



## NEWS

### BEN BRADSHAW INTERVIEW

The Culture Secretary reveals his thoughts on everything from P2P to Europe

## DIGITAL

### SKY'S THE LIMIT?

An exclusive peek at Sky Songs as it prepares to enter packed market



## FEATURES

### HIS MASTER'S VOICE

HMV Group CEO Simon Fox talks to MW about how he views his and HMV's future

Live Nation-Ticketmaster merger in balance after interim Competition Commission decision

# Ticketing merger hits the buffers

## Live

By Ben Cardew

**LIVE NATION AND TICKETMASTER** face a serious shake-up of their UK operations after an interim decision from the Competition Commission ruled out the two companies' proposed merger.

In a decision that surprised the live industry last week, the Commission provisionally ruled that the merger of the two companies would limit the development of competition in the market for music ticket retailing.

Specifically, the watchdog concluded that the merger could inhibit the entry of German ticketing company CTS Eventim - which signed a deal with Live Nation to provide ticketing services for its live music events in the UK prior to the merger - into the British market.

Were the merger to proceed, the Commission ruled, Live Nation would have the incentive to impede CTS's entry into the UK market by minimising the supply of tickets to the German company. This could then lead to higher prices and reduced innovation in the market.

However, the Commission added it "has not found any adverse effects on competition affecting other ticketing agents, promoters and venue operators in the UK arising from the merger".

A final decision is expected on November 24. Before then the US Justice Department is expected to reveal its own findings on the merger, while the Commission is asking interested parties to come forward with new evidence.

Key to the Commission's decision are the remedies it proposes to address the possible loss of competition.

The four most likely outcomes in the case are:

- prohibition of the merger in the UK;

- divestment of all or part of the UK business operations of Ticketmaster or Live Nation;

- a requirement that Live Nation uses CTS Eventim or another third-party ticket agent to sell all or a portion of



the UK live music tickets under Live Nation's direct control; or

- a package of the above.

While Live Nation and Ticketmaster put a brave face on the

decision, explaining in a joint statement that they are confident the merger will be approved, many in the music industry welcomed the news.

The MMF made a submission to the inquiry in which it objected to the merger in the "strongest possible terms". CEO Jon Webster says, "We thought that a merger would reduce competition, which isn't a good thing. We, therefore, welcome the initial finding and look forward to the full report. We think that reduced competition is not good for the long-term fan and artist relationship."

Webster adds, "It [less competition] reduces the options for the artist. If venues are controlled by one company, you either accept their terms or don't play."

Webster also has little time for the Live Nation and Ticketmaster view that the merger will build a more efficient company, which will strengthen the live music industry.

"On what basis?" he asks. "I don't see how reduced competition is good for the whole of the industry."

Joe Cohen, CEO and founder of secondary ticketing site Seatwave, says the ruling sends a clear message that promoters and ticketing companies "cannot create walled gardens that force fans into a single, higher-priced channel".

Cohen adds, "It appears this ruling opens the way for a more fan-friendly, interoperable future in event ticketing."

Despite the Commission's ruling, however, there were still some voices in the live sector backing the merger. Dave Newton, founder of online ticketing agency We Got Tickets, says that although the thought of big companies getting bigger makes him nervous "at the back of my mind, I think maybe we need some big cornerstone companies, like Universal".

Newton explains that he sees a parallel in the world of music retail. "We have seen with retail that a few things go wrong and there is no-one to take a long-term view," he adds. "Having a piecemeal industry maybe doesn't guarantee a good future."

Meanwhile, Metropolis Music managing director Bob Angus says he is shocked by the Commission's reasoning. "They stopped a deal going through because some German company wanted to come to this country? I can't believe they have done that," he says.

"I have been in the business for 25 years. It doesn't really affect me. I am independent. That is my USP. I don't care how big a corporate giant the other monster is."

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# Bradshaw on Spanish mission to bring copyright term back into play

**COPYRIGHT TERM IS BACK** in play, with the UK Government signalling that it is about to start pushing "very hard" for extension across Europe as Sweden's tenure of the presidency draws to a close.

