stormbringer	Deluxe EMI
6	THE ANSWER	Everyday Demons	Albert Prods
7	ESCALA	Escala	Syco
8	ANNIE LENNOX	The Collection	RCA
9	MY BLOODY VALENTINE	Isn't Anything	Sony
10	VARIOUS	1958 British... Vol.1	Future Noise
11	VARIOUS	1958 British... Vol.2	Future Noise
12	TAYLOR SWIFT	Fearless	Mercury
13	SENSATIONAL ALEX HARVEY	Hct City	Majorleague
14	EMINEM	Relapse	Interscope
15	THIN LUZZY	Still Dangerous	Thin Luzzy Prods
16	BLACK SABBATH	Paranoid	Sanctuary
17	ERASURE	Total Pop!	Mute
18	SARAH MCLACHLAN	Closer - Best Of	RCA
19	50 CENT	Before I Self Destruct	Interscope
20	VV BROWN	Travelling Like The Light	Island

amazon.co.uk

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	RUDENKO	Everybody	Data
2	FLO-RIDA	Right Round	Atlantic
3	EMPIRE OF THE SUN	Walking On...	Virgin
4	KELLY CLARKSON	My Life Sucks...	RCA
5	STEVE ANGELLO	Show Me Love	Data
6	TAYLOR SWIFT	Love Story	Mercury
7	PRODIGY	Omen	Take Me To The Hospital
8	CHASE & STATUS/KANO	Against All Odds	Ram
9	GARY GO	Wonderful	Polydor
10	DJ PEREMPAY/DÉE	In The Air	White Label
11	BON IVER	Skinny Love	4AD
12	U2	Get On Your Boots	Mercury
13	BLAME	Because Of You	3Beat Blue
14	THE KING BUIES	Save The World...	Island
15	SEPTEMBER	Can't Get Over	Hard2beat
16	DOMAN & GOODING	Runnin	Positiva
17	K.I.G. FAMIY	Heads Shoulders...	Island
18	KINGS OF LEON	Revelry	Hand Me Down
19	JENNIFER HUDSON	If This Isn't Love	RCA
20	MADCON	Liar	RCA

SHAZAM

### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	LIYY ALLEN	Fuck You	Regal
2	LIYY ALLEN	I Could Say	Regal
3	LIYY ALLEN	Everyone's At It	Regal
4	THE VIEW	Covers	1965
5	TOMMY REILLY	Gimme A Call	A&M
6	THE CRAMPS	Surfin' Bird	Vengeance
7	LAMB OF GOD	Contractor	Epic
8	TWO TONGUES	If I Could Make...	Vagrant
9	RED JUMPSUIT APPARATUS	You Better...	Virgin
10	STARSAILOR	Tell Me It's Not Over	Virgin
11	VERSAEMERGE	Clocks	Fueled By Ramen
12	LA ROUX	In For The Kill	Polydor
13	REAL TUESDAY WELD	Last Words	Antique Beat
14	THE CRAMPS	Domino	Illegal
15	THE CRAMPS	Lonesome Town	Vengeance
16	ARMY NAVY	Silvery Sleds	The Fever Zone
17	HUDSON MOHAWKE	Overnight	Warp
18	PHANTOM BAND	Throwing...	Chemikal U
19	YUKSEK	Tonight	Universal
20	TWO TONGUES	Crawl	Vagrant

last.fm

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

Pos	ARTIST	Title	Label
1	U2	No Line On The Horizon	Mercury
2	EMINEM	Relapse	Interscope
3	ALEXANDRA BURKE	The Album	Syco
4	PRODIGY	Invaders...	Take Me To The Hospital
5	50 CENT	Before I Self Destruct	Interscope
6	RED LIGHT CO.	Fine Fascination	Lavolta
7	LAMB OF GOD	Wrath	Roadrunner
8	JAY-Z	Blueprint III	Def Jam
9	BUSTIA RHYMES	Back On My Bs	Interscope
10	J BONAMASSA	Ballad Of John Henry	Ada
11	TAYLOR SWIFT	Fearless	Mercury
12	ESCALA	Escala	Syco
13	KELLY CLARKSON	All I Ever Wanted	RCA
14	PET SHOP BOYS	Yes	Parlophone
15	THE ANSWER	Everyday Demons	Albert Prods
16	STARSAILOR	All The Plans	Virgin
17	ROYKSOPP	Junior	Wall Of Sound
18	LIONEL RICHIE	Just Go	Mercury
19	CHRIS CORNELL	Scream	Interscope
20	LIL' WAYNE	Rebirth	Island

hmv.com

## CATALOGUE REVIEWS

### THE WHO

*The Who Sell Out* (Polydor 5315336)



Simultaneously celebrating and satirising the pirate radio phenomenon with genuine Radio London jingles and fake adverts punctuating proceedings, *The Who Sell Out* was an early classic from Pete Townshend and his bandmates, thanks to the dynamic energy of tracks like *I Can See For Miles* and a rare cover of *Summertime Blues*, which added significant rock power to The Who's previous pop persona. This deluxe two-disc edition upgrade includes remastered versions of both the stereo and mono mixes - the first time the latter edition has been released officially since 1967 in any form - and 11 unreleased songs/mixes and a 28-page booklet with period adverts, outtakes from the original album photo session, contemporaneous and rare photographs and more.

### MARK ERIC

*A Midsummer's Day Dream* (Now Sounds CDNOW 8)



This is a generously expanded version of Mark Eric's cult classic 1969 album, whose wistful melancholia is softened by acute melodies and sumptuous harmony work. Nodding reverentially in the direction of The Beach Boys, it is stuffed with sweet, soft, shimmering tunes, of which the best are *Lynn's Baby*, the waltz-like *Laura's Changing* and *California Home*, which also looms large in the bonus track section, where it morphs into commercials for airlines Western, Continental and United.

**GLEN CAMPBELL**  
*Greatest Hits* (Capitol 6938952)

Any Glen Campbell compilation is welcome, and this one ticks most of the right boxes, giving another airing to

glorious, timeless Jimmy Webb songs like *Wichita Lineman*, *By The Time I Get To Phoenix* and *Galveston*, adding Campbell's 1970s resurgence hits *Rhinestone Cowboy* and *Southern Nights* and finishing with key cuts from his triumphant 2008 set *Meet Glen Campbell*, in the form of *Foo Fighters' Times Like These* and a heartfelt reading of Jackson Browne's *These Days*. But the album was clearly compiled from a US perspective, hence inclusion of tracks like *I Wanna Live* and *Hey Little One* instead of bonafide UK hits, and unforgivably misses Campbell's highest-charting single *All I Have To Do Is Dream*.

### THE UNDERTONES

*The Undertones* (Salvo/Ardeck SAIVOC 017)



Their greatest fan, John Peel, is long gone but there's an abiding public affection for The Undertones and their primitive punk/pop, whose urgency was

underlined by the unique, strangulated vocals of frontman Feargal Sharkey. It is 30 years since they burst onto the scene with their eponymous debut album, and to mark the anniversary it gets another outing in a remastered and handsomely expanded two-CD edition courtesy of 17 bonus tracks including singles b-sides and (natch) Peel Sessions.

### EDDIE MONEY

*Sound Of Money* (SPV Yellow SPV 306402)



Former cop Eddie Money could not get arrested in the UK, where he failed to chart at all but he notched up 23 US Hot 100 hits between 1978 and 1992. This reissued 1989 compilation proves the Americans were right - Money's radio-friendly arena rock threw up some excellent singles including *Baby Hold On*, *Walk On Water* and the magnificent *Take Me Home Tonight*. **Alan Jones**

