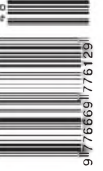


MusicWeek

United Business Media



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NEWS

LOCATION LOCATION

Teams scour the country in search of new locations for Brit Awards shows



PUBLISHING

BOCU BJORN AGAIN

Abba publisher enjoys bumper quarter on back of Mamma Mia/Gold success



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THE FLEDGLING

AIF wastes no time in fulfilling its live mission

Phones 4 Us, say UK public

MOBILE PHONES ARE RAPIDLY BECOMING THE UK'S FAVOURITE music device, according to figures released today (Monday) by the Entertainment Retailers Association.

The figures, which were compiled by ERA using data from market research company GfK, show that more than 44m mobile phones with MP3 capacity were sold in the UK over the last two years, compared to just 8m CD players over the same period.

In the 12 months to the end of September, 32.1m MP3 devices were sold in the UK, of which 75% were mobile phones. Around 90% of mobile phones sold in the UK now have the ability to play MP3s.

ERA Digital chairman and Digitalstores.co.uk CEO Russel Coultart says that the result is highly encouraging for the nascent mobile music market, which has recently received a boost from the launch of Nokia's Comes With Music offer.

That service, which offers unlimited music downloads to consumers buying selected Nokia handsets, is currently being heavily advertised in the run-up to Christmas.

"Never in the history of the music business have we seen a format take off like this before. There is now no doubt that MP3 is the fastest-growing music format of all time, faster than vinyl, cassette or CD," Coultart says.

"MP3's ability to compress lots of music into a small amount of memory makes it ideal for portable devices like mobile phones and MP3 players. The MP3 is the CD of the download world. The beauty of the MP3 is that it plays on everything."

A star is reborn

Calls for permanent scheduling as TOTP returns for festive season

Television

By Paul Williams

THE BBC IS FACING RENEWED CALLS from industry executives to bring back Top Of The Pops on a permanent basis after it dramatically rethought its original decision not to air a Christmas Day special this year.

Little more than three weeks after it announced to *Music Week* that it would break with tradition by not having a December 25 edition of the programme, the Beeb revealed last week that it would not only give TOTP a Christmas Day slot again this year but one on New Year's Eve as well.

Radio One's Top 40 presenters Fearnie Cotton and Reggie Yates will host.

Although the BBC has been careful to indicate the announcement does not signal the return on a weekly basis of TOTP, which was axed after 42 years in July 2006, the change of heart for this Christmas's TV schedules has given industry figures renewed encouragement that a revival could be a possibility again.

Universal UK chairman and CEO David Joseph says a big cheer went up around his group's building when the announcement was made and believes a full-scale return is on the cards. "I'd be surprised and very disappointed if we didn't see it return in some shape or form next year," he says. "There's such an appetite from artists to do the show and when it ended it left such an enormous void. We've got to do everything we can to lobby for it to come back on a regular basis."

Sony BMG UK chairman and CEO Ged Doherty says, "It's fantastic news and it's great the BBC is supporting one of the best music brands that's ever come out of this country and hopefully this will lead to some kind of revival of the show in

2009. The industry needs every bit of music it can get on TV, especially from the BBC, so if there's a way for the programme to be revamped, they should do it."

I F P I chairman and CEO John Kennedy says it feels like the right time to bring back TOTP.

"It is a great brand, it's iconic and it can't be the most expensive TV programme to make," he says.

The BBC's U-turn on the Christmas Day TOTP follows *Music Week* revealing at the end of October there would not be a festive special this year, news of which then spread to the wider media, with the likes of Simon Cowell becoming involved as he raised the idea of buying the brand and transferring it to ITV.

The rethink also comes in the light of the industry losing one of its most effective TV promotional platforms in the run-up to Christmas, with BBC1 temporarily dropping Jonathan Ross's Friday night chat show in light of his three-month suspension.

Calls for a TOTP revival even reached government circles, with Culture Secretary Andy Burnham last month calling for a return after highlighting its role in pushing new artists.

Whizz Kid Entertainment CEO Malcolm Gerrie, whose extensive music TV CV includes *The Brits*, *The Tube*, *The White Room* and *Nokia Green Room*, says, "There's been so much pressure on the BBC; everybody from Noel Gallagher to the Culture Secretary and they've



"I'd be surprised if we didn't see it return in some shape or form..."

David Joseph, Universal

Limbering up for hit parade: Fearnie Cotton and Reggie Yates will present Top Of The Pops when it returns for two special editions over Christmas

given in to pressure so credit to them. It's nice to do a Christmas special but what we really want is the show back on a weekly basis."

The BBC emailed industry players last Thursday morning to unveil its plans for Christmas and New Year shows, which it says will be recorded on the same day. It has told industry contacts it has one of seven possible days in December lined up to film the shows, with the ultimate date selected dependent on artist availability.

Pluggier Dylan White, who has been one of the most vocal in pressing for TOTP's return since its 2006 axing, says the Beeb's change of

heart came as a "complete surprise" to him. "At last the BBC has made a good decision," he adds.

White suggests the show should return on a weekly basis, but aimed at a children's audience in a 5.30pm slot on Tuesdays, one he believes could deliver it a 2-3m audience. He has even offered to produce it himself.

"My gut instinct is that having the likes of Oasis, Coldplay and The Killers on it could make it too old. It should be the Jonas Brothers and Miley Cyrus and should reflect *Top Of The Pops* magazine, which appeals to young girls," he says.

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News

THE PLAYLIST



FRANZ FERDINAND

Ulysses

Domino

The trend of rock bands finding their internal dance-floor panache continues with this storming return from Franz. (single, January 19)



BRITANNIA HIGH

Watch This Space

Polydor

First single proper from Britannia High is a pop song straight from the pages of *Smash Hits*; a positive lyrical message, bouncing beat and backdrop of bright synths. (single, December 15)



THE FRAY

You Found Me

RCA

The Fray's piano-led return is benefiting from early TV exposure in the US where it has soundtracked promos for the fifth season of *Lost*. (single, January 26)



KID SISTER

Get Fresh

Asylum

A key priority for the Asylum label in 2009, Kid Sister's next single is a dirty pop hit with edge. Steps it up a notch. (single, 2009 tbc)



WILEY

Ca\$h In My Pocket

Asylum

Who needs a video budget when you can get the Atlantic Records team to do the acting? Wiley deals with the credit crunch with this tongue-in-cheek clip for his new single. (single, December 1)



BEN EARLE

Over And Out

unsigned

Earle's knack for a classic, emotive pop song previously earned him a deal with Island. Having now parted company with the label, he is back on the market. (demo)



LE CORPS MINCE DE FRANÇOISE

Bitches

Relentless

Unsigned French trio with the energy and sass of CSS. Bitches will enjoy a low-key release via Relentless in the UK – the band will tour the UK in January/February. (single, January 26)



RUARRRI JOSEPH

Both Sides Of The Coin

unsigned

After a short stint with Atlantic, Joseph's second album is to enjoy an independent release. Currently playing to audiences of 600 plus in the south west. (album, tbc)



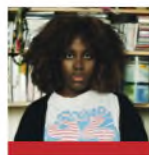
WILL AND THE PEOPLE

Knocking

RCA

Brighton five-piece fronted by talented 22-year-old Will Rendle; a string of low-key dates across the capital next month will give their cool, reggae-tinged pop an airing. (single, March)

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



IN THE STUDIO

The cockn bull kid is currently holed up with producer Blue May in his Camden studio, working on new material. Blue May was signed to Empire this month.

Brits considers non-London venue for awards while 2009

Relocation Relocation for

Awards

By Stuart Clarke

TEAMS OF PEOPLE ARE SCOURING THE UK to find locations outside London that could host the Brit Awards as soon as 2011, Brits chairman Ged Doherty has revealed.

Doherty, who has previously spoken of his desire to hold the Brits outside of its London home, says he is confident the show could deliver beyond the confines of Earls Court, where it was first held in 1996 and has been based for the past eight consecutive years. What is more, he believes 2011 could be the decisive year.

"2011 is a real possibility," he says. "2010 we'll certainly be in London as it marks the 30th anniversary of the Brits and 2012 is the year of the Olympics so it makes sense to be back here then, so maybe 2011 is the year. It's something we are seriously considering."

Plans for the 2009 Brit Awards are already under way, with a number of the key live performances already confirmed, including Pet



Home and away: will the Brits be taking a 12-month leave of absence from Earls Court in 2011?

Shop Boys, who are to pick up the prestigious outstanding contribution to music award. Meanwhile, UK tabloids have broken the news that next year's hosts will be James Corden and Matthew Horne, of Gavin And Stacey fame, who will be joined by Kylie Minogue on the night.

ITV controller of music and events Guy Freeman has urged members of the Brits Voting Academy to take time to consider their nominations, explaining that these will lead many of the performance choices on the night.

"We'll be making a lot of the performance decisions after voting has closed to ensure the line-up is as representative as possible," he says.

Voting for the 2009 Brit Awards will start on December 3, with the voting window to close promptly at 3pm on December 10.

Event director Maggie Crowe says organisers have made huge efforts to improve the infrastructure and bring a more interactive element to the voting process.

She adds that the Voting

MW Awards entries go online

THE 2009 MUSIC WEEK AWARDS OPEN FOR ENTRY today (Monday) via the dedicated website www.musicweek.com/awards.

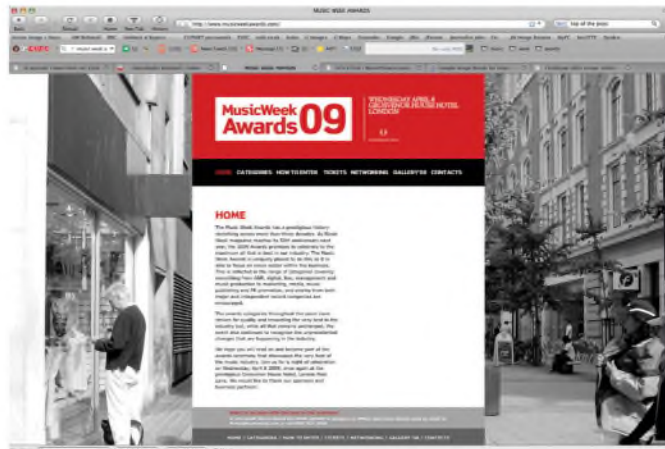
This marks the first time that entries have been accepted online and is intended to drive nominations in the 26 categories.

The annual awards ceremony takes place on Wednesday, April 8, at London's Grosvenor House Hotel, moving from its traditional slot on a Thursday evening.

In further changes several new categories have been added including Music Retail Brand Of The Year, which will be open to any music retail brand/chain operating either on the high street, online or both, and will run alongside the Music Retail store award.

What is more, reflecting *Music Week's* dedicated publishing and live pages, the Independent Publisher and Booking Agent of the Year categories have been reintroduced. The former will be decided by *Music Week*-compiled annual market shares based on singles and albums performance.

Further details of all awards and criteria for entry can also be found at www.musicweek.com/awards and the deadline for entry is



The dedicated Music Week Awards website will accept entries online for the first time

Wednesday, January 21. Finalists will be announced at the end of February.

Music Week editor Paul Williams says, "There are so many unsung heroes in the music industry – from people travelling round the country ensuring that long-awaited albums actually arrive in stores on time to small, start-up publishers giving a break to untested songwriting talent – and that, alongside the traditional categories such as The Strat, is what we want to celebrate with the 2009 Music Week Awards. "Opening nominations online

will doubtlessly help with this goal: we have always been open to entries from all over the industry, but the ability to enter online will speed up the process and, I believe, lead to one of the most interesting awards in years. I would encourage anyone thinking of entering to do so as soon as possible."

Williams adds, "2009 marks the 50th anniversary of *Music Week*, which launched in 1959 as *Record Retailer*, and we are planning a special awards category to mark the occasion, details of which I expect to announce very soon."

2009 preparations get into full swing

Brits 2011 show?



"2011 is a real possibility... 2010 we'll be in London for the 30th anniversary and 2012 is the Olympics..."

Ged Doherty,
Brits chairman

Academy will be able to watch videos and listen to music from this year's nominees. "It's going to be a much slicker offering," she explains.

Doherty says that, voting aside, the award ceremony itself is shaping up very well.

"The hype has started in the press already," he says. "I think in terms of these names that will do well this year, we have a very strong line-up of artists you would expect to perform well. Duffy would do well, Kings Of Leon, The Killers,

Pink, Coldplay. There are always surprises. Craig David was nominated for five Brits one year and didn't receive one - you never quite know."

The 2009 Brit Awards will take place on Wednesday, February 18, at London's Earls Court Arena.

ITV will again be broadcasting the event live, while ITV2 will air the Brit Awards Nominations launch, which is set for Tuesday, January 20 2009 at The Roundhouse in Camden.

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UK Music hosts politicians

CULTURE SECRETARY ANDY BURNHAM and other top politicians will try to defend their policies on copyright term and piracy when they meet up with the cream of the UK's musical talent next month at the first Creators Conference.

Burnham will be one of the key speakers at the inaugural UK Music-organised event at the ICA on December 11. In a major coup for the nascent music organisation, Burnham will be joined by European Commissioner for the Internal Market and Services Charlie McCreevy, who in July pushed Europe towards extending copyright term to 95 years.

Policymakers usually only meet with music representatives from the business side of the industry, but this event gives voice to the opinions of artists and songwriters, who will be able to tell policymakers first hand the reality of earning a living in today's music industry.

The event is still in the early planning stages, but it is expected the one-day conference will focus on:

- Untapped digital income - what is the impact of P2P filesharing on musicians' careers?
- Can playing live and selling T-shirts compensate for giving music away for free?

● How decisions by EU and UK politicians - on issues such as copyright term - affect future royalties.

● The prospects for emerging artists and composers in the new digital world: the online opportunities for established artists are significant, but does digital equally serve emerging acts?

UK Music believes that those people - singers, songwriters and musicians - affected by decisions made by the UK Government and in Europe should be the starting point for any and all political decisions.

Senior political advisor Jo Dipple adds, "Let's face it, it is not usual for someone like McCreevy to sit in the same room with the artists whose lives are affected by decisions. It will be an honest discussion and I think getting both the EC Commissioner and Culture Secretary together is a good starting point."

It is envisaged that UK Music will take the best ideas that come up during the day and will turn them into an action plan, which will in turn be presented to political parties to, hopefully, sign up to.

UK Music is still working on the guest list for the event, which will number less than 100 delegates, but will include artists working in a wide variety of genres.

Retailers still hope to make Killing

Retail sector pins hopes on The Killers and Guns N' Roses to rescue Q4

Retail

by Ben Cardew

AS TWO OF THE YEAR'S BIGGEST RELEASES hit the stores today (Monday), retailers are pinning their hopes on the long-awaited new albums from Guns N' Roses and The Killers rescuing what has so far been a disappointing fourth quarter.

While the final few months of 2008 have already seen releases from major acts such as Dido, Kings Of Leon and Snow Patrol, the level of expectation among the recession-hit retail sector for The Killers' Day And Age and Guns N' Roses' Chinese Democracy is overwhelming.

Their arrival comes at a pivotal time for the music industry: year-to-date sales of artist albums are currently down 7.8% on last year, with the fourth quarter expected to take up most of the sales slack.

However, week-on-week album sales dropped 2.0% in the week ending November 8 - highly unusual in the run-up to Christmas, when sales typically climb every week up



until December 25 - while certain key albums, including new releases from Dido, Razorlight, Keane and the Kaiser Chiefs have underperformed.

"If you had asked me three months ago, looking at the Christmas schedule, I would have said on paper it is much stronger than the year before [when many retailers complained of a weak release schedule]," says HMV head of music Rudy Osorio. "But all retail right now is being hit by the economic downturn. The volumes in the market just aren't as high as

they were a year ago."

"We are still happy with our share of that," he adds. "I still have my fingers crossed. I think myself we are seeing a delay in people doing their Christmas shopping because of the economic uncertainty."

However, many retailers are holding out hope that the new albums from The Killers and Guns N' Roses will be enough to give the market a considerable boost. And the signs are already good. The former has topped pre-release charts at Amazon, HMV and Play.com for four weeks running, while Axl Rose's band has been the subject of intense media scrutiny since lead single Chinese Democracy hit radio in October.

"Of all the Universal things, The Killers is going to be by far the biggest. They are popular with the kids, the students and people who don't normally buy albums," says Kevin Buckle, owner of Avalanche Records in Edinburgh and one of the heads of the Coalition of Independent Retailers. "Guns N' Roses will be big, but will it be big in an AC/DC-type way?"

"[Monday] is when we really start the season," adds Osorio.

Meanwhile, the future of leading generalist retailer Woolworths, which in 2007 had a 10.7% share of the UK albums market according to the TNC Audio Visual Trak Survey, hangs in the balance, after it confirmed it is in talks to sell its troubled retail business.

However, many in the industry believe that such a move, if it came off, could actually prove positive for both Woolworths and its distribution arm EUK. Woolworths' recent poor performance has meant that EUK's suppliers have been unable to get credit insurance for their supplies in case anything happened to the Woolworths Group.

This has, in turn, threatened to disrupt supplies to EUK clients such as Zavvi, Sainsbury's, Asda and Woolworths itself in the vital fourth quarter.

"This would be positive for EUK and probably positive for Woolworths as it would allow them to close their less profitable stores and be leaner," says one major label executive.

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News

Editorial Paul Williams



THE RETHINK BY THE BBC ON HAVING A CHRISTMAS DAY TOTP is fantastic news for the industry and the New Year's Eve edition a welcome bonus, but this should only be the start of a process by the Corporation of bringing back a mainstream popular music programme into its main terrestrial TV schedules.

At a time when, thanks to the trend of music buyers increasingly purchasing individual tracks – ie. the hits – over albums, it is ridiculous that nowhere on the five main television channels presently is there a regular programme covering chart-based music.

Since TOTP's demise as a weekly proposition more than two years ago, the make-up of the singles market has changed beyond belief and we are now thankfully back to how it used to be of a Top 40 largely filled with long-running popular hits, known to many, rather than what was for a painfully long period

The BBC needs to go with the flow of the mainstream and put pop back on TV

a chart heavily occupied by one-week wonders that would debut high, then fall dramatically and disappear with only the acts' fan bases ever caring.

That trend did not serve a programme like TOTP well as it meant there were few genuine hits around each week. But now the market is full of them, providing the perfect foundation every week for a mainstream pop programme, whether under the TOTP name (which would make the most logical sense) or something else.

As a publicly-funded organisation whose main TV channels manage to find programme vehicles for almost every other subject matter and interest, the BBC has something of a duty to be serving its licence fee payers in this way.

As excellent as its existing music TV output is currently – BBC4's Friday night music stream, for example, is highly recommended – what it regularly serves up tends to be rather niche or specialist, cutting off millions of music fans with more mainstream tastes.

For the music industry the lack of such a weekly programme means it has become more difficult to get an act in front of a big TV audience, outside of a few slots on the X Factor and the National Lottery.

That job in this quarter has only become more of a challenge with Jonathan Ross's three-month suspension cutting off his Friday night BBC1 chat show, one of the few outlets that does deliver such a promotional platform.

We can only speculate how many album sales have been lost in this particularly difficult run-up to Christmas because acts who were due to perform on the show saw this excellent window of promotional opportunity shut on them because of the so-called Sachsgate affair.

It may just be a feeling, but there seems to be a sense that the BBC now realises it was wrong in killing off TOTP and the fact it is now going to stage a Christmas Day episode this year, having only a few weeks ago said it would not, has to be an encouraging sign that it does still care about this most legendary of TV brands.

It managed to resurrect from the dead Doctor Who, turning it against the odds again into one of its most precious and popular television assets when for years the perceived wisdom was the show was long past its sell-by date and would never return. With the right treatment and in the right hands why can the same not happen to TOTP?

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

Retailer's new download store to soft-launch in December

Zawvi makes one-site-

Digital

By Ben Cardew

ZAVVI IS PLANNING TO LAUNCH ITS FIRST DOWNLOAD STORE in December, creating what it claims to be the first service to offer MP3 music, film, TV and games on one site.

The company, which was created from a management buyout at Virgin Megastores in September 2007, does not currently operate a download store following the closure of Virgin Digital in October 2007.

But Zawvi head of online operations Melvin Simpson reveals the company is currently in negotiation – “all of them advanced” – with the majors to sell MP3s from their catalogue. The plan is to launch in December.

“Some of them are tied up, some of them it is just getting content up,” Simpson adds. “That is



VIEWPOINT GERALD NEWSON

PPL chairman speaks of better rewards for performers



PPL held its second Annual Performer Meeting last week. Gerald Newson, the London Symphony Orchestra's double-bass player, was re-elected as chairman of the Performer Board at the Abbey Road studios meeting. This coincided with the final winding down of the one-time performer society PAMRA, which merged with PPL two years ago. Newson explains how non-featured performers like himself are benefiting under the new arrangement.

“Time was when a trumpet player in an orchestra would be lucky to pick up as much as £8.50 from airplay income for a whole year. Even an elite non-featured session player would consider himself well off with around £200.

We'd sometimes hold back the

payment until the following year because it was not worth posting the one cheque. In fact in the old days performers would sometimes not bother trying to prove they had played on a particular track because the burden of proof was so onerous and time consuming for so little reward.

That's all changed since PAMRA merged into PPL in 2006. And there has been a real sea change in performers' attitudes to PPL and earnings from media and airplay income, which can now be worth between £1,000–1,500 to an average non-featured musician – considerably more than the small amounts of money picked up just a few years ago.

Now it is definitely worth showing you were there, in 1964, playing the bass on one of Cliff's B-sides. The reason for this turnaround is the machine at PPL: it is so much better at repatriating funds for performers than previous societies. Our ability to collect at PPL is greater; there are better IT systems; there is more aggressive checking of licences; there are better and more efficient agreements in place with overseas societies; the ability to get what is owed – and from airplay abroad – is now much, much better.

One of the big growth areas is

commercial TV and the dubbing sector, which has seen growth of 60% over the past years – money that goes straight into the back pocket of performers.

Public performance revenue from shops and hairdressers is also increasing, by 10% per annum despite the downturn in the pub trade and some companies cutting back on background music in the current economic downturn. Again, this is largely down to improved technology that PPL brings and better monitoring of existing licensee data.

On the international side, income to performers is expected to increase substantially by 34% in 2009 reaching more than £17m, which is almost double the amount collected in 2007.

So, from once being an income only of interest to featured performers and stars, airplay income is becoming an increasingly important and meaningful part of a performer's income.

But payouts to performers are only as good as the information lying in PPL's computers. So if we want to ensure our airplay cheque is for more than a pittance this year, it is beholden on us to ensure our discographies are up to date, registered and accurate, because without this basic information full payment will not be possible.”

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can police justify charging “vicinity costs” to venues and promoters?

THIS WEEK'S QUESTION:

Should the BBC bring Top Of The Pops back on a permanent basis?

YES 41% NO 59%

To vote, visit www.musicweek.com

with MP3s, film, TV and games on offer

for-all promise

one reason we haven't set a launch date. When we do launch, we will be soft launching because it will take a time for the content to be ingested."

This tactic mirrors that of rival HMV, which soft launched its own MP3 store on November 6, with content from Universal, EMI and some indies. Negotiations with other labels, both indie and major, are ongoing.

Despite the soft launch, however, Simpson is confident that the store will impact on a digital music business that continues to be dominated by iTunes and the illegal operators, thanks to its unique approach.

"That is an important part of it, being multi-format," he says. "It is probably the first service that offers MP3s, music, film, TV and games on one site. If you go to Woolworths' download store, for example, it offers casual games like Tetris. We have got proper PC games."

"Over the last year we have found that we have got a very strong, supportive consumer base that is very engaged with us," he adds. "Our short term goal is very clear: we want to be in the game, with a high-quality service, to expose that to our customer base."

To date, both Zavvi/Virgin Retail and HMV have had little success with their download offerings and the forthcoming entry of MySpace Music, Amazon MP3 and Napster MP3 into the UK digital market has led some in the industry to question whether they will now be able to make a success of their download stores.

Simpson, however, rejects claims that Virgin Retail was late in entering the download market, saying, "You could argue that Virgin should have been there earlier but they could have lost a lot of money," he says. "Over the last few years there hasn't been a lot of money made from download stores. What we are doing now is we are entering the market at a point we think is right and we are comfortable with. We have brand equity, and the right partner with EUK Digital and a website that works well. With all these things coming together we are very happy with the timing."

Universal Music Group International senior vice president of digital Rob Wells says that, while HMV and Zavvi may struggle to compete with iTunes, both companies have years of retail expertise that will serve them well.

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ITV aims for Elton on NYE

ITV1 IS LOOKING TO LINK UP WITH ELTON JOHN as it aims to follow its hugely-successful live screening of Take That's O2 Arena concert last New Year's Eve with another live concert in the same slot this year.

The Take That broadcast, which was overseen by Whizz Kid Entertainment, significantly boosted the channel's New Year's Eve audience in 2007, with an average of 2.4m people watching, compared to 1.4m viewing a screening of the movie True Lies in the pre-New Year's slot the previous year.

The special, entitled Countdown To Midnight: Take That and Guests Live at the O2 Arena, attracted a 16% share between 11.15pm and 12.45am, while around 2.7m viewers tuned in during the 15 minutes leading up to midnight.

Whizz Kid CEO Malcolm Gerrie says that his company and ITV are hoping to repeat the exercise this year with Elton John, who is due to play at the North Greenwich venue on December 31 in front of 17,000 fans. An announcement is expected in the near future.

Gerrie is keen to return to the arena, which he describes as "the best in the country from the point of view of shooting it".

"Technically it's fantastic," he adds. "It's a really great experience for everybody, from the punters to our guys. You can drive the OB truck around the back and they've really thought about television;

David [Campbell] and his management team have ensured television has been considered in every part of the process."

Whizz Kid this Christmas will also be making a one-hour special of the Nokia Green Room, which aired for 15 shows in an initial run this year on Channel 4 and 4 Music.

The festive version of the programme, which dispenses with convention by having no presenter but instead captures "candid" conversations in the green room from the guests between performances, will include Alesha Dixon, McFly, Sugababes and Stereophonics.

Each act will perform two songs with one of their performances being made exclusively available on Nokia's Comes With Music service.

The show will air initially on 4 Music over the weekend of December 13/14 and will then be seen on the following weekend as part of Channel 4's T4 strand.

Gerrie believes the programme has helped to fill the gap left on television for pop music following the demise of all the big weekly chart-based programmes.

He adds discussions are now under way for a second series of the Green Room, while Whizz Kid sister company Precious Media is exploring opportunities about introducing international versions of the show.

He suggests any roll-out is likely to mirror where and when Nokia launches Comes With Music.

NEWS IN BRIEF

● UK Music chief executive **Feargal Sharkey** is demanding the police reveal what information they are holding on UK musicians and singers through their use of the controversial **form 696**. Sharkey has written to the Met Police Commissioner and the Information Commissioner to clarify the "use and purpose" of form 696, which asks for personal details on artists and musicians performing at gigs and the style of music they will be playing



● **Universal Classics And Jazz** has unveiled plans to expand its sync and brand activity, including a new "dedicated resource" within the record company to oversee the niche.

● The Labour MP for Brigg and Goole **Ian Cawsey** raised the issue of copyright term during Questions to the Leader of the House of Commons last

Thursday. Cawsey said that performers are disadvantaged by a shorter **copyright term** than applies to other creators in this country. Cawsey's move follows a letter sent to Prime Minister Gordon Brown earlier in the week by a host of PPL performer members asking why recordings have a shorter copyright term than the work of composers, authors, writers, painters and photographers. The initiative was one of the outcomes of PPL's second Annual Performer Meeting

● French record label body **SPPF** has launched a lawsuit against four US technology companies for aiding **P2P filesharing**

● **Amazon Music** is celebrating its 10th anniversary with the launch of 100,000 new artist stores selling recorded music and related merchandise. The stores are designed as "central locations" to help fans discover the range of goods that are available.



● **Yahoo co-founder Jerry Yang** is to stand down as chief executive of the internet portal.

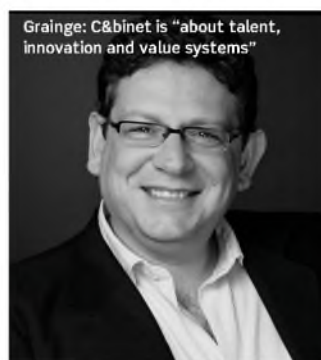
Creative ambassadors formulate plans

THE GOVERNMENT'S MISSION to make Britain a world leader in music, radio and TV took a step forward last week when Universal Music Group International chairman and CEO Lucian Grainge and 22 other creative "ambassadors" thrashed out a plan to develop the UK's multi-billion-pound creative economy.