Culture Secretary Ben Bradshaw says the time is now right for him and his colleagues to ramp up their efforts to get Europe to adopt term extension, with the pro-term Spanish taking on the presidency at the beginning of next year.

Bradshaw is inviting the Spanish culture minister Angeles González-Sinde to the Department

Of Culture Media And Sport's creative industries summit C&binet later this month. He is also planning a trip to Madrid in November to meet with her again to specifically discuss copyright and other issues such as filesharing.

Bradshaw says, "We are quite confident that the Spanish presidency will take this forward... (González-Sinde) is very engaged on this as an issue."

The move will undoubtedly cheer the industry's pro-term lobby, which was left deflated earlier this year when the UK Government

(and 11 other countries) voted at the last minute against the term proposals, despite them specifying protection of 70 years - the UK's favoured length.

At that time, the Government was concerned that the deal did not offer enough protection to artists and musicians but it has subsequently persuaded the European Parliament to adopt a similar position on how rights should be returned to performers (clean slate) and the operation of a session fund.

And now with the Spanish poised to take over the European

presidency on January 1 from the term-sceptic Swedes, Bradshaw is confident they will pick up and run with the term baton.

Bradshaw says, "We've got the European Parliament now supporting the Government's position to extend to 70 years. Our priority is, it has to have lasting benefits for the musicians."

"It is going through the arcane processes of the European Union, but copyright term is in the system and we are pushing it very hard. I'm going to speak with my Spanish counterpart specifically

on this with the hope they will pick it up."

This latest twist in the long-running term saga was applauded by one senior music executive who is close to the issue.

"A lot of other member states, Romania, Belgium, do not have The Beatles or the Stones so it is not so important for them. Spain has also been hit by the credit crunch so I hope they will still see term as being important," he says. "But it is not dead yet."

- See the full Ben Bradshaw interview on page 4.

# News

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

## The Playlist



**PIXIE LOTT**  
**Cry Me Out**

Mercury

A song that could galvanise the hard work put in so far on this project and pick those album sales up ahead of the Christmas bustle. (single, November 23)



**KESHA**  
**Tik Tok**

Columbia

A slick, edgy pop debut from the Columbia signing, who has been developing her sound with Max Martin and Benny Blanco. (single, November 30)



**LITTLE COMETS**  
**Adultery**

Columbia

One of the few bands to emerge from In The City last year with something tangible in a deal with Columbia, this is the first taste of their debut. (single, November 2)



**YOUNG REBEL SET**  
**Walk On**

Our Broadcast

Second single, released on the band's own Our Broadcast label, Walk On is an infectious rock song with a distinct north-east England charm. (single, November 30)



**ENTER SHIKARI**  
**Wall (High Contrast remix)**

Atlantic

Drum & bass producer High Contrast remixes this single from Enter Shikari's latest album to wonderful effect. (single, October 26)



**FAKE BLOOD**  
**Fix Your Accent**

Herve

An exclusive track taken from Herve's Cheap Thrill's compilation, Fix Your Accent is a strong, dirty production, with repeat-listen appeal. (from album, out now)



**GROOVE ARMADA**  
**Black Light**

GA Recordings

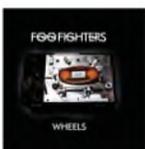
The brilliant new album from the duo will receive an early preview at their headline slot at the Coronet this Thursday. (album, November 30)



**GENERAL FIASCO**  
**We Are The Foolish**

Infectious

First single proper from the Irish trio and their first via Infectious, to whom they signed earlier this year. Straight rock-pop with radio appeal. (single, November 2)



**FOO FIGHTERS**  
**Wheels**

Columbia

A catchy-as-hell paint-by-numbers rocker from the Foo Fighters, albeit with a slight country swagger – one of two new songs on their first greatest hits. (single, tbc)



**DIONNE BROMFIELD**  
**Mama Said**

Lioness

Amy Winehouse protégé and the first signing to her Island imprint, Bromfield has a voice that is mature beyond her years. (single, November 9)



## SIGN HERE

Columbia has signed UK duo **Dansette Junior**. They were first featured in the *Music Week* playlist this spring

AIF and Music Week join forces to host festival session

# Key players to form panel at UK Festival Conference

## Events

By Christopher Barrett

**THE ASSOCIATION OF INDEPENDENT FESTIVALS** has teamed up with *Music Week* to bring together a selection of the most influential figures from across the festival business to speak on a panel at the UK Festival Conference.