## CATALOGUE CHART STUDIO ALBUMS TOP 20



This	Last	Artist	Title	Label
1	1	TAKE THAT	Beautiful World	Polydor (ARV)
2	1	SEASICK STEVE	Dog House Music	Bronzertal(PIAS)
3	3	AMY WINEHOUSE	Back To Black	Island(ARV)
4	11	LIYY ALLEN	Alright, Still	Regal (E)
5	5	ORIGINAL CAST RECORDING	Mamma Mia	Polydor (ARV)
6	4	KINGS OF LEON	Aha Shake Heartbreak	Hand Me Down (ARV)
7	RE	SNOW PATROL	Final Straw	Fiction (ARV)
8	6	NICKELBACK	All The Right Reasons	Roadrunner (CIN)
9	7	THE KILLERS	Hot Fuss	Vertigo (ARV)
10	10	SNOW PATROL	Eyes Open	Fiction (ARV)
11	14	THE KILLERS	Sam's Town	Vertigo (ARV)
12	8	IL DIVO	The Promise	Syco (ARV)
13	15	JAMES MORRISON	Undiscovered	Polydor (ARV)
14	12	PINK	I'm Not Dead	LaFace (ARV)
15	9	JEFF BUCKLEY	Grace	Columbia (ARV)
16	17	PENDULUM	Hold Your Colour	Breakbeat Kaos (SRD)
17	RE	MUSE	Black Holes & Revelations	Helium 3/Warner Bros (CINR)
18	RE	KEANE	Hopes And Fears	Island (ARV)
19	NEW	BRUCE SPRINGSTEEN	Born In The USA	Columbia (ARV)
20	RE	WESTLIFE	The Love Album 5	(ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	ARTIST	Title	Label
1	EMPIRE OF THE SUN	Walking On A Dream	Virgin
2	EMMA DEIGMAN	Tell Your Mama	Storm
3	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
4	FREEMASONS FEAT. HAZEL FERNADES	If / Loaded	
5	CAHILL	Sexshooter	3Beat Blue
6	SNEAKY SOUND SYSTEM	Love It / 14th Floor	
7	NIGHTSTYLERS FEAT. MARCELLA WOODS	Nobody's Fool	MWR
8	KINKY ROLAND	Something In Your Way	Loverush Digital
9	RUDENKO	Everybody	Data
10	LADYHAWKE	Paris Is Burning	Modular
11	ROSIE & THE GOLDBUG	Heartbreak	Lover
12	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
13	JJOY FEAT. MARCELLA WOODS	Me To You	Loverush Digital
14	TAYLOR SWIFT	Love Story	Mercury
15	DOMAN & GOODING	Runnin	Positiva
16	IDA MARIA	Oh My God	RCA
17	CHRIS LAKE FEAT. NASTALA	If You Knew	Rising
18	JENNIFER HUDSON	If This Isn't Love	RCA
19	DEAN COLEMAN FEAT. DCLA	I Want You	Yoshitoshi
20	AMY STUDD	Nice Boys	19 Recordings
21	KID CUDI VS. CROOKERS	Day 'N' Nite	Data
22	ERCOLA FEAT. DANIELLA	Every Word	Cayenne
23	NATURAL BORN GROOVES	Candy On The Dancefloor	3 Beat Blue
24	MADCON	Liar	RCA
25	NEW KATE RYAN	Ella Elle La	AATW
26	BRITNEY SPEARS	Circus	Jive
27	DAMIEN S VS. LOVESPIRALS	This Truth	Loverush Digital
28	NEW DJ SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses	CR2
29	KURD MAVERICK	Blue Monday	Data
30	ALESHA DIXON	Breathe Slow	Asylum
31	NEW GROOVE ARMADA	Pull Up (Crank It Up)/Drop The Tough/Go	B-Live
32	MICHAEL WOODS	Natural High	Diffused
33	THE TING TINGS	Fruit Machine	Columbia
34	BART B MORE VS OLIVER TWIZT	Finally	Hed Kandi
35	HAJI & EMANUEL	The Pressure	Big Love
36	TIMMY VEGAS & BAD LAY-DEE	Another Dimension	Eye Industries
37	THE HOURS	See The Light	Is Good Limited
38	KIDDA	Under The Sun	Skint
39	PUSSYCAT DOLLS	Whatcha Think About That	Interscope
40	NEW AIVIN GEE	Losing My Religion	Loverush Digital

## Commercial pop Top 30

Pos	ARTIST	Title	Label
1	BRITNEY SPEARS	Circus	Jive
2	ALESHA DIXON	Breathe Slow	Asylum
3	NEW STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
4	EMMA DEIGMAN	Tell Your Mama	Storm
5	SOUND SELEKTAZ FEAT. KAREN DANZIG	La La La La La / Can You Feel It	Media
6	JORDIN SPARKS	One Step At A Time	Jive
7	EMPIRE OF THE SUN	Walking On A Dream	Virgin
8	CAHILL	Sexshooter	3Beat Blue
9	SYLVESTER	You Make Me Feel (Mighty Real)	Fantasy
10	NIGHTSTYLERS FEAT. MARCELLA WOODS	Nobody's Fool	MWR
11	FREEMASONS FEAT. HAZEL FERNADES	If / Loaded	
12	N-TRANCE	Nothing Lasts Forever	AATW
13	RASMUS	livin' In A World Without You	Playground
14	PUSSYCAT DOLLS	Whatcha Think About That	Interscope
15	TAYLOR SWIFT	Love Story	Mercury
16	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
17	IGLU & HARTIV	In This City	Mercury
18	RUDENKO	Everybody	Data
19	RE MIKE MELANGE FEAT. ALAN CONNOR	Let Your Love Flow	Liberty City
20	GIRLS ALoud	The Loving Kind	Fascination
21	NEW VARIOUS	Dance Nation (Sampler Part 1)	Hard2beat
22	NEW LEMAR	Weight Of The World	Epic
23	VANESSA HUDGENS	Sneakernight	Hollywood
24	THE MADAME PROJECT	Chemistry	141A Management
25	NEW TAH MAC	Lavish Lifestyle	Tahmc Entertainment
26	DOMAN & GOODING	Runnin	Positiva
27	KYLA	Do You Mind	Data
28	NEW SAINT ETIENNE	Method Of Modern Love	Heavenly
29	KID CUDI VS. CROOKERS	Day 'N' Nite	Data
30	LADY GAGA	Just Dance	Interscope

# Empire hoping Sun never sets on their chart success



**AUSTRALIAN POP DUO** Empire Of The Sun finished fourth in the BBC's Sound Of 2009 poll, and their first single – Walking On A Dream – is set to drop today (Monday), along with the album of the same name.

Its release coincides with its arrival at the top of the Upfront club chart, where mixes from Kaskadee, Van She and Sam La More – brother of the band's Nick Littlemore – send it soaring to the summit with a 13.38% victory margin over new runner-up Emma Deigman's Tell Your Mama.

I'm not sure what Alesha Dixon thinks about Britney Spears – but if she keeps an eye on the Commercial Pop chart, her view is bound to be jaundiced by the fact that this week, for the second time in a row, a track from Spears' latest album, Circus, denies her pole position.

Last November, Spears' Womanizer breezed to the top of the list, leaving Dixon's The Boy Does Nothing floundering in runners-up slot. This week, the title track of Spears' album jumps 5-1, while Dixon's Breathe Slow improves 8-2. Spears' track includes mixes by heavyweight Junior Vasquez and Tom Neville and finishes 9% ahead of Breathe Slow, whose mixes include Liverpoolian trio Cahill, who also complete a pair of consecutive number twos – their own single, Sexshooter, was second last week.

On the Urban club chart, Beyoncé's Single Ladies (Put A Ring On It) seems to have seen off the threat of the Pussycat Dolls/Missy Elliott collaboration, Whatcha Think About That. Single Ladies had a 15% margin over its rival last week, and is now 18.2% ahead. It has spent five weeks at number one. **Alan Jones**



Showing promise: Steve Angello climbs Upfront and Pop charts



Big top of the Pops: Britney makes a splash with Circus

## Cool cuts Top 20

Pos	ARTIST	Title	Label
1	KATE RYAN	Ella Elle La	AATW
2	MSTRSS	In Danger	
3	FRIENDLY FIRES	Skeleton Boy	
4	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	
5	REFLEKT FEAT. DELLINE BASS	Need To Feel Loved	
6	JOHN DAHLBACK FEAT. BASTO!	Out There	
7	SYLVIA TOSUN & LOVERUSH	UK 5 Reasons	
8	YUKSEK	Tonight	
9	F.L.G.	Amplifier/Pink Bird	
10	CLEARCUT	Breathless	
11	DJ SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses	
12	DT8 PROJECT	Destination	
13	SEAMUS HAJI & ATFC FEAT. KC FLIGHTT	Speaker	
14	LIFELIKE FEAT. YOTA	Sunset	
15	ELEZE	Teardrop	
16	DALEY PADLEY & FRIBS	Open Minds	
17	STARSAILOR	Tell Me It's Not Over	
18	JAMES MOWBRAY & LEIAM SULLIVAN	Tell Me I Can	
19	DEEKLINE & WIZARD	Back Up (Love For The Music)	
20	PADLO	Decoder	Blow



Hear the Cool Cuts chart every Thursday 4–6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)

# Charts analysis

## Analysis Alan Jones



# It's not just one, it's two for Lily

**WITH THE FEAR LEADING THE SINGLES CHART** for the third week in a row and *It's Not Me, It's You* debuting at number one on the albums chart, **Lily Allen** becomes the first artist to simultaneously top the two charts since **Kings Of Leon** last October.