Grainge, Culture Secretary Andy Burnham and a host of other high-profile executives met at Liverpool's Walker Art Gallery last Thursday night for the first cabinet ambassador meeting to agree the biggest global challenges and opportunities facing the music industry and other sectors, including advertising, fashion, film, architecture, design and publishing.

Burnham and his ambassadorial team, which also includes Lionhead Studios creative director Peter Molyneux, Liverpool Capital of Culture deputy chairman Phil Redmond and Last fm COO Spencer Hyman, discussed ways in which they could tackle issues such as:

● how the similarities between the sectors mean they can share chal-



Grainge: C&binet is "about talent, innovation and value systems"

lenges and opportunities:

- the impact of the credit crunch on creative businesses;
- the new models and opportunities for collaboration between different sectors;
- support from Government and the investment community; and
- how to manage and identify talent.

Grainge says, "C&binet is the right opportunity and environment for a like-minded group of people to ask ourselves questions critical to our future - about talent, about innovation in distribution and delivery,

"Our ambition is that this will be one of the most significant events in the business calendar..."

Andy Burnham MP

about creative businesses which are increasingly global, and about value systems which respect and protect intellectual property."

The dinner and event, moderated by Newsnight Review presenter Martha Kearney, also laid out a ground plan for next year's first Davos-style conference for the creative industries called C&binet (Creativity and Business International Network).

Burnham says, "In the face of growing international competition, Government support for key sectors becomes increasingly important. The involvement of these



On the team: Lionhead Studios' Peter Molyneux

influential and successful individuals, with their extensive experience of global business, will undoubtedly help with our ambition that this will, in time, become one of the most significant and relevant events in the international business calendar, a Davos for the creative industries."

C&binet takes place at The Grove in Hertfordshire in October 2009. The event, designed to help maximise the contribution of the creative industries to the global economy, was one of the flagship proposals of the Government's creative economy strategy.

News media

TV AIRPLAY CHART

| This | Last | Artist Title Label | Plays |
|------|------|---|-------|
| 1 | 1 | BEYONCE If I Were A Boy / RCA | 507 |
| 2 | 3 | T.I FEAT. RIHANNA Live Your Life / Atlantic | 442 |
| 3 | 2 | BRITNEY SPEARS Womanizer / Jive | 424 |
| 4 | NEW | X FACTOR FINALISTS Hero / Syco | 390 |
| 5 | 6 | GIRLS ALoud The Promise / Fascination | 384 |
| 6 | 5 | KATY PERRY Hot N Cold / Virgin | 382 |
| 7 | 4 | LEONA LEWIS Forgive Me / Syco | 381 |
| 8 | 7 | KANYE WEST Love Lockdown / Def Jam | 357 |
| 9 | 16 | THE KILLERS Human / Vertigo | 342 |
| 10 | 10 | CHRIS BROWN Superhuman / RCA | 337 |
| 11 | 8 | PINK So What / LaFace | 326 |
| 12 | 11 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom | 309 |
| 13 | 13 | PUSSYCAT DOLLS I Hate This Part / Interscope | 307 |
| 14 | 9 | KINGS OF LEON Sex On Fire / Hand Me Down | 299 |
| 15 | 21 | KINGS OF LEON Use Somebody / Hand Me Down | 288 |
| 16 | 12 | TAKE THAT Greatest Day / Polydor | 279 |
| 17 | 14 | NE-YO Miss Independent / Def Jam | 272 |
| 17 | 17 | RIHANNA Disturbia / Def Jam | 272 |
| 19 | 20 | N-DUBZ Papa Can You Hear Me / AATW | 270 |
| 20 | 14 | ALESHA DIXON The Boy Does Nothing / Asylum | 257 |
| 21 | NEW | BASSHUNTER I Miss You / Hardzbeat | 251 |
| 22 | 29 | LEMAR If She Knew / Epic | 244 |
| 23 | 19 | CHRISTINA AGUILERA Keeps Gettin' Better / RCA | 235 |
| 24 | NEW | AKON Right Now / Island | 229 |
| 25 | 18 | SUGABABES Girls / Island | 220 |
| 26 | 22 | JENNIFER HUDSON Spotlight / RCA | 215 |
| 27 | 30 | CHRISTIAN FALK FEAT. ROBYN Dream On / Data | 207 |
| 28 | 26 | THE SATURDAYS Up / Fascination | 192 |
| 29 | 24 | FALL OUT BOY I Don't Care / Mercury | 190 |
| 30 | 23 | JORDIN SPARKS Tattoo / Jive | 187 |
| 31 | 32 | KARDINAL OFFISHALL FEAT. AKON Dangerous / Ceffen | 184 |
| 32 | 28 | SASH! FEAT. STUNT Raindrops (Encore Une Fois) / Hardzbeat | 182 |
| 33 | 27 | THE SCRIPT Break Even / Phonogenic | 181 |
| 34 | 31 | DUFFY Rain On Your Parade / A&M | 177 |
| 35 | 38 | MADCON Beggin / RCA | 163 |
| 36 | NEW | SAME DIFFERENCE We R One / Syco | 162 |
| 37 | NEW | JAMES MORRISON Broken Strings / Polydor | 150 |
| 37 | 36 | PLATNUM Love Shy / Hardzbeat | 150 |
| 39 | NEW | RIHANNA Rehab / Def Jam | 147 |
| 39 | NEW | MARIAH CAREY I Stay In Love / Def Jam | 147 |

© 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, (U)land 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

Hopes that a bigger network reach will lead to more advertising and close the gap with BBC audiences

New Heart director aims for national brand expansion

Radio

By Ben Cardew

HEART'S NEW PROGRAMME DIRECTOR believes that the imminent national roll-out of the brand will allow it to compete with celebrated media names such as *Emmerdale*, *The Daily Mail* and *Hello!* magazine for advertising spend.

Luis Clark, previously programme director at West Midlands' Heart 100.7 FM, was appointed group programme director of Heart in October. His appointment came as Heart owner Global Radio announced plans to rebrand its One Network, with 28 stations taking the Heart name over the next 18 months.

The first wave of this roll-out will start in the new year, with nine local stations – SGR FM, SGR Colchester, Radio Broadland, Q103, Hereward, Northants 96, Chiltern Bedfordshire, Chiltern Dunstable and Horizon – joining the Heart brand on Monday, January 5.

In his first interview since taking the role Clark explains that, with the new stations coming on board, Heart will have a combined weekly audience of around 6.9m, which is more than *The Daily Mail* and *Hello!* magazine sell individually and greater than *Emmerdale's* ITV1 audience.

"The Heart network will have a greater reach than national newspapers and magazines," he says. "We are in a position when it's not



"When you are buying Heart, you know what you are buying"
Luis Clark, Heart

just about competing against the BBC but also about taking a bigger share of national advertising spend."

Clark believes that bringing these stations under the Heart brand will not only appeal to advertisers in these tough economic times, but will also bring benefits to listeners.

"It is about creating a critical mass," he says. "It creates a consistent network – people understand what it is. Some of the [One Network] stations were 30 years old. It was very hard to get that credible contemporary feel with their audience. It wasn't clear what

they stood for; you had a lot of different stations under different names. When you are buying Heart, you know what you are buying."

But Clark is keen to stress that the move will not result in a homogenous network with no local content.

"We are taking the best of what they like about their stations, for example Rob and Chrissie with Radio Broadland, they are part of our plans going forward," he says. "The things the audience likes about the station are coming with. On top of that we are adding the benefits of the Heart brand, for example, presenters like Toby Anstis and our music policy."

Global Radio's group executive director and director of broadcasting Richard Park adds, "We are all excited to roll out the passion and charisma of the Heart brand in this initial phase. Heart has already proved to be a compelling listen for our target 25- to 44-year-old audience and we are thrilled to expand the Heart brand on a national scale, while delivering local programming to a new audience."

Of the 42 stations currently in the One Network, 29 will take the Heart name and the rest will come under either the Hit Music Network or the Galaxy Network names.

In total, Global Radio will be organised into seven "pillars", with Hit Music, Galaxy and Heart alongside Classic FM, Xfm, the Gold network and LBC.

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NEWS IN BRIEF

● The BBC Trust has slammed **Jonathan Ross and Russell Brand** for "deplorable intrusion with no editorial justification" over the so-called Sachsgate affair. However, chairman Sir Michael Lyons says that no further action will be taken when Jonathan Ross has finished his 12-week suspension. The BBC says that it is "determined to act on the lessons learnt from this incident, in particular to reinforce adherence to the BBC's compliance systems". "This will be a major priority within the BBC's audio and music division," it adds. "In particular we will consider carefully the BBC Trust's ruling on the use of language and audience expectations"



● **Take That** (pictured) are to perform a live session on Radio Two at the beginning of next month as part of the promotion for their new studio album *The Circus*. The Polydor signings are expected to perform around six songs live from the BBC Radio Theatre in London during Ken Bruce's morning programme, including their forthcoming single *Greatest Day*, currently on the station's A-list. It will take place on Monday, December 1, the same day

as *The Circus* is released. Meanwhile, the BBC station is hosting an exclusive live performance of Damon Albarn and Jamie Hewlett's **Monkey: Journey To The West**. The performance, which will feature Chinese and European musicians from the original theatre production, will be held this tomorrow (Tuesday) at the Radio Theatre and will be broadcast on Saturday, November 29 from 7 to 8pm.

● KCRW evening DJ **Jason Bentley** is to take over the Morning Becomes Eclectic show from Nic Harcourt on December 1. Bentley currently hosts evening show *Metropolis* on the station. As previously reported, Harcourt is stepping down from the influential morning show at the end of this month to pursue other projects.

MusicWeek.com

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

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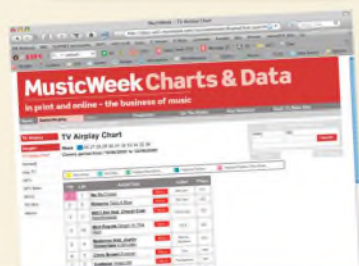
- Adult contemporary
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- Big City
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- Xfm

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TV charts include:

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

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News media

RADIO ONE TOP 20

| This | Last | Artist Title / Label | Plays | This | Last | Audience |
|------|------|---|-------|------|-------|----------|
| 1 | 4 | THE KILLERS Human / Vertigo | 29 | 23 | 22725 | |
| 2 | 3 | BRITNEY SPEARS Womanizer / Jive | 27 | 24 | 22751 | |
| 3 | 1 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom | 26 | 28 | 21654 | |
| 4 | 2 | T.I FEAT. RIHANNA Live Your Life / Atlantic | 25 | 26 | 22213 | |
| 4 | 8 | THE SCRIPT Break Even / Phonogenic | 25 | 20 | 21498 | |
| 6 | 7 | KATY PERRY Hot N Cold / Virgin | 24 | 21 | 20428 | |
| 7 | 5 | GIRLS ALOUD The Promise / Fascination | 21 | 22 | 18828 | |
| 7 | NEW | CHRISTIAN FALK FEAT. ROBYN Dream On / Data | 21 | 12 | 16634 | |
| 9 | 11 | SNEAKY SOUND SYSTEM Ufo / 14th Floor | 18 | 17 | 14380 | |
| 9 | 13 | KINGS OF LEON Use Somebody / Hane Me Dcwn | 18 | 16 | 13771 | |
| 9 | 19 | TAKE THAT Greatest Day / Polydor | 18 | 14 | 13495 | |
| 12 | 13 | WILEY FEAT. DANIEL MERRIVATHER Cash In My Pocket / Asylum | 17 | 18 | 11328 | |
| 12 | 19 | KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen | 17 | 14 | 14281 | |
| 14 | 5 | NICKELBACK Gotta Be Somebody / Roadrunner | 16 | 22 | 11585 | |
| 14 | NEW | THE STREETS Heaven For The Weather / sixsevenine | 16 | 12 | 10137 | |
| 16 | 10 | DUFFY Rain On Your Parade / A&M | 15 | 19 | 11487 | |
| 16 | NEW | ALESHA DIXON The Boy Does Nothing / Asylum | 15 | 13 | 12531 | |
| 16 | NEW | ALPHABET What Is Happening / Charisma | 15 | 11 | 11072 | |
| 19 | NEW | AKON Right Now / Island | 14 | 9 | 10848 | |
| 20 | 16 | RAZORLIGHT Wire To Wire / Vertigo | 13 | 15 | 8055 | |

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RADIO TWO TOP 20

| This | Last | Artist Title / Label | Plays | This | Last | Audience |
|------|------|---|-------|------|-------|----------|
| 1 | 2 | THE KILLERS Human / Vertigo | 29 | 23 | 22725 | |
| 2 | 2 | ALESHA DIXON The Boy Does Nothing / Asylum | 15 | 13 | 12531 | |
| 2 | 5 | TAKE THAT Greatest Day / Polydor | 18 | 14 | 13495 | |
| 2 | 8 | MADONNA Miles Away / Maverick | 15 | 13 | 12531 | |
| 5 | 1 | DUFFY Rain On Your Parade / A&M | 15 | 19 | 11487 | |
| 5 | 4 | COLDPLAY Lost! / Parlophone | 15 | 19 | 11487 | |
| 5 | 8 | SEAL A Change Is Gonna Come / Warner Brothers | 15 | 19 | 11487 | |
| 8 | 11 | BEYONCE If I Were A Boy / RCA | 15 | 19 | 11487 | |
| 9 | 13 | JOHN BARROWMAN What About Us? / Epic | 15 | 19 | 11487 | |
| 10 | NEW | SNOW PATROL Crack The Shutters / Fiction | 15 | 19 | 11487 | |
| 11 | 13 | LEMAR If She Knew / Epic | 15 | 19 | 11487 | |
| 11 | 13 | WILL YOUNG Grace / RCA | 15 | 19 | 11487 | |
| 13 | NEW | OASIS I'm Outta Time / Big Brother | 15 | 19 | 11487 | |
| 13 | NEW | JOOLS HOLLAND & RUBY TURNER The Informer / Rhino | 15 | 19 | 11487 | |
| 15 | 12 | BOYZONE Better / Polydor | 15 | 19 | 11487 | |
| 15 | NEW | JAMES MORRISON Broken Strings / Polydor | 15 | 19 | 11487 | |
| 16 | 6 | TOM JONES If He Should Ever Leave You / S-Curve | 15 | 19 | 11487 | |
| 18 | 17 | JAMES BLUNT Love Love Love / Atlantic | 15 | 19 | 11487 | |
| 18 | 20 | THE SCRIPT Break Even / Phonogenic | 15 | 19 | 11487 | |
| 20 | NEW | KAISER CHIEFS Good Days Bad Days / B Unique/Polydor | 15 | 19 | 11487 | |

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COMMERCIAL RADIO TOP 20

| This | Last | Artist Title / Label | Plays | This | Last | Audience |
|------|------|--|-------|------|-------|----------|
| 1 | 4 | BEYONCE If I Were A Boy / RCA | 2674 | 2345 | 39633 | |
| 2 | 1 | GIRLS ALOUD The Promise / Fascination | 2663 | 2641 | 37613 | |
| 3 | 2 | JENNIFER HUDSON Spotlight / RCA | 2566 | 2607 | 38798 | |
| 4 | 3 | LEONA LEWIS Forgive Me / Syco | 2438 | 2372 | 31867 | |
| 5 | 6 | TAKE THAT Greatest Day / Polydor | 2012 | 1895 | 28736 | |
| 5 | NEW | NE-YO Miss Independent / Def Jam | 1972 | 2030 | 25778 | |
| 7 | 7 | PINK So What / LaFace | 1894 | 1876 | 30811 | |
| 8 | 11 | DUFFY Rain On Your Parade / A&M | 1598 | 1410 | 18667 | |
| 8 | 13 | THE KILLERS Human / Vertigo | 1598 | 1325 | 20608 | |
| 10 | 15 | KATY PERRY Hot N Cold / Virgin | 1520 | 1228 | 22213 | |
| 11 | 8 | RIHANNA Disturbia / Def Jam | 1519 | 1638 | 18903 | |
| 12 | 14 | MADONN Beggini / RCA | 1400 | 1268 | 19858 | |
| 13 | 5 | THE SCRIPT The Man Who Can't Be Moved / Phonogenic | 1372 | 1418 | 14461 | |
| 14 | 10 | CHRISTINA AGUILERA Keeps Gettin' Better / RCA | 1364 | 1411 | 19132 | |
| 15 | 12 | LEMAR If She Knew / Epic | 1338 | 1357 | 17628 | |
| 16 | 16 | JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive | 1218 | 1223 | 16703 | |
| 17 | NEW | BRITNEY SPEARS Womanizer / Jive | 1189 | 1007 | 20796 | |
| 18 | NEW | THE SCRIPT Break Even / Phonogenic | 1162 | 1030 | 12805 | |
| 19 | 19 | CHRIS BROWN With You / Jive | 1093 | 1137 | 13657 | |
| 20 | NEW | SAM SPARRO Black & Gold / Island | 1086 | 1050 | 13333 | |

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Key
 ■ Highest new entry ■ Highest climber

Radio group gives under-fire digital sector its vote of confidence in wake of Channel 4's exit from 4 Digital

Timing crucial to DAB success, says Bauer

Radio

By Ben Cardew

BAUER RADIO HAS SAID IT IS NOT the right time to launch new digital stations, despite a new report showing that 90% of the UK population is now served digitally.

However, the radio group expressed its continued support for the embattled digital radio sector. It recently suffered the hammer blow of Channel 4's decision to exit the 4 Digital group, set up to launch three national digital radio stations on the second national multiplex.

Bauer Radio is one of six remaining members of the 4 Digital group – alongside BSKyB, The Carphone Warehouse Group, Global Radio, UBC Media and UTV Radio – and Bauer Radio Group managing director Dee Ford says her company remains “big flag-wavers for DAB”. “There is no other medium that allows consumers to get radio in the same environments as digital,” she explains.

However, Ford concedes that now is not the time to launch new digital stations. “We know that all media in the UK is going to be digital,” she says. “We have to ensure that we launch the appropriate stations at the right time.”

And on the future of Closer Radio, a spin-off from the Bauer magazine that was set to launch next spring as part of 4 Digital, Ford says, “I don't think there is a more exciting commercial radio station out there. But the trick is to launch at the right time.”

Oftcom's Internal Communications Market 2008 report, released last week, showed that DAB sales in the UK were more than 7.5m by November 2008, with around 90% of the UK population now living in an area covered by both the public BBC and commercial Digital One multiplexes.

Ford also stresses the importance of the company's policy of local engagement, which she says is paying dividends with both audiences and advertisers.

“When times are tough, you have to work harder and make your pounds work harder,” she



“When times are tough, you have to work harder and make your pounds work harder... advertisers want more bang for their buck and that is what we are showing with local engagement...”

Dee Ford, Bauer Radio (pictured)

says. “Advertisers want more bang for their buck and that is what we are showing with local engagement.”

Ford explains that Bauer has “a completely different attitude” to its local radio business than its competitors in commercial radio, who she says concentrate on central content creation.

“We want to take advantage of the 30 years of learning we have from being part of these communities,” she says. “And the infrastructure we have in place: we have local leadership, local sales teams, local marketing teams... That is expensive but if you are woven into the community then you will be best-placed to deliver what they want.”

“Our competitors concentrate on central content creation,” she adds. “It is two very different strategies. I would say ours is investment; theirs is cost-based.”

The research comes almost a

year after German media giant Bauer completed its purchase of Emap's radio assets, a deal first announced last December.

Ford explains that being under private ownership after years as part of a listed company is like “a shock of oxygen to the brain”. “We are trusted to be able to articulate where we want to take our business – what goals are appropriate – and envisage our terms to do that.”

“The thing that has been eliminated is that nonsensical quarterly dancing to the tune of investors” she adds. “We agree what we are going to do and we are trusted to get on with it.”

Several key Bauer Radio executives met with advertisers at a briefing at London's Hospital Club last Thursday to share the findings of the company's recent “localness” studies and to talk about its audience testing.

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News live

BOX SCORE CHART

| Gross | Artist Event/Date | Attendance | Promoter |
|------------|---|------------|------------------|
| €1,428,908 | TOM WAITS The Ratcellar at Phoenix Park, Dublin | 14,373 | Aiken Promotions |
| €210,011 | GIRLS ALoud Osborne House, Isle of Wight | 7,119 | Solo Promoters |
| €97,014 | BILLY IDOL Brixton Academy, London | 3,404 | Live Nation |
| €67,890 | BILLY IDOL Apollo, Manchester | 2,724 | Live Nation |
| €58,800 | KD LANG Bridgewater Hall, Manchester | 1,681 | Kilmanjaro |
| €56,490 | KD LANG Birmingham Symphony Hall | 1,614 | Kilmanjaro |
| €54,985 | KD LANG Brighton Dome | 1,571 | Kilmanjaro |
| €46,107 | KD LANG Clypmia, Dublin | 1,211 | MCD |
| €44,804 | SCOUTING FOR GIRLS Corn Exchange, Edinburgh | 2,798 | DF Concerts |
| €17,600 | DRIVE BY TRUCKERS Electric Ballroom, London | 1,100 | Live Nation |
| €12,402 | JOSE GONZALEZ Academy, Dublin | 565 | MCD |
| €10,275 | DRIVE BY TRUCKERS Academy 2, Manchester | 685 | Live Nation |
| €8,856 | DRIVE BY TRUCKERS Liquid Rocc, Edinburgh | 588 | DF Concerts |
| €7,750 | UNDEROATH Garage, Glasgow | 700 | DF Concerts |
| €4,688 | HOT LEG Proud Galleries, London | 375 | Live Nation |
| €2,560 | HOT LEG King Tuts, Glasgow | 256 | DF Concerts |
| €2,470 | HOT LEG Roadhouse, Manchester | 247 | Live Nation |
| €2,250 | WILD BEASTS 100 Club, London | 300 | Live Nation |
| €2,080 | NATTY Hoxton Bar & Kitchen, London | 260 | Live Nation |
| €1,285 | LONGVIEW Cabaret Voltaire, Edinburgh | 166 | DF Concerts |

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week July 27-Aug 9. 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

IndigO2 stabbing a blow for safety-conscious venue

O2 security under review after Urban Awards brawl

Venues

By Gordon Masson

SECURITY MEASURES AT THE O2 COMPLEX IN LONDON are under urgent review following a brawl at an award ceremony which left an attendee critically injured.

A 27-year-old man was stabbed, while a number of other people sustained injuries, when trouble flared during the Urban Music Awards held in IndigO2 on November 15.

Ironically, the violence happened just as an award was to be presented by Intensify Youth, a project aimed at combating knife crime. According to reports, a fight broke out among approximately 30 people and weapons were brandished while glass was sent flying, forcing other guests at the event to take cover under tables.

The incident has provoked heavy criticism about the lack of security measures in place at the North Greenwich venue.

People were not searched for knives or other weapons as they entered the building, prompting the event's founder, Jordan Kensington of Invincible Media Group, to initially point the finger of blame squarely



at the venue operators. However, following legal action, Kensington later backed down on those claims and his statement was removed from his company's website.

For its part, AEG Europe says it did carry out an appropriate pre-event risk assessment. A spokeswoman for AEG Europe refutes criticism that security was not a priority, stating that The O2 has invested in a permanent on-site Metropolitan Police team which liaises with the venue's own security staff, as well as London Borough of Greenwich, to ensure customer safety.

"This is the first incident of this nature to have occurred," says the spokeswoman. "All the usual pre-event risk assessment was carried out between The O2, the Metropolitan Police and Greenwich."

She adds: "We have released all

images from our extensive CCTV network to the police and are currently sitting down with all parties to review the details of the incident and any lessons that can be learned."

Although people were not searched for weapons, venue insiders tell *Music Week* that the risk assessment did not deem metal detector arches as necessary because the event was catering to a sit-down dinner audience, rather than a full-on concert, as has been portrayed in some of the mainstream press.

Undeterred, Invincible Media Group are already planning next year's event. The 2009 Urban Music Awards will take place on November 1, but the ceremony will now take place in a secret location as a strictly invitation-only televised event.

gordon@musicweek.com

Green light for Shetland arts complex plans

WORK IS SET TO COMMENCE on Britain's most northerly music and arts complex after the Shetland Islands Council finally approved capital funding for the controversial Mareel project.

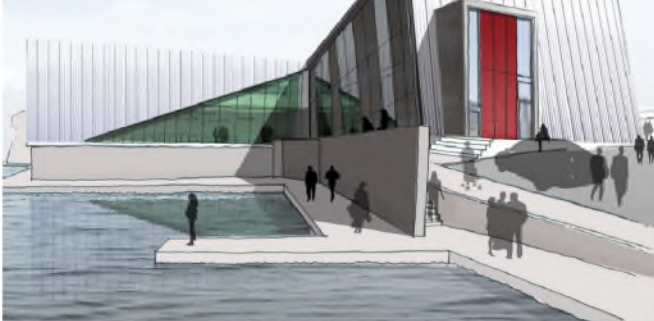
Despite some vociferous opposition, the local creative community has been battling since the early Nineties for a centre that will not only showcase the rich musical heritage of the islands, but will also become a venue where artists from around the world will want to visit.

With the fight for a purpose-built venue now won, islanders are looking forward to the Mareel opening in 2010, alongside the new Museum and Archives in the main town of Lerwick.

"The plans were approved some time ago but last year we had a change of council and the decision was revisited, prompting a huge debate about the whole future for the islands," says Gwilym Gibbons, director of Shetlands Arts.

"In the end, the vote to fund

Northern exposure: the Mareel centre will house a live music venue, recording studio, rehearsal rooms and two cinema spaces



Mareel was down to the casting vote of the convener. It was very close, but the council has now agreed to fund 50% of the project."

With the total cost for Mareel budgeted at £12m that still leaves a significant shortfall, but Gibbons explains that, aside from one funding source, most of the money is already in place.

He adds that the other half of the money is primarily coming from

Highlands and Islands Enterprise and Scottish Arts Council lottery funding, while they are still waiting to hear about an application to the European Regional Development Fund. "That decision is imminent and we're very confident," he says.

The fight for a purpose-built arts complex on the islands dates back nearly two decades. "There were two strands to the campaigning," recalls Gibbons. "There were

demands for a music venue and a purpose-built cinema. About 10 years ago the campaigners joined forces, but it's taken until now for that hard work to come to fruition and we're very excited about work actually getting under way."

The Mareel complex will house a 650-capacity live music venue, as well as a recording studio and rehearsal rooms. The auditorium will have retractable seats, meaning it can transform into a 365-capacity seated venue. There will also be two cinema spaces – one with 160 seats, the other a more intimate 30-seat screening room.

"Mareel will provide the Shetland Islands with the vibrant creative hub that we currently just don't have," enthuses Gibbons. "Research tells us that the creative sector contributes £2.5m per year to the local economy and that's a significant amount when you're talking about a population of just 22,000."

Those 22,000 inhabitants are

spread over 16 islands, but Shetland has an excellent transport infrastructure and its links with the mainland should help put the UK's most northerly outpost on the musical map.

"We have a very high quality of life in Shetland and many creative people who come here end up staying," says Gibbons. "When Mareel opens we'll be looking to entice many more musicians to the islands to perform."

He says the live music venue will be built to a very high-specification acoustic quality and may also be used for educational purposes and to record and broadcast live performances. "We want Mareel to be an attractive place that artists want to play," he says. "Music has a very important role in the culture of the Shetland Islands, so we'd also be looking to use the cinemas to screen live concert footage from elsewhere, as well as broadcasting live performances out of Shetland."

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Power presses on despite opposition

Festivals

By Gordon Massor

VINCE POWER'S HOP FARM FESTIVAL will go ahead next year, possibly as a twinned event, despite the local authority in Kent rejecting his application for an increase in capacity.

Power had asked for a daily capacity of 50,000 at the site, but Tonbridge and Malling Council's licensing committee turned down the request because it said it had insufficient information to justify such a decision.

Power reveals he has another UK site mooted which could be used for a twin Hop Farm event, in similar way to how the current Reading and Leeds Festivals are run.

On his troubles with local licensing, Power is confident he can overturn the decision. "It's fairly normal for licensing committees to reject these proposals, but I'm sure when it comes to us going before the judge at the appeal, we will be able to demonstrate that we're competent enough to manage an increased capacity."

The appeal will be heard on January 21, by which time the veteran promoter hopes to have booked a number of acts for the summer event, which he also wants to stage over three days.