Big Chill founder Katrina Larkin, Creamfields founder James Barton and Cornbury's Hugh Phillimore will join Glastonbury and A Greener Festival's Ben Challis, Loud Sound event director Jim King plus Summer Sundae Weekender organiser and Coda agent Rob Challice to speak at the conference on November 19.

The session, entitled How To Sustain A Successful Festival Brand,

will explore the different ways to build a festival's brand and gain visibility in what has become a saturated market. Discussions will also incorporate the best ways in which to adapt a festival business to survive a downturn and how working as part of a collective such as the Association of Independent Festivals can aid an event's development.

AIF co-founder Ben Turner says of the aims of the session, "AIF stands for a new breed of creativity currently changing the festival landscape of Britain. This will be a great opportunity to hear our key thinkers talk, with the personalities, and that's what they are, who are integral to developing their brands through good or bad times – be it with their own money, or the use of other people's money. All those representing have a fascinating

story to tell. And that's before you even touch on the decision by the Big Chill to concede their independence."

"The festival market has enjoyed remarkable growth in recent years and independent events help broaden and strengthen the market," adds *Music Week* editor Paul Williams. "But with the downturn affecting all sectors of the music business, an exploration of new and smarter ways to operate is more important than ever."

The UK Festival conference will take place on the same day as the annual UK Festival Awards, with both events organised by Virtual Festivals. The How To Sustain A Successful Festival Brand panel will run from 1.30pm on November 19 at the Vue Cinema in the O2 Dome prior to the evening award ceremony at Indigo2.

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## Boyzone star Gately dies

Stephen Gately's Boyzone colleagues have spoken of their devastation after the singer died suddenly aged 33 last Saturday in Majorca.

Gately, who was on holiday at the time with his long-time partner Andrew Cowles, enjoyed six UK number one singles with Boyzone, including their biggest hit No Matter What, on which he sang lead vocals. The cause of death was not known as *Music Week* went to press, although there appeared to be no suspicious circumstances.

In a joint statement on the Boyzone website his four group colleagues Ronan Keating, Shane Lynch, Mikey Graham and Keith

Duffy said they were completely devastated by the loss of their "friend and brother". "We have shared such wonderful times together over the years and were all looking forward to sharing many more," the statement added. "Stephen was a beautiful person in both body and spirit. He lit up our lives and those of the many friends he had all over the world."

The group had a run of 16 consecutive UK top five hits before splitting in 2000 with Gately then pursuing a solo career, which included top three hit New Beginning/Bright Eyes and the Top 10 album New Beginning. Prior to the group reforming in 2007, he also starred in a West End produc-



tion of Joseph and the Amazing Technicolor Dreamcoat. The band reunion included a 29-date tour and a new best of, Back Again...No Matter What.



## GIG OF THE WEEK

**Who:** Groove Armada

**When:** Thursday, October 15

**Where:** Coronet Theatre

**Why:** Groove Armada return to the live stage with this headline show at the London venue. Will be debuting material from their new studio album, due in November.

# PIAS provides new digital marketing arm

**PIAS ENTERTAINMENT GROUP** has launched a pan-European digital marketing agency, to provide artists with a comprehensive range of services from mobile marketing to providing social network services.

PIAS Digital Marketing will be led by Darren Hemmings, who has joined from the Virgin Group to head the new agency.

The new outfit is already working with artists including Tiesto, Placebo, The Temper Trap and Thomas Dybdahl and the range of services that will be available to them include digital strategy, where it offers advice on campaign architecture and highlights potential part-

ners; social network services setups; mobile marketing; online PR; and monitoring metrics to track a campaign's success and provide an extensive insight into the artist's presence online.