While *The Fear's* sales decline to 59,671, Allen's second album *It's Not Me, It's You* surges to a first-week sale of 112,568, easily beating the opening tally of 62,701 that earned its predecessor *Alright, Still* a number two debut and peak in July 2006 behind *Razorlight's* self-titled second album. *Alright, Still* has since gone on to sell 976,180 copies.

Allen's new album was helped to its sales tally - the best of 2009 to date - by some discounting. It was available physically for as little as £6.99, while *Tesco.com* slashed the price of the download to £3.97, only for Amazon to trump it with a £3 price point. It helped the album to sell 28,086 copies as a download, helping the sector to secure a 10.3% share of the albums market - good, but well down on the record 13.9% share downloads snared a week earlier. Album downloads have become a real growth area in 2009 - before this year, they had never accounted for more than 8.4% of the market on any week but they have beaten that figure for each of the last seven weeks.

Runner-up last week to Bruce Springsteen and this week to Lily Allen, **Kings Of Leon's** *Only By The*

*Night* increases sales by 78.6% to 42,954, lifting its 21-week gross to 1,398,548 units. The album, which has never charted lower than number seven, has spent three weeks at number one and six weeks at number two.

**The Fray's** introductory single *You Found Me* peaked at number 35 a fortnight ago but, despite this setback, their self-titled second album debuts at number eight on sales of 21,121. The band's first album *How To Save A Life* debuted at number 72 on import and download sales in 2007, and peaked a fortnight later - two years ago this week - at number four. It has so far sold 401,083 copies.

Further down the chart, there are debuts for Los Angeles indie rockers **Airborne Toxic Event's** self-titled debut (number 35, 7,942 sales - easily beating the album's number 188 US peak); as first single *Gives You Hell* climbs 20-18 (12,246 sales), **All-American Rejects'** third album *When The World Comes Down* debuts at number 48 (5,687 sales), between the peaks of their self-titled debut (number 50, 2002) and follow-up *Move Along* (number 45, 2005); and **Van Morrison's** *Astral Weeks: Live At The Hollywood Bowl*, a concert recording of the 63-year-old Ulsterman's classic album, which failed to chart in its original incarnation in 1968. The new version, which debuts at number 61 (4,128 sales), is Morrison's 37th chart album.

### SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,611,939	1,860,155
prev week	2,732,059	1,377,055
% change	-4.4%	+35.1%

Last week	Compilations	Total albums
Sales	538,163	2,398,318
prev week	336,200	1,713,255
% change	+60.1%	+39.9%

Year to date	Singles	Artist albums
Sales	19,352,528	12,185,859
vs prev year	13,673,300	12,372,619
% change	+41.5%	-1.5%

Year to date	Compilations	Total albums
Sales	2,843,585	15,029,444
vs prev year	3,213,487	15,586,106
% change	-11.5%	-3.6%

Compiled from sales data by Music Week

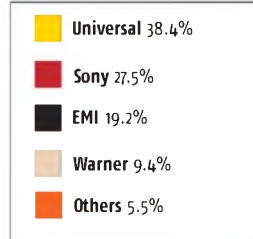
Grammy wins created a warm updraft for several albums, among them **Coldplay's** *Viva La Vida or Death & All His Friends* (up 38-31, 9,318 sales - its highest chart placing for 16 weeks); **Adele's** *19* (up 51-41, 6,930 sales); and the **Robert Plant/Alison Krauss** collaboration *Raising Sand*, which sizzles 124-39 - its highest chart placing for 26 weeks - with sales up 420.3% week-on-week to 7,170. The 2007 release peaked at number two in February 2008 and has sold 573,400 copies to date.

Meanwhile, **A.R. Rahman's** *Slumdog Millionaire* soundtrack climbs for the fourth straight week thanks to continued box office interest and its success in winning the BAFTA best soundtrack award last week. The album has moved 76-50-46-43-30, with total sales of 23,781, including 9,520 last week.

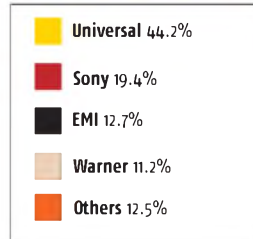
The release of *It's Not Me, It's You*, Valentine's Day gift-buying and improved weather helped the album market to rebound from the 39-week low it plumbd a fortnight ago to 2,398,317 last week - up 39.9% on the previous week's tally of 1,713,255 but 6.31% down on same-week 2008 sales of 2,559,973. While most albums benefited, the chief winners of the Valentine's Day effect are the new **UB40** compilation *Love Songs* (up 19-3, 29,974 sales, to become the Birmingham group's highest-charting album since *Promises And Lies* topped the chart in 1993); **Luther Vandross** compilation *Lovesongs* (up 27-4, 25,488 sales); and **Bette Midler's** *The Best Bette*. The latter album rockets 32-6 in its 21st week in the chart to equal its previous best chart placing on sales of 22,270, lifting its career total to 379,391.

Only six albums in the Top 40 suffered a fall in sales last week, and all are punished with big drops in their chart status. Among them are **Bruce Springsteen's** *Working On A Dream* (down 1-7, with sales off

### ARTIST ALBUMS



### SINGLES



16.2% at 21,926); **Elbow's** *Seldon Seen Kid* (6-23, -16.2%, 13,695); and **The View's** *Which Bitch* (4-27, -42.8%, 11,252).

In a closely contested battle for compilation chart honours, **R&B Lovesongs 2009** moves 5-1, with 32,243 sales - just seven more than runner-up **Steve Wright's** *Sunday Love Songs...From Me To You*. **Motown 50** slides 1-3 despite increasing sales by 60.4% week-on-week to 28,980.

Back on the singles chart, **Lady GaGa's** *Just Dance* spends its third

consecutive week at number two, with sales of 41,602 raising its career tally to 412,878. Having graduated to physical release, **Alesha Dixon's** *Breathe Slow* climbs for the seventh week in a row, moving 5-3 (37,363 sales). It thus beats the number five peak of **Dixon's** last hit *The Boy Does Nothing*.

Veteran dance doyens **The Prodigy** score the week's highest new entry, debuting at number eight with *Omen* (23,307 sales) on their own *Take Me To The Hospital* label. It is their 15th hit since their 1991 debut *Charly*, but they are novices compared to **Morrissey**, a chart regular since 1983 who debuts at number 21 (9,978 sales) with *I'm Throwing My Arms Around Paris*, the first single from his upcoming album *Years Of Refusal*. It's the 49-year-old's 48th hit - 32 solo and 16 with **The Smiths**.

In the singles sector, the dominance of downloads is now almost total - it surpassed the 99% mark for the first time a fortnight ago, reaching 99.1%, with physical sales of just 20,408 CDs, 3,968 seven-inch singles, 1,800 12-inch singles, 155 DVD videos and three cassettes. It also precipitated the first instance of the number one physical single - surprisingly, at this stage, **Alexandra Burke's** *Hallelujah* - selling fewer than 2,000 copies. **Burke's** single sold 1,981 copies on CD to dethrone *The Fear* (1,532 CD sales and 178 seven-inch picture discs). This week, physical sales stage a rally, mostly thanks to **Morrissey** whose fans bought a mere 2,607 digital copies of his new single but shelled out for 5,396 CDs and 1,974 seven-inchers, placing the track at number 79 on the download chart but number one on the CD, seven-inch and overall physical charts. It - and the new **Saint Etienne** release *Method Of Modern Love*, which also did well in both formats - helped the physical sector to gain 43.08% week-on-week to 37,679 sales, giving it a 1.44% share of the market. Overall singles sales of 2,611,939 were 4.4% down week-on-week, and 35.84% above same-week 2008 sales of 1,922,803.

### Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 <b>LILY ALLEN</b> <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98
2 <b>KINGS OF LEON</b> <i>Only By The Night</i>	£8.99	£8.95	£8.93	£8.98
3 <b>UB40</b> <i>Love Songs</i>	£8.989	£8.95	£8.93	£8.98
4 <b>LUTHER VANDROSS</b> <i>Lovesongs</i>	£6.99	£8.95	£8.93	£6.98
5 <b>JAMES MORRISON</b> <i>Songs For You...</i>	£7.99	£8.95	£7.93	£7.98

## International charts coverage Alan

### Airplay fuels Morrison song

**FOR THE SECOND WEEK RUNNING**, the best-performing UK album internationally is **Tonight: Franz Ferdinand**. However, it follows its big 2-21 domestic slump with some similarly steep slides overseas. In America, the album nosedives 9-59 on sales of 10,700, while it falls 2-10 in Canada and Germany, 4-11 in The Netherlands, 6-11 in Australia and 10-26 in Ireland.