"We have a licence in place, so the festival will definitely be going ahead over the first weekend in July," states Power. "The only issue

is the capacity. I'm looking to increase the numbers by 15,000, so it would be about 45,000 fans, plus about 5,000 staff, so it's an application for 50,000 overall."

With 25 years of experience in organising events and festivals, including Reading and Leeds Festivals, Power remains hopeful that more people will be able to enjoy the Hop Farm experience – and perhaps, a twinned festival elsewhere.

He tells *Music Week*, "I have another site which has a licence, but I don't want to give too much away about that at the moment because it all depends on the availability of acts. It's a very competitive market out there, but I'm partly to blame for that – I created my own monster."

Explaining the dilemma, Power confesses, "Leeds and Reading were the first festivals to allow bands to do back-to-back festivals and that was my idea, but now everyone does it and it's such a congested marketplace that you have to make two offers for each act on the same weekend, otherwise there are other festivals where they can play."

Whatever the outcome, Power maintains he will stick to his principals in making the festival a "no frills, back-to-basics" event, devoid of branding and sponsorship and without VIP passes. "All the tickets are one price so everyone is treated equally. There are no upgrades," he adds.

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Live agency posts mid-range losses

Off-Beatles: DMF's Easy Star All Stars



ANOTHER WARNING THAT THE CREDIT CRUNCH is biting the live music sector comes from Devon-based DMF Promotions, which is reporting a significant downturn in mid-range shows.

DMF founder Dave Farrow believes that, although the recession has yet to fully hit, 2009 is already looking challenging for parts of the live industry. "People are being a lot more choosy about gigs: the confidence seems to have gone and people are really playing it safe," he says.

"We're now having to do three to four times the amount of marketing to sell the same number of tickets that we were shifting earlier in the year."

Farrow also reveals that after taking soundings from other UK promoters, the mid-range, 2,000-capacity shows are struggling most. "Certainly that's where we're seeing a 20-30% drop in sales," he adds.

Farrow contends that promoters are now thinking twice about booking acts who have visited their market within the last 12 to 18 months. "The bands who go out touring every year

have had a good four or five years, but they're going to struggle in 2009," he predicts.

Despite the difficult times, it is not all bad news for Exeter-based DMF. The company's Beautiful Days festival in August sold out all 12,500 tickets, mainly because Farrow and his team sent an e-shot to the festival database.

In addition to promoting, Farrow also manages a number of artists including Seth Lakeman, Dreadzone and The Levellers. The latter are enjoying a strong 2008 with sell-out shows and their self-released album *Letters From The Underground* reaching number 24 in the charts.

"I recently took on the role as European agent for Easy Star All Stars," says Farrow. "I was one of the first promoters to bring them over from New York, so they asked me if I could be their agent on this side of the Atlantic."

The band have already had success with *Dub Side of the Moon* and *Radioread* and will be releasing a dub version of Sgt. Pepper's *Lonely Hearts Club Band* in April.

NEWS IN BRIEF



● The William Morris Agency has signed The Chemical Brothers, Underworld (pictured), The Prodigy, Sandra Collins, The Orb and Mark Knight to its William Morris Electronic arm in the United States. The move follows the decision by Vital Talent founder Gerry Gerrard to leave his booking agency business to focus on management and promotion. William Morris Electronic was launched in August as a joint venture with DJ Pete Tong. The company's Sam Kirby says that the company is "incredibly excited" to work with Gerrard's clients who will join the likes of Basement Jaxx, Börk, Luciano and Late of the Pier, among others, on the Electronic division's roster.



● Merchandising company Firebrand is enjoying success with its most unusual band product to date – Keane face masks (pictured), which fans are snapping up to wear while the band perform on stage. The range of Tim, Tom and Richard masks take their cue from the sleeve design for their new album *Perfect Symmetry*, in which hundreds of photos taken of the band members were moulded onto life-size wax statues. Firebrand used the same statues to create a photographic skin for the masks.

● Asian broadcasters Star and Live Earth have announced a stellar line-up for the forthcoming *Live Earth India* concert. Bon Jovi will share a stage with the acts including Roger Waters, Anoushka Shankar, and william as well, as a host of Indian musicians and celebrities for the December 7 fundraiser in Mumbai. The concert, which will highlight policy solutions to the climate crisis, as well as offering support for Indian environmental issues and causes, will feature unique collaborations between western and Indian artists, including Bollywood stars Anoushka Shankar and Abhishek Bachchan.

TIXDAQ TICKET SALES QUANTITY CHART

| current | previous | artist | number of dates |
|---------|----------|---------------|-----------------|
| 1 | 1 | TAKE THAT | 15 |
| 2 | 2 | PINK | 15 |
| 3 | 5 | THE KILLERS | 16 |
| 4 | 9 | KINGS OF LEON | 18 |
| 5 | 10 | LEONARD COHEN | 8 |
| 6 | 7 | COLDPLAY | 14 |
| 7 | 3 | OASIS | 11 |
| 8 | 4 | METALLICA | 9 |
| 9 | 6 | KANYE WEST | 9 |
| 10 | 11 | PAUL WELLER | 12 |
| 11 | NEW | GIRLS ALOUD | 15 |
| 12 | 8 | RAZORLIGHT | 10 |
| 13 | 16 | SNOW PATROL | 16 |
| 14 | 18 | SLIPKNOT | 9 |
| 15 | NEW | TINA TURNER | 11 |
| 16 | 19 | WILL YOUNG | 18 |
| 17 | 14 | CLIFF RICHARD | 11 |
| 18 | NEW | STEREOPHONICS | 14 |
| 19 | 13 | AC/DC | 6 |
| 20 | NEW | THE PRODIGY | 13 |

HITWISE SECONDARY TICKETING CHART

| Current | Previous | Artist |
|---------|----------|----------------|
| 1 | NEW | GIRLS ALOUD |
| 2 | 2 | TAKE THAT |
| 3 | 5 | KINGS OF LEON |
| 4 | 1 | PINK |
| 5 | NEW | CHRIS BROWN |
| 6 | NEW | IL DIVO |
| 7 | 3 | THE KILLERS |
| 8 | 4 | OASIS |
| 9 | NEW | SNOW PATROL |
| 10 | 8 | AC/DC |
| 11 | 6 | METALLICA |
| 12 | 10 | THE PRODIGY |
| 13 | 17 | STEREOPHONICS |
| 14 | NEW | SIMPLY RED |
| 15 | 12 | TINA TURNER |
| 16 | 18 | KANYE WEST |
| 17 | 13 | ERIC CLAPTON |
| 18 | NEW | MARIAH CAREY |
| 19 | 15 | PUSSYCAT DOLLS |
| 20 | NEW | PAUL WELLER |

News publishing

Abba's publisher overtakes Sony and Warner following 15.1% share of UK albums market

Swede dreams for publisher as Abba propels Bocu into albums top three

Quarterly analysis

By Paul Williams

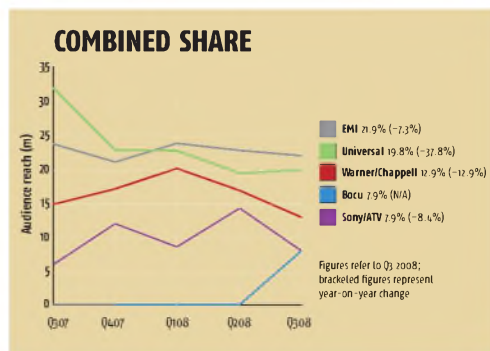
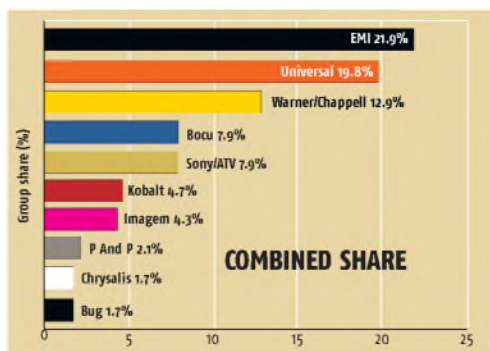
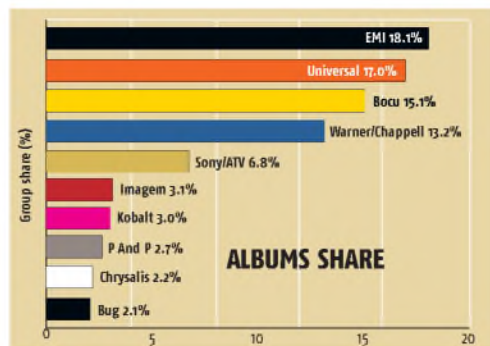
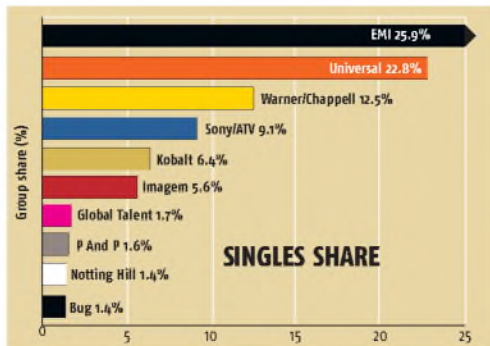


THE LATEST ABBA REVIVAL had a startling impact on the performance of the band's publisher Bocu Music in quarter three as it found itself competing head on with the major players.

Buoyed by asserting 100% control of two of the period's five biggest-selling albums in the UK, Bocu claimed a best-yet 15.1% share of the albums market over the three months to put it behind only EMI on 18.1% and Universal on 17.0%.

It was the first time an independent publisher had ranked so high on albums on a quarterly league table, overtaking major publishers Warner/Chappell and Sony/ATV in the process to reflect what had been another astonishing period of popularity for the Swedish group.

Over these three months the soundtrack to the Mamma Mia movie (pictured above) sold 624,638 units to rank as the second biggest-selling album of quarter two, while the band's Gold - Greatest Hits - first issued in 1992 - returned to the top to become the oldest album in chart history to sit at number one in the UK. It finished in fifth position for the quarter, adding another 264,747 sales and in August overtaking Oasis's (What's The Story) Morning Glory? to become the third biggest-



Q3 2008 TOP 10 SINGLES

| TITLE / ARTIST / WRITER / PUBLISHER |
|--|
| 1 I KISSED A GIRL Katy Perry / Perry/Gotwald/Maxi/Dennis Kobalt 56.3%/EMI 25%/Warner-Chappell 18.8% |
| 2 DANCE WIV ME Dizzee Rascal feat Calvin Harris & Chrome / Mills/Wiles/Denton/Paul EMI 47.5%/Universal 26.5%/Notting Hill 26% |
| 3 ALL SUMMER LONG Kid Rock / King/Rossington/Van Zant/Shaffer/Ritchie/Zevoni/Mari Universal 33.3%/Kobalt 23.3%/Warner-Chappell 21.1%/Imagem 11.1%/CC 11.1% |
| 4 NO AIR Jordin Sparks feat Chris Brown / Fauntleroy/Mason/Russell/Griggs/Thomas Universal 81%/EMI 19% |
| 5 THE MAN WHO CAN'T BE MOVED The Script / Sheehani/O'Donoghue/Frampton/Kipner Imagem 50%/EMI 25%/Stage Three 25% |
| 6 DISTURBIA Rihanna / Brown/Seals/Merritt/Allan Universal 83.3%/CC 10%/Sony-ATV 6.7% |
| 7 ALL I EVER WANTED Basshunter / Belvail/Leroy/Damian EMI 100% |
| 8 CLOSER Ne-Yo / Smith/Eriksen/Hermansen/Stray/Beite Imagem 50%/EMI 30%/Sony-ATV 20% |
| 9 SEX ON FIRE Kings Of Leon / Followill/Followill/Followill/Followill P&P 55%/Bug 45% |
| 10 STAY WITH ME Ironik / Carlsson/Jaril/Stenmark Peermusic 48.4%/Warner-Chappell 32.2%/EMI 19.4% |

Q3 2008 TOP 5 ALBUMS

| TITLE / ARTIST / PUBLISHER |
|---|
| 1 NOW! 70 Various / EMI 25.6%/Universal 18.7%/Sony-ATV 16.6%/Warner-Chappell 14.0%/Chrysalis 5.2%/Imagem 4.7%/Others 15.2% |
| 2 MAMMA MIA OST / Bocu 100% |
| 3 ROCKFERRY Duffy / EMI 52%/Universal 28% Stage Three 20% |
| 4 VIVA LA VIDA Coldplay / Universal 92.5%/Kobalt 7.5% |
| 5 GOLD - GREATEST HITS Abba / Bocu 100% |

selling album of all time in the UK.

The Abba performance significantly boosted the independents' share of the combined singles and albums market with indies claiming an overall 37.6% share of chart business during the quarter,

compared to a more modest 23.9% during the same period a year earlier.

This latest success for Bocu with its Abba catalogue translated into a 7.9% share on the combined league table covering both singles and albums, placing it in fourth position;

although its combined share of 21.9% was the lowest score it had managed since it was last behind Universal during the closing quarter of last year.

This latest dip in share was still good enough for it to lead the individual singles and albums tables in quarter three, with its singles share narrowly improving quarter-on-quarter from 25.8% to 25.9% as Cathy Dennis gave it a 25% stake of the period's top seller, Katy Perry's I Kissed A Girl. It was one of seven of the quarter's Top 10 songs Guy Moot's company claimed shares in with its other interests including 100% of Basshunter's All I Ever Wanted, ranked seventh for the period, and nearly half of the Dizzee Rascal-Calvin Harris-Chrome collaboration Dance Wiv Me, the quarter's second top seller.

EMI's 18.1% albums share was the company's lowest since the first quarter of 2001 but sufficient to overtake Universal in the sector as it claimed more than 25% of Now! 70, the period's biggest seller, around half of Duffy's third-placed Rockferry, and shares in albums by acts including Rihanna, Basshunter and Sharleen Spiteri.

In three of the previous four quarters Universal had outranked EMI on albums, but it was typically shortfalls in its singles performance that had each time resulted in Universal losing out to its closest rival on the all-important combined league table. It did much to address its singles deficit in quarter three with its share rising quarter-on-quarter from 16.1% to 22.8%, but those gains were largely cancelled out as its albums share slipped from 22.4% to 17.0%, its lowest score since the end of 2006.

Universal's albums slip came despite it exclusively controlling Metallica's chart-topping Death Magnetic, the period's ninth top seller, while the continuing popularity of its Coldplay album Viva

the previous quarter's top three of EMI, Universal and Warner/Chappell all retained their rankings. However, the gap between market leader EMI and second-placed Universal narrowed from 3.3 to 2.1 percentage points as Paul Connolly's company made up for a decline on albums by pulling off its best performance in the singles market for a year.

For EMI it was the third quarter in a row it had finished at the top,

EMI
21.9% (-7.3%)
Duffy album and Katy Perry and Dizzee Rascal singles help it lead for third successive quarter

UNIVERSAL
19.8% (-37.8%)
Improved singles showing through likes of Kid Rock and Jordin Sparks hits helps narrow gap with EMI

WARNER/CHAPPELL
12.9% (-12.9%)
Retains third place after successes including Ting Tings, Nickelback and Elbow, though combined share sharply down

BOCU
7.9% (N/A)
Abbania lifts Bocu from nowhere to fourth after Mamma Mia OST and Gold retrospective finish among quarter's top five

SONY/ATV
7.9% (-8.4%)
Overtaken by Bocu but highlights include Ting Tings and shares of hit singles by acts including Chris Brown, Ne-Yo and Rihanna

INDIE FOCUS BJORN & BENNY ON TOP

BOCU MUSIC'S SUMMER RUN WITH THE ABBA CATALOGUE

ensured the independent publishing crown changed hands for a second successive quarter as it overcame Kobalt conqueror ImaGem.

Its successes with the Mamma Mia soundtrack and Gold - Greatest Hits album gave it a combined 20.8% share of the indie market in quarter three, some 70% ahead of Kobalt, which managed to avenge ImaGem for stealing its indie title in quarter two but was not strong enough to take on Bjorn and Benny.

Kobalt's second-placed 12.2% share of the indie market included nearly 60% of The Verve's first album in 11 years, Forth, which was the quarter's 10th biggest seller, while it claimed more than half of the period's biggest single, Katy Perry's introductory hit I Kissed A Girl. It also represented Kid Rock's own share of his biggest UK hit yet, the chart-topping All Summer Long.

Having finished as top indie for the first time last quarter, ImaGem slipped down to third place with an 11.4% share that included nearly two-fifths of The Script's self-titled debut album, the period's eighth top seller. Its showing on singles included shares in hits by Kid Rock, The Script, Ne-Yo and Rihanna.

Kings Of Leon's fourth album Only By The Night, which sold 220,879 units in its first week of release, and the band's chart-topping single Sex On Fire, proved to be decisive for both P and P and Bug as the



publishers finished respectively fourth and sixth among indie publishers. P and P had the slight upper hand with its greater stake in the band's releases helping to deliver it a 5.6% share of the indie market, compared to 4.5% for Bug. The two publishers were separated by Chrysalis, which narrowly beat Bug for fifth spot.

Global Talent in seventh position with 3.7% claimed a trio of Alphabeat singles among the quarter's Top 75 sellers, to finish ahead of Catalyst, while highlights for ninth-placed Stage Three included The Script after signing Andrew Frampton, as Peermusic finished 10th.

INDEPENDENT Q3 COMBINED SHARE

| LABEL | SHARE |
|-----------------|-------|
| 1 Bocu | 20.8% |
| 2 Kobalt | 12.2% |
| 3 ImaGem | 11.4% |
| 4 P & P | 5.6% |
| 5 Chrysalis | 4.5% |
| 6 Bug | 4.5% |
| 7 Global Talent | 3.7% |
| 8 Catalyst | 2.8% |
| 9 Stage Three | 2.7% |
| 10 Peermusic | 2.7% |

La Vida - quarter two's top seller - was good enough for the release to finish fourth in quarter three.

Having last quarter only managed to claim an interest in two of the period's 10 biggest-selling singles, Universal performed somewhat better over the following three months with four of the top six sellers bearing Universal credits. These included dominant shares of the Jordin Sparks hit No Air and 83% of Rihanna smash Disturbia, the fourth and sixth top sellers of the quarter respectively.

Warner/Chappell has now finished as third top combined publisher for seven successive quarters but its showing has dipped significantly since the opening three months of the year when its 20.0% share was just 3.7 percentage points off leader EMI. By quarter three its combined share had slipped to 12.9%, its lowest score in more than a year, but enough to secure it third spot by a safe margin.

There were declines in the quarter on both singles and albums but highlights in each market, too, with interests in two of the three biggest singles - I Kissed A Girl and Kid Rock's All Summer Long - plus more than a quarter of Rihanna's Good Girl Gone Bad album, most of Elbow's Mercury-winning The

Seldom Seen Kid and half of The Ting Tings' We Started Nothing.

The same Ting Tings album proved to be a rare highlight for Sony/ATV in what was a difficult quarter as it dropped behind an Abba-fuelled Bocu to finish fifth on the combined table with a 7.9% share. That was around 44% down on what it had achieved in quarter two, while its decline on albums was even more dramatic as its 13.5% share almost halved to 6.8% to put it 6.4 percentage points behind Warner/Chappell.

Sony/ATV held up slightly better on singles with its 9.1% share including shares in hits by Chris Brown, Ne-Yo, Rihanna and The Ting Tings, and it will be encouraged that its fourth-quarter figures will benefit from new albums by the likes of Oasis, Take That and Will Young.

However, the main battle will again be between EMI and Universal with Guy Moot's company so far seeing off the challenge of an expanded rival post BMG merger by taking the lead in each of the first three quarters this year. But all those victories have been close-run affairs, meaning that it really will come down to the wire to determine who claims the overall prize for 2008.

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PRS TOP 10: PLAYS OF CLASSICAL PIECES STILL IN COPYRIGHT



| Pos | Song | Writer | Publisher |
|-----|--|---------------------------|----------------------------------|
| 1 | ADAGIO FOR STRINGS | by Samuel G. Barber | Schirmer Ltd. |
| 2 | ADAGIO OF SPARTACUS & PHRYGIA | by Aram Khachaturian | Boosey & Hawkes |
| 3 | RHAPSODY ON A THEME OF PAGANINI OPUS 43 (18) | by Sergei Rachmaninov | Boosey & Hawkes |
| 4 | CAVALLERIA RUSTICANA - INTERMEZZO | by Pietro Mascagni | Ascherberg, Hopwood And Crew Ltd |
| 5 | PIANO CONCERTO NO.2 IN C MINOR OPUS 18 (2) | by Sergei Rachmaninov | Hawkes - And-Son (London) Ltd |
| 6 | PIANO CONCERTO NO.2 IN F MAJOR OPUS 102 (2) | by Dmitri Shostakovich | Boosey & Hawkes |
| 7 | GABRIEL'S OBOE | by Ennio Morricone | EMI Virgin Music Ltd |
| 8 | 5 VARIANTS OF 'DIVES & LAZARUS' | by Ralph Vaughan-Williams | Oxford University Press |
| 9 | FANTASIA ON A THEME OF THOMAS TALLIS | by Ralph Vaughan-Williams | Faber Music Ltd |
| 10 | ROMEO & JULIET - THE MONTAGUES & CAPULETS | by Sergei Prokofiev | Boosey & Hawkes |

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

ADAGIO FOR STRINGS, PLATOON AND KEVIN AND PERRY...

Barber top: Samuel G Barber's Adagio For Strings leads the copyrighted classical chart



Tallying the most performed classical works is a harder task than one might imagine. So many songs, so few still in copyright. This week we look at the top 10 classical pieces in copyright. The results are based on the performances on radio and live concerts over the past 12 months from which PRS collects performance information to pay royalties to composers and songwriters. Many traditional classical pieces attract royalties for their new arrangers.

PRS chairman Ellis Rich says, "These wonderful melodies are often recognised due to the effects of television, advertising and film usage, but of course, all stand the test of time because they are all powerful and tuneful pieces of music. Some of these pieces owe their placing to campaigns for

Ryvita, Coca-Cola, and Nissan and for being featured in The Simpsons, and Titanic. There have even been some pop and jazz treatments - it all goes to prove that music is music and the power of a great tune is ever-lasting."

Topping the list is Barber's Adagio for Strings; famously remixed by DJ Tiesto, it has been used in movie soundtracks including Platoon and Kevin And Perry Go Large (below). Second is Bach's Toccata in D minor, which was used in The Aviator and Bad Boys 2. Pachelbel's Canon is better known as the basis for The Farm's All Together Now.



Stage Three has new Baby

Signing

By Stuart Clarke

Independent publisher Stage Three Music has led the charge to secure the signature of New York outfit Amazing Baby.

The group, who were in town for their first UK performance last week, put pen to paper with the indie at its Notting Hill office, marking the latest in a handful of signings this year. So far in 2008 the company's roster has been bolstered by signings including Andrew Frampton, Emmy The Great and Amazing Baby.

Stage Three CEO Steve Lewis says the group offers something refreshing in the current musical landscape. "Their influences are the bands that I grew up with and I just really liked the music," he explains. "It's interesting, and live they're a band that gets on stage and take no prisoners."

Amazing Baby hail from Brooklyn and released their debut EP, entitled Infinite Fucking Cross, in July, giving the tracks away for free on MySpace.

Since then, the group have secured management in the shape of Simon White at Coalition and have been the subject of many a transatlantic trip for British A&R



Baby's first steps: a band that "gets on stage and takes no prisoners" according to Stage Three CEO Steve Lewis

men. They performed at CMJ in October and are currently in the late stages of negotiation with a UK label. Their debut album will be released in 2009.

At Stage Three Music the band join a roster that includes CSS, The Subways, We Smoke Fags and the aforementioned 2008 signings. The

publisher recently extended its deal with Nashville writer Bobby Pinson, who has delivered two US number ones this year for Sugarland and Toby Keith.

Stage Three's head of A&R Alan Pell says the band's appeal is simple. "Great songs. Great management. Great tattoos."

News diary

Dooley's Diary



And for our next crusade: to get Pan's People back together...

DOOLEY WAS DELIGHTED TO HEAR LESLEY DOUGLAS was back in action last Thursday, sitting on the board of trustees of The Sage venue in Gateshead, her **first engagement** since her resignation from the BBC and in her home city to boot... Meanwhile, word is that the controller's job of Radio Two and 6 Music she previously had will be advertised "soon" by the BBC. Now there's a hard act to follow... **Executives at Virgin and Warner** continue to scour the industry for suitable people to run their respective labels and **artist manager Steve Morton** is the latest name to be up for the Virgin job. But, while the former Virgin promotions man confirmed that talks have indeed taken place, he told Dooley it's little more than talks at this stage... There is, apparently, a rumour going round media circles that the BBC made a deal with *The Sun* to break the news that **Top Of The Pops** would not be appearing this Christmas, so it could then claim

to have saved the Christmas show when the BBC "relented". Much as we hate to burst this particular bubble, we should point out that **it was Music Week that first broke the story** (on Monday, October 27, no less, a full day before the Currant Bun), thus clearing the way for public outcry and eventual return. Did we save Christmas?... Looking for concrete evidence of the credit crunch? Then look no further than **Katie Melua's participation in Terry Wogan's Children In Need efforts**. Last year a



businessman paid £250,000 to have Katie Melua perform a special concert in his hometown of Wigan. This year, businesswoman Dawn Gibbins coughed up £20,000 for the honour of Melua writing a song just for her! Now that's deflation.

Nevertheless, a great result. Gibbins (centre) is pictured here with Melua and Wogan (that's him on the right), who raised almost £500,000 for the charity this year... Speaking of the credit crunch, first we saw the label parties scrapped en masse at this year's MTV Europe Music Awards, now **Sony BMG has dug its heels in** for the company Christmas party. Originally intended to take place at Kensington Roof Gardens, it will now take place in the office canteen... With his and Youth's much-acclaimed third *The Fireman* album *Electric Arguments* released today (Monday), what more of an appropriate location could there be for **Paul McCartney** to hold a Q&A session about it this afternoon than at The Fire Station pub in London's Waterloo? Macca will no doubt be cheered that not only is the release *Uncut's* album of the month, but it has also won him rare support at Radio One, with the opening track *Nothing Too Much Out Of Sight* being named Zane Lowe's Hottest Record In The World Right Now...

Music Week trotted along to the **UCJ showcase** last Monday, where the leading classics operation showed off some of its newer charges, in the shape of Melody Cardot, Mama's Gun and Imelda May (who, quips marketing manager Buffie Du Pon, is pondering launching a perfume under the catchy tagline of "Smell Da May"). Despite it being a cold and windy winter night UCJ were out in force, showing the stamina we expect from such distinguished company. And here's the evidence: pictured left to right: UCJ general manager Mark Wilkinson, MD Dickon Stainer, Terry Lewis and Jack Pollitt from Mama's Gun, Imelda May, Dave Oliver (Mama's Gun), marketing and brands Manager Buffie Du Pon, Rex Horan and Andy Platts from Mama's Gun... We hear there are plans afoot to mark the **15th birthday of Benicassim festival** next year, with majority stakeholder Vince Power



planning something special for the UK and Irish punters who flock to southern Spain... And finally, the results are in for the 2008 Nordoff-Robbins O2 Pop Quiz, with **Wise Buddah/Box Music** edging it over Universal Music Catalogue and PPL. Well done all round. The quiz raised more than £15,000 for charity, which is pretty impressive in these credit-crunchy times...

ON THE WEB THIS WEEK

BBC makes TOTP U-turn

Simon Bentley: "Now bring back Chris Cowey and let's get some real music people back in charge of musical content at the BBC and watch British music put itself back on the international stage. Once that's done we can focus on sorting out radio playlists..."

MusicTank criticises iTunes

OD Hunte: "If rightsholders, ie the labels, produce albums with only two or three good tracks on it then that is what people will download. Gone are the days when people had to pay for a load of album fillers and half-assed tracks. Don't shoot the messenger! Get it right!"

Bauer research shows openness to brands using music

Ben: "Music more popular, video games more lucrative? Seems to be the way things are headed."

US albums sales in meltdown

Glenn: "The bad part is the year-over-year decline. 7.02m units is actually pretty good for the second half of the year. Weekly sales rarely break 7m these days."

● www.musicweek.com

MUSIC WEEK UNEARTHED

LEFTFIELD LEAD-IN FOR PROMISING LONDONERS AS DEBUT SINGLE GETS RELEASE ON KITSUNE LABEL

LA ROUX

A LIMITED-EDITION SINGLE RELEASE FROM FASHIONABLE FRENCH LABEL KITSUNE will get the ball rolling on the campaign for one of 2009's hottest new names, La Roux.