Fees will be charged on a monthly basis and the agency is poised to start work a range of projects and artists across the PIAS label roster into 2010. Digital Marketing manager Hemmings says the new service provides labels and clients with a comprehensive digital marketing solution that is not simply PR-led.

Hemmings adds, "Rather than focussing purely on an album product cycle, we seek to work with all ele-

ments of an artist's activities, such as live and merchandise. This maintains a more consistent approach to artist/fan interaction making this service as relevant to managers as it is to labels.

Four new staff have been appointed to assist Hemmings. They are Catlin Lock, who will focus on account management and communications; Charlie Fitzgerald, who becomes account manager and mobile specialist; Yael Chiara who will manage international digital marketing; and Pouya Hosseinpour as technical executive; supporting the team with asset creation, social network implementations and more.

US success to have knock-on effect in UK for urban chart-topper's single

# Jay Sean experiences more ups with Down as he conquers USA

## International

By Paul Williams

**JAY SEAN IS ALREADY FEELING THE BENEFITS** back home of his new-found US chart-topping status by making it on to Radio 1's A list for the first time in his career.

Down was last week elevated from the BBC station's B list just as the single climbed a place to the top of the Billboard Hot 100 chart to end Black Eyed Peas' record-breaking six-month chart-topping run.

"Radio 1 has been fantastic and positive all the way with Jay. Every single one of his records has been playlisted but this is the first one we've got on the A-list," says Billy Grant, who manages Sean with Rob Stuart, his partner in 2Point9 and Sean's label Jayded Records.

Down, which features Lil Wayne and has now sold more than 1.5m downloads in the US, has experienced a slow 13-week climb to number one, having started to descend the Hot 100 a fortnight ago only to rally again. All this time Black Eyed Peas' I Gotta Feeling had been at the top, having replaced the same act's Boom Boom Pow and eventually extending the group's run at one to an uninterrupted 26 weeks.

"To be quite honest with you I thought the moment had passed," says Grant. "We were looking at the records coming up and were thinking, 'Why are we moaning? It's number two.'"

The news it was number one filtered through when Sean, during a rare return this year to the UK, was at London urban station Choice FM doing an interview as part of a commercial radio tour.



"The news came in and it was really bizarre," says Grant. "Everyone jumped up and down. We then went up to [Global Group CEO] Ashley Tabor who put it straight on to the A list at Galaxy."

Down, which is released

through Island in the UK on October 26, is only the fourth single by a UK act to reach number one on the Hot 100 this decade, following James Blunt's You're Beautiful in 2006 and both Bleeding Love by Leona Lewis and Coldplay's Viva La Vida last year.

The single, which is released by Universal Republic-affiliated Cash Money in a licensing deal with Jayded, also marks a new peak for a UK urban record on the Billboard chart, something Grant believes demonstrates that anything is possible.

"I've always been of the view go for it and you never know 'You can't sell black music in America from England', but anything can

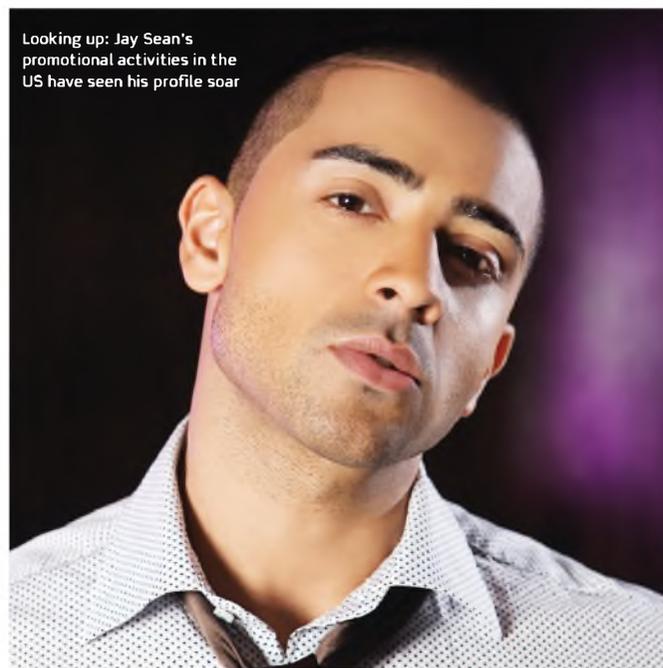
happen. From a positive point of view it's broken down barriers," says Grant, who is particularly proud the success with Sean has come via an independent route, with him and Stuart having set up their company 2Point9 in 2003 after leaving Telstar.