Holding up a great deal better, **Seal's** *Soul* dips 34-48 in the US but

spends its 10th week at number one in France, where it still has enough firepower to outsell **Bruce Springsteen's** *Working On A Dream*. *Soul* is also doing well in Germany, where it rebounds 28-21; Australia, where it re-enters the chart at number 39; Italy, where it belatedly debuts at number eight; and Austria, where it climbs 17-9 to establish a new peak.

**James Morrison's** *Broken Strings* single collaboration with **Nelly Furtado** continues to gain ground



# Charts sales

## Hit 40 UK

This	Last	Artist Title / Label
1	1	<b>LIY ALLEN</b> The Fear / Regal
2	2	<b>LADY GAGA</b> Just Dance / Interscope
3	6	<b>ALESHA DIXON</b> Breathe Slow / Asylum
4	3	<b>EMINEM FEAT. DR DRE &amp; 50 CENT</b> Crack A Bottle / Interscope
5	4	<b>TINCHY STRYDER FEAT. TAI0 CRUZ</b> Take Me Back / 41 & Broadway
6	5	<b>JAMES MORRISON</b> Broken Strings / Polydor
7	8	<b>BEYONCE</b> Single Ladies (Put A Ring On It) / Columbia
8	3	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite / Ode
9	20	<b>SHONTELLE</b> T-Shirt / Universal
10	NEW	<b>THE PRODIGY</b> Omen / Take Me To The Hospital
11	9	<b>THE SATURDAYS</b> Issues / Fascination1
12	10	<b>KINGS OF LEON</b> Use Somebody / Head Me Down
13	12	<b>PINK</b> Sober / LaFace
14	11	<b>BEYONCE</b> If I Were A Boy / Columbia
15	7	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b> Let It Rock / Island
16	19	<b>JASON MRAZ</b> I'm Yours / Elektra
17	15	<b>KATY PERRY</b> Hot N Cold / Virgin
18	16	<b>BRITNEY SPEARS</b> Circus / Jive
19	13	<b>LEONA LEWIS</b> Run / Syco
20	17	<b>THE KILLERS</b> Human / Verano
21	14	<b>GIRLS ALOUD</b> The Loving Kind / Fascination
22	18	<b>NE-YO</b> Mad / Def Jam
23	24	<b>JENNIFER HUDSON</b> Spotlight / RCA
24	25	<b>GIRLS ALOUD</b> The Promise / Fascination
25	22	<b>TAKE THAT</b> Greatest Day / Polydor
26	26	<b>THE SCRIPT</b> Break Even / Phonogenic
27	37	<b>T.I. FEAT JUSTIN TIMBERLAKE</b> Dead & Gone / Atlantic
28	30	<b>KINGS OF LEON</b> Sex On Fire / Head Me Down
29	9	<b>DANIEL MERRIWEATHER</b> Change / Allido
30	36	<b>PUSSYCAT DOLLS</b> Whatcha Think About That / Interscope
31	21	<b>JORDIN SPARKS</b> One Step At A Time / Jive
32	32	<b>THE SATURDAYS</b> Up / Fascination1
33	27	<b>T.I.</b> Live Your Life / Atlantic
34	29	<b>PINK</b> So What / LaFace
35	NEW	<b>TAKE THAT</b> Up All Night / Polydor
36	37	<b>TAKE THAT</b> Rule The World / Polydor
37	NEW	<b>ALL-AMERICAN REJECTS</b> Gives You Hell / Geffen
38	23	<b>KANYE WEST</b> Heartless / Roc-A-Fella
39	RE	<b>COLDPLAY</b> Viva La Vida / Parlophone
40	34	<b>BRITNEY SPEARS</b> Womanizer / Jive

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

## Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	1	<b>SEASICK STEVE</b> I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
2	2	<b>SEASICK STEVE</b> Dog House Music / Bronzertat (PIAS)
3	3	<b>MICHAEL BUBLE</b> Call Me Irresponsible - Special Edition / Reprise (CIN)
4	5	<b>SEASICK STEVE &amp; LEVEL DEVILS</b> Cheap / Bronzertat (PIAS)
5	4	<b>IMELDA MAY</b> Love Tattoo / Blue Thumb (ARV)
6	7	<b>AMY WINEHOUSE</b> Frank / Island (ARV)
7	10	<b>MICHAEL BUBLE</b> It's Time / Reprise (CIN)
8	6	<b>MILES DAVIS</b> Kind Of Blue / Enigma (ARV)
9	9	<b>NINA SIMONE</b> Very Best Of / RCA/NJ (ARV)
10	8	<b>MICHAEL BUBLE</b> Caught In The Act / Reprise (CIN)

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## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	5	<b>VARIOUS</b> R&B Lovesongs 2009 / RCA/Rhino (ARV)
2	7	<b>VARIOUS</b> Steve Wright's Sunday Love Songs - From / Universal TV (ARV)
3	1	<b>VARIOUS</b> Motown 50th Anniversary / Universal TV (ARV)
4	NEW	<b>VARIOUS</b> Ultimate Boy Bands - The Love Songs / Sony Music/UMTV (ARV)
5	3	<b>VARIOUS</b> Saturday Night Club Classics / Ministry (ARV)
6	2	<b>VARIOUS</b> Ultimate Nrg 4 / AATW/UMTV (ARV)
7	6	<b>OST</b> Mamma Mia / Polydor (ARV)
8	11	<b>VARIOUS</b> Love Lift Us Up / UCI (ARV)
9	NEW	<b>VARIOUS</b> Brit Awards 2009 - The Year In Music / Sony Music (ARV)
10	8	<b>VARIOUS</b> The Definitive Burt Bacharach Collection / Rhino/Universal (ARV)
11	4	<b>VARIOUS</b> The Sound Of Bassline 2 / Ministry (ARV)
12	NEW	<b>VARIOUS</b> Just Great Love Songs / Sony Music (ARV)
13	9	<b>VARIOUS</b> Anthems 2: 1991-2009 / Ministry (ARV)
14	10	<b>VARIOUS</b> Now That's What I Call Music 71 / EMI Virgin/UMTV (E)
15	13	<b>VARIOUS</b> Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
16	12	<b>VARIOUS</b> The Anthems 09 / Sony BMG/UMTV (ARV)
17	18	<b>VARIOUS</b> Missing You - An Album Of Love / EMI Virgin (E)
18	17	<b>VARIOUS</b> R&B Collection / UMTV (ARV)
19	RE	<b>VARIOUS</b> Dreamboats & Petticoats / EMI TV/UMTV (ARV)
20	RE	<b>VARIOUS</b> Love & Affection / Sony BMG (ARV)

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## Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	4	<b>ADELE</b> 19 / XL (PIAS)
2	1	<b>FRANZ FERDINAND</b> Tonight: Franz Ferdinand / Domino (PIAS)
3	3	<b>SEASICK STEVE</b> Dog House Music / Bronzertat (PIAS)
4	2	<b>VAMPIRE WEEKEND</b> Vampire Weekend / XL (PIAS)
5	RE	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
6	6	<b>THE LAST SHADOW PUPPETS</b> The Age Of The Understatement / Domino (PIAS)
7	9	<b>OASIS</b> Dig Out Your Soul / Big Brother (PIAS)
8	5	<b>BON IVER</b> For Emma, Forever Ago / LAD (PIAS)
9	NEW	<b>THE PRODIGY</b> Their Law - The Singles 1990-2005 / XL (PIAS)
10	7	<b>ANTONY &amp; THE JOHNSONS</b> The Crying Light / Rough Trade (PIAS)

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## Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	3	<b>THE PRIESTS</b> The Priests / EMI (ARV)
2	5	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen - Journey / UCI (ARV)
3	4	<b>LIBERA</b> Eternal - Best Of Libera / EMI Classics (E)
4	7	<b>KATHERINE JENKINS</b> Sacred Arias / UCI (ARV)
5	6	<b>FRON MALE VOICE CHOIR</b> Voices Of The Valley - Home / UCI (ARV)
6	9	<b>ANDREA BOCELLI</b> Incanto / Decca (ARV)
7	2	<b>TYLER RIX</b> Ascent / UCI (ARV)
8	NEW	<b>RUSSELL WATSON</b> The Voice / Decca (ARV)
9	10	<b>CISTERCIAN MONKS</b> Chant - Music For Paradise / UCI (ARV)
10	8	<b>SAIVATION ARMY</b> Together / UCI (ARV)

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Key  
■ Highest new entry ■ Highest climber

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## James Morrison



throughout Europe. Number one in Germany and Switzerland, two in Austria, three in Portugal and Ireland, six in The Netherlands and nine in Italy, it is driving increased sales of Morrison's second album Songs For You, Truths For Me, which climbs 17-13 in Germany, 59-35 in The Netherlands and 22-19 in Switzerland, while holding at number three in Ireland, where it was a recent chart-topper. The hold-out territory is France, where the album reached number 49 last year and is currently in decline, falling 98-104. Broken Strings' chart success is being triggered by airplay: according to

Nielsen figures, it currently tops the airplay charts in Germany and is also in the Top 10 in The Netherlands (number three), Portugal (six), Italy (four), Denmark (nine), Belgium (eight), Greece (seven), Switzerland (three), Ireland (four) and Poland (three).