Quicksand, the debut single from the young duo, will be released on Kitsune on December 15 as Polydor opts for a leftfield start for an act it believes is heading for the mainstream.

La Roux is the musical platform for 20-year-old Londoner Elly Jackson and production partner Ben Langmaid.

Together they were one of the first signings to Polydor by former 19 A&R man and one-time Amy Winehouse manager Nick Shymansky, putting their names to the contract in July. Shymansky shares A&R duties on the artist with fellow Polydor executive Seb Chew.

The act secured management in the shape of Big Life's Tony Beard, who also looks after Klaxons, shortly before signing



MANAGEMENT

Tony Beard,
Big Life

PRESS

Natasha Mann,
Toast

MARKETING

Hannah Neaves,
Polydor

A&R

Nick Shymansky
and Seb Chew,

Polydor

AGENT

Mike Greek and
Becky Wedlake,
CAA

and have been working on their debut album ever since.

Talking about the Kitsune release Beard says, "It's important to start it from a cool place."

Already Quicksand is off to a strong start, picking up Radio One plays from Jo Whiley, Zane Lowe, Annie Mac, Rob Da Bank and Steve Lamacq, and the activity is already generating renewed publishing interest for the artist.

Polydor marketing manager Hannah Neaves says the label has high hopes for the artist. "La Roux is definitely a pop act. Everything about La Roux is hyper-real," she adds.

La Roux's debut album is nearing completion under the guiding hand of producer Dan Carey and its release will follow their first single proper, entitled *In For The Kill*, in March.

The third single, entitled *Bulletproof*, will follow and it is this track that Polydor is looking to establish La Roux as a long-term proposition.

stuart@musicweek.com

Advertorial

30 YEARS AT THE TOP

Handle Recruitment has served and adapted to a constantly-changing music and entertainment industry for a full three decades. Music Week raises a glass to Stella Walker and her team

HANDLE TESTIMONIALS

"Happy 30th birthday. We're approaching 40 and you're catching us up by the day. It's great to have worked together for all these years."

- **Chrysalis Group chairman Chris Wright**

"Handle's great strength has always been its ability to move with the times and keep abreast of the changing skills market within our industry. For example, Handle recently created a digital division and has successfully helped us fill many of our roles in this area. It has been a pleasure to work with Handle these past three decades. We wish them continued success for the next 30 years"

- **Universal Music SVP human resources Malcolm Swatton**

"Happy birthday and thanks for all your help - what would we do without you?"

- **Eagle Rock Entertainment executive chairman Terry Shand**

"Handle's 30 years of history, knowledge and expertise have helped us recruit many of the best members of the EMI team. Happy anniversary, Handle!"

- **EMI Records UK & Ireland SVP human resources Michelle Emmerson**

"Handle continues to adapt, respond and often anticipate our requirements in an ever-changing business. The depth of its experience, particularly within the creative industries, enables it to quickly source quality candidates. The level of confidence this inspires makes for a strong business partnership; something which dates back to the early Eighties. Congratulations on 30 successful years at the heart of this business!"

- **Sony BMG UK VP human resources Sally Shields**

"I've been a Handle client for over 20 years. They are incredibly adept and nimble in adapting to the constant changing media landscape and, in particular, the area of new technology and digital media. This is why Handle has always been regarded as the market leader in placing the right candidate with the right company. The ability of the team to build long-lasting and sustainable relationships is quite outstanding and I look forward to many more years working with them."

- **Turner Broadcasting System Europe VP human resources Jill Berry**



AS WE ALL KNOW, NOT MUCH REMAINS CONSTANT in the music industry, with trends and technology changing on an almost daily basis. However, despite the speed of change, there are some constants, and one of them, Handle Recruitment, celebrates its 30th birthday this month.

Established in 1978 by Stella Walker with the support and backing of her brother and leading music management figure the late David Walker, Handle very quickly became synonymous with the industry it served and the leading supplier of secretarial and support staff to all of the major record companies and related businesses.

Having spent many years in recruitment, Stella knew that to truly succeed, Handle had to develop long-term relationships, remain highly competitive and, crucially, innovative enough to grow, change and adapt with the industry. And change it has.

"Over the last 10 years we have responded to the many changes in the industry and extended the range of services we offer and sectors we support," explains Stella, who remains CEO to this day. "In 1999, having worked in finance recruitment, my son Peter Tafler joined the business and we utilised his experience to launch our first new specialist division. He has overseen Handle's growth since then and the launch of four other dedicated teams."

However, Handle's USP remains the same. It is the only recruitment consultancy focused solely on the music and entertainment industries that recruits across every division within its clients' business.

Established, long-term relationships

"At the very heart of what we do," explains Stella, "is an absolute passion for our industry and the industries we serve and I'm thrilled to say that so many of our candidates and clients have been with us for many years. I've seen many enthusiastic young people starting out on their career and feel privileged to have mentored and counselled them as they've progressed up the career ladder."

Caryn Tomlinson, now senior VP for global artist relations at EMI Music, agrees, saying: "I often think of the day I first walked into Handle and they found me a job as a receptionist - my first step on the ladder. Eighteen years later I was hosting the EMI Grammy party for all our artists, dignitaries and executives in LA. Joss Stone, Janet Jackson, Norah Jones, Kylie, Pink, The Black Eyed Peas



and many others were at the party. I laughed to myself and wished that Stella had been there to see how wonderful my job was and what I had achieved. I want to thank her and the team at Handle for their support over the years."

"I'm extremely proud of what we've achieved at Handle Recruitment over the last 30 years - especially when I was honoured in 1999 at The Women of the Year Awards for our contribution to the industry," concludes Stella. "But we have lots of ambitious plans still to fulfil."

Future Growth

So what does the future hold for Handle Recruitment?

"We've now got six specialist divisions and 40 consultants dedicated to serving the music and related entertainment industries," explains Peter Tafler. "We fully expect to maintain our position for the next 30 years as the preferred agency for all of the key players in the entertainment industry. We won't be complacent and will continue to be innovative and expand our range of services whilst maintaining the culture of passion and integrity which has been the key to our success so far."

PICTURE ABOVE
Give them a big hand: Handle Recruitment's Peter Tafler and Stella Walker

PICTURE LEFT
Handle HQ has impeccable taste in reading matter...

HANDLE EXPERTISE

In addition to the long-established Office Support division, Handle Recruitment now has other dedicated divisions focused on a range of specific skill sectors:

Finance

Handle now has the largest music, media and entertainment specific finance division in London and is focused on providing clients with quality professionals right across the finance function from entry-level ledger-based roles through to executive and board level positions.

Sales & Marketing

Handle's sales and marketing division recruits for sales roles from national account managers to sales directors and marketing roles from junior product managers to marketing directors. Other

specialist areas include brand and category management, trade marketing, market research and analysis, advertising, promotions and PR, marketing communications and acquisitions.

Human Resources

Handle is well-placed to help clients seek strong, commercially-focused HR professionals from administrators to directors. It sources HR generalists as well as specialist across the full spectrum of HR disciplines including learning and development, resourcing, employee relations, change management and compensations and benefits.

Digital

Handle's digital division continues to grow by responding to the needs of this

rapidly-evolving music and entertainment industry. It works with an inspiring range of clients from digital start-ups with huge growth potential to global media giants, content owners and the pioneers of the digital, mobile and social networking arenas. The digital division has introduced a wide range of talented professionals to these businesses including heads of digital, development directors, product managers, CTOs, technical directors and PHP developers.

Legal

The new legal division is the latest development at the company and has been created to offer Handle's clients a wide range of quality candidates - including paralegals and qualified lawyers - on a temporary and permanent basis.

REWARDING TOP TALENT

With the entries opening today for the Music Week Awards 2009, this is the first of a series of features where we profile some of last year's winners and ask what being honoured at the event meant to them



PICTURE ABOVE
Raye Cosbert picks up manager of the year gong from host James Nesbitt, ie: music's David Enthoven and *Music Week's* Ben Cardew

PICTURE MIDDLE
Paul Quirk picks up the Recognition of Services to Music Retail award

PICTURE ABOVE RIGHT
AEG Europe CEC David Campbell with his Music Week Award for best venue. Also pictured: Helen Ward from sponsor Music Market



Awards

By Christopher Barrett

NEXT YEAR WILL SEE MUSIC WEEK MAGAZINE

CELEBRATE its 50th anniversary, but it is not just the publication that boasts a prestigious legacy, with the Music Week Awards history stretching back across three decades.

Recognising excellence across the dynamic music industry, the Music Week Awards will next take place on Wednesday, April 8 2009 at the Grosvenor House Hotel on London's Park Lane.

Those interested in being considered for an award should submit their entries via musicweekawards.com.

Providing a taste of how it feels to be a winner, we hear below from eight of last year's winners.

RECOGNITION OF SERVICES TO MUSIC RETAIL

Winner: Paul Quirk of Quirk's Records

Paul Quirk's decision to close his last bricks-and-mortar store in January 2008 marked the end of an era in music retailing that dated back to 1954 when his parents opened a music and radio shop. But the former *Music Week* columnist and Entertainment Retail Association chairman is still bringing his extensive retailing knowledge to the sector, having taken his operation online.

Quirk's many achievements and tireless work for the independent retail sector were recognised at the Music Week Awards with this special award given in his honour, something that came as a pleasant surprise.

"I was sat listening to Brian McLaughlin and suddenly the penny dropped and I looked round and everyone on my table knew, including Sheila, my wife; I couldn't believe they had all managed to keep it a secret.

"It was a great honour to be recognised in front of so many of my friends and colleagues in the music industry and I was both humbled and elated to be given the award for services to music retail.

"The memories from that evening are up there alongside Liverpool's Champions League triumph in Istanbul – all in all a great night!"

DIGITAL ACHIEVEMENT OF THE YEAR

Winner: Now Play It

A new category at 2008's Music Week Awards, the digital achievement of the year honour saw the developer of online music tutorial Now Play It crowned its inaugural winner. Now Play It was unanimously deemed to be a deserved winner by the panel of judges, who were impressed by its innovative concept, ease of use and range of star talent effectively teaching viewers to perform their hits.

Director of Now Play It developer IDOL Tutor Ltd Ant Cauchi says, "Winning was fantastic. I started at

EMI on work experience when I was 17 and one of the first things I did there was put together entries for the Music Week Awards, and I have always looked at them as something special. We publicised the award win by using it on our website; it was fantastic to win the award in front of our clients, all the major labels. It has definitely helped us; it's been great."

MANAGER OF THE YEAR

Winner: Raye Cosbert

Having promoted Amy Winehouse's concerts from day one, and managed her through her remarkable rise to fame, Raye Cosbert has worked tirelessly behind the scenes to forge the career path of one of the most successful British artists of recent times.

Reflecting on the Music Week Award ceremony earlier this year, Cosbert says, "It was nice to be honoured by my peers and it also shows that people recognise the value of good work. It was quite a moment for me.

"It was a complete surprise – I had no idea, my friends and everybody kept it from me, which was quite weird. The night itself was quite a wonderful evening."

VENUE OF THE YEAR

Winner: The O2

From the ashes of the Millennium Dome, AEG's remarkable transformation of the North Greenwich site into The O2 has proved a significant boost to London's live music circuit.

The venue of choice for leading acts including Prince and Led Zeppelin, The O2 was the obvious winner of Venue of the Year and *Music Week* was pleased to honour AEG's sterling efforts.

AEG Europe CEO David Campbell welcomed the acclaim, particularly with it coming just nine months after The O2 first opened its doors. "It was wonderful recognition of the impact The O2 had made in such a short space of time. It was a proud moment for me personally, and for all my colleagues who worked so hard to open the building and contribute to its success."

Since winning the award, Campbell says AEG staff has proudly publicised the triumph. "As well as the accolade appearing on the bottom of every employee's email, it has featured on our website, on trade campaigns – particularly for our first anniversary... basically, wherever we could shout about it, we did!"

NATIONAL RADIO STATION OF THE YEAR

Winner: BBC Radio Two

BBC Radio Two picked up the inaugural national radio station of the year honour at the 2008 Music Week Awards after having been named radio station of the year in both 2007 and 2006. The victory followed a year in which the station celebrated its 40th anniversary while remaining as innovative as at any time in its history.

The judges were particularly impressed by how the UK's most-listened-to station seamlessly manages to weave together a remarkably diverse array of programming and music genres, covering everything from stage musicals and jazz to the latest up-and-coming indie act.

Radio Two acting controller Lewis Carnie says, "It was a fantastic night and we were very honoured to have won the award. We had won before and weren't expecting to pick it up this year, so it was a great surprise and was wonderful for the network. Radio Two is popular with the audience but it is always reassuring to get a vote of confidence from the music industry."

REGIONAL PROMOTIONS TEAM OF THE YEAR

Winner: Polydor

After a year in which Polydor had seven records in the top 10 most-played at ILR – the highest tally of tracks since the chart was launched – Polydor was named regional promotions team of the year for a second consecutive time. "It meant a great deal to be voted regional promotions team of the year and the whole team were delighted," recalls Polydor director of promotions Neil Hughes. "It was a great night and I paid for it the next day with a shocking hangover."

MUSIC SYNC OF THE YEAR

Winner: EMI Music Publishing, EMI Records and 11Q of Cadbury's Dairy Milk: Gorilla (Phil Collins' In The Air Tonight)

A gorilla passionately playing the intro to Phil Collins' *In The Air Tonight* proved to be one of the most memorable and unique uses of music in 2007, with the work of those involved at EMI well deserving of their recognition.

Reflecting on the Music Week Awards victory, EMI Music Publishing head of media licensing Steve Hills says, "It meant a considerable amount to us. The award is in my office and a lot of people walk in from agencies and ask what it is for – it's fabulous in that respect. It is a nice accolade to have."

ONLINE MUSIC STORE OF THE YEAR

Winner: Play.com

Play.com has long been a leading force in online retail, but 2007 turned out to be a key year, with its revenue rising 23.4% and the announcement of the launch of its download store, while strengthening its relationships with labels and customers alike.

Commenting on how it felt to be rewarded at the Music Week Awards for the team's hard work Play.com, head of music Helen Marquis says, "We were really proud to win the best online music store of the year award – it was the icing on the cake of a great year for Play.com."

Features

SYNCING IN THE LA BASIN

With the music industry now taking the possibilities of licensing very seriously, the BPI-organised sync mission to LA proved a hot ticket for the UK representatives of independent companies. And with news of the landmark John Lewis/Beatles deal ringing in delegates' ears, optimism was in the air

Licensing

By Christopher Barrett

REPRESENTATIVES FROM MORE THAN 40 INDEPENDENT BRITISH MUSIC COMPANIES returned from the BPI-organised sync licensing mission in Los Angeles last week to the news that the UK – and the world's – most successful band has been the subject of a landmark sync deal.

Sony/ATV's agreement with ad agency Lowe to sync the Lennon/McCartney-penned *From Me To You* for use in John Lewis's £5.6m national Christmas TV advertising campaign marks the first time in decades a Beatles song has been used in a major TV ad campaign in the UK. Yoko Ono has said she sees advertising as a means by which to bring The Beatles' music to the ears of a young generation not regularly exposed to the band's music. And with the John Lewis deal closely following another between Apple Corps and Rock Band publisher MTV – which will see The Beatles' music used in a video game for the first time – it appears that a turning point in terms of syncing The Beatles' catalogue has been reached.

As publishers look to readdress the drop in mechanical revenue, many are increasing their focus on sync licensing deals as it becomes an ever-more important growth area.

EMI Music Publishing EVP media and business development Jonathan Channon says that sync licensing is fast becoming one of the organisation's top three revenue streams, with games being a leading part of that.

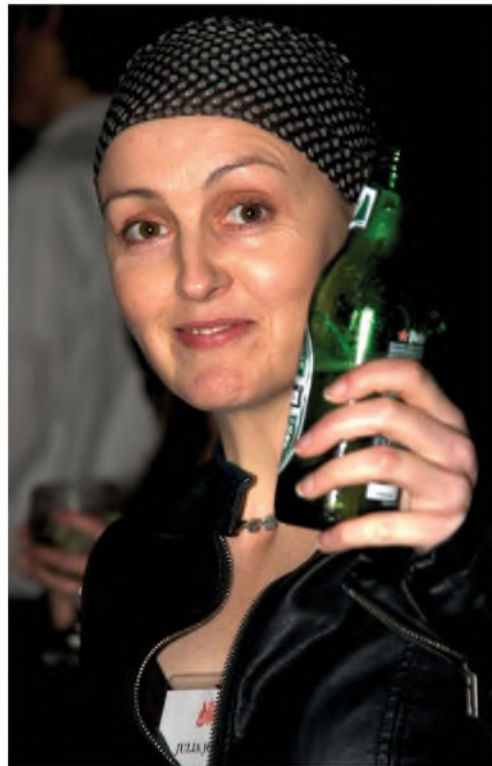
"At the moment in the UK, commercials is still probably the significant area, but underneath that games has leapt up to become a very-cash rich area in terms of revenue," says Channon.

It is hardly surprising, then, that it is not just major publishers that are increasing their focus on sync licensing and that places on the fourth sync licensing mission to LA, organised by the BPI in conjunction with UK Trade & Investment, were in high demand. BPI director of international events Julian Wall believes independent operators are perfectly placed to exploit the opportunities presenting by music placement.

"Revenue streams from the sync licensing area are potentially a very important lifeline for independent labels. It's an incredibly tough and competitive area; independent labels

and companies are frequently better placed to work this market and the BPI mission seeks to directly address this," says Wall.

The mission involved an impressive spread of speakers from across the licensing community in the US music business, who were on hand to answer questions and outline details of the creative decision-making process. Along with music supervisors from TV networks including NBC Universal, Fox and CBS Paramount, other sectors including the film industry, independent music placement agencies and digital entertainment corporations all sent senior executives to speak to delegates. And it was not all formal presentations, with delegates being provided with the opportunity to set up individual one-on-one meetings with US executives to whom they could present their music.



During the Hit *The Ground Running* presentation, music supervisor Jason Alexander outlined the importance for UK independent labels to be flexible, prompt and realistic in both their commercial terms and consents when looking to place their titles in the TV shows that he handles, including *CSI*, *Everybody Hates Chris* and *Without A Trace*, explaining that music dubs were frequently decided on overnight, with the final editing being completed over the following 24 hours.

Delegates were also told that with production budgets under pressure, music costs were frequently being squeezed; however, the proliferation of agents and companies working in the area was testament to the continuing vitality of the sector.

Among the independent operators on the mission was Jamie Turner, manager of *Dragons' Den* winner Hamfatter and Puremint Records managing director Anthony Hall, who was looking to place music by signings including Nigel Of

Bermondsey. Hall was impressed by how the BPI's backing opened doors around the LA business community, "I had some amazing meetings," he enthuses. "I am quietly confident that we will be placing some sync deals soon."

SPZ general manager Pete Gardiner is similarly impressed by the mission, which he has attended a number of times.

"The trade mission is incredibly useful for making contacts: once you have been and shown your face to the industry in LA people will have meetings with you. Since I first went a couple of years ago we have had a dozen licenses a year for *Art Of Noise* and *Frankie Goes To Hollywood*," he enthuses. "We have secured two film syncs, one for *The Untouchables*' track (*I Spy For The* FBI, which is being used in the trailer for the forthcoming



ing Jerry Bruckheimer film *G-Force*, and a Wreckless Eric track in the Will Ferrell film *Stranger Than Fiction*. There has been spin-off business, too; before the trade mission we were seeing around 400 downloads a month of the Wreckless Eric track; since it appeared in the film two years ago it has been downloaded 150,000 times. 70% of all sync placements are luck but the more you practice the luckier you are," says Gardiner.

While major labels are increasingly looking at signing up as many rights as possible as they move toward 360-degree business models, smaller independent outfits such as SPZ have also been busy spreading their wings into a number of corners of the business. Owned by producer Trevor Horn, SPZ not only incorporates a record label that owns master rights to the ZTT and Stiff Records catalogues but also a publishing arm, a recording studio and instrument hire business. And, with sync licensing revenue becoming ever more vital, it is not only record companies that are diversifying, with publishing companies looking to sign master rights in order to help them effectively become a one-stop-shop when it comes to sync licensing deals.

"While we are negotiating the publishing licence we can flag up that we have a recording of the song, which makes it much easier for the end user," says Channon. "More substantial artists may insist on the original master recording being used as a condition of giving approval on the publishing."

Anthony Hall adds, "In the old days it was pretty much sacrosanct that you never gave anyone more than one thing, so you never gave your publishing company your recording rights, you certainly didn't give away the management rights such as merchandising, but with the new world that's changing".

"Developing new revenue streams is a top priority, whatever the business model," insists Wall, "[and] the record number of attendees from the UK indie labels sector coming on the mission this year is simple and eloquent testimony to this."

PICTURED TOP
Borne in the USA: delegate Julia Jones from All Terrain, BPI director of international events Julian Wall with UK Trade and Investment music business advisor Phil Patterson, New World Music CEO Jeff Stewart inking a deal with Gemini/Ryko's Nick Gunn in LA, overseen by Julian Wall

PICTURED BOTTOM
John Lewis, Paul George and Ringo: one of UK TV's most important syncs took place recently, with Sony/ATV supplying *From Me To You* for a John Lewis ad

2007 STATS

£20.5: sync revenue generated
20.1%: growth in sync licensing income
14.8%: increase in record label income from PPL – broadcast and public performance licensing
25%: percentage of sync revenue generated by games

source: BPI

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Features

THE BEAT IS ONLINE

The lid is finally off the legitimate download market as a plethora of online music services come to market offering consumers an unprecedented choice and leaving illegal downloaders little excuse

Digital

By Adam Woods

FOR AS LONG AS ONLINE MUSIC PIRACY HAS EXISTED, one of the key justifications for the practice has been the lack of legitimate alternatives.

This "what choice do you give us?" argument has been a hard one to get past, not least because it will not stand still. Over the past four-and-a-half years, as the legitimate market has developed, the refrain has evolved to incorporate objections to unreasonable pricing, DRM, compatibility and any number of other issues.

But given the range and variety of online music services that have recently arrived or announced their imminent arrival, that excuse is surely one we will not be hearing too many more times.

In a sector awash with launches of many different kinds, the legitimate market now seems to offer something for more or less everyone who is ever likely to be interested in paying good money for a music file. Rates of piracy may or may not fall as Nokia, Sony-Ericsson, MySpace and others establish themselves as digital music retailers, but regular freeloaders will certainly need to find new ways of justifying their habit on the internet forums.

For those who, in the time-honoured P2P fashion, would rather not pay for music they consume online, there are ad-funded services such as We7, SpiralFrog and Qtrax. For listeners who are happy to pay a set amount upfront for access to a large catalogue, there is Datz Music Lounge and Nokia's Comes With Music. iMeem, Spotify and Last.fm, meanwhile, all seek to marry music to the social media boom.

Other services on the horizon include UK extensions of MySpace Music and Amazon's download service, as well as Sony Ericsson's all-you-can-eat PlayNow Plus, which launched in Sweden a week ago. Factor in the iTunes Store - still by far the market-leader - as well as competitors such as HMV, Play.com, Tesco Digital and 7Digital, and choice is clearly no longer an issue.

On the surface, then, the market looks as healthy as it has since the optimistic days of the late-Nineties, when bullish business models and shiny new brands abounded.

But there are good and bad differences between those days and these. On the one hand, licences are significantly easier to come by than they once were, and the recent relaxation of the major labels' attitude towards DRM is an important consumer-friendly move.

On the other hand, the digital music market as a whole has not lived up to expectations, having failed to replace lost CD revenues, to set in motion a so-called format replacement cycle or to make a real dent in piracy.

The net result is that while a new breed of retailers and dealers has a chance to give the market its first real boost since the European arrival of the then iTunes Music Store in 2004, they all know they are going to have to work hard to pull it off. Mark Mulligan, senior analyst and research director at Jupiter Research, crystallises the challenge: "I think it is a good time to come in," he says. "I don't necessarily think it is a good time to make money, though."

The influx of new online music retailers can be ascribed to a new attitude on the part of major content owners, keen to see some good come from this market. There is certainly little doubt that services are now being green-lit that once would never have stood a chance of gaining approval.

"2007 was the year of everybody moaning about the digital world, and 2008 has been the year of everybody getting on with it and making it happen," says Steve Purdham, chief executive of We7.



"Once the major music industry decided last Christmas that DRM was no longer the big issue they wanted it to be, that became a catalyst to blow away all the other reasons not to do anything," he adds. "And what is happening now is that the commercialisation and acceptance of a whole range of digital models is starting to accelerate."

The number of new models that have effectively removed the price-tag from music and found new ways to monetise its use suggests that the key lesson of the past few years has been to "fight free with free", in the words of Mark Mulligan. "It is a bitter pill to swallow, but it is one that is being swallowed," he says. "And as much as you will never hear anyone from Nokia or the music industry saying Comes With Music is a free service - it is."

We7 operates on a very different principle, offering streams bearing ads as well as paid and ad-funded downloads, but Purdham expects advertising revenues to be the main source of income for the service - and, by extension, for those whose content is consumed.

Essentially, he says, it is easier to sell advertising against a proven audience of music-lovers than to try and get them to pay for the music they are consuming.

"If you want to listen to music online, it is quicker and easier to get the album or track on We7 than it is to get it anywhere else, and that, more than anything, is the key driver," says Purdham.

As an all-you-can-eat service that does not come attached to a phone, Datz Music Lounge is testing new waters of its own. Managing director Michael Richardson believes there is a section of the market that will find its perfect consumption model in a pre-paid music vault.

"The percentage of people who download illegally simply because it is free and they don't care is minute," says Richardson. "According to the research we have carried out, it is about 6% [of people who use the internet for music]. It wasn't a huge study, but I think that is true."

Armed with this heartening statistic, Richardson believes the onus is on music services to pitch and market their offerings in such a way that they begin to erode the remaining reasons for stealing music.

"It is not really a case of whether people are or aren't willing to pay for music," he says. "It is a case of how much

CURRENT SUBSCRIPTION PLAYS: TOP 5

| POS | ARTIST | TITLE | LABEL |
|-----|---------------|-----------------|--------------|
| 1 | BEYONCE | If I Were A Boy | Columbia |
| 2 | KINGS OF LEON | Sex On Fire | Hand Me Down |
| 3 | KATY PERRY | Hot N Cold | Virgin |
| 4 | GIRLS ALOUD | The Promise | Polydor |
| 5 | PINK | So What | Laface |

Source: OCC. Based on song plays via online music services, current chart week at time of press



they will pay, and that is why a range of products and solutions is what we need."

Datz's particular contribution to the effort, besides its all-you-can-eat structure, is to attempt to involve the mainstream music-lover by selling the Music Lounge product through bricks-and-mortar retail - initially Sainsbury's, with several other leading retailers on the point of agreeing terms, according to Richardson.

Apple declined to comment on new developments in the market, though many note that it is due for fresh innovations of its own in this space. iTunes-watchers variously believe its Genius application will be a model for a new social-media direction, that Apple will soon be bundling music with iPhones, or even that it could abandon an industry that shows it little love.

The recent acquisition of Napster by BestBuy, meanwhile, highlights the challenges for companies that seek to derive all of their revenues from online music. The rise to power of Nokia, MySpace and others makes a similar point in reverse.

"Nokia, Vodafone, MySpace, Apple - they can all afford for their services not to make money as long as they are making money elsewhere in their business," says Mulligan. "They all have other business objectives: they sell hardware, they sell advertising, they build audience engagement."

This latest wave of investment in the online music sector has the appearance of a vital opportunity for a music industry seeking to give new impetus to its online business and clarify its next moves. In the meantime, and as services proliferate at a bewildering rate, they at least have a ready answer to that old complaint about choice.

PICTURE ABOVE

The equaliser: the latest raft of online music services have levelled the online playing field so that there is now a digital package to suit most consumers' needs

Features



NEW KIDS ON FESTIVAL BLOCK OFF TO A FLYER



The fledgling Association of Independent Festivals has wasted no time in making waves as it champions the causes of its members

Live

By Gordon Masson

IT IS ONLY A FEW SHORT MONTHS SINCE the formation of Britain's first organisation for independent music festivals, but the fledgling body is already making waves with some well thought out initiatives that are capturing the imagination of the wider live music sector.