The company's interests include a record label, music publishing, artist management and a live agency, and the partners have now been involved in Sean's career for seven years.

With no releases to focus on in the UK, Sean has been able to decamp to the US for much of the year since April, undertaking promotion across the country and is expected to be confirmed in a high-profile TV show slot shortly. He has also accepted an invite by Justin Timberlake to perform at the charity event The Justin Timberlake and Friends Concert Benefiting Shriners Hospital For Children, taking place in Las Vegas this coming Saturday. The line-up includes Alicia Keys, Snoop Dogg and Taylor Swift.

The concert will be followed on November 24 by the release in the US of Sean's album All Or Nothing, which is a reworking of his most-recent UK album My Own Way. A release date is being planned for a second US single, Do You Remember, featuring Lil Jon and Sean Paul, while a third track, Written On Her with Birdman, is already a Billboard rap hit. Sean will also feature on a multi-artist forthcoming Cash Money album on a track called We Made It with Lil Wayne and Kevin Rudolf.

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Looking up: Jay Sean's promotional activities in the US have seen his profile soar

## Bach's DNA fine-tunes evolution of music recognition

**MUSIC RECOGNITION** will no longer be such a hit and miss affair following the launch of new technology from the company that helped develop the MP3.

Whereas standard tools can only analyse a handful of vague descriptors, Bach has created a new application. MusicDNA, which can interrogate 13 different and very specific attributes - including genre, speed of music, tempo, density and beat - to give people an improved music recommendation service.

With millions of music tracks on any particular music service, MusicDNA makes it much easier to find music that people like and want.

Bach Technology CEO Stefan Kohlmeier says MusicDNA allows digital service providers to offer users "a much deeper music experience" and he claims it will breathe life into back catalogues and open up new revenues streams for content owners.

Bach is initially licensing its technology to digital music retailer People's Music Store. This will be able to offer a range of MusicDNA services, from sophisticated automatic playlist generation and search and recommendation tools to enhanced user profiles for social net working.

But a spokesman says that it is anticipated that in the future the



information will be embedded into music files, enabling users of any media player to access the search engine.

Company founder Dagfinn Bach is one of digital music's early pioneers, while Bach's technology partner is Germany's Fraunhofer Institute for Digital Media Technology, a spin-off from the Fraunhofer Institute for Integrated Circuits, where the MP3 was developed.

Investors in Bach include Karlheinz Brandenburg, who invented the MP3, and Shigeo Maruyama, the former CEO of Sony Music Entertainment.

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Could music publishers shoulder a share of record labels' losses?

# News

## Editorial Paul Williams



**2009 IS UNLIKELY TO GO DOWN AS A VINTAGE YEAR FOR UK MUSIC**, a point blatantly illustrated recently when Florence + The Machine became just the first home-grown debutants to reach platinum status so far this year.

Focus specifically on the British urban scene, however, and the year to date tells a very different tale, with the likes of Dizzee Rascal, Tinchy Stryder and Taio Cruz having all reached number one on the UK singles chart. Now add to that roll-call an American chart-topper, with our very own Jay Sean managing to do what had eluded such heavyweights as Jay-Z and Taylor Swift by ending Black Eyed Peas' record-breaking, six-month run at the top of the Billboard Hot 100.