Although they are screened worldwide and result in measurable increases in sales for winners and performers in many countries, the Grammy awards have their most potent effect in their US homeland. Although the US charts for this week had a cut-off point only a few hours after the 51st awards show was

telecast by CBS on February 8, it was enough time for downloaders to provide a dramatic increase in sales of several award winners, including the UK's Adele, who won the awards for Best New Artist and Best Female Pop Vocal Performance. Adele's 19 album responded to her victories instantly, and jumps 56-27 on the US album chart, on sales of 16,000, of which nearly half were downloads in the final few hours of Sunday evening. Coldplay, Leona Lewis, Estelle, MIA, Radiohead and Robert Plant were among other UK acts who performed and/or won, and all enjoyed extra sales as a result.

# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) / Publisher (Writes) / Label / Catalogue number (Distributor)	
1	1	3	<b>LIY ALLEN</b> The Fear (Kursin) / Universal/EMI (Allen/Kursin) / Regal REG150CD (E)	
2	2	7	<b>LADY GAGA</b> Just Dance (Redone/Akon) / Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796062 (ARV)	
3	5	6	<b>ALESHA DIXON</b> Breathe Slow (Soulshock & Karlin) / EMI/Sony ATV (Schack/Karlin/Lily/Valentine) / Asylum ASYLUM8CD (CIN) <span>SALES INCREASE</span>	
4	4	2	<b>EMINEM FEAT. DR DRE &amp; 50 CENT</b> Crack A Bottle (Dr Dre) / LLC (Mathers/Young/Jackson) / Interscope CATCO14771332 (ARV) <span>SALES INCREASE</span>	
5	3	6	<b>TINCHY STRYDER FEAT. TAO CRUZ</b> Take Me Back (Fsmith) / Chrysalis (Fsmith/Cruz) / 4th & Broadway 1797027 (ARV)	
6	7	12	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings (Taylor) / Sony ATV/Chrysalis (Morrison/Fsmith/Woodford) / Polydor 1792152 (ARV)	
7	9	13	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Stewart/The Drean) / Sony ATV/EMI/Peet Music (Harrell/Ingram/Stewart/Knowles) / Columbia CATCO144231159 (ARV) <span>SALES INCREASE</span>	
8	New		<b>THE PRODIGY</b> Omen (Howlett) / EMI/Perfect Songs (Howlett/Hutton/Palmer) / Take Me To The Hospital HOSPCD502 (PIAS)	
9	6	5	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite (The Crookers) / LLC (Mescudi/Omishore) / Data DATA21CD5 (ARV)	
10	13	4	<b>SHONTELLE</b> T-Shirt (Wilkins) / EMI/Stage Three/Katech/Sony ATV (Wilkins/Frampton/Katecha) / Universal CATCO147583815 (ARV) <span>SALES INCREASE</span>	
11	10	8	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b> Let It Rock (Rudolf) / LLC (Rudolf/Larter Jr) / Island 1796243 (ARV)	
12	11	21	<b>KINGS OF LEON</b> Use Somebody (Petraglia/King) / P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)	
13	8	2	<b>DANIEL MERRIWEATHER</b> Change (Ronson) / LLC (Merriweather/Blakemore) / Allido 88697432662	
14	14	10	<b>JASON MRAZ</b> I'm Yours (Terefe) / Fintage (Mraz) / Elektra AT0308CD (CIN)	
15	16	3	<b>PUSSYCAT DOLLS</b> Whatcha Think About That (Polow Da Don) / Universal/EMI/Peer Music (Furnon/Elliott/Jones/Jamerson/Dean/Perry) / Interscope CATCO147397119 (ARV) <span>SALES INCREASE</span>	
16	12	10	<b>THE SATURDAYS</b> Issues (Quizil/Arross) / Universal (Sturken/Rogers) / Fascination 1794029 (ARV)	
17	15	11	<b>BRITNEY SPEARS</b> Circus (Dr Luke/Bianco) / Warner Chappell/Iconalt (Gottwald/Kelly/Lewin) / Jive 88697455282 (ARV)	
18	20	4	<b>ALL-AMERICAN REJECTS</b> Gives You Hell (Valentine) / Universal (Ritter/Wheeler) / Gefen 1797778 (ARV) <span>SALES INCREASE</span>	
19	23	23	<b>KINGS OF LEON</b> Sex On Fire (Petraglia/King) / P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697352002 (ARV) <span>SALES INCREASE</span>	
20	17	7	<b>PINK</b> Sober (Danja/Kanal/Harry) / EMI/Warner Chappell/Bug/LLC (Moore/Dioguadri/Hills/Arca) / LaFace 88697425072 (ARV)	
21	New		<b>MORRISSEY</b> I'm Throwing My Arms Around Paris (Finn) / Warner Chappell/Sanctuary (Morrissy/Boorer) / Decca F2008 (ARV)	
22	24	5	<b>LADY GAGA</b> Poker Face (Redone) / Sony ATV (Germanotta/Khayat) / Interscope USUM70824409 (ARV)	
23	18	21	<b>KATY PERRY</b> Hot N Cold (Dr Luke) / Warner Chappell/Iconalt (Gottwald/Max/Perry) / Virgin VSCD1980 (E)	
24	19	14	<b>THE KILLERS</b> Human (Price) / Universal (Flowers/Kearning/Stormer/Vanucci) / Vertigo 1789799 (ARV)	
25	40	8	<b>N-DUBZ</b> Strong Again (Fsmith/Robinson) / Sony ATV (Fsmith/Robinson/Lontostavios/Lontostavios/Rawson) / AATW CATCO147609821 (ARV) <span>+50% SALES INCREASE</span>	
26	22	15	<b>BEYONCE</b> If I Were A Boy (Gad) / EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Larson) / Columbia 8869747152 (ARV)	
27	37	18	<b>THE SATURDAYS</b> Up (Quizil/Arross) / Universal/P&P/Waterfall (Arross/Roundhane/Woldsen) / Fascination 1785660 (ARV) <span>SALES INCREASE</span>	
28	32	9	<b>ALEXANDRA BURKE</b> Hallelujah (Quizil/Arross) / Sony ATV (Lohen) / Syco 88697446252 (ARV) <span>SALES INCREASE</span>	
29	21	6	<b>JORDIN SPARKS</b> One Step At A Time (Jeberg/Cutfather/Nevill) / Universal/Warner Chappell/LLC (Jeberg/Cutfather/Nevill/Evans) / Jive GBCTA0700276 (ARV)	
30	New		<b>T.I. FEAT JUSTIN TIMBERLAKE</b> Dead & Gone (The) / TRC (Tbc) / Atlantic USA120803664 (CIN)	
31	26	11	<b>LEONA LEWIS</b> Run (Robson) / Universal/Iconalt (Lightbody/Connolly/Quinn/McClelland/Archer) / Syco GBHMI10800023 (ARV)	
32	25	10	<b>NE-YO</b> Mad (Stargate/Ne-Yo) / Sony ATV/EMI (Eriksen/Herimansen) / Def Jam CATCO145934636 (ARV)	
33	45	16	<b>MIA</b> Paper Planes (Diplo) / Universal/Dominol/Imagein (Strummer/Jones/Simonon/Headon/Arulpragasami/Pentz) / XL XS996CD (PIAS) <span>SALES INCREASE</span>	
34	30	15	<b>ALESHA DIXON</b> The Boy Does Nothing (Xenomania) / Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/LLC) / Asylum ASYLUM6CDX (CIN)	
35	35	21	<b>MGMT</b> Kids (Fridmann) / Universal (Goldwasser/Vanwyngarden) / Columbia 88697387482 (ARV)	