The Association of Independent Festivals (AIF) became one of the myriad trade bodies in the UK music industry when it was announced at the Association of Independent Music annual meeting in June, but while others often take their time to make an impact, the new kids on the block are off to a flying start.

Last month AIF announced plans to create a Security Task Force whose remit would be to specifically target theft at festival sites.

"The Security Task Force is now out to tender to all the major reputable security firms and 80% of them have already come back to us," reports Ben Turner, one of AIF's founding partners.

"The idea was never meant to be exclusively for the indies - we always wanted to broaden it out to the whole festival community and the feedback has been very positive," says Turner.

That is music to the ears of Bestival promoter Rob Da Bank who reveals that theft from the camping site at his event was partly responsible for the concept of forming the AIF.

"Tent theft had never crossed my mind when I was setting up Bestival, but it's a problem that nearly all festivals suffer from, so the idea is basically to have a specialised team who can work with the various police forces and security firms working at festivals around the country to identify the gangs who are responsible," explains Da Bank.

That first major initiative, although a simple idea, is a significant step indeed, but another founding member of AIF believes the biggest contribution the association has made so far is even more rudimentary.

"All the indie promoters are getting together every four or five weeks and I think that is actually the biggest achievement to date for AIF," states James Barton, promoter of the Creamfields Festivals.

Da Bank agrees. "We were all a bit fearful of each other

a year ago, but that is changing. Now we're all sitting around sharing ideas with each other and people are being honest; well, honest up to a point - we're still talking about commercial rivals, after all."

Barton continues, "I knew a few promoters beforehand, but there has been very little communication up to this point. Now I know a lot more festival promoters and it's obvious that we all share the same values and have the same goals, even though it's very much a mixed bag of festivals and promoters."

Turner pays tribute to UK Music chief executive Feargal Sharkey in helping the AIF get off the ground. "Feargal was instrumental in helping us set up, as well as introducing us to the media," notes Turner.

Now Turner and his cohorts are planning to lean on Sharkey and his organisation to make sure that AIF members, large and small, are included in any lobbying efforts or legislative moves that might affect their sector.

"AIF wants to become part of that one voice and it's on our list of things to do. UK Music is still settling in and it's early days for us both, but we definitely want to be represented when there are things going on at a governmental level that might affect the festival scene," says Turner.

That is a theme Barton picks up on. "As a collective we have a much stronger voice," he observes. "That's important because we want to be heard, consulted and at the table when there are discussions going on that affect us. It's only fair that Bestival or the Big Chill or Creamfields or whoever has a voice when [Culture Secretary] Andy Burnham wants to make representations about festivals."

The AIF board currently consists of 17 individuals, while the membership covers about 25 festivals as well as the Eden Project and other interested parties such as insurance firms.

Additionally, the AIF has appointed Claire O'Neill as its general manager, working out of the AIF offices. "Claire went to about 20 festivals this summer, working at most of them doing everything from artist liaison to stage management, so it's great that we have her running AIF," says Da Bank. "It's important we have someone who can keep their finger on the pulse."

O'Neill will help the organisation bring aboard new members, but Da Bank is in no hurry to see AIF swell. "There are something like 450 festivals in the UK now, but 350 of those are probably miniscule. Needless to say there

is a lot of work to be done on our membership numbers, but we're not in any mad rush," says Da Bank.

With festivals using the winter months to pull together their artist line-ups, Turner notes, "We now have the head space to strategise and concentrate on what we can do to improve the independent festival market."

One initiative high on the agenda is unsurprisingly the environment. The impact that festivals have on greenfield sites can be horrendous, but Da Bank is hatching plans to assist AIF members in their efforts to improve the situation.

"The more people talk about the environment, the more ideas you hear about and I've learned a hell of a lot about reducing your carbon footprint purely from conversations at the AIF board meetings," admits Da Bank.

Barton believes that when it comes to being green, the bigger festivals can learn a lot from their smaller AIF colleagues. "A lot of small festivals are running their events with zero emissions," says Barton.

Indeed, the Creamfields founder is adamant that the discussions among AIF members will be the key to the organisation's success. "The collective experience of the people involved in the AIF can definitely help make each other's festivals stronger, better and more sustainable," he notes.

Another idea Da Bank is championing is a mentoring scheme to give people a leg up in the festivals market. That, he says, could be particularly important as the ticket-buying public think carefully about their live music budgets in 2009.

"It's unavoidable that people are looking ahead and thinking about where to spend their money," says Da Bank. "Rather than people going to two or three festivals, they might just go to one or two. Perhaps if they only went to one festival in 2008, they might not go to any in 2009."

Other ways in which AIF can look to help its members include collective purchasing where festivals can club together to negotiate better rates with suppliers. "There are ways of saving money by cutting costs through the likes of sharing infrastructure or hiring the same staging or portacabins," says Da Bank. And he reveals that the conversations between members are surprising everyone. "People are talking about land rent. That never used to happen, but I know there are conversations going on about what promoters are paying for their festival sites."

Looking to next year, Turner hints of a major TV deal that could be in place for all AIF member festivals to boost their profiles. "There's a large TV offering being talked about and all of our member festivals are involved in that discussion," he says, declining to elaborate.

Elsewhere, Turner is hoping that the organisation can start talking to other sectors of the market to help strengthen the UK music industry. "With all the talk of 360-degree deals, the lines are blurred between the recording business and live sector now and the two should definitely talk more," he says.

Whatever lies ahead in 2009, the formation of the Association of Independent Festivals will provide a voice for numerous events and help ensure the festival scene remains buoyant.

"We're still finding our feet and we don't know what's around the corner, but we're now more prepared than ever and, where need be, we can make sure there is a delegation from the AIF to represent the independent festivals sector," adds Barton.

"There are lots of festivals out there that are unknown, but these events can help set the agenda for the future no matter how big or small they are."



PICTURES ABOVE
Festival faces:
from top,
James Barton
(Creamfields),
Rob Da Bank
(Bestival), Claire
O'Neill (AIF general
manager) and
Ben Turner (AIF
founding partner)

Features

THE CHANGING FACE OF PUBLIC RELATIONS

Far from counting on record labels for their revenue, today's successful independent PR companies are adopting the 360-degree model and widening their roles to encompass digital, TV, consultancy and even speechwriting. Music Week looks at how the sector's leaders have moved with the times

Public Relations

By Christopher Barrett

AS CONSUMERS TIGHTEN THEIR BELTS and brace themselves for the credit crunch, the music industry – not least the PR sector – has in the past few years been learning how to become leaner, fitter and better able to seize new opportunities.

For many traditional music PR operations the revenues generated from major record labels outsourcing PR for key artists has been the lifeblood of their businesses for years, but as that source of income threatens to run dry, PR companies have had to learn how to diversify and multi-task in order to survive and, in some cases, thrive.

"We used to work a lot with major record labels and now they represent one of the smallest areas of our business – it's really dried up," says Zest PR managing director Ian Roberts, who founded the company in 2000 and has since seen the business change dramatically.

Among the many services that Zest now offer are label and creative consultancy, marketing, event management, media training and even speechwriting.

"Music PR is a completely different animal now; you can't just be a traditional PR as you will not survive," he suggests. "I now have 10 people working here, so it's vital to diversify."

A musically-trained former artist himself, Roberts has been careful not to specialise in one genre of music PR and has been careful to broaden his business to represent clients from all areas of the music business.

"Music PR is a completely different animal now; you can't just be a traditional PR as you will not survive. It's vital to diversify."

Ian Roberts, Zest PR

The live sector is a particular point of focus for the Zest team and Roberts has built a strong relationship with veteran festival and concert promoter Vince Power after successfully working his inaugural The Hop Farm Festival and the Mighty Boosh Comedy Festival. Zest has now been taken on to PR Power's four-day Benicassim Festival in Spain and his Piccadilly cabaret club The Pigalle.

Venues also now play a key role in the broad client portfolio of Outpost Media, which was founded four years ago by managing director David Silverman. The company now counts Cargo, The Big Chill House, The Big Chill Bar and Kilburn's The Westbury among its clients, with the company also starting to represent restaurants.

For Silverman, who set up the company doing "straight-up press", client diversity and having the ability to offer a range of services was paramount from the outset and he wasted no time setting up in-house online and radio divisions. "It meant that we could do everything under one roof and cheaper than if they got three separate companies on board," says Silverman.

"If something goes to number one on the playlist at Radio One then that can be transferred to the press department and sent out online very quickly. In terms of efficiency and being economic, it works very well."

Outpost soon incorporated a TV plugging service to a range of clients including !K7, and working with brands such as Coca-Cola, Red Stripe and Calvin Klein soon became a key area of the business.

"Brands have always looked to get involved with music and our expertise in music creates the perfect fit," says Silverman.



PICTURED TOP
Adapt or die: Zest PR has diversified into live PR for events such as the Hop Farm and Benicassim festivals

PICTURED ABOVE
Brand new: Outside Organisation clients the Spice Girls changed the way artist PR was handled

PICTURED BOTTOM
Pop music: Outpost has moved into working with brands such as Red Stripe and Coca-Cola within the music arena

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Features

Set up 12 years ago by renowned music PR Alan Edwards, one of the Outside Organisation's key early clients proved to be the Spice Girls: five ambitious young women that not only had their sights set on chart domination but created a landmark in music and brand association. Not only did Posh, Sporty, Ginger, Baby and Scary embrace the concept of becoming a brand in their own right, but they also welcomed the opportunity to align themselves with major brands around the world.

"Everyone these days is a brand - you can't just work their music," insists Outside Organisation music director Chris Goodman, who says the concept of being a 360-degree PR operation is something often referred to at their Tottenham Court Road HQ.

"360 is something that Alan [Edwards] has talked about a lot; he started doing it with the Beckhams," says Goodman. "So you would have deals with sports brands for David, work on the Spice Girls for Victoria, general PR for them as a couple and crisis management for stories that were coming out. It was a quality management role and a matter of building their brand."

As well as being linked to some of the music world's biggest names such as David Bowie, The Who, Paul McCartney and Amy Winehouse, Outside also deals with sports stars, live sector clients including AEG, brands such as Q and now boasts a consumer department along with an international division.

"There are less opportunities, as in individual artists coming from labels; record labels are becoming more insular-looking and less willing to spend on outside PRs, but there are plenty of other people to work with," says Goodman.

At Outside, Goodman explains that rather than spe-

cialise in a particular field, each PR is expected to have a comprehensive mix of skills. "We all learn everything - some are better at TV, others print, but we learn it from each other. It is sometimes frustrating when we are just taken on for print publicity because there is so

"Record labels are becoming more insular-looking and less willing to spend on outside PRs, but there are plenty of other people to work with"

Chris Goodman, Outside Organisation

much more to be achieved with the synergy of everything being worked together."

At PR, TV and radio plugging specialist Destiny, PR manager Toby Kidd says that while record labels are spending less and outsourcing less PR, there will always be a need for bands to employ PRs directly.

"We can provide all the services a band needs in the first instance - if they are looking for an agent or a manager - or a deal; they need to get the initial coverage to spark that interest.

"We are working with bands at very early stages," he continues. "What we are doing is similar to what a lot of lawyers are doing, which is being really proactive and going out scouting

for artists and finding stuff they like, chasing it down and getting on it early. We then build the story around it - essentially you get that kick of A&R."

As well as working with Metronomy at a very early stage when the band were managed and signed by Holiphonic managing director Simon Yarde, Destiny has helped boost the careers of a number of acts at formative stages, not least Derby rock outfit LostAlone.

"LostAlone went from having nothing to going on tour with My Chemical Romance, being nominated for best British newcomer at the Kerrang! Awards and being snapped up by MCR's management company Riot Squad. Mike Greek at CAA then came on board, as did Simon Moran at SJM."

Kidd is optimistic when it comes to the health of the sector. "While some PR companies are struggling and have lost major label clients, we are finding that there is no shortage

of great new artists out there who always need PR. It is just about structuring a way that you can work together."

PICTURED
Destiny PR took Metronomy under their wing in the early stage of their career



QUARTER THREE NATIONAL AIRPLAY CHART

| POS | ARTIST | TITLE | LABEL | PLAYS | AUD (000) | NATIONAL/REGIONAL PLUGGER |
|-----|-------------------------------|----------------------------|--------------|-------|-----------|---------------------------|
| 1 | Coldplay | Viva La Vida | Parlophone | 31652 | 739832 | Parlophone/Parlophone |
| 2 | Katy Perry | I Kissed A Girl | Virgin | 24270 | 609458 | Virgin/Virgin |
| 3 | Jordin Sparks ft. Chris Brown | No Air | Jive | 32365 | 591166 | RCA/RCA |
| 4 | The Script | The Man Who Can't Be Moved | Rca | 23267 | 580472 | RCA/RCA |
| 5 | Kid Rock | All Summer Long | Atlantic | 25883 | 539154 | Atlantic/Atlantic |
| 6 | Ne-Yo | Closer | Def Jam | 26302 | 493637 | Def Jam/Def Jam |
| 7 | Will Young | Changes | Rca | 21090 | 485460 | Hungry/RCA |
| 8 | Gabriella Cilmi | Sweet About Me | Island | 26025 | 484014 | Island/Island |
| 9 | Eric Prydz | Fjanoo | Data | 9901 | 404979 | Data/Plug & Play |
| 10 | Rihanna | Disturbia | Def Jam | 14744 | 400811 | Def Jam/Def Jam |
| 11 | Sugababes | Girls | Island | 12760 | 392744 | Island/Island |
| 12 | Noah And The Whale | 5 Years Time | Vertigo | 8039 | 381808 | Mercury/Mercury |
| 13 | Dizzee Rascal/C Harris/Chrome | Dance Wiv Me | Dirtee Stank | 12460 | 381072 | Beggars/Beggars |
| 14 | Sam Sparro | Black & Gold | Island | 20864 | 373135 | Island/Island |
| 15 | Madcon | Beggin | Rca | 11402 | 359247 | RCA/RCA |
| 16 | Sara Bareilles | Love Song | Columbia | 20061 | 355872 | Columbia/Columbia |
| 17 | James Morrison | You Make It Real | Polydor | 11677 | 347559 | Polydor/Polydor |
| 18 | The Verve | Love Is Noise | Parlophone | 9589 | 343132 | Alan James PR/Parlophone |
| 19 | Scouting For Girls | It's Not About You | White Rabbit | 9174 | 314775 | RPPR/Bob Hermon Proms. |
| 20 | The Kooks | Shine On | Virgin | 9180 | 309107 | Virgin/Virgin |
| 21 | Rihanna | Take A Bow | Def Jam | 21297 | 304697 | Def Jam/Def Jam |
| 22 | Duffy | Warwick Avenue | A&M | 18763 | 290168 | A&M/A&M |
| 23 | Duffy | Mercy | A&M | 14636 | 285593 | A&M/A&M |
| 24 | Madonna | Give It 2 Me | Warner Bros | 13552 | 272134 | Warner Bros/Warner Bros |
| 25 | Timbaland/One Republic | Apologize | Interscope | 17278 | 268500 | Polydor/Polydor |

IN THE FIRST QUARTER WE HAD DUFFY, Adele, Rihanna and Kylie Minogue, the following three months it was the turn of Californian Sara Bareilles followed by Madonna and Estelle, and continuing the domination of the radio airplay chart by female solo artists into quarter three was Katy Perry and Jordin Sparks occupying the two runners-up positions on the rundown.

But dominating airplay in the third quarter was Coldplay's Viva La Vida, which attracted the period's biggest audience: just short of 740m people listened across a huge 31,652 plays; a sig-

nificant increase of 11,608 plays on the 20,044 Sara Bareilles' Love Song generated when it topped the chart in the second quarter. In terms of audience, Viva La Vida improved on Love Song's second-quarter performance by more than 90m listeners; it was, however, more than 85m short of the 825m listeners gained by Duffy with her first-quarter chart-topper Mercy.

Viva La Vida was a vast improvement on the performance of Coldplay's previous single Violet Hill, which was played at radio 13,719 times during quarter two, fewer than half the number of



spins given to Viva La Vida during the subsequent period.

Despite Coldplay's domination, quarter three was not a great time for rock acts, with the band being the sole guitar-fuelled entry in the Top 10. The Verve, down at 18, were their closest rivals with an audience of 343m for their single Love Is Noise.

In terms of achieving the greatest amount of listeners from the smallest number of plays, Eric Prydz attracted only 9,901 spins with Fjanoo but it was heard by an impressively sized audience of nearly 405m listeners.

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Features

FROM CHURCH TO CHART

Whether it is Katherine Jenkins' Sacred Arias or the Salvation Army's new release, this Christmas is brimming with commercially-viable religious releases. Music Week explores the growth of a thriving genre



Religious

By Andrew Stewart

SOCIAL SURVEYS AND OFFICIAL STATISTICS routinely suggest that, despite dwindling church congregations and soaring secularism, more than half the nation's population claims to be 'religious'. The description no doubt covers a multitude of sins, yet it resonates widely, not least with the rise in mass-market classical albums rooted in sacred music and the corresponding popular interest in spiritual songs.

A glance at key quarter four releases reveals the extent of religious-themed recordings on the market, embracing everything from Sony BMG's *The Priests*, to a raft of sacred titles on Universal Classic and Jazz to the choral glories of King's College Chapel Choir and Howard Goodall's ecumenical Requiem setting on EMI Classics.

Whereas popular opera arias and secular songs once led the crossover way, this year's roster of quarter four mass-market classics notably favours sacred music. Lesley Garrett set the tone this autumn with the release of *Amazing Grace*, her first collection of hymns, sacred arias and religious pieces. The appearance since of Katherine Jenkins' *Sacred Arias*, *The Priests* and a special edition of *Chant - Music for Paradise* underlines a trend set to continue with the November 24 issue of the Salvation Army International Staff Band's UCJ debut album.

The coincidence of so many religious titles from the majors may not have been part of an overarching strategy, but it does suggest a change in A&R direction. "It's always about timing and catching the moment," observes Epic UK managing director Nick Raphael. "Something clearly resonates here with the general public."

The Sony executive recalls how rock producer Mike Hedges was determined to realise a pet project to record the Latin Mass. Raphael's own eight-year-old son, meanwhile, announced to his father that he wanted to sing like a priest. "I told someone about this ridiculous scenario and also happened to mention Mike Hedges' Latin Mass project. The conversation led us to put the feelers out for singing priests and find three mind-bogglingly good Roman Catholic priests who'd been performing together for years."

Nick Raphael received a demo featuring the combination of Father Eugene O'Hagan, his brother Father Martin O'Hagan and their best friend Father David Delargy, three parish priests from Northern Ireland. News of their Sony signing attracted international media attention and converted *The Priests* into overnight celebrities. Their album, partly recorded in St Peter's Basilica in Rome, includes arrangements of Franck's *Panis Angelicus*, Schubert's *Ave Maria* and Andrew Lloyd Webber's *Pie Jesu*.

"The way this came about was totally unpremeditated," says Raphael. "If the album is successful, I hope and believe it will be because the reason for doing it was

completely natural. When we signed, News At Ten and every newspaper in the country came on board. Overnight I felt that, if we got it right, we could be looking at something massive. They've been very clear, and it's legally binding in the contract, that they are priests and their parishioners and church will always come first. This is why they are who they are; it's what makes them different and we respect that."

UCJ general manager Mark Wilkinson believes that sacred music's timeless qualities and clear values gain in appeal during tough economic times. He cites the success of *Chant - The Music of Paradise*, first released last May. The album was recorded by the Cistercian monks of Heiligenkreuz near Vienna after UCJ issued an online invitation for 'the finest sacred voices' to create nothing less than 'the definitive Gregorian chant record of the new millennium'.

"The previous mass-market chant album appeared on EMI Classics towards the end of the last recession," Wilkinson recalls. "There has to be something more than coincidence there. At the beginning of the year, we detected signs in the marketplace online and by looking at what was selling on iTunes and in the classical chart that there was a resurgence of interest in Gregorian chants, so we made a move with the monks."

Chant - Music for Paradise has sold more than 150,000 units to date, delivering an unexpected hit for UCJ in the year's notoriously tough second and third quarters. The title was reissued on November 17 in a special double-disc edition targeted at the Christmas market. "We're back for more in what is perhaps the most natural season for this type of product," explains Wilkinson.

While media coverage and the effects of recession appear to have stimulated market interest in sacred music, the abiding popularity of BBC1's *Songs of Praise* programme can also take credit for building and sustaining its audience. Around 5m people regularly watch the prime-time Sunday show, which now covers everything from lofty cathedral anthems to rock-inspired worship songs. Wilkinson says that *Songs of Praise* viewers tend to stick with BBC1 for *Antiques Roadshow* before switching to ITV1's *Heartbeat*, where UCJ concentrates its television advertising spend for sacred music releases.

"We're hoping to reach a very broad target market, from young people looking to buy Katherine Jenkins' *Sacred Arias* or the Salvation Army Band for parents or grandparents, to self-purchases by older consumers," he says.

The range of key titles from EMI Classics neatly matches the breadth presented on *Songs of Praise*, including a compilation album devoted to the work of angelic choristers *Libera* and a TV-advertised disc drawn from the Christmas choral archives of King's College, Cambridge. Other recent EMI releases include Howard Goodall's *Eternal Light: A Requiem* and a *Stabat Mater* setting by Karl Jenkins.

"We detected signs in the marketplace that there was a resurgence of interest in Gregorian chants, so we made a move with the monks..."

Mark Wilkinson, UCJ

Two *Libera* titles are set for release this month and next, *Angel Voices - Libera in Concert* on DVD, and a two-CD compilation, *Eternal - The Best of Libera*. *Eternal*, issued on December 15, includes four new tracks and 26 favourite works composed or arranged by the group's founder and music director Robert Prizeman. The album's *How Can I Keep From Singing?* was chosen as the music for Waitrose's Christmas TV ad campaign. *Libera*'s profile also stands to benefit from an appearance on Aled Jones's ITV1 Christmas Eve carols show and when they are the subjects of a *Songs of Praise* special next January.

"The last time *Songs of Praise* dedicated a programme to one act it was Katherine Jenkins," recalls Lee Woollard. "*Libera* are an inspiration. Although many don't consider themselves to be particularly religious today, I think a lot of people are looking for something to inspire the spiritual element in their lives. Even if they only buy a *Libera* or Katherine Jenkins album, it still helps them to feel more in touch with their spiritual sides."

Wilkinson believes the interest in sacred songs is timely. "It gives record company types something from which to create stories," he says. "It's *The Priests* versus the Monks versus the Salvation Army! From a media perspective, it can bring a little light relief from the stories of economic doom and job losses out there. While we're about fighting for chart positions and sales, those priests, monks and Salvationists are out there doing their daily work in the world."

PICTURED TOP
Let us play: The Salvation Army Band and Cistercian Monks, both recent signings to Universal Classics and Jazz

PICTURED BOTTOM
Masses appeal: Sony BMG's *The Priests*



COMBINED CLASSICAL CHART TOP 10

| POS | ARTIST | TITLE | LABEL |
|-----|-----------------------|---------------------------------------|------------|
| 1 | Fron Male Voice Choir | Voices Of The Valley - Home | UCJ |
| 2 | Katherine Jenkins | Sacred Arias | UCJ |
| 3 | Andrea Bocelli | Incanto | Decca |
| 4 | Cistercian Monks | Chant - Music For Paradise | UCJ |
| 5 | Jonathan Ansell | Forever | UCJ |
| 6 | Various | Classic FM Smooth Classics - Ultimate | Classic FM |
| 7 | Hayley Westenra | River Of Dreams - Very Best Of | Decca |
| 8 | John Williams | Indiana Jones - The Soundtracks | Concorde |
| 9 | John Rutter | The Ultimate Collection | UCJ |
| 10 | Various | 100 Hits - Classical | 100 Hits |

source: OCC. Based on midweek chart positions

Key releases

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

Out this week

Singles

- **Alphabeat** What Is Happening (Virgin)
previous single: Boyfriend (chart peak 15)
- **Asa** No One Knows (Dramatico)
debut single
- **Bob The Builder** Big Fish Little Fish (UMTV)
previous single: Mambo no. 5 (1)
- **Coldplay** Prospert's March (Particphone)
previous single: Lost (54)
- **Nick Harrison** Something Special (A&M)
previous single: Oi Rude Boy (did not chart)
- **Ironik** Tiny Dancer (Asylum)
previous single: I Wanna Be Your Man (35)
- **Kid Rock** Roll On (Atlantic)
previous single: All Summer Long (1)
- **Madonna** Miles Away (Maverick)
previous single: Give It 2 Me (7)
- **Same Difference** We R One (Syco)
debut single



- **George Sampson** Get Up On The Dance Floor (RCA)
debut single
- **Solange** Sandcastle Disco (Geffen)
previous single: I Decided (27)
- **Take That** Greatest Day (Polydor)
previous single: Rule The World (2)

Albums

- **Andrew Bain** Modern Classics (RCA)
debut album
- **Nell Bryden** Second Time Around (157 Records)
previous album (first-week sales/total sales):
From Midnight On (2/15)
- **Craig David** Greatest Hits (Warner Brothers)
previous album: Trust Me (15,666/158,387)
- **Alesha Dixon** The Alesha Show (Atlantic)
debut album
- **Duffy** Rockferry Deluxe (A&M)
previous album: Rockferry (84,009/342,773)
- **Guns N' Roses** Chinese Democracy (Polydor)
previous album: Greatest Hits (130,929/1,293,014)
- **Jay-Z** Blueprint III (Def Jam)
previous album: American Gangster (8,940/15,784)
- **The Killers** Day & Age (Vertigo)
previous album: Sawdust (44,202/340,050)
- **Lemar** The Reason (Epic)
previous album: The Truth About Love (43,687/469,713)
- **Only Men Aloud** Only Men Aloud (UCI)
debut album
- **Paramore** The Final Riot (Fueled By Ramen)
previous album: Riot (11,088/176,720)
- **The Police** Certifiable (A&M/Polydor)
previous album: The Police (56,624/247,259)
- **Rhydian Roberts** Rhydian (Syco)
debut album
- **Salvation Army** Together (UCI)
previous album: Your Favourite Hymns (71324)

- **Kanye West** 808s & Heartbreaks (Def Jam)
previous album: Graduation (84,626/370,851)

Out next week

Singles

- **Dan Black** Yours (A&M)
- **Chipmunk** Beast (Always)
- **Debbie Leggo** Car Crash Crowd (Fire)
- **The Decemberists** Record Year For Rainfall (Rough Trade)
- **Flobots** Rise (Universal)
- **Florence & The Machine** Dog Days Are Over (Moshi Moshi)
- **Glasvegas** Please Come Back Home (Columbia)
- **Gym Class Heroes** Guilty As Charged (Decayance/Fueled By Ramen)
- **Honey Ryder** Fly Away (Honey Ryder)
- **Enrique Iglesias** Away (Interscope)
- **Jonas Brothers** Lovebug (Polydor)
- **Maria Lawson** These Walls (Pebble Beach)
- **Leona Lewis** Run (Syco)
- **The Notwist** Eoneless (City Slang)
- **Oasis** I'm Outta Time (Big Brother)
- **Rafter** Sweaty Magic (Asthmatic Kitty)

“This is welcome new material from Sufjan Stevens producer Rafter Roberts, following his strange and acclaimed debut album Sex, Death, Casette a few months back. Sticking to his avant-garde approach to pop melodies and arrangements, this EP contains no big shocks, though his music is always a pleasant surprise. With all the randomness of Animal Collective and the smooth lyrics of No Kids, this set sees a departure from the sometimes more indie-folk-ec stance of the longplayer for an all-out disco party vibe.”

www.musicweek.com/reviews



- **Busta Rhymes** World Go Round (Interscope)
- **Rosie And The Goldbug** You've Changed (cover)
- **The Shortwave Set** Glitches 'N' Bugs (Wall Of Scum)
- **Slipknot** Dead Memories (Roaccrunner)
- **The Streets** Heaven For The Weather (Sixseverine)
- **Titus Andronicus** Titus Andronicus (Merck)
- **To Rococo Rot** Horses, Horses, Horses (Domino)
- **Usher** Trading Places (LaFace)
- **Wiley** Feat. Daniel Merriweather Cash In My Pocket (Asylum)

Albums

- **Agent Provocateur** Peep Show (Mercury)
- **Akon** Freedom (Island)
- **Anonymous Tip** Not Your Orthodox (Triumphent Sound)
- **Bob The Builder** Never Mind The Ereezeblocks (L.M.T.V)
- **Sarah Brightman** A Winter Symphony (Parhettani/EMI)

- **Damon & Naomi** More Sad Hits (20-20)
- **Glasvegas** A Snowflake Fell (And Fell Like A Kiss) (Columbia)