British number ones on this chart have become so uncommon in recent years that Sean's Down is only the fourth this decade. But his achievement is even more special because – assuming one categorises someone like Leona Lewis as pop –

he has become the first UK urban artist to go all the way to number one in the US.

Although plenty of others down the years have enjoyed some level of success in the States, including Craig David, Estelle and Mark Morrison, it has mainly been one-way traffic, with US R&B and hip hop swamping the UK market but little from the same genres travelling the other way. That only makes what Sean and his team have achieved even more remarkable.

It is equally impressive that Sean and his managers Billy Grant and Rob Stuart have managed to scale these heights largely by following their own agenda and doing it themselves. Back home they set up their own record company with independent distribution to release his music and made clever use of the internet to build up a profile for Sean, not just domestically but internationally, too, putting him at the forefront of what they themselves bill as “the British Asian movement”. It is through this set-up and what it achieved they were able to reach the ears of leading US hip-hop label Cash Money, which has ultimately led to Sean's new-found Hot 100 success.

Some may point to the fact that it is only in the company of a US superstar in Lil Wayne that Sean now sits at the top of the American chart. Clearly, the US rapper's involvement has made a positive difference in terms of how the track has been received. Wayne is one of the most popular and biggest-selling artists in the US so his name can open doors in a way an unknown act there would struggle to do so, but this should in no way overshadow what Sean has managed to achieve. If he were not the compelling artist that he is, Cash Money would never have expressed any interest in him and signed him in the first place, so a hook-up with Wayne would not have materialised. It did so because of Sean's talent and appeal.

In any case, he is hardly the first Brit to make it Stateside with some artistic American input. Leona Lewis got her breakthrough via a song penned by US songwriters Ryan Tedder and Jesse McCartney, while another fairly recent Hot 100 chart-topping Brit, James Blunt, was guided initially by another American, Linda Perry. What really matters is what comes out of these liaisons.

For Sean that liaison has created a bit of history, providing the perfect set-up for the single's UK release and his forthcoming album in the States and given British music a decent boost internationally just when it needed one.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

With the BPI criticising BT for failing to act, who bears more responsibility for policing illegal content on the internet?

### THIS WEEK WE ASK:

Who would you prefer as Culture Secretary: Ben Bradshaw or Jeremy Hunt?

CONTENT USERS 66% ISPS 34% To vote, visit [www.musicweek.com](http://www.musicweek.com)

Culture Secretary Ben Bradshaw talks to Music Week

# Keeping our issues in the Euro spotlight

## Politics

By Robert Ashton



### CULTURE SECRETARY BEN BRADSHAW

admits he was worried the Government's intervention part-way through the P2P filesharing consultation could have caused the process to “unravel”, but is now confident the Digital Economy Bill will win through despite the tight Parliamentary timetable.

Bradshaw, who has signalled that he wants to see Copyright Term back on the table as part of his agenda to push policy on a broader European level, reveals he had doubts about the Government intervention in the recent consultation.

In a wide-ranging interview, the Culture Secretary concedes, “When we changed the consultation half-way through there was a nervousness. We'd got into a place where it looked like people would live with what we were proposing.

“There was a risk and we were worried that by adding the extra element of suspension it would churn everything up again and the kind of consensus we had achieved would unravel.”

However, Bradshaw believes the ruckus it provoked – pro-suspension artists were ranged against artists who do not want to get tough on filesharers, while the Featured Artists Coalition refused to sign up to UK Music's industry position – was positive in the end.

He explains, “Actually, I think it was quite a creative bit of stirring. We had a debate which was helpful to get out there. Even if we end up in the same place I think it is useful to have gone through some of the arguments and useful to have got the FAC and UK Music in a position where they are presenting us with a favoured solution.”

Some in the industry have suggested that the surprise intervention – and decision by Business Secretary Peter Mandelson to add suspension to the range of possible technical measures that could be used against filesharers – came about after intense lobbying from Universal Music Group International chairman and CEO Lucian Grainge.