36	27	12	<b>KANYE WEST</b> Heartless (Kanye West/No I.D) / EMI (West/Wilson/Baskett/Mescudi/Yusef) / Roc-a-fella CATCO145330471 (ARV)	
37	42	5	<b>THE FRAY</b> You Found Me (Flynn/Johnson) / EMI (Starr/King) / Epic 88697453612 (ARV) <span>SALES INCREASE</span>	
38	29	9	<b>GIRLS ALoud</b> The Loving Kind (Xenomania) / Sony ATV/Warner Chappell (Tennant/Lowe/Cooper/Higgins/Powell) / Fascination 1794985 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce) / Publisher (Writes) / Label / Catalogue number (Distributor)	
39	36	18	<b>THE SCRIPT</b> Break Even (D'Donoghue/Sheehan/Frampton) / EMI/Imagein/Stage Three (D'Donoghue/Sheehan/Frampton/Kipner) / Phonogenic 88697419472 (ARV)	
40	57	2	<b>THE KILLERS</b> Spaceman (Price) / Universal (Flowers/Kearning/Stormer/Vanucci) / Vertigo CATCO147319007 (ARV) <span>HIGHEST NUMBER</span>	
41	34	18	<b>AKON</b> Right Now (Akon/Tuinfors) / Sony ATV/Talpa/Bucks (Thiam/Tuinfors) / Universal 1793596 (ARV)	
42	38	15	<b>BRITNEY SPEARS</b> Womanizer (Briscoe/The Ousydiers) / Sony ATV/Universal (Briscoe/Akinyem) / Jive 88697409422 (ARV)	
43	28	3	<b>COLDPLAY</b> Life In Technicolor II (Enoi/Dravsi/Simpson) / Universal (Berryman/Buckland/Champion/Martin) / Parlophone R6766 (E)	
44	54	2	<b>MILEY CYRUS</b> Fly On The Wall (Martin) / Warner Chappell/LLC (Cyrus/Price/Armatto/Karaoglu) / Hollywood USAH108291893 (ARV) <span>SALES INCREASE</span>	
45	58	35	<b>COLDPLAY</b> Viva La Vida (Coldplay/Enoi/Dravs) / Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138291476 (E) <span>SALES INCREASE</span>	
46	31	4	<b>JAY SEAN</b> Tonight (Re-my) / CC/Bucks/Warner Chappell (Sean/Kelly/Skaller/Larow/Perkins) / 2Point9 CDJAY2P94 (AMDI/ARV)	
47	41	17	<b>THE GURU JOSH PROJECT</b> Infinity 2008 (Guru/Josh/Darper/ktz/Snakebyte) / EMI (Waldran) / Maelstrom MAELCD100 (ARV)	
48	52	8	<b>BELLMAY BROTHERS</b> Let Your Love Flow (Gernhard) / Minder Music (Williams) / Curb US9MG0300006 (CIN) <span>SALES INCREASE</span>	
49	39	14	<b>T.I. FEAT. RIHANNA</b> Live Your Life (Just Blaze/Cane) / EMI (Balam/Riddick/Harris/Smith) / Atlantic AT0325CD (CINR)	
50	33	3	<b>THE AIRBORNE TOXIC EVENT</b> Sometime Around Midnight (Mim/Airborne Toxic Event) / J (Lallet) / Major Domo 8266631315 (EAC)	
51	44	21	<b>PINK</b> So What (Martin) / EMI/Kobalt (Moore/Max/Schuster) / LaFace 9369737272 (ARV)	
52	New		<b>MY CHEMICAL ROMANCE</b> Desolation Row (Bates) / Sony ATV (Dylan) / Reprise WB15 (CIN)	
53	49	22	<b>JENNIFER HUDSON</b> Spotlight (Ne-Yo/Stargate) / Sony ATV/EMI/Imagein (Smith/Eriksen/Herimansen) / RCA CATCO140886892 (ARV)	
54	56	8	<b>AKON</b> Beautiful (Akon/Jaylen 2010) / Byefall/Sony ATV/Regem/Colby/Olone Man (Thiam/Wesley/D'onn/Harrow) / Universal USJM70845927 (ARV) <span>SALES INCREASE</span>	
55	63	21	<b>KANYE WEST</b> Love Lockdown (West) / EMI (West) / Roc-a-fella 1791479 (ARV) <span>SALES INCREASE</span>	
56	New		<b>SAINT ETIENNE</b> Method Of Modern Love (Xenomania) / Universal/Sony ATV/Warner Chappell (Robinson/Manners/Prime) / Heavenly HVN185CD (E)	
57	43	16	<b>PUSSYCAT DOLLS</b> I Hate This Part (Jeberg/Cutfather) / NGR/CC/Sony ATV/Warner Chappell (Hector/Hansen/Jeberg/Secon) / Interscope 1791558 (ARV)	
58	50	17	<b>GIRLS ALoud</b> The Promise (Higgins/Xenomania) / Warner Chappell/Xenomania (Cooper/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	
59	72	2	<b>TAKE THAT</b> Up All Night (Shanks/Take That) / Universal/Sony ATV/EMI (Barlow/Owen/Orange/Donald/Norton/Weaver) / Polydor GBUM70816085 (ARV) <span>SALES INCREASE</span>	
60	Re-entry		<b>SAM SPARRO</b> Black & Gold (Rogge/Falson) / EMI (Rogge/Falson) / Island 1766841 (ARV)	
61	61	16	<b>MGMT</b> Time To Pretend (Fridmann/Mgmt) / Universal (Vanwyngarden/Goldwasser) / Columbia 88697235412 (ARV)	
62	51	12	<b>TAKE THAT</b> Greatest Day (Shanks) / Universal/EMI/Sony ATV (Dwen/Barlow/Orange/Donald) / Polydor 1787445 (ARV)	
63	62	4	<b>KATY PERRY</b> Thinking Of You (Walker) / Warner Chappell (Perry) / Virgin CATCO147462343 (E)	
64	59	9	<b>RIHANNA FEAT. JUSTIN TIMBERLAKE</b> Rehab (Timbaland/Timberlake/Rana) / Warner Chappell/Imagein (Timberlake/Mosley/Wane) / Def Jam USJM70735519 (ARV)	
65	55	3	<b>KYLA</b> Do You Mind (Crazy Cousinz) / EMI/Digital Music (Reid/Reid/Smith) / Data GBY71090001 (ARV)	
66	65	30	<b>DIZZE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wit Me (Mills/Harris/D'ston) / EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/DeLeon/Paul) / Dirtee Stank STANK002CDS (PIAS)	
67	68	32	<b>RIHANNA</b> Disturbia (Seals) / Universal/AA-list/Vocalz/Sony ATV (Brown/seals/Merrill/Allen) / Def Jam CATCO142038478 (ARV)	
68	73	4	<b>PUFF DADDY FEAT. FAITH EVANS</b> I'll Be Missing You (Puff Daddy/Stevie J) / GM Summer (Summer) / Bad Boy USBB40300019 (CIN) <span>SALES INCREASE</span>	
69	67	29	<b>KATY PERRY</b> I Kissed A Girl (Dr. Luke) / Warner Chappell/EMI/Kobalt (Perry/Gottwald/Max/Dennis) / Virgin VSCD1976 (E)	
70	48	14	<b>ELBOW</b> One Day Like This (Pinner/Elbow) / Warner Chappell/Salvation (Elbow) / Fiction 1767730 (ARV)	
71	69	63	<b>TAKE THAT</b> Rule The World (Shanks) / EMI/Universal/Sony ATV (Dwen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)	
72	53	4	<b>FLEET FOXES</b> Mykonos (Ek) / Chrysalis (Pecknold) / Bella Union BELLA191 (ARV)	
73	70	20	<b>KARDINAL OFFSHALL FEAT. AKON</b> Dangerous (K. Kardinal/Hazel) / Universal/Sony ATV/EMI/Chrysalis/LLC (Thiam/Harrow/Bahamonder/Sales/Mitchell) / Gefen 1789479 (ARV)	
74	71	30	<b>THE SCRIPT</b> The Man Who Can't Be Moved (The Script) / EMI/Imagein/Stage Three/LLC (Sheehan/D'Onoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)	
75	66	8	<b>50 CENT</b> Get Up (Storch) / Universal/50 Cent Music/TVT (Jackson/Storch) / Interscope CATCO145751227 (ARV)	