“A year on from Malcolm Middleton's ill-fated stab at a Christmas number one (with We're All Gonna Die) comes a rather dark Scottish attempt to hijack festivities. Lead song Please Come Back Home is 33% with William Hill to nick the festive top spot, and in less Syco-dominated years this wailing, layered, guitar-drenched gem may well have managed it. The EP was recorded in Transylvania and a dual-language (English and Romanian) version of Silent Night gives a surprisingly warm closure to the EP.”

www.musicweek.com/reviews

- **Josh Groban** A Collection (Reprise)
- **Anthony Hamilton** The Point Of It All (RCA)
- **King's College Choir** Christmas At Kings (EMI TV)
- **Barry Manilow** Happy Holiday! (Warner Bros)
- **Murcof** The Versailles Sessions (Leaf)
- **Natasha Panas** Yellow Flowers (Pebble Beach)
- **Ribbons** Royals (Osaka)

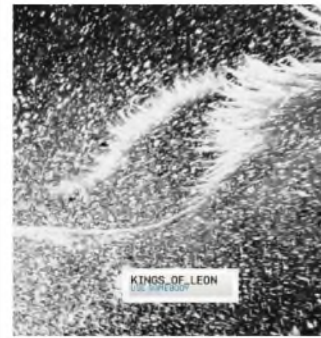


- **Royal Scots Dragoon Guards** Spirit Of The Glen – Journey (UCI)
- **Same Difference** Pop (Syco)

“It's hard to imagine a better start to Same Difference's pop career than debut single, We R One (November 24): a bright, catchy song backed by a video that establishes the former X Factor finalists as the modern-day version of Grease lovebirds Danny and Sandy. The album is bristling with big songs – Mike Stock and Pete Waterman even get a credit – lots of colour, and an attitude that screams big wide smile. They're

certainly the happiest-looking pair in pop right now and given the doom and gloom of the current economic climate, maybe that's just what the world needs.”

www.musicweek.com/reviews



- **Britney Spears** Circus (Jive)
- **Take That** The Circus (Polydor)
- **Various** Classic FM Christmas (UCI)
- **Various** The Hotel Cafe Presents Winter Songs (Epic)

December 8

Singles

- **Attic Lights** Light Night Sunshine (Island)
- **Boyzone** Better (Polydor)
- **Cat Power** Dark End Of The Street (Matador)
- **Cold War Kids** I've Seen Enough (V2)
- **Dap-C Feat. Lil Wayne** Ma Money (NGU)
- **The Delays** Lost Tunes (Fiction)
- **DM Stith** Curtain Speech (Asthmatic Kitty)
- **Rose Elinor Dougall** Another Version Of Pop Song (Scarlett)

“A founder member of The Pipettes, Dougal has thrown away her mix 'n' match polka dots and pre-pubescent Sixties pop for something altogether more heart-rending. This debut solo offer is rich on melody, as the title suggests, but sounds more like The Carling Buds-turned-flower power. Replete with handclaps, mandolin, jazzy keyboards and a bittersweet narrative about falling in love, Another Version Of Pop Song has all the necessary ingredients to thaw the frostiest of hearts this winter.”

www.musicweek.com/reviews

- **Kings Of Leon** Use Somebody (Hand Me Down)
- **Ladyhawke** My Delirium (Modular)
- **Metronomy** A Thing For Me (Because)
- **James Morrison** Broken Strings (Polydor)
- **Neon Neon** Dream Cars (Lex)
- **Paramore** Decode (Fueled By Ramen)
- **The Presets** Anywhere (Modular)
- **Mr Scruff** Get On Down/Hold On (Ninja Tune)
- **Vetiver** More Of The Past (fatcat)
- **James Yorkston** Tortoise Regrets Hare (Domino)

Albums

- **50 Cent** Before I Self Destruct (Interscope)
- **Binario** Binario (Fa Out Recordings)



- **Bow Wow** Face Off (RCA)
- **Brandy** Human (RCA)
- **Ciara** Fantasy Ride (LaFace)
- **Jadakiss** The Last Kiss (Def Jam)
- **The Lines** Flood Bank (Acute)
- **The Lucksmiths** First Frost (Fortuna Pop)

“The Aussie quartet's 11th studio album picks up the baton passed by 2005's career-crowning Warner's Corners and maintains their upward curve; this is grown-up Lucksmiths but one that still sparkles with the youthful zest that made them so appealing in the first place. It's just now they take themselves more seriously – gone are the witty, throwaway puns and two-minute songs that occasionally seemed out of place on their Nineties albums and possibly undermined the notion that here was a band to be reckoned with.”

www.musicweek.com/reviews

- **Trost** Trust Me (Bronzert)

THE PANEL

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



DAN CAIRNS, SUNDAY TIMES CULTURE
Lisa Mitchell: Neopolitan Dreams (URCA)

A brilliant year for wolf-in-sheep's-clothing music – Laura Marling, Noah and the Whale et al – is rounded off with this debut single from the British-born 18-year-old, whose debut album is sure to be one of 2009's most talked-about. This lovely, haunting song explains why.



NADINE MCBAY (METRO)
DM Stith: Curtain Speech EP (Asthmatic Kitty)

This five-track EP from graphic designer-turned musician David Stith occasionally seems to stop the world with its hushed beauty. A taster for his forthcoming debut album, Heavy Ghost, its misty hymnals and precisely-textured layers are by turns lulling and unsettling but never less than captivating.



DANNY TURNER (BARCODE-ZINE.COM/FUTURE MUSIC)
Shapeshifter: Soulstice (Mum's The Word)

Shapeshifter is a formidable drum'n'bass export, with Soulstice clearly capable of rising above the genre. An abundance of acoustic instruments and soulful vocals add veritas to the album's beats – a treat for drum'n'bass addicts requiring emotional substance.



NIALH DOHERTY (THE FLY)
Dead Kids: Into The Fire (Sparrow's Tear)

Dead Kids' raucous live shows tend to overshadow the fact that they possess some killer songs – this is a raging post-punk juggernaut that'd be just at home soundtracking goals of the month as it would trampolining on your eardrums. A perfect demonstration of Dead Kids' playful contrariness.

- Neil Young Sugar Mountain (Reprise)

December 15

Singles

- Basshunter I Miss You (Hardbeat)
- Eli "Paperboy" Reed & The True Loves Am I Wasting My Time? (Q Division)
- Fields Are You Ready Yet? (Atlantic)
- Flo Rida Feat Sean Kingston Roll (Atlantic)
- Kaiser Chiefs Good Days Bad Days (B Unique/Polydor)
- Kitty Daisy & Lewis (Baby) Hold Me Tight (Eugene) Blues (Sunday Best)
- La Roux Quicksilver (Kitsune)
- Geraldine McQueen X-Mas Song (Polydor)
- Pendulum Showdown (WEA)
- Portishead Magic Doors (Island)
- Razorlight Hostage Of Love (Vertigo)
- Jesse Rose feat. Hot Chip Forget My Name EP (Dubsided)

66 The combination of underground producer Jesse Rose and EMI's electronic pop titans Hot Chip is enough to get mouths watering in a number of camps. And so it proves with Forget My Name, a quivering party of wonky house that nails the kind of chirpy vocal hook for which Hot Chip are renowned to a pulsing, minimal backing with shades of Berlin and Detroit. In reality, the result sounds a hell of a lot like Hot Chip remixed – but when was that not a particularly good thing?"

www.musicweek.com/reviews



- Scooter Vs Status Quo That Rock (Whatever You Want) (AATW)
- Seeland Library (Loaf Recordings)
- Snow Patrol Crack The Shutters (Fiction)

- Tanlines New Flowers (Young Turks)
- The Wombats Is This Christmas (4th Floor)

Albums

- Baikonour Your Ear Knows Future (Melodic)
- Jamie Foxx Intuition (RCA)



- Johnny Greenwood There Will Be Blood (Warner Brothers)
- Hot Chip B-Sides And Outtakes (Moshi Moshi)
- Son Of Dave Wild West Show (Kartel)
- Various Soma 2008 (Soma 2)

December 22

Singles

- The Fratellis A Heady Tale (Island)
- Sugababes No Can Do (Island)

December 29

Singles

- Blu Ray Feat. Jimmy Somerville You & Me (AATW)
- Daniel Powter The Best Of Me (Warner Brothers)
- Keane Perfect Symmetry (Island)
- Kevin Rudolf Feat. Lil Wayne Let It Rock (Island)

January 5 and beyond

Albums

- Lily Allen It's Not Me, It's You (Regal) (c9102)

- Animal Collective Merriweather Post Pavilion (Domino) (12101)
- Sam Beeton No Definite Answer (RCA) (09103)



- Andrew Bird Noble Beast (Bella Union) (02102)
- Circlesquare Songs About Dancing & Drugs (TKZ) (19101)
- Chris Cornell Scream (Interscope) (02102)
- Cut Off Your Hands You And I (Sixsevenine) (26101)
- Diplo Decent Work For Decent Pay: Vol 1 (Big Dada) (26101)
- Dr Dre Detox (Interscope) (26101)
- Empire Of The Sun Walking On A Dream (Virgin) (16102)
- Escala Escala (Syco) (06104)
- Fields Hollow Mountains (Atlantic) (02103)
- Filthy Dukes Nonsense In The Dark (Fiction) (23102)
- Franz Ferdinand Tonight: Franz Ferdinand (Domino) (26101)

Franz Ferdinand's third album seems to have been an age in coming, following fruitless recording sessions with Xenomania which ultimately led to the band calling on the services of Dan Carey. The delay, however, means fans have already been exposed to much of the material, with Lucid Dreams streaming from the band's official website earlier this year and the likes of Katherine Kiss Me becoming live staples. Generally, public reaction has been positive, with early reports suggesting an evolution in the band's sound to take in reggae and world sounds.

- The Fray The Fray (Epic) (02102)

The Fray sees the band reunited with the album's producers Mile Flyn and Aaron Johnson, the team behind the Denver-based quartet's platinum-selling debut album How To Save A Life. The band

are set to announce a string of live dates in early 2009 following their gig at the Borderline on December 4 previews the new album material. First single You Found Me arrives on January 26.

- Lady Gaga The Fame (Interscope) (26101)
- Grand Duchy Petit Fours (Cooking Vinyl) (16102)
- Laura Izibor Let The Truth Be Told (Atlantic) (09102)
- Annie Lennox The Annie Lennox Collection (RCA) (09103)
- Jennifer Lopez Greatest Hits (Epic) (09102)
- Sarah McLachlan Closer - The Best Of (RCA) (02103)
- Barry Manilow The Greatest Songs Of The Eighties (Arista) (09103)



- Menahan Street Band Make The Road By Walking (Dunham/Daptone) (05101)
 - N.A.S.A The Spirit Of The Apollo (Anti/Epitaph) (16102)
- Tom Waits, Kool Keith, Karen O... the line-up of collaborators on this music project are as diverse as they are impressive, but their independent voices are united by the lively beat-based production of lifelong music aficionados Squeak E. Clean and D. Zegon. The defining influence is Brazilian funk, and while the majority of the record is upbeat, songs such as Spacious Thoughts, featuring Waits, bring a lazy swagger to the album.
- Stevie Nicks The Soundstage Sessions (Warner Brothers) (12101)
 - Oberman Knocks 13th Smallest (Aperture) (16102)
 - Mr Oizo Lamb's Anger (Ed Banger) (12101)
 - The Prodigy Invaders Must Die (Take Me To The Hospital) (02103)
 - Red Light Company Final Fascination (Lavolta) (16102)

- Joshua Redman Compass (Warner) (12101)
 - Ann Scott We're Smiling (Raghuose) (02102)
 - Jay Sean My Own Way Deluxe (Jayded) (02102)
 - The Shaky Hands Lunglight (Memphis Industries) (05101)
 - Shinedown The Sound Of Madness (Atlantic) (02103)
 - Bruce Springsteen Working On A Dream (Columbia) (26101)
- Recorded with the E Street Band, Working On A Dream follows last year's studio album Magic, which has shifted more than 250,000 copies in the UK to date. The 14-track set marks the fourth collaboration with producer Brendan O'Brien (AC/DC, The Nightwatchman), and was recorded over the past 12 months while Springsteen and the band were touring. His UK visit earlier this year attracted 92,000 fans to two dates at London's Emirates Stadium.
- Starsailor All The Plans (Virgin) (02103)
 - Tahmac Welcome To Tahland (Tahmac Entertainment) (09102)
 - Benjamin Taylor The Legend Of Kung Folk Part 1 (Iris) (06104)
 - Telepathe Dance Mother (V2/Cooperative) (26101)
 - Julian Velard The Planeteer (Virgin)



- The Virgins The Virgins (Atlantic) (30103)(02103)
- Nancy Wallace Old Stories (Midwich) (19101)
- White Lies To Lose My Life Or Lose My Love (Fiction) (12101)
- The Yellow Moon Band Travels Into Several Remote Nations... (Static Caravan) (19101)

SINGLE OF THE WEEK

Take That Greatest Day (Polydor)



Britain's favourite boy band look likely to top the charts again with this guitar- and piano-led epic, before their fifth studio album – and second, post-comeback – The Circus drops next week. Already enjoying plenty of support from Radio One and Two, the single has been lingering in the Radio Airplay Chart Top 10 for the past five weeks, while the video is steadily creeping up the TV Airplay Chart. The boys will take the album on the road next summer on a sold-out tour that shifted 600,000 tickets within five hours of going on sale. They have since added two more dates to their schedule, at Manchester Old Trafford on June 23 and London Wembley Stadium on July 5.

ALBUM OF THE WEEK

Kanye West 808s & Heartbreaks (Def Jam)



Super-producer and rapper Kanye West appears to have just discovered the Autotune effect for his fourth studio album, where he uses it with relish to create some big melodic pop tunes with a quirky lyrical twist and sweeping keyboards. The R&B poster boy for a tight group of superstar rudeboys including T-Pain, Jay-Z, Ne-Yo and The Game – with whom he has enjoyed plenty of chart success with – was in London earlier this month for a sold-out date at The O2. Current single Love Lockdown has spent nine weeks in the Top 20 after peaking at number eight. It will be followed by Heartless, expected early in the new year.

Charts club charts



Double top: Wideboys rise to one in Upfront and Pop



It's official: Kardinal and Akon remain at the top of Urban

UPFRONT CLUB TOP 40

| Pos | Last | Wks | ARTIST Title / Label |
|-----|------|-----|--|
| 1 | 3 | 3 | THE WIDEBOYS Sambuca 2008 / AATW |
| 2 | 5 | 7 | LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / loverush Digital |
| 3 | 1 | 4 | OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded |
| 4 | 25 | 2 | THE KILLERS Human / Vertigo |
| 5 | 4 | 4 | ROBIN S Luv 4 Luv/Show Me Love / champion |
| 6 | 2 | 4 | PIMP + JAM/NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings |
| 7 | NEW | | SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes / Webula |
| 8 | 9 | 5 | LADYHAWKE My Delirium / Modular |
| 9 | 18 | 3 | THE YOUNG PUNX Mashitup / Mofa HiFi |
| 10 | 7 | 6 | CHRISTIAN FALK FEAT. ROBYN Dream On / Delta |
| 11 | 10 | 6 | AVATAR ONE FEAT. ALEXANDRA GREENE Open Up / loverush Digital |
| 12 | NEW | | MADONNA Miles Away / Maverick |
| 13 | 8 | 7 | ALPHABEAT What Is Happening / Charisma |
| 14 | NEW | | KEVIN RUDOLF FEAT. LIL WAYNE Let It Rock / Island |
| 15 | 6 | 4 | ROSIE AND THE GOLDBUG You've Changed / Lover |
| 16 | 14 | 7 | TOKYOBLU Groove Tonight/Set Your Soul On Fire / Tokyoblu Digital |
| 17 | 13 | 12 | BRIAN ANTHONY Worked Up / Sogni7 Entertainment |
| 18 | 17 | 11 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom |
| 19 | 11 | 2 | CONSOUL TRAININ FEAT. JOAN KOLOVA Stop / Strictly Rhythm |
| 20 | 12 | 8 | WAWA Traxx: Forever/Time/Star Track / Wawa Traxx |
| 21 | NEW | | EDEN ROX Crazy / Edenz Web |
| 22 | NEW | | LOL Love Leaves No Scar / AATW |
| 23 | 28 | 2 | KID CUDI Day N Nite / Delta |
| 24 | 15 | 5 | WV BROWN Crying Blood / Island |
| 25 | 23 | 8 | TONY DI BART The Real Thing / AATW |
| 26 | 22 | 5 | LISA MISKOVSKY Still Alive / Network |
| 27 | NEW | | SUGABABES No Can Do / Island |
| 28 | NEW | | MICKY MODELLE Take Me Away / AATW |
| 29 | 20 | 6 | GABRIELLA CIMI Sanctuary / Island |
| 30 | 24 | 9 | DENIS THE MENACE/BIG WORLD/P VAN HET VELD Show Me A Reason / Tuna/Nervous |
| 31 | 26 | 16 | MILK & SUGAR PRESENTS MS2 Stay Around / AATW |
| 32 | 36 | 3 | GEO DA SILVA I'll Do It Like A Truck / Hard2beat |
| 33 | 15 | 2 | KATIE JEWELS Burning Love / AATW |
| 34 | NEW | | WILL YOUNG Grace / J9/RCA |
| 35 | 21 | 2 | VIBOUT I'm Just More / AATW |
| 36 | NEW | | BASSHUNTER I Miss You / Hard2beat |
| 37 | 16 | 4 | SCOOTER VS STATUS QUO Jump That Rock / AATW |
| 38 | 32 | 2 | BRITNEY SPEARS Womanizer / Jive |
| 39 | 33 | 9 | DAVID GUETTA/CHRIS WILLIS/TOCADISCO Tomorrow Can Wait / Positiva/Virgin |
| 40 | 27 | 9 | SNEAKY SOUND SYSTEM UFO / 14th Floor |

COMMERCIAL POP TOP 30

| Pos | Last | Wks | ARTIST Title / Label |
|-----|------|-----|--|
| 1 | 13 | 7 | THE WIDEBOYS Sambuca 2008 / AATW |
| 2 | 10 | 3 | GEO DA SILVA I'll Do It Like A Truck / Hard2beat |
| 3 | 4 | 4 | CHRISTINA AGUILERA Keeps Gettin' Better / RCA |
| 4 | 12 | 3 | FE-NIX Lady Baby (My Boo) / Cenetik |
| 5 | 1 | 3 | BRITNEY SPEARS Womanizer / Jive |
| 6 | 14 | 3 | SCANDALOUS In The Night / 3 Beat Red |
| 7 | 16 | 2 | MILEY CYRUS 7 Things / Hollywood |
| 8 | NEW | | BASSHUNTER I Miss You / Hard2beat |
| 9 | 13 | 4 | JOHN BARROWMAN What About Us? / Epic |
| 10 | 21 | 2 | BLUE LAGOON Break My Stride / AATW |
| 11 | 17 | 3 | BRITANNIA HIGH Watch This Space / Fascination |
| 12 | 2 | 4 | ALESHA DIXON The Boy Does Nothing / Asylum |
| 13 | 15 | 3 | TRINITY Turn To Me / Turbulence |
| 14 | 23 | 2 | SWEET XX When It Was Me / AATW |
| 15 | 3 | 3 | OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded |
| 16 | 18 | 3 | KATIE JEWELS Burning Love / AATW |
| 17 | 7 | 5 | GIRLS ALOUD The Promise / Fascination |
| 18 | 25 | 2 | LAURA IZIBOR From My Heart To Yours / Atlantic |
| 19 | NEW | | SOLANGE Sandcastle Disco / Geffen |
| 20 | NEW | | GROOVEMASTERS Every Time We Touch / Extreme |
| 21 | 28 | 2 | ANNIE Two Of Hearts / Island |
| 22 | 29 | 2 | FEATURE 410 Amazing/Inside My Head... / white label |
| 23 | 19 | 5 | CHRISTIAN FALK FEAT. ROBYN Dream On / Delta |
| 24 | NEW | | TAHMAC Time Of My Life / Tahmac Entertainment |
| 25 | NEW | | KATY PERRY Hot N Cold / Virgin |
| 26 | 20 | 5 | PUSSYCAT DOLLS I Hate This Part / Interscope |
| 27 | NEW | | VIBOUT I'm Just More / AATW |
| 28 | 22 | 6 | PINK So What / LaFace |
| 29 | NEW | | LOL Love Leaves No Scar / AATW |
| 30 | 30 | 4 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom |

COOL CUTS TOP 20

| Pos | ARTIST Title |
|-----|---|
| 1 | WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket |
| 2 | BODYROX FEAT. LUCIANA Brave New World |
| 3 | THE KILLERS Human |
| 4 | SEPTEMBER Can't Get Over |
| 5 | MADONNA Miles Away |
| 6 | SANDER VAN DOORN VS ROBBIE WILLIAMS Close My Eyes |
| 7 | UBERFETT El Zoomah |
| 8 | HAJI & EMANUEL The Pressure |
| 9 | MECK Windmills |
| 10 | SIA Buttons |
| 11 | SUGABABES No Can Do |
| 12 | BEN WESTBEECH & RED LIGHT Do It All Again |
| 13 | TINCHY STRYDER Take Me Back |
| 14 | BIRD PETERSON Your Parents Are Still Making Sweet Love |
| 15 | ROBIN S Luv 4 Luv/Show Me Love |
| 16 | JAUNT Lipstick |
| 17 | JENS MANGLD Bodyflush |
| 18 | ALL THIEVES Dexter |
| 19 | HIS MAJESTY ANDRE Great Matters EP |
| 20 | COREY GIBBONS FEAT. ROBIN S At My Best |

URBAN TOP 20

| Pos | Last | Wks | ARTIST Title / Label |
|-----|------|-----|--|
| 1 | 1 | 7 | KARDINAL OFFISHALL FEAT. AKON Dangerous / Geffen |
| 2 | 2 | 6 | T.I. FEAT. RIHANNA Live Your Life / Atlantic |
| 3 | 3 | 19 | ROBIN THICKE Magic / Interscope |
| 4 | 6 | 5 | ALESHA DIXON The Boy Does Nothing / Asylum |
| 5 | 5 | 5 | PUSSYCAT DOLLS I Hate This Part / Interscope |
| 6 | 7 | 5 | CRAIG DAVID FEAT. TINCHY STRYDER Where's Your Love / Infectious |
| 7 | 9 | 7 | LEMAR If She Knew / Epic |
| 8 | 4 | 14 | NE-YO Miss Independent / Def Jam |
| 9 | 11 | 2 | ESTELLE FEAT. SEAN PAUL Come Over / Atlantic |
| 10 | 8 | 2 | NEW KIDS ON THE BLOCK FEAT. NE-YO Single / Interscope |
| 11 | 23 | 2 | SOLANGE Sandcastle Disco / Geffen |
| 12 | 10 | 12 | THE GAME FEAT. LIL WAYNE My Life / Geffen |
| 13 | 13 | 3 | KANYE WEST Love Lockdown / Def Jam |
| 14 | 20 | 4 | EDEN ROX Crazy / Edenz Web |
| 15 | 12 | 14 | RIHANNA Disturbia / Def Jam |
| 16 | 25 | 2 | WILEY FEAT. DANIEL MERRIWEATHER Cash In My Pocket / Asylum |
| 17 | 19 | 3 | THE WIDEBOYS Sambuca 2008 / AATW |
| 18 | NEW | | 50 CENT Get Up / Interscope |
| 19 | 18 | 11 | BRICK & LACE Love Is Wicked / Kon Live/Geffen/Polydor |
| 20 | 14 | 15 | FLO-RIDA FEAT. WILL.I.AM In The Ayer / Atlantic |

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

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

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ANALYSIS by Alan Jones

Wideboys' club success grows even bigger

THE WIDEBOYS ARE ONE OF THE highest-profile mix teams around at the moment and have credits on current club hits for Toni Di Bart, Fe-Nix, The Saturdays and KJ - but their update of their own hit single Sambuca is the biggest of all. A number one club success in 2000, when it also reached number 15 on the OCC sales chart and sold 53,000 copies, Sambuca advances 3-1 Upfront and 11-1 Commercial

Pop this week to become the latest in an impressive series of number ones for All Around The World this year.

Featuring mixes by The Kings Of Swing, Will Bailey & Mikey Hook and The Wideboys themselves, it is approximately 10% ahead of runner-up Loverush UK's Fountains Of Youth on the Upfront chart, and an identical amount ahead of Geo Da Silva's I'll Do It Like A Truck on

the Commercial Pop chart.

The latter track is the latest promo on Hard2Beat, which is currently All Around The World's biggest challenger in the world of pop/dance crossover, and has had an excellent year both in the clubs and at retail. All Around The World will not give up its crown easily, however. It has maintained a formidable presence in the club charts throughout the year, and

currently has 15 entries in the Top 100 Upfront chart and seven in the Top 40 Commercial Pop chart, with several more tracks ready to roll.

Kardinal Offishall and Akon's Dangerous leads the urban chart for the fourth straight week but T.I. and Rihanna's Live Your Life remains in runners-up slot, increases support for the sixth week in a row, and is now within striking distance.

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- Concert Promoter of the Year
- Booking Agent of the Year

JUDGED Written Submission

- Regional Promotions Team of the Year
- National Promotions Team of the Year
- Regional Radio Station of the Year
- National Radio Station of the Year
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Charts predictive

CAMPAIGN FOCUS

WHITE LIES

POLYDOR IS LOOKING TO WHITE LIES' UPCOMING TOUR with Glasvegas to boost its fan database for the group ahead of their debut album release next month.

The major is to offer the group's limited-edition single *Unfinished Business* as a free download to everyone who attends the Glasvegas tour dates, which will see the two bands on the road across the UK throughout much of December. Punters will be invited to visit the group's official website, www.whitelies.com, to sign up for the free track.

Polydor marketing manager Steve Warby says a similar effort on the group's tour dates earlier in the year was so successful the names collected now account for more than 20% of the White Lies database.

"We see a really strong conversion rate on these sorts of promotions," he says. "It's not as effective at their own shows because a lot of the punters already have the song, but with a group like Glasvegas we expect to see a really healthy response."

White Lies, who are managed by James Sandom at Supervision, signed to Fiction in 2008, following interest from a host of



major UK labels. They subsequently concluded a publishing deal with Alison Donald and Hugo Turquet at Chrysalis Music.

Fiction released the group's debut commercial single *Death* in September. The track has enjoyed 1-Upfront playlist support from Radio One, but it is the follow-up, *To Lose My Life*, that the label hopes will help convert a year-long list of activity into real results. The song received its debut play on Zane Lowe's Radio One show last week.

"It's about putting your money where your mouth is now," says Warby. "We have to turn the set-up into a result."

The label is also commissioning five film-style trailers, soundtracked by the group's music, that will be used online to promote the upcoming album.

The pieces will be distributed online and will also drive people to the band's official website. "The band have such a cinematic sound that this really made sense," says Warby.