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Beautiful 54	Disturbia 67	I'm Throwing My Arms Around Paris 21	Mad 32	Sex On Fire 19	The Fear 1	That 15	Key	As used by Radio One
Black & Gold 60	Do You Mind 65	I'm Yours 14	Method Of Modern Love 56	Single Ladies (Put A Ring On It) 7	The Loving Kind 38	Womanizer 42	★ Platinum (600,000)	
Break Even 39	Fly On The Wall 44	If I Were A Boy 26	Mykonos 72	So What 51	The Man Who Can't Be Moved 74	You Found Me 37	● Gold (400,000)	
Breathe Slow 3	Get Up 75	Infinity 2008 47	One Day Like This 70	Sober 20	Thinking Of You 63		● Silver (200,000)	
Broken Strings 6	Gives You Hell 18	Issues 16	Just Dance 2	Sometime Around Midnight 50	Time To Pretend 61			
Change 13	Greatest Day 62	Kids 35	Let It Rock 11	Spaceman 40	Tonight 46			
Circus 17	Hallelujah 28	Lat It Rock 11	Paper Planes 33	Spotlight 53	Up 27			
Crack A Bottle 4	Heartless 36	Let Your Love Flow 48	Poker Face 22	Strong Again 25	Use Somebody 12			
Dance	Hot N Cold 23	Life In Technicolor II 43	Rehab 64	T-Shirt 10	Viva La Vida 45			
Dangerous 73	Human 24	Life In Technicolor II 43	Right Now 41	Take Me Back 5	Whatcha Think About			
Day 'N' Nite 9	I Hate This Part 57	Love Lockdown 55	Rule The World 71					
Dead & Gone 30	I Kissed A Girl 69		Run 31					
Desolation Row 52	I'll Be Missing You 68							

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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		<b>LIIY ALLEN</b> (Kurstin) / Regal	<b>It's Not Me, It's You</b> (REG15CD) (E)		HIGHEST NEW ENTRY
2	2	21	<b>KINGS OF LEON</b> (Petrakis/King) / Hand Me Down	<b>Only By The Night</b> 5★	88697327121 (ARV)	+50% SALES INCREASE
3	19	2	<b>UB40</b> (Various) / Virgin	<b>Love Songs</b> (CDV3056) (E)		+50% SALES INCREASE
4	27	2	<b>LUTHER VANDROSS</b> (Various) / Sony Music	<b>Love Songs</b> (88697439152) (ARV)		+50% SALES INCREASE
5	7	20	<b>JAMES MORRISON</b> (Terefe/Robson/Taylor/Tedder/Shanks/White) / Polydor	<b>Songs For You, Truths For Me</b> ★ (179250) (ARV)		SALES INCREASE
6	32	21	<b>BETTE MIDLER</b> (Various) / Rhino	<b>The Best Of Bette</b> ★ (3122798931) (CIN)		HIGHEST CLIMBER
7	1	3	<b>BRUCE SPRINGSTEEN</b> (O'Brien) / Columbia	<b>Working On A Dream</b> (8869743552) (ARV)		
8	New		<b>THE FRAY</b> (Johnson/Flynn) / Epic	<b>The Fray</b> (88697102022) (ARV)		
9	8	12	<b>THE KILLERS</b> (Price) / Vertigo	<b>Day &amp; Age</b> 3★	(1785121) (ARV)	SALES INCREASE
10	15	2	<b>LUCIANO PAVAROTTI</b> (Various) / Decca	<b>The Duets</b> (4781099) (ARV)		+50% SALES INCREASE
11	3	17	<b>FLEET FOXES</b> (Ek) / Bella Union	<b>Fleet Foxes</b> (BELL42CD167) (ARV)		SALES INCREASE
12	9	13	<b>BEYONCÉ</b> (Gad/Tedder/The Dream/Stargate/Stewart/Various) / RCA	<b>I Am Sasha Fierce</b> ★ (88697194922) (ARV)		SALES INCREASE
13	5	5	<b>LADY GAGA</b> (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope	<b>The Fame</b> (1789138) (ARV)		SALES INCREASE
14	13	2	<b>BUDDY HOLLY &amp; THE CRICKETS</b> (Various) / UMG	<b>The Very Best Of</b> (1797592) (ARV)		+50% SALES INCREASE
15	11	5	<b>ROGER WHITTAKER</b> (Various) / Universal TV	<b>The Golden Age Of - 50 Years Of Classics</b> (5315478) (ARV)		+50% SALES INCREASE
16	12	11	<b>ALESHA DIXON</b> (Roker/Higgins/Soulhock/Karlin/The Underdogs/Various) / Asylum	<b>The Alesha Dixon</b> (5186510332) (CIN)		SALES INCREASE
17	24	11	<b>TAKE THAT</b> (Shanks) / Polydor	<b>The Circus</b> 6★	(1787444) (ARV)	+50% SALES INCREASE
18	17	16	<b>PINK</b> (Various) / LaFace	<b>Funhouse</b> (88697406492) (ARV)		SALES INCREASE
19	20	50	<b>DUFFY</b> (Butler/Hogarth/Booker) / A&M	<b>Rockferry</b> 5★	(1756423) (ARV)	+50% SALES INCREASE
20	10	27	<b>THE SCRIPT</b> (The Script) / Phonogenic	<b>The Script</b> 2★ (8869761942) (ARV)		SALES INCREASE
21	16	7	<b>JASON MRAZ</b> (Terefe) / Atlantic	<b>We Sing We Dance We Steal Things</b> (7567897009) (CIN)		SALES INCREASE
22	18	89	<b>RIHANNA</b> (Carter Administration/Stuken/Rogers/Various) / Def Jam	<b>Good Girl Gone Bad</b> 4★	(1735109) (ARV)	SALES INCREASE
23	6	42	<b>ELBOW</b> (Potter) / Fiction	<b>The Seldom Seen Kid</b> ★ (1748990) (ARV)		SALES INCREASE
24	33	15	<b>SEASICK STEVE</b> (Seasick Steve) / Warner Brothers	<b>I Started Out With Nothin' And Still Got Most Of It Left</b> (256469411) (CIN)		+50% SALES INCREASE
25	23	2	<b>JAMES TAYLOR</b> (Taylor/O'Donnell) / Hearne Music	<b>Covers</b> (7231076) (ARV)		SALES INCREASE
26	22	11	<b>THE SATURDAYS</b> (Belmaaff/Cutfather/Quiz/Larossi/Eriksen/Woodford/V) / Fascination	<b>Chasing Lights</b> (1785979) (ARV)		SALES INCREASE
27	4	2	<b>THE VIEW</b> (Morris/The View) / 1965	<b>Which Bitch</b> (DLIVE058) (ARV)		
28	14	41	<b>MGMT</b> (Fridmann/Mgmt) / Columbia	<b>Oracular Spectacular</b> ★ (88697195121) (ARV)		SALES INCREASE
29	29	57	<b>LEONA LEWIS</b> (Mac/Rotem/Stargate/Tedder/Steinberg/Various) / Syco	<b>Spirit</b> 9★	(88697185262) (ARV)	SALES INCREASE
30	43	4	<b>OST</b> (Various) / Interscope	<b>Slumdog Millionaire</b> (1796388) (ARV)		+50% SALES INCREASE
31	38	36	<b>COLDPLAY</b> (Eno/Dravits/Simpson) / Parlophone	<b>Viva La Vida</b> 3★	(2121440) (E)	+50% SALES INCREASE
32	26	22	<b>NE-YO</b> (Stargate/Harmony/Polow Da Don/Taylor/Various) / Def Jam	<b>Year Of The Gentleman</b> ★ (1774984) (ARV)		SALES INCREASE
33	31	35	<b>THE TING TINGS</b> (De Martino) / Columbia	<b>We Started Nothing</b> ★ (88697313342) (ARV)		SALES INCREASE
34	28	21	<b>KATY PERRY</b> (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin	<b>One Of The Boys</b> ★ (CAPO42492) (E)		SALES INCREASE
35	New		<b>THE AIRBORNE TOXIC EVENT</b> (Mini/Airborne Toxic Event) / Major Domo	<b>The Airborne Toxic Event</b> (82666311309) (EAC)		
36	30	11	<b>AKON</b> (Akon/Various) / Universal	<b>Freedom</b> (1792339) (ARV)		SALES INCREASE
37	36	677	<b>ABBA</b> (Andersson/Ulvaeus) / Polydor	<b>Gold - Greatest Hits 16</b> ★ (5170072) (ARV)		SALES INCREASE
38	21	3	<b>FRANZ FERDINAND</b> (Carey/Franz Ferdinand) / Domino	<b>Tonight: Franz Ferdinand</b> (WIG205X) (PIAS)		