Music Week has long sung the praise of White Lies, first featuring the *Unfinished Business* demo in a playlist in November last year.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

| Pos | ARTIST | Title | Label |
|-----|------------------|-------------------------|-------------------------|
| 1 | TAKE THAT | The Circus | Polydor |
| 2 | BRITNEY SPEARS | Circus Jive | |
| 3 | FALL OUT BOY | Folie A Deux | Mercury |
| 4 | EMINEM | Relapse | Interscope |
| 5 | JOSH GROBAN | A Collection | Reprise |
| 6 | NEIL YOUNG | Sugar Mountain... | Reprise |
| 7 | AKON | Freedom | Island |
| 8 | GLASVEGAS | A Snowflake Fell | Columbia |
| 9 | SAME DIFFERENCE | Pop | Syco |
| 10 | 50 CENT | Before I Self Destruct | Interscope |
| 11 | VIA | Motown 50th Anniversary | UMTV |
| 12 | MILEY CYRUS | Breakout Deluxe | Polydor |
| 13 | BARRY MANILOW | The Best Of | Sony BMG |
| 14 | R SCOTS D GUARDS | Spirit Of The Glen | UCI |
| 15 | PRODIGY | Invaders... | Take Me To The Hospital |
| 16 | S BRIGHTMAN | A Winter Symphony | EMI |
| 17 | VIA | Clubland X-treme | Hardcore 5 UMTV |
| 18 | K OF LEON | Only By... (deluxe) | Hand Me Down |
| 19 | BRANDY | Human | RCA |
| 20 | QUEEN | The Singles Collection | EMI |

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

| Pos | ARTIST | Title | Label |
|-----|-------------------------|------------------------|-------------------|
| 1 | TAKE THAT | The Circus | Polydor |
| 2 | ELVIS PRESLEY | Elvis In Person | Follow That Dream |
| 3 | BRITNEY SPEARS | Circus Jive | |
| 4 | NEIL YOUNG | Sugar Mountain... | Reprise |
| 5 | JOSH GROBAN | A Collection | Reprise |
| 6 | FALL OUT BOY | Folie A Deux | Mercury |
| 7 | THE SMITHS | Sound Of... (deluxe) | Rhino |
| 8 | R SCOTS D GUARDS | Spirit Of The Glen | UCI |
| 9 | SAINT ETIENNE | Best Of | Heavenly |
| 10 | SAME DIFFERENCE | Pop | Syco |
| 11 | QUEEN | The Singles Collection | EMI |
| 12 | MY BLOODY VALENTINE | Isn't Anything | Sony |
| 13 | S BRIGHTMAN | A Winter Symphony | EMI |
| 14 | F SINATRA | The Greatest Concerts | Entertain Me |
| 15 | ESCALA | Escala | Syco |
| 16 | CAROLE KING | Tapestry | Sony |
| 17 | THE KINKS | Picture Book | Sanctuary |
| 18 | SPANDAU BALLET | The Best Of | Chrysalis |
| 19 | SENSATIONAL ALEX HARVEY | Hot City | Major League |
| 20 | BARRY MANILOW | The Best Of | Sony BMG |

amazon.co.uk

TOP 20 SHAZAM PRE RELEASE CHART

| Pos | ARTIST | Title | Label |
|-----|----------------------|-----------------------|-----------------|
| 1 | KID CUDI | Day N' Nite | Data |
| 2 | TAKE THAT | Greatest Day | Polydor |
| 3 | CHRISTIAN FALK/ROBYN | Dream On | Data |
| 4 | N-DUBZ | Papa Can You Hear Me | AATW |
| 5 | OUTSIDERS/A WILSON | Keep This... | Loaded |
| 6 | CRAIG DAVID | Insomnia | Warner Brothers |
| 7 | LIL WAYNE | Mrs Officer | Island |
| 8 | BRANDY | Right Here (Departed) | Atlantic |
| 9 | TAIO CRUZ | I Just Wanna Know | 4th & Broadway |
| 10 | RIHANNA | Rehab | Def Jam |
| 11 | PALEFACE FEAT. KYLA | Do You Mind | Data |
| 12 | SANTOGOLD | Say A-ha | Atlantic |
| 13 | ALPHABEAT | What Is Happening | Charisma |
| 14 | WILEY | Cash In My Pocket | Asylum |
| 15 | COLDPLAY | Lost! | Parlophone |
| 16 | NE-YO | Mad | Def Jam |
| 17 | JAMES MORRISON | Broken Strings | Polydor |
| 18 | LADY GAGA | Just Dance | Interscope |
| 19 | MADONNA | Miles Away | Maverick |
| 20 | USHER | Trading Places | LaFace |

shazam

TOP 20 LAST FM HYPE CHART

| Pos | ARTIST | Title | Label |
|-----|----------------------|----------------------|-----------------|
| 1 | Q-TIP | Move | Island |
| 2 | Q-TIP | Shaka | Island |
| 3 | Q-TIP | Dance On Glass | Island |
| 4 | Q-TIP | Life Is Better | Island |
| 5 | Q-TIP | Believe | Island |
| 6 | Q-TIP | Official | Island |
| 7 | Q-TIP | You | Island |
| 8 | Q-TIP | Johnny Is Dead | Island |
| 9 | ASTEROID GALAXY TOUR | Around... | Small Giants |
| 10 | Q-TIP | Manwomanboggie | Island |
| 11 | Q-TIP | Won't Trade | Island |
| 12 | Q-TIP | Gettin' Up | Island |
| 13 | THE SMITHS | This Charming Man | Rough Trade |
| 14 | STEREOPHONICS | You're My Star | V2 |
| 15 | USA MISKOVSKY | Still Alive | Weltwerk |
| 16 | Q-TIP | We Fight/Love | Island |
| 17 | THE FACELESS | The Ancient Covenant | Sumerian |
| 18 | SCHOOL OF 7 BELLS | Kajala Mari | Full Time Hobby |
| 19 | SCHOOL OF 7 BELLS | White Elephant... | FTH |
| 20 | SCHOOL OF 7 BELLS | I am undernodisguise | FTH |

last.fm

TOP 20 HMV.COM PRE-RELEASE

| Pos | ARTIST | Title | Label |
|-----|------------------|------------------------|-------------------------|
| 1 | TAKE THAT | The Circus | Polydor |
| 2 | JOSH GROBAN | A Collection | Reprise |
| 3 | BRITNEY SPEARS | Circus Jive | |
| 4 | FALL OUT BOY | Folie A Deux | Mercury |
| 5 | VOCES8 | Evensong | Nova |
| 6 | NEIL YOUNG | Sugar Mountain... | Reprise |
| 7 | EMINEM | Relapse | Interscope |
| 8 | 50 CENT | Before I Self Destruct | Interscope |
| 9 | BUSTA RHYMES | B.O.M.B | Interscope |
| 10 | AKON | Freedom | Island |
| 11 | JAY-Z | Blueprint III | Def Jam |
| 12 | MORRISSEY | Years Of Refusal | Polydor |
| 13 | SAME DIFFERENCE | Pop | Syco |
| 14 | BRANDY | Human | RCA |
| 15 | COMMON | Universal Mind Control | Island |
| 16 | ESCALA | Escala | Syco |
| 17 | PRODIGY | Invaders... | Take Me To The Hospital |
| 18 | A & THE JOHNSONS | Crying Light | Rough Trade |
| 19 | B SPRINGSTEEN | Working On A Dream | Columbia |
| 20 | FRANZ FERDINAND | Tonight... | Domino |

hmv.com

ANALYSIS

by Alan Jones

Roll up for the battle of the Circuses

THEY SAY THAT LIFE IS A THREE RING CIRCUS. Maybe so, but only two of them have pitched up in the predictive charts, where *Take That's The Circus* simultaneously tops the pre-release charts of Amazon, HMV and Play, while *Britney Spears Circus* follows close behind, earning second place at Play and third position at HMV and Amazon. Both albums are out next Monday.

Making a strong debut on all three charts, *Fall Out Boy's Folie À Deux* is one of the last major releases of 2008, with a December 15 street date. The band secured their biggest success yet with their previous album *Infinity On High*, which reached number three in 2007 and has sold 381,125 copies to date. First single *I Don't Care* reached number 33 when released last month but expectations for

Folie À Deux are much higher, as it enters at number three at Play, number four at HMV and number six at Amazon.

The Ministry Of Sound's Data label has two of the three most tagged songs at Shazam, where *Kid Cudi's Day N' Nite* spends its fourth straight week at number one, while *Christian Falk and Robyn's Dream On* jumps 5-3. *Take That's Greatest Day* – the

first single from *The Circus* – remains sandwiched between them.

Last FM's Hype chart tends to get hijacked by individual artists and albums, and this week it is rapper *Q-Tip* who lords it, with all 12 tracks from his upcoming album *The Renaissance* in the Top 20. New single *Move* – which samples the Jackson 5's *Dancing Machine* – tops the list.

Charts sales

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HIT 40 UK

| This | Last | Artist Title / Label |
|------|------|--|
| 1 | 1 | BEYONCE If I Were A Boy / RCA |
| 2 | 1 | X FACTOR FINALISTS Hero / Syco |
| 3 | 4 | THE KILLERS Human / Vertigo |
| 4 | 2 | T.I FEAT. RIHANNA live Your Life / Atlantic |
| 5 | 7 | KATY PERRY Hot N Cold / Virgin |
| 6 | 5 | ALESHA DIXON The Boy Does Nothing / Asylum |
| 7 | 6 | GIRLS ALoud The Promise / Fascination |
| 8 | 9 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom |
| 9 | 8 | BRITNEY SPEARS Womanizer / Jive |
| 10 | 10 | LEONA LEWIS Forgive Me / Syco |
| 11 | 11 | PINK So What / LaFace |
| 12 | 12 | JENNIFER HUDSON Spotlight / RCA |
| 13 | 20 | DUFFY Rain On Your Parade / A&M |
| 14 | 13 | KANYE WEST Love Lockdown / Def Jam |
| 15 | 22 | AKON Right Now / Island |
| 16 | 17 | KINGS OF LEON Sex On Fire / Hand Me Down |
| 17 | 14 | LEMAR If She Knew / Epic |
| 18 | 16 | NE-YO Miss Independent / Def Jam |
| 19 | 18 | KARDINAL OFFSHALL FEAT. AKON Dangerous / Geffen |
| 20 | 21 | RIHANNA Disturbia / Def Jam |
| 21 | 27 | PUSSYCAT DOLLS I Hate This Part / Interscope |
| 22 | 15 | CHRISTINA AGUILERA Keeps Gettin' Better / RCA |
| 23 | 19 | THE SATURDAYS Up / Fascination |
| 24 | 23 | KATY PERRY I Kissed A Girl / Virgin |
| 25 | 29 | MADCON Beggin' / RCA |
| 26 | 24 | THE SCRIPT Break Even / Phonogenic |
| 27 | 34 | NICKELBACK Gotta Be Somebody / Roadrunner |
| 28 | 32 | KINGS OF LEON Use Somebody / Hand Me Down |
| 29 | 26 | TAKE THAT Greatest Day / Polydor |
| 30 | 25 | SUGABABES Girls / Island |
| 31 | 30 | THE SCRIPT The Man Who Can't Be Moved / Phonogenic |
| 32 | 31 | JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive |
| 33 | NEW | CHRISTIAN FALK FEAT. ROBYN Dream On / Data |
| 34 | 40 | COLDPLAY Viva La Vida / Parlophone |
| 35 | 35 | TAKE THAT Rule The World / Polydor |
| 36 | NEW | BELLAMY BROTHERS Let Your Love Flow / Carib |
| 37 | 28 | JACK WHITE & ALICIA KEYS Another Way To Die / RCA |
| 38 | 33 | GABRIELLA CIMI Sweet About Me / Island |
| 39 | 37 | SAM SPARRO Black & Gold / Island |
| 40 | 35 | SNOW PATROL Take Back The City / Fiction |

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

INDIE SINGLES TOP 10

| This | Last | Artist Title / Label (Distributor) |
|------|------|---|
| 1 | 1 | THE GURU JOSH PROJECT Infinity 2008 / Maelstrom (ARV) |
| 2 | NEW | HOWLING BELLS Into The Chaos / Independiente (PIAS) |
| 3 | 2 | ADELE Make You Feel My Love / XL (PIAS) |
| 4 | 3 | CHARLATANS Oh Vanity / Cooking Vinyl (P) |
| 5 | 6 | THE LAST SHADOW PUPPETS My Mistakes Were Made For You / Domino (PIAS) |
| 6 | NEW | THE RAVEONETTES Blush / Fierce Panda (P) |
| 7 | 4 | SAM TAYLOR-WOOD I'm In Love With A German Filmstar / Kompakt (SRD) |
| 8 | RE | JACK WHITE & ALICIA KEYS Another Way To Die / RCA (ARV) |
| 9 | 9 | MIA Paper Planes / XL (PIAS) |
| 10 | 5 | FIGHTSTAR The English Way / Search & Destroy (TBC) |

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ROCK ALBUMS TOP 10

| This | Last | Artist Title / Label |
|------|------|---|
| 1 | NEW | NICKELBACK Dark Horse / Roadrunner (CIN) |
| 2 | 1 | AC/DC Black Ice / Columbia (ARV) |
| 3 | 2 | METALLICA Death Magnetic / Vertigo (ARV) |
| 4 | 6 | NICKELBACK All The Right Reasons / Roadrunner (CIN) |
| 5 | 3 | SLIPKNOT All Hope Is Gone / Roadrunner (CIN) |
| 6 | 7 | LINKIN PARK Minutes To Midnight / Warner Brothers (CIN) |
| 7 | 4 | AC/DC Back In Black / Epic (ARV) |
| 8 | 5 | DISTURBED Indestructable / Reprise (CIN) |
| 9 | 8 | PARAMORE Riot / Fueled By Ramen (CIN) |
| 10 | RE | GUNS N' ROSES Greatest Hits / Geffen (ARV) |

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Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

| This | Last | Artist Title / Label (Distributor) |
|------|------|--|
| 1 | NEW | VARIOUS Now That's What I Call Music 71 / EMI Virgin/UMTV (E) |
| 2 | 2 | OST High School Musical 3 - Senior Year / Walt Disney (E) |
| 3 | 1 | VARIOUS Dubland 14 / A&M/UMTV (ARV) |
| 4 | 3 | VARIOUS Pop Party 6 / Universal TV (ARV) |
| 5 | 4 | VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV) |
| 6 | NEW | VARIOUS Anthems 2: 1991-2009 / Ministry (ARV) |
| 7 | 7 | OST Mamma Mia / Polydor (ARV) |
| 8 | 5 | VARIOUS Radio 1's Live Lounge - Vol 3 / Sony 3MG/UMTV |
| 9 | NEW | VARIOUS Jackie: The Album - Vol 2 / EMI TV/UMTV (ARV) |
| 10 | NEW | VARIOUS R&B Yearbook 2008 / Rhino/Sony 3MG (ARV) |
| 11 | 8 | VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E) |
| 12 | 6 | VARIOUS The Annual 2009 / Ministry (ARV) |
| 13 | NEW | VARIOUS Top Gear - Sub Zero Driving Anthems / UMTV (ARV) |
| 14 | NEW | VARIOUS Hed Kandi - The Mix 2009 / Hed Kandi (ARV) |
| 15 | 12 | VARIOUS Michael Parkinson: My Life In Music / Reprise (CIN) |
| 16 | 9 | VARIOUS 101 Power Ballads / EMI Virgin (TBC) |
| 17 | 10 | VARIOUS Last Choir Standing / Rhino (CINR) |
| 18 | 17 | ORIGINAL TV SOUNDTRACK Camp Rock / Walt Disney (E) |
| 19 | 15 | ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (E) |
| 20 | 11 | VARIOUS Massive R&B - Winter 2008 / Universal TV (ARV) |

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

CATALOGUE SINGLES TOP 20

| This | Last | Artist Title / Label (P) |
|------|------|---|
| 1 | 1 | BELLAMY BROTHERS Let Your Love Flow / Carib |
| 2 | 9 | JEFF BUCKLEY Hallelujah / Columbia |
| 3 | 11 | MARIAH CAREY All I Want For Christmas Is You / Columbia |
| 4 | NEW | MARIAH CAREY Hero / RCA |
| 5 | 2 | THE KILLERS Mr Brightside / Izare King |
| 6 | NEW | STEREOPHONICS Dakota / V2 |
| 7 | 4 | SNOW PATROL Chasing Cars / Fiction |
| 8 | 15 | BONNIE TYLER Total Eclipse Of The Heart / RCA |
| 9 | 3 | GURU JOSH Infinity / Columbia |
| 10 | NEW | TAIO CRUZ I Just Wanna Know / 4th & Broadway |
| 11 | NEW | MARIAH CAREY Anytime You Need A Friend / Columbia |
| 12 | 19 | STEREOPHONICS Handbags And Gladbags / V2 |
| 13 | 7 | ENRIQUE IGLESIAS Hero / Interscope |
| 14 | 14 | SIGUR ROS Hoppipolla / EMI |
| 15 | NEW | MARIAH CAREY Without You / Columbia |
| 16 | NEW | GUNS N' ROSES Sweet Child O' Mine / Geffen |
| 17 | NEW | SNOW PATROL Run / Fiction |
| 18 | NEW | STEREOPHONICS Maybe Tomorrow / V2 |
| 19 | 13 | THE KILLERS When You Were Young / Vertigo |
| 20 | 16 | AEROSMITH I Don't Want To Miss A Thing / Columbia |

Official Charts Company 2008.

Catalogue reviews

VARIOUS: 101 Disco Anthems (EMI Virgin VTDCDX 935)

Since EMI launched the 101 series less than two years ago, 18 different five-CD albums have sold a combined 1.2m copies, and 101 Disco Anthems is likely to be among the bigger sellers, with its rounding up of the core tracks from disco's initial and most glorious late Seventies/early Eighties - Chic, Blondie, Boney M, Odyssey and Ottawan are, naturally, well-represented - and gives the collection a unique, muscular twist by adding one-off disco forays (Good Night Tonight by Wings, Carly Simon's Why et al) and lesser hits (Telex's Moskow Disko, The Break by Kat Mandu).

VARIOUS (Motown/UMTV 5313464) Forever...

Motown is 50 in January, and this slightly premature celebration of its golden anniversary finds the hugely influential label embracing 21st century technology by using a global online poll to generate its tracklisting. As such, it features the 50 most popular Motown tracks plus 11 bonus cover versions. The majority of the music is drawn from the Sixties and Seventies, with classics such as Baby Love by The Supremes, Papa Was A Rolling Stone by The Temptations and the song that emerged as the fans' all-time favourite, Marvin Gaye's I Heard It Through The Grapevine.

VARIOUS: I'll Give You My Heart - The Cherry Red Records Singles Collection 1978-1983 (Cherry Red CRDBDX4)

Cherry Red is in rude health as it celebrates its 30th anniversary, and has issued more than one album a day throughout 2008, feeding the collector's market with a variety of releases from myriad sources. Here it pays tribute to its own early years with a beautifully packaged boxed set containing 185 tracks spread over eight CDs. It chronologically reproduces the music from 61 singles and EPs issued in its first five years, adding rarities and album tracks. Featuring hits from Robert Wyatt, Everything But The Girl, The Monochrome Set, Marc Bolan and its very own hardcore punks The Dead Kennedys, it comes with a lavishly illustrated 78-page book, which also includes unique and engrossing recollections from bands and label personnel.

VARIOUS: J&S Harlem Soul (Kent CDKEND306)

Completing a full set of strong compilations this week, J&S Harlem Soul contains lesser-known but enthralling recordings from the Big Apple in the late Sixties and early Seventies. With unerring accuracy, Kent has sniffed out a stunning selection of superior soul and R'n'B nuggets from Zell Sanders' labels, with offerings from Harlem and Bronx acts such as The Gillettes, Johnnie & Joe and Freda Allyn proving to be as engrossing and enjoyable as they are obscure.

Charts analysis

Leona Lewis evokes Christmas Spirit

Singles & Albums

By Alan Jones

FINALLY MAKING A DECISIVE UPWARDS MOVE, album sales increased by 23.2% last week to reach 3,228,965 – their highest level of the year. Despite this, they are 8.9% behind same week 2007 sales of 3,544,177, and a massive 27.9% short of same week 2006 sales of 4,476,165, providing a further indication that this will not be a bumper Christmas.

The biggest-selling album of the week, by some distance is Now That's What I Call Music! 71. First-week sales of 240,382 deliver the album to the top of the compilation chart but are significantly below the record tally of 383,002, with which immediate predecessor Now! 70 opened 17 weeks ago, and the 280,172 tally recorded by 2007 equivalent Now! 68 when it debuted a year ago.

Now! 71 sold more than seven times as many copies as compilation runner-up High School Musical 3 last week, helping compilations to improve week-on-week by a massive 48.9%.

The artist album sector increased a more modest 16%, with the new deluxe edition of **Leona Lewis' Spirit** album – adding three audio tracks and a DVD – helping it to overall sales of 76,727, enough to catapult it 137-1 and deny **Dido** her third straight number one album.

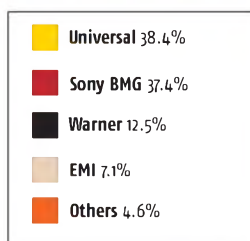
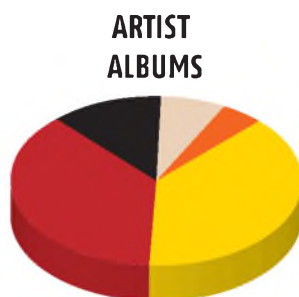
Spirit debuted at number one 53 weeks ago with a massive first-week sale of 375,872, and was number one for seven weeks. It had a 44-week run in the Top 75, dropping out nine weeks ago. Its new incarnation lifts overall sales of **Spirit** to more than 2m – 2,045,593 to be precise, enough for it to rank 20th in the 21st-century roll of honour. The only female solo artists with bigger-selling albums this decade are Norah Jones, Amy Winehouse and Dido.

Although Dido has sold 3,031,608 copies of her 2000 debut solo album No Angel (second in the 21st century rankings), and 2,833,783 copies of 2003 follow-up Life For Rent (fourth), her latest set, Safe Trip Home, has to settle for a number two debut on sales of 63,620 copies. Its sales were doubtless affected by the cool reception the public gave to first single Don't Believe In Love, which peaked at number 54 three weeks ago on a combination of downloads and CD sales, despite being given enough radio exposure to reach number 16 on the airplay chart.

By comparison, Life For Rent sold a remarkable 400,351 copies on its first week, a record for an album by a female solo artist and the second best first week of the current decade, trailing only the 464,471 start made by Coldplay's X&Y in 2005. No Angel's first week in the charts saw it debut at number 50, on sales of 4,459.

The belated success of single Rockstar hoisted Canadian rockers **Nickelback's** 2005 album All The Right Reasons into the Top 10 for 16 weeks earlier this year, and paved the way for follow-up Dark Horse, which duly canters to a number four debut on sales of 50,356 copies. All The Right Reasons got as high as number two during its 2008 rally, but in 2005 it debuted and peaked at number 13 on sales of 17,446. The band's 2001 breakthrough set, Silver Side Up, was also a slow starter, with 1,755 first-week sales providing it with a number 135 debut, though it eventually reached number one and remains their biggest seller, with a to-date tally of 1,054,635, compared to All The Right Reasons' 680,725.

After debuting at number one last week, The Promise by **Il Divo** slides to number seven on sales of 43,257 copies. Last week's runner-up,



Stereophonics' Best Of, holds up much better, dipping 2-3 on sales down 9.3% at 60,850.

Beyonce returns to the Top 10 of the albums chart with I Am Sasha Fierce debuting at number 10 (38,610 sales), while introductory single If I Were A Boy – mentioned in more detail below – tops the singles chart. I Am Sasha Fierce is Beyonce's third solo album. Her second, released on her 25th birthday (September 4 2006) and titled, for obvious reasons, B'day, debuted at number three on sales of 35,012, and her debut, Dangerously In Love, made a much bigger splash when it was released in June 2003, storming to number one on first week sales of 113,144.

N-Dubz's first album Uncle B debuts at number 11 on sales of 35,639 copies, and is home to all six of the trio's singles to date, including Ouch, which reached number 27 last month, and new hit Papa (Can U Hear Me), which debuts at number 30 on sales of 7,169 downloads. It is the fourth Top 15 album this year for Blackburn-based label All Around The World, following albums from Cascada, Scooter and Darren Styles.

Simply Red chalk up their 12th Top 10 album, debuting at number nine on sales of 38,860 copies of their silver anniversary compilation 25 – The Greatest Hits. It is their second best of compilation, coming 12 years after their initial Greatest Hits debuted at number one, attracting first-week sales of 72,188 and cumulative sales of 1,610,111.

Pensioner pop rears its head again as **Tom Jones**, now 68, makes his latest foray into the chart with 24 Hours, including covers of songs by Tommy James & The Shondells and Bruce Springsteen, it debuts at number 32 on sales of 14,779, and extends Jones' album chart career span to more than 43 years, while providing his 30th chart entry. His last, a collaboration entitled Tom Jones & Jools Holland, reached number five in 2004.

Number one singles that contain the word girl in their title have been three times as numerous as those referring to boys thus far – 24 girls against eight boys in 56 years of chart history thus far – but Beyonce's hypothetical If I Were A Boy becomes the ninth this week.

It reaches number one with its lowest sale yet, selling 47,949 copies last week, compared to the 64,554 copies it sold when debuting at number two, and the 57,917 copies it shifted when dipping to number three last week. The **X Factor Finalists'** vanquished Hero dips to number two on sales of 45,760. There are no new entries, and only minor re-shuffling in the rest of the Top 10.

Leona Lewis' performance of Run on X Factor nine days ago undoubtedly helped trigger the return of Spirit – it is a bonus track on the new deluxe edition of the album – to the top of the albums chart, but it also helped **Snow Patrol's** original to make a big resurgence. Originally a number five hit in 2004, Run re-enters the chart at number 28, with 7,585 sales last week lifting its career tally to 153,521. Spirit ranks only 27th on the download albums chart, primarily because the deluxe edition is currently available only physically. Nevertheless, punters seeking Lewis' version of Run at iTunes have instead purchased an instrumental recording of the track in her style, resulting in a number 54 debut of a version credited to **Ameritz**, on sales of 3,200. Ameritz is actually a Warrington-based backing track company established in 1984, with a catalogue of several thousand soundalike tracks.

With attention focused on the album sector, singles sales are down for the third week in a row, retreating 11.2% week-on-week to 2,072,035, though remaining significantly (24.53%) above same week 2007 sales of 1,663,895.

MusicWeek.com

SEE NEXT WEEK'S CHARTS AS THEY UNFOLD!