39	Re-entry		<b>ROBERT PLANT &amp; ALISON KRAUSS</b> (Burnett) / Decca/Rounder	<b>Raising Sand</b> ★ (4759382) (ARV)		
40	34	3	<b>NATURALLY 7</b> (Tbc) / Universal TV	<b>Wall Of Sound</b> (1795032) (ARV)		SALES INCREASE
41	51	48	<b>ADELE</b> (Abbiss/White/Ranson) / XL	<b>19</b> ★ (XLCD313) (PIAS)		+50% SALES INCREASE
42	37	15	<b>GIRLS ALOUD</b> (Higgins/Xenomania) / Fascination	<b>Out Of Control 2</b> ★ (1790073) (ARV)		SALES INCREASE
43	59	16	<b>CELINE DION</b> (Various) / Sony	<b>My Love: Essential Collection</b> (88697400492) (ARV)		+50% SALES INCREASE
44	25	4	<b>WHITE LIES</b> (Muller/Dingel) / Fiction	<b>To Lose My Life</b> (1792329) (ARV)		
45	35	14	<b>STEREOPHONICS</b> (Jones/Lowe) / V2	<b>A Decade In The Sun - Best Of 2</b> ★ (1780693) (ARV)		SALES INCREASE
46	57	11	<b>ROD STEWART</b> (Various) / Warner Brothers	<b>Some Guys Have All The Luck</b> (8122798823) (CIN)		+50% SALES INCREASE
47	42	13	<b>N-DUBZ</b> (Fiskin/N-Dubz) / AATW	<b>Uncle B</b> ★ (1790382) (ARV)		SALES INCREASE
48	New		<b>ALL-AMERICAN REJECTS</b> (Valentine) / Interscope	<b>When The World Comes Down</b> (1795289) (ARV)		
49	65	15	<b>ENRIQUE IGLESIAS</b> (Various) / Interscope	<b>Greatest Hits</b> (1788453) (ARV)		+50% SALES INCREASE
50	39	11	<b>BRITNEY SPEARS</b> (Dr Luke/Blanco/Sigsworth/Martin/Various) / Jive	<b>Circus</b> ★ (88697406982) (ARV)		SALES INCREASE
51	41	62	<b>KINGS OF LEON</b> (Johns) / Hand Me Down	<b>Because Of The Times</b> ★ (88697077412) (ARV)		SALES INCREASE
52	46	16	<b>SNOW PATROL</b> (Lee) / Fiction	<b>A Hundred Million Suns</b> ★ (1785255) (ARV)		SALES INCREASE
53	40	12	<b>KANYE WEST</b> (West/No I.D./Bhascker/Pain Pat/Various) / Roc-a-fella	<b>808s &amp; Heartbreaks</b> (1791431) (ARV)		SALES INCREASE
54	Re-entry		<b>U2</b> (Lillywhite/Enn/Lanois/Downer/Thomas/Rubin) / Mercury	<b>U2 18 Singles</b> (1713541) (ARV)		
55	50	72	<b>SCOUTING FOR GIRLS</b> (Green) / Epic	<b>Scouting For Girls</b> 2★ (88697155192) (ARV)		SALES INCREASE
56	49	91	<b>TAKE THAT</b> (Shanks) / Polydor	<b>Beautiful World</b> 8★	(1715551) (ARV)	SALES INCREASE
57	Re-entry		<b>TAKE THAT</b> (Various) / RCA	<b>Never Forget - The Ultimate Collection</b> 3★ (82876748522) (ARV)		
58	69	18	<b>BOYZONE</b> (Hedges/Rogers/Lipscomb/Mac/Various) / Polydor	<b>Back Again...No Matter What</b> (1785356) (ARV)		+50% SALES INCREASE
59	52	18	<b>PUSSYCAT DOLLS</b> (Timbaland/Jenkins/Garrett/Polow Da Don/Doni/Various) / Interscope	<b>Doll Domination</b> (1734395) (ARV)		SALES INCREASE
60	45	14	<b>GLASVEGAS</b> (Costley) / Columbia	<b>Glasvegas</b> (50W0W0W) (ARV)		SALES INCREASE
61	New		<b>VAN MORRISON</b> (N/A) / EMI	<b>Astral Weeks Live At The Hollywood Bowl</b> (6934231) (E)		
62	55	14	<b>SEAL</b> (Foster/Von Der Saag) / Warner Brothers	<b>Soul</b> ★★ (9362498246) (CINR)		SALES INCREASE
63	58	86	<b>AMY WINEHOUSE</b> (Ranson/Salaam/EMI/Com) / Island	<b>Back To Black</b> 6★	(1713041) (ARV)	SALES INCREASE
64	48	12	<b>ENYA</b> (Ryan) / Warner Brothers	<b>And Winter Came</b> (2564693306) (CIN)		SALES INCREASE
65	61	15	<b>BRUCE SPRINGSTEEN</b> (Various) / Columbia	<b>Greatest Hits 2</b> ★ (4785552) (ARV)		SALES INCREASE
66	44	34	<b>VAMPIRE WEEKEND</b> (Batmangli) / XL	<b>Vampire Weekend</b> (XLCD318) (PIAS)		SALES INCREASE
67	53	16	<b>SEASICK STEVE</b> (White) / Bronzerat	<b>Dog House Music</b> (BRO4) (PIAS)		SALES INCREASE
68	Re-entry		<b>MICHAEL BUBLE</b> (Foster/Gattica) / Reprise	<b>Call Me Irresponsible - Special Edition</b> 3★ (936249911) (CIN)		
69	54	18	<b>KEANE</b> (Keane/Stan/Pricel/Brian) / Island	<b>Perfect Symmetry</b> ★ (1784417) (ARV)		SALES INCREASE
70	56	24	<b>MILEY CYRUS</b> (Fields/Armatto/James/Prevent/Cutler/Wilder) / Hollywood	<b>Breakout</b> (9712898) (ARV)		SALES INCREASE
71	70	30	<b>ORIGINAL CAST RECORDING</b> (Andersson) / Polydor	<b>Mamma Mia</b> (5431152) (ARV)		SALES INCREASE
72	47	48	<b>CHRIS BROWN</b> (West/Pain/Willi.Am/Various) / Jive	<b>Exclusive</b> ★ (88697160592) (ARV)		
73	Re-entry		<b>THE CARPENTERS</b> (Carpenter) / A&M	<b>Gold - Greatest Hits</b> ★ (4908652) (ARV)		
74	Re-entry		<b>OASIS</b> (Sardy) / Big Brother	<b>Dig Out Your Soul</b> 2★ (1514078) (PIAS)		
75	Re-entry		<b>SIMPLY RED</b> (Various) / Simply Red	<b>Greatest Hits 25</b> ★ (5RA006C) (E)		

Official Charts Company 2009.

Abba 37	Cyrus, Miley 70	Iglesias, Enrique 49	Ne-Yo 32	Scouting For Girls 55	U2 54	Key	BPI Awards
Adele 41	Dion, Celine 43	Keane 69	Oasis 74	Script, The 20	UB40 3	★ Platinum (300,000)	Various Twilight OST
Airborne Toxic Event, The 35	Dixon, Alesha 16	Killers, The 9	Original Cast Recording 71	Seal 62	Vampire Weekend 66	● Gold (100,000)	Ian Dury
Akon 36	Duffy 19	Kings Of Leon 2, 51	OST 30	Seasick Steve 24, 67	Vandross, Luther 4	● Silver (80,000)	Reasons To Be Cheerful: The Best Of (gold); Rat Pack: Rat Pack Christmas (gold); MGMT: Oracular Spectacular (platinum); Kings Of Leon: Only By The Night (5xplst)
All American Rejects 48	Elbow 23	Lady Gaga 13	Simply Red 75	Simply Red 75	View, The 27	★ 1m European sales	
Allen, Lily 1	Enya 64	Lewis, Leona 29	Snow Patrol 52	Snow Patrol 52	West, Kanye 53		
Beyonce 12	Fleet Foxes 11	MGMT 28	Spears, Britney 50	Spears, Britney 50	White Lies 44		
Boyzone 58	Franz Ferdinand 38	Midler, Bette 6	Springsteen, Bruce 7, 65	Springsteen, Bruce 7, 65	Whittaker, Roger 15		
Brown, Chris 72	Fray, The 8	Morrison, James 5	Stereophonics 45	Stereophonics 45	Winehouse, Amy 63		
Buble, Michael 68	Morrison, Van 61	Mraz, Jason 21	Stewart, Rod 46	Stewart, Rod 46			
Carpenters, The 73	Mray, Jason 21	N-Dubz 47	Take That 17, 56, 57	Take That 17, 56, 57			
Coldplay 31	Holly, Buddy, & The Crickets 14	Naturally 7 40	Taylor, James 25	Taylor, James 25			

# Pet Shop Boys

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