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From Tuesday every week musicweek.com is the only destination to offer the brand new midweek singles and artist albums Top 40 charts, which are updated daily musicweek.com also provides the most extensive range of UK sales charts online:

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

ALBUMS PRICE COMPARISON CHART

| Artist/Retailer | HMV | Zavvi | Woolworths | Tesco | Amazon |
|-----------------|-------|-------|------------|-------|--------|
| Leona Lewis | £9.99 | £9.99 | £10.97 | £9.71 | £8.98 |
| Dido | £8.99 | £9.99 | £10.97 | £9.71 | £8.98 |
| Stereophonics | £9.99 | £9.99 | £8.97 | £8.97 | £6.98 |
| Nickelback | £9.99 | £9.99 | £9.97 | £9.71 | £8.98 |
| Girls Aloud | £9.99 | £9.99 | £9.97 | £8.97 | £8.98 |

SALES STATISTICS

| Last week | Singles | Artist albums | Compilations | Total albums |
|--------------|------------|---------------|--------------|--------------|
| Sales | 2,072,035 | 2,377,160 | 851,805 | 3,228,965 |
| vs prev week | 2,332,526 | 2,049,522 | 572,125 | 2,621,647 |
| % change | -11.2% | +16.0% | +48.9% | +23.2% |
| Year to date | Singles | Artist albums | Compilations | Total albums |
| Sales | 90,778,913 | 77,905,067 | 23,410,210 | 101,315,277 |
| vs prev year | 57,589,951 | 84,487,595 | 23,064,007 | 107,551,602 |
| % change | +57.6% | -7.8% | +1.5% | -5.8% |

Compiled from sales data by Music Week

Charts sales

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

The Official UK Singles Chart



| This wk | Last wk | Wks in chart | Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor) | |
|---------|----------|--------------|---|-------------------|
| 1 | 3 | 3 | BEYONCÉ If I Were A Boy (Gad) EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / RCA 8869747512 (ARV) | |
| 2 | 1 | 4 | X FACTOR FINALISTS Hero (Quiz/Lizross) Universal/Warner Chappell (Carey/Afanzeff) / Syco 88697407362 (ARV) | |
| 3 | 4 | 2 | THE KILLERS Human (Price) Universal (Flowers/Keuning/Stoermer/Wanucci) / Vertigo 1789799 (ARV) | |
| 4 | 2 | 2 | T.I FEAT. RIHANNA Live Your Life (Just Blaze/Carri) EMI (Felan/Riddick/Harris/Smith) / Atlantic CAT0143043945 (CIN) | |
| 5 | 7 | 9 | KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gutwald/Max/Perry) / Virgin VSCDT1980 (E) | |
| 6 | 5 | 3 | ALESHA DIXON The Boy Does Nothing (Kwame) Warner Chappell/Zenomatic/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell) / Asylum ASYLUM60CX (CIN) | |
| 7 | 6 | 5 | GIRLS ALOUD The Promise (Higgins/Kwame) Warner Chappell/Kwame (Cooper/Higgins/Resch/Jones/Williams) / Fascination 178835 (ARV) | |
| 8 | 9 | 5 | THE GURU JOSH PROJECT Infinity 2008 (Guru Josh/Dazperks/Neckbyts) EMI (Walden) / Maelstrom MACLD100 (ARV) | |
| 9 | 8 | 3 | BRITNEY SPEARS Womanizer (Briscoe/The Outsycers) Sony ATV/CC (Friscoe/Akinyem) / Jive 88697409422 (ARV) | |
| 10 | 10 | 3 | LEONA LEWIS Forgive Me (Akon) Warner Chappell/Sony ATV/Talpa/Bucks (Tunfort/Kelly/Thiam) / Syco 88697337602 (ARV) | |
| 11 | 12 | 9 | PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 88697327272 (ARV) | |
| 12 | 11 | 9 | KANYE WEST Love Lockdown (West) EMI (West) / Def Jam 1791479 (ARV) | |
| 13 | 13 | 11 | KINGS OF LEON Sex On Fire (Petrage/King) P&P Songs Ltd/Rug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869732002 (ARV) | |
| 14 | 20 | 6 | AKON Right Now (Akon/Tunfort) Sony ATV (Thiam/Tunfort) / Island CAT0142999691 (ARV) | SALES INCREASE |
| 15 | 22 | 2 | DUFFY Rain On Your Parade (Booker) Universal/EMI (Duffy/Booker) / A&M 1789249 (ARV) | SALES INCREASE |
| 16 | 19 | 4 | PUSSYCAT DOLLS Hate This Part (Leberg/Cutler) NCF/CC/Sony ATV/Warner Chappell (Hect/Hansen/Leberg/Secon) / Interscope 1791558 (ARV) | SALES INCREASE |
| 17 | 21 | 9 | KINGS OF LEON Use Somebody (Petrage/King) P&P Songs Ltd/Rug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV) | SALES INCREASE |
| 18 | 16 | 8 | KARDINAL OFFISHALL FEAT. AKON Dangerous (DJ Kemal/Hazel) Sony ATV/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Geffen 1789479 (ARV) | |
| 19 | 14 | 3 | LEMAR If She Knew (Soulshock/Karlin) EMI (Soulshock/Karlin/Lemar) / Epic 88697395652 (ARV) | |
| 20 | 26 | 2 | NICKELBACK Gotta Be Somebody (Lange/Nickelback/Mo) Warner Chappell (Kraeger/Nickelback) / RCA 8869738332 (CIN) | SALES INCREASE |
| 21 | 28 | 4 | BELLAMY BROTHERS Let Your Love Flow (Gernhard) Mincer Music (Williams) / Urb USBM6030006 (CIN) | SALES INCREASE |
| 22 | 18 | 6 | THE SATURDAYS Up (Quiz/Lizross) Universal/P&P/Waterfall (Lizross/Romhans/Woldsen) / Fascination 1785660 (ARV) | |
| 23 | 15 | 9 | JACK WHITE & ALICIA KEYS Another Way To Die (Waite) Sony ATV (White) / RCA 8869743642 (ARV) | |
| 24 | 23 | 10 | JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CAT0140886892 (ARV) | |
| 25 | 24 | 6 | THE SCRIPT Break Even (O'Donoghue/Heeh/n/frampton) EMI/Imagem/Stage Three (O'Donoghue/Heeh/n/frampton/Kipner) / Phonogenic 88697418472 (ARV) | |
| 26 | 30 | 17 | KATY PERRY I Kissed A Girl (Dr Luke) Warner Chappell/EMI/Kobalt (Perry/Cutwald/Max/Dennis) / Virgin VSCDT1976 (E) | SALES INCREASE |
| 27 | 31 | 20 | RIHANNA Disturbia (Seale) Universal/A-List/Vocals/Sony ATV (Brown/Seale/Kerli/Allen) / Def Jam (ATC0142038478 (ARV) | SALES INCREASE |
| 28 | Re-entry | | SNOW PATROL Run (Lee) Universal/Kobalt (Lightbody/Connolly/Quinn/McClelland/Archer) / Fiction 9816353 (ARV) | |
| 29 | New | | CHRISTIAN FALK FEAT. ROBYN Dream On (Falk) Universal/EMI (Anken/Carlson/Falk) / Catz DATA2C8CDS (ARV) | HIGHEST NEW ENTRY |
| 30 | New | | N-DUBZ Papa Can You Hear Me (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGLOBE992 (ARV) | |
| 31 | 17 | 3 | CHRISTINA AGUILERA Keeps Gettin' Better (Perry) Universal/Sony ATV (Aguilera/Perry) / RCA 88697386462 (ARV) | |
| 32 | 29 | 6 | SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sash!) Universal/Rucks Music (Kappm/er/lappessen/Alisson/Valler/Smitten) / Hard2beat H2B15CDS (ARV) | |
| 33 | 37 | 9 | SUGABABES Girls (Hulbert/Kulters) EMI/Rivertrib/Scre'n Gems (Lenkinsun/McDonald/Toussaint) / Island 1786986 (ARV) | SALES INCREASE |
| 34 | 32 | 13 | NE-YO Miss Independent (Stargate) EMI/Sony ATV/Imagem (Hermansen/Eriksen/Smith) / Def Jam (ATC0142013774 (ARV) | |
| 35 | 35 | 4 | CHRIS BROWN FEAT KERI HILSON Superhuman (Ozki/Meson Jr) Universal/Sony ATV (fauntleroy/Felder) / Jive 88697416742 (ARV) | |
| 36 | 25 | 6 | RAZORLIGHT Wire To Wire (Crossey) Sony ATV (Barrell) / Vertigo 1785877 (ARV) | |
| 37 | 27 | 2 | GUNS N' ROSES Chinese Democracy (Rose/Constanzo) Flick Frog/Q Music (Rose/Freeze) / Geffen (ATC014444778 (ARV) | |
| 38 | 41 | 15 | MADCON Begg'n (Crewe) EMI (Gaudio/Tarina) / RCA 88697332512 (ARV) | SALES INCREASE |

| This wk | Last wk | Wks in chart | Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor) | |
|---------|----------|--------------|--|---------------------|
| 39 | 38 | 12 | PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B Feldman (Leikins/Thomas/Seamwell-Smith/McCery) / Interscope 1783453 (ARV) | |
| 40 | 39 | 18 | THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/frampton/Kipner) / Phonogenic 88697350612 (ARV) | |
| 41 | 51 | 23 | COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CAT0138291476 (E) | SALES INCREASE |
| 42 | 33 | 7 | SNOW PATROL Take Back The City (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1784428 (ARV) | |
| 43 | New | | CRAIG DAVID Insomnia (Beanz) Windswept (David/Beanz) / Warner Brothers CAT0143999687 (CIN) | |
| 44 | 36 | 12 | GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/P&P Music (Gym Class Heroes/Stewart) / Decaydance/Fueled By Ramen AT032CDX (CIN) | |
| 45 | 59 | 8 | MARIAH CAREY All I Want For Christmas Is You (Carey/Afanzeff) Universal/Sony ATV (Carey/Afanzeff) / Columbia 6610702 (ARV) | HIGHEST CLIMBER |
| 46 | 55 | 51 | TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Dwen/Berlow/Orange/Dunale) / Polydor 1746285 (ARV) | SALES INCREASE |
| 47 | 34 | 7 | MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armat/Price) / Hollywood Don0304232 (ARV) | |
| 48 | 49 | 8 | BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornall/Imagem (Atkinson/Rogers/Keating) / Polydor 1786297 (ARV) | |
| 49 | 43 | 9 | MGMT Kids (Fridmann) Universal (Goldwasser/Nwanwygard) / Columbia 88697387482 (ARV) | |
| 50 | 50 | 5 | JEFF BUCKLEY Hallelujah (Wallace/Buckley) Sony ATV (Cohen) / Columbia 88697098847 (ARV) | |
| 51 | New | | RIHANNA Rehab (Timbaland/Timberlake/Lane) Warner Chappell/Imagem (Timberlake/Mosley/Lane) / Def Jam USUM70735519 (ARV) | |
| 52 | New | | SNEAKY SOUND SYSTEM Ufo (Dolsal/McDonald) Universal (McDonald/Mitchell) / 14th Floor SNEAK2CD2 (CIN) | |
| 53 | 42 | 14 | JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/Kobalt (Gust/Dench/Eriksen/Hermansen) / Jive (ATC0136269561 (ARV) | |
| 54 | New | | AMERITZ Run (In The Style Of Leona Lewis) (Tbc) TBC (Lightbody/Connolly/Quinn/McClelland/Archer) / Ameritz USA560756798 (Ameritz) | |
| 55 | New | | DELIRIOUS Love Will Find A Way (Delirious) Curious/Bucks (Smith/Garrard/Thatcher) / Furious OXFURY21 (ARV) | |
| 56 | New | | THE VERVE Rather Be (The Verve) Kobalt (Ashcroft) / Parlophone CDR6762 (E) | |
| 57 | 46 | 21 | DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Dzinon) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Dzinon/Paul) / Dirtee Stank STANK02CDS (PIAS) | |
| 58 | 70 | 21 | KID ROCK All Summer Long (Cair) Universal/Warner Chappell/Kobalt/Imagem (King/Rossington/Van Zant/Shale/Ritchie/Zevoni/Mail) / Atlantic AT0315CD (CIN) | SALES INCREASE |
| 59 | 52 | 23 | JORDIN SPARKS FEAT. CHRIS BROWN No Air (Taz Underdog) Universal/EMI/Missing Link/CC (Fauntleroy/Mason/Russ/Hilgrigs/Thomas) / Jive 88697296612 (ARV) | |
| 60 | 53 | 11 | IGLU & HARTLY In This City (Jarvis) EMI (Jarvis/Katz/Martin) / Mercury 1778767 (ARV) | |
| 61 | 47 | 3 | WILL YOUNG Grace (White) Sony ATV (Prime/Young) / 19/IRA CAT0143587018 (ARV) | |
| 62 | Re-entry | | THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York (Lillywhite) Universal/Perfect Songs (Finer/Macgowan) / Warner Brothers WEA400CD (CIN) | +50% SALES INCREASE |
| 63 | 40 | 2 | PUDSEY'S BEAUTIFUL DREAMERS We Have A Dream (Robertson) Bug Music (Robertson) / Somnium Habemus SHSP24R61 (AC/ARV) | |
| 64 | 71 | 8 | N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGLOBE991 (ARV) | SALES INCREASE |
| 65 | Re-entry | | SNOW PATROL Chasing Cars (Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 1704397 (ARV) | |
| 66 | Re-entry | | DUFFY Mercy (Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV) | |
| 67 | New | | BEYONCÉ Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/Peermusic/CC (Harnell/Nash/Stewart/Knowles) / Columbia CAT014423159 (ARV) | |
| 68 | 65 | 29 | NE-YO Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen/Stray/Brite) / Def Jam 1776445 (ARV) | |
| 69 | 66 | 13 | ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Date DATA200CDS (ARV) | |
| 70 | 61 | 10 | T.I Whatever You Like (Lonsn) Universal/Warner Chappell/CCC (Lonsn/Strizling/Garrett/Harris/Carriz) / Atlantic CAT014497301 (CIN) | |
| 71 | 48 | 8 | PLATNUM Love Shy (Platnum) Kobalt/CC (McNiff/Evers/Poll/McKenna) / Hard2beat H2B12CDS (ARV) | |
| 72 | 62 | 15 | KEANE Spiralling (Keane) Universal (Rice/Oxley/Chaplin/Hughes) / Island (ATC014399832 (ARV) | |
| 73 | New | | JAMES MORRISON Broken Strings (Taylor) Sony ATV/Chrysalis (Morrison/Woodford/Smith) / Polydor 1792152 (ARV) | |
| 74 | 45 | 5 | ADELE Make You Feel My Love (Rumel) Sony ATV (Dylen) / XL X15393CD (PIAS) | |
| 75 | 69 | 7 | KAISER CHIEFS Never Miss A Beat (Lizmes/Ranson) Imagem (Hodgeson/Wilson/Rain/White) / B Unique/Polydor BUN45CD (ARV) | |

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

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|--|---|--|--|--|---|---|---|
| <ul style="list-style-type: none"> 7 Things 47 All I Want For Christmas Is You 45 All Summer Long 58 Another Way To Die 23 Begg'n 38 Break Even 25 Broken Strings 73 Chasing Cars 65 Chinese Democracy 37 Closer 68 Cookie Jar 44 | <ul style="list-style-type: none"> Dance Wit Me 57 Dangerous 18 Disturbia 27 Dream On 29 Fairytale Of New York 62 Forgive Me 10 Girls 33 Gotta Be Somebody 20 Grace 61 Hallelujah 50 Hero 2 Hot N Cold 5 Human 3 | <ul style="list-style-type: none"> I Hate This Part 16 I Kissed A Girl 26 I Love You Anyway 48 If I Were A Boy 1 If She Knew 19 In This City 60 Infinity 2008 8 Insomnia 43 Keeps Gettin' Better 31 Kids 49 Let Your Love Flow 21 Live Your Life 4 Love Lockdown 12 | <ul style="list-style-type: none"> Love Shy 71 Love Will Find A Way 55 Make You Feel My Love 74 Mercy 66 Miss Independent 34 Never Miss A Beat 75 No Air 59 Ouch 64 Papa Can You Hear Me 30 Me 30 Pjanoo 69 Rain On Your Parade 15 | <ul style="list-style-type: none"> Raindrops (Encore Une Fois) 32 Rather Be 56 Rehab 51 Right Now 14 Rule The World 46 Run 28 Run (In The Style Of Leona Lewis) 54 Sex On Fire 13 Single Ladies (Put A Ring On It) 67 So What 11 | <ul style="list-style-type: none"> Spiralling 72 Spotlight 24 Superhuman 35 Take Back The City 42 Tattoo 53 The Boy Does Nothing 6 The Man Who Can't Be Moved 40 The Promise 7 Ufo 52 Up 22 Use Somebody 47 Viva La Vida 41 | <ul style="list-style-type: none"> We Have A Dream 63 Whatever You Like 70 When I Grow Up 39 Wire To Wire 36 Womanizer 9 | <ul style="list-style-type: none"> Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000) ⬆️ Physically unreleased to date |
|--|---|--|--|--|---|---|---|

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



The Official UK Albums Chart

| This wk | Last wk | Wks in chart | Artist | Title (Produce) / Label / Catalogue number (Distributor) |
|---------|----------|--------------|------------------------------|---|
| 1 | Re-entry | | LEONA LEWIS | Spirit ★★ (Mac/Rotem/Stargate/Teedder/Steinberg/Variou) / Syco 8869785262 (ARV) |
| 2 | New | | DIDO | Safe Trip Home (Briani/The Ark/The) / Cheeky 8869746292 (ARV) HIGHEST NEW ENTRY |
| 3 | 2 | 2 | STEREOPHONICS | A Decade In The Sun - Best Of (Jones/Lowe) / V2 1780699 (ARV) |
| 4 | New | | NICKELBACK | Dark Horse (Lange/Mo/Nickelback) / Roadrunner RR80282 (CIN) |
| 5 | 3 | 3 | GIRLS ALoud | Out Of Control ★ (Higgins/Xenomani/Beetham) / Fascination 1790073 (ARV) |
| 6 | 4 | 9 | KINGS OF LEON | Only By The Night 2 ★ (Petrag/Mo/King) / Hand Me Down 8869737121 (ARV) SALES INCREASE |
| 7 | 1 | 2 | IL DIVO | The Promise (Mac/McGinnison/Kreuger) / Syco 8869739682 (ARV) |
| 8 | 5 | 4 | PINK | Funhouse (Venic) / LaFace 8869746922 (ARV) SALES INCREASE |
| 9 | New | | SIMPLY RED | Greatest Hits 25 (Venic) / Simplyred.com SRA006CD (CIN) |
| 10 | New | | BEYONCÉ | I Am Sasha Fierce (Gad/Teedder/The Dream/Stargate/Stewart/Variou) / RCA 88697194922 (ARV) |
| 11 | New | | N-DUBZ | Uncle B (Fis/Smith/N-Dubz) / A&M 1790382 (ARV) |
| 12 | 7 | 3 | ENRIQUE IGLESIAS | Greatest Hits (Venic) / Interscope 1788453 (ARV) |
| 13 | 8 | 4 | CELINE DION | My Love: Essential Collection (Venic) / Sony BMG 8869741422 (ARV) |
| 14 | 6 | 2 | ENYA | And Winter Came (Ryan) / Warner Brothers 2564693306 (CIN) |
| 15 | 9 | 4 | SNOW PATROL | A Hundred Million Suns ★ (Lee) / Fiction 1785255 (ARV) |
| 16 | 12 | 5 | SASH! | The Best Of (Sash!) / Hardbeat H2BCD02 (ARV) |
| 17 | 14 | 2 | FRON MALE VOICE CHOIR | Voices Of The Valley - Home (Lichen) / UCI 1779253 (ARV) SALES INCREASE |
| 18 | 11 | 5 | AC/DC | Black Ice ★ (O'Brien) / Columbia 88697383771 (ARV) |
| 19 | New | | ROD STEWART | Some Guys Have All The Luck (Venic) / Warner Brothers 8122798823 (CIN) |
| 20 | New | | RUSSELL WATSON | People Get Ready (Pattinck) / Decca 4781562 (ARV) |
| 21 | 17 | 2 | SEAL | Soul (Foster/Ven/De Saeg) / Warner Brothers 9362498246 (CIN) |
| 22 | 15 | 3 | STATUS QUO | Pictures - 40 Years Of Hits (Venic) / Universal TV 5318056 (ARV) |
| 23 | 18 | 5 | KATHERINE JENKINS | Sacred Arias (Frieglen) / UCI 4766853 (ARV) SALES INCREASE |
| 24 | 10 | 2 | CHRISTINA AGUILERA | Keeps Getting Better - A Decade Of Hits (Perry/Aguilera/D/Premier/Fochie/Storch/Rockwiller) / RCA 88697386162 (ARV) |
| 25 | 22 | 15 | THE SCRIPT | The Script (The Script) / Phonogenic 88697361942 (ARV) SALES INCREASE |
| 26 | 20 | 10 | NE-YO | Year Of The Gentleman (Stargate/Harmony/Pollow Dan Don/Taylor/Venic) / Def Jam 1774984 (ARV) SALES INCREASE |
| 27 | 38 | 77 | RIHANNA | Good Girl Gone Bad 4 ★★ (Lester/Admistration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV) HIGHEST CLIMBER |
| 28 | 23 | 9 | KATY PERRY | One Of The Boys (Wells/Bn/Leke/Stewart/Ellack/Perry/Walker) / Virgin APC42492 (E) SALES INCREASE |
| 29 | 19 | 8 | WILL YOUNG | Let It Go (White/Lipson/Spencer/Stanzic/Hewes/Variou) / J&RCA 88697344442 (ARV) |
| 30 | 13 | 5 | MARIAH CAREY | The Ballads (Venic) / Columbia 88697392412 (ARV) |
| 31 | 27 | 9 | BETTE MIDLER | The Best Of Bette (Venic) / Rhino 8122798931 (CIN) SALES INCREASE |
| 32 | New | | TOM JONES | 24 Hours (Futurecut/Wright) / S-Curve 2649852 (E) |
| 33 | 16 | 3 | RAZORLIGHT | Slipway Fires (Crossey) / Veriligo 1785801 (ARV) |
| 34 | 33 | 38 | DUFFY | Rockferry 4 ★★ (Butler/Hogarth/Eckert) / A&M 476423 (ARV) SALES INCREASE |
| 35 | 29 | 6 | BOYZONE | Back Again... No Matter What (Hecges/Rope/Slipson/Mac/Venic) / Polydor 1785556 (ARV) |
| 36 | 24 | 3 | ANDREA BOCELLI | Incanto (Bennett) / Decca 4781071 (ARV) |
| 37 | 25 | 4 | DANIEL O'DONNELL | Country Boy (Ryan) / DMG TV DMG1V035 (SDB) |
| 38 | 26 | 3 | CLIFF RICHARD | The 50th Anniversary Album (Venic) / EMI 2423892 (E) |

| This wk | Last wk | Wks in chart | Artist | Title (Produce) / Label / Catalogue number (Distributor) |
|---------|----------|--------------|--|---|
| 39 | 30 | 6 | KEANE | Perfect Symmetry (Keane/Stent/Price/Eric) / Island 1784417 (ARV) |
| 40 | 31 | 7 | OASIS | Dig Out Your Soul ★ (Seicy) / Big Brother 88697362042 (PIAS) |
| 41 | 21 | 2 | THE SMITHS | The Sound Of The Smiths: Deluxe Edition (Porter/The Smith/Pussy/Griffin/Street) / Rhino 2564693709 (CIN) |
| 42 | 44 | 5 | LEON JACKSON | Right Now (Rebbon/Mac/Gordoni/Peter) / Syco 88697395242 (ARV) SALES INCREASE |
| 43 | 42 | 9 | PUSSYCAT DOLLS | Doll Domination (Timbalanc/Jenkins/Garrett/Pelcw Da Don/Danja/Veric) / Interscope 1784995 (ARV) SALES INCREASE |
| 44 | 40 | 12 | MILEY CYRUS | Breakout (Fields/Armit/James/Preven/Cutler/Wilder) / Hollywood 8712898 (ARV) SALES INCREASE |
| 45 | 35 | 4 | KATIE MELUA | The Collection (Bett) / Dramatico DRAMCD0040 (P) |
| 46 | 43 | 24 | COLDPLAY | Viva La Vida 3 ★★ (Eno/DiZev/Simpson) / Parlophone 212140 (E) SALES INCREASE |
| 47 | Re-entry | | CISTERCIAN MONKS | Chant - Music For Paradise (Bavly/Steviga) / UCI 1766016 (ARV) |
| 48 | New | | JOOLS HOLLAND & HIS R&B ORCHESTRA | The Informer (Latham) / Rhino 2564692908 (CIN) |
| 49 | 36 | 61 | SCOUTING FOR GIRLS | Scouting For Girls 2 ★ (Green) / Epic 8869745192 (ARV) |
| 50 | 34 | 5 | KAISER CHIEFS | Off With Their Heads (James/Ronson) / E Unique/Polydor EUN144CD (ARV) |
| 51 | 41 | 36 | CHRIS BROWN | Exclusive ★ (West/T-Pain/Will.I.Am/Variou) / Jive 88697160592 (ARV) SALES INCREASE |
| 52 | 60 | 21 | GIRLS ALoud | The Sound Of - Greatest Hits 2 ★ (Higgins/Xenomani/Beetham) / Fascination FASC10 (ARV) SALES INCREASE |
| 53 | 28 | 2 | JASON DONOVAN | Let It Be Me (Eno/Variou) / Decca 4781029 (ARV) |
| 54 | 55 | 21 | ORIGINAL CAST RECORDING | Mamma Mia (Andersson) / Polydor 5431152 (ARV) SALES INCREASE |
| 55 | Re-entry | | T.I. | The Paper Trail (Diesel/Knox/Timberlake/Jonson/Variou) / Atlantic 7567896981 (CIN) +50% SALES INCREASE |
| 56 | 45 | 8 | JAMES MORRISON | Songs For You, Truths For Me (Terete/Fcbson/Taylor/Teedder/Shanks/White) / Polydor 1779250 (ARV) SALES INCREASE |
| 57 | 39 | 11 | THE VERVE | Forth (The Verve) / Parlophone 2355841 (E) |
| 58 | 48 | 41 | ADELE | 19 ★ (Abbliss/White/Ronson) / XL CD313 (PIAS) SALES INCREASE |
| 59 | 37 | 4 | THE SATURDAYS | Chasing Lights (Belmaat/Kutather/Quiz/Lares/Erksen/Wecc/crcw) / Fascination 1785979 (ARV) |
| 60 | Re-entry | | SCOOTER | Jumping All Over The World ★ (Baxter/Jordan/Simon/Thele) / A&M/Umltv 1772192 (ARV) +50% SALES INCREASE |
| 61 | 49 | 31 | MGMT | Oracular Spectacular (Fricmann/Mgmt) / Columbia 88697195121 (ARV) |
| 62 | 56 | 8 | JONAS BROTHERS | A Little Bit Longer (Fields) / Hollywood-Polydor 8712158 (ARV) SALES INCREASE |
| 63 | 47 | 32 | ELBOW | The Seldom Seen Kid ★ (Petter) / Fiction 1748990 (ARV) |
| 64 | 32 | 2 | JONATHAN ANSELL | Forever (Mitchell) / UCI 1779242 (ARV) |
| 65 | 50 | 19 | BASSHUNTER | Now You're Gone (Basshunter) / Hardbeat H2BCD04 (ARV) SALES INCREASE |
| 66 | 52 | 5 | SUGABABES | Catfights & Spotlights (Ahlund/Martin/Kuiter/Orcsn/Hulbert/Rocler) / Island 1787209 (ARV) |
| 67 | 67 | 28 | ABBA | Gold - Greatest Hits 13 ★ (Andersson/Waveus) / Polydor 8720292 (ARV) SALES INCREASE |
| 68 | 51 | 8 | SEASICK STEVE | I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 2564694111 (CIN) |
| 69 | 62 | 54 | KINGS OF LEON | Because Of The Times ★ (Jchns) / Hand Me Down 8869707442 (ARV) SALES INCREASE |
| 70 | 63 | 13 | MICHAEL JACKSON | King Of Pop (Varic) / Epic 88697356512 (ARV) SALES INCREASE |
| 71 | Re-entry | | TAKE THAT | Beautiful World 8 ★★ (Shanks) / Polydor 1715551 (ARV) +50% SALES INCREASE |
| 72 | 46 | 8 | JENNIFER HUDSON | Jennifer Hudson (Ne-Yo/Stargate/Missy/Ellack/Venic) / Sony BMG 88697386482 (ARV) |
| 73 | 54 | 78 | AMY WINEHOUSE | Back To Black 6 ★★ (Renson/Selzemann/Cem) / Island 1713041 (ARV) |
| 74 | Re-entry | | TAKE THAT | Never Forget - The Ultimate Collection 3 ★ (Various) / RCA 82876748522 (ARV) +50% SALES INCREASE |
| 75 | 59 | 5 | STRICTLY COME DANCING BAND | Strictly Come Dancing (Venic) / Universal TV 1784446 (ARV) |

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|--|---|--|--|---|---|--|---|
| <p>Artists A-Z</p> <p>AC/DC 18 Aguilera, Christina 24 Ansell, Jonathan 64 Basshunter 65 Beyoncé 10 Bocelli, Andrea 36 Boyzone 35 Brown, Chris 51 Carey, Mariah 30 Cast Recording,</p> | <p>Original 54 Cistercian Monks 47 Coldplay 46 Cyren, Milley 44 Carnel O'Donnell 37 Dido 7 Dion, Celine 13 Divo, Il 7 Colls, Pussycat 43 Conover, Resc 53 Duffy 34 Elbow 63 Enya 34</p> | <p>From Male Voice Choir 17 Cris Aloud 5, 52 Hollan, Iools & His R&B Orchestra 48 Hudson, Jennifer 72 Iglesias, Enrique 11 Jackson, Leon 42 Jackson, Michael 70 Jenkins, Katherine 23 Jones, Eric 62 Jones, Tom 52 Kaiser Chiefs 50 Keane 39</p> | <p>Kings Of Leon 6, 69 Lewis, Leon 1 Melua, Katie 45 MGMT 61 Hudson, Bette 31 Morrison, James 56 N-Dubz 11 Ne-Yo 26 Nickelback 4 Dast 40 Perry, Katy 28 Pink 8 Razorlight 33</p> | <p>Richard, Cliff 38 Rihanna 27 Sash! 46 Saturdays, The 59 Scooter 60 Scouting For Girls 49 Script, The 25 Seal 21 Seasick Steve 68 Dast 40 Smiths, The 41 Snow Patrol 46 Status Quo 22</p> | <p>Stereophonics 3 Stewart, Rod 19 Strictly Come Dancing Band 75 Sugababes 66 T.I. 55 Take That 71, 74 Verve, The 57 Watson, Russell 20 Will Young 29 Winehouse, Amy 73</p> | <p>Key</p> <ul style="list-style-type: none"> ★ Platinum (300,000) ● Gold (100,000) ● Silver (80,000) ★ 1m European sales | <p>BPI Awards</p> <p>Alesha Dixon: The Alesha Show (Silver), Venus: Pop Party 6 (Gold), Venous: The Mobots & Petrosals 2 (Gold), Status Quo: Pictures - 40 Years Of Hits (Gold), Various: Outland 16 (Gold), N-Dubz: Uncle B (Gold), James Morrison: Songs For You, Truths For Me (Gold), Elbow: The Seldom Seen Kid (Plat), AC/DC: Back In (Plat), Scooter: Jumping All Over The World (Plat), Snow Patrol: Hitched Million Sons (Plat)</p> |
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