Bradshaw dismisses this out of hand. “That is absolute nonsense,” he says, suggesting that the move to add suspension to the potential



Confident: Bradshaw hopes to push the Digital Economy Bill through before the year's end

there appears to be strong cross party political support (see Hunt story opposite). “The feeling I am getting from opposition parties and parliamentarians generally is that there is very strong support for the measures in this Bill and obviously if that is the case it will be a lot easier to get it through and in a form that we are happy with,” he adds.

Bradshaw also hopes that the October 26-28 C&binet sessions, which will see contributions from ministers and creative company chiefs including Mandelson, Intellectual Property minister David Lammy and EMI Music chief executive Elio Leoni-Sceti, will help establish filesharing and issues such as copyright on a European level.

Bradshaw says, “One of the things that frustrates me about the nature of the debate on Europe in this country is that we quote climate change and international cross-border crime and all that sort of stuff as reasons why we need to work together on a European level, but actually there are a lot of policy areas like this one where we have to work together. We're in a global digital age and we don't just have to work together in Europe, we have to work together internationally.”

Bradshaw's predecessor Andy Burnham had started the process of talking to his opposite numbers to

armoury and give the Secretary of State powers to push forward with measures happened because of a change in legal advice and the strength of industry feeling.

“We were acutely aware that the two-year timescale for any meaningful action to happen was quite long. The legal advice from officials was... it would be difficult legally to move more quickly with tougher sanctions. That advice subsequently changed, which is one of the things no one has picked up.”

He adds, “There was a very strong reaction from rights holders about

“We are in a global digital age and we don't just have to work together in Europe, we have to work together internationally”

the speed – or lack of it – of progress and we had another look at that.”

Now with the consultation closed, Bradshaw describes himself as “very pleased” with the responses and is keen to press ahead with moving the Digital Economy Bill through Parliament.

On this issue, he says the Government is confident, but he concedes there is not much leeway.

“We are not complacent. It'll inevitably be a short session and we won't know what it is until the Queen's Speech itself,” says Bradshaw, who estimates there are around 60 parliamentary sitting days to push the Bill through. “But that's plenty of time to get a Bill through.”

Bradshaw also does not expect the process to be derailed by the opposition or in the Lords because

tackle filesharing on an international level and Bradshaw wants to build on this.

He is inviting some of his European colleagues, including Spain's Culture Minister Ángeles González-Sinde, to C&binet's headquarters in Hertfordshire. “On intellectual property, we can do as much as we can in this country, but in the end it will ultimately require an international effort of some kind,” claims Bradshaw, who hopes one of the first pieces of work to come out of the creative and business network is to “work towards some kind of international protocol” on these issues.

He promises an “action plan” will be agreed at the end of the event and signed and delivered by the end of January.

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# Jeremy Hunt tells UK Music: We back P2P punishments



## SHADOW CULTURE SECRETARY JEREMY HUNT

is promising Ben Bradshaw an easy ride with the Digital Economy Bill, after backing Government proposals to constrain or cut off bandwidth for persistent illegal downloaders.

Speaking in conversation with UK Music CEO Feargal Sharkey at the Conservative Party conference last week, Hunt said, "I actually think for people stealing property online, the threat of bandwidth being constrained or cut off is a fairly light penalty. The Conservatives support the protection of property rights."

Those comments will cheer Bradshaw and the industry, which has backed suspension or, in the case of the Featured Artists Coalition, broadband throttling after sending out warning letters.

At the fringe meeting, which saw former *Spectator* editor Matthew

d'Ancona grill Sharkey and Hunt, the Tory minister said the Government needs to ensure that the stick is backed up by copyright law that "reflect[s] how the internet works".

Hunt added, "We don't want to punish people for some of the things that are happening on the internet that aren't harming anyone, and which are probably very good PR for the music, film and TV industries."

Sharkey also made clear it is not the industry's ambition to disconnect anyone or criminalise users and that the whole process is about "pushing forward the online market".

With Bradshaw now suggesting the lobby to get copyright term extended across Europe is about to be cranked up again, Hunt also said he supports longer protection. He told Sharkey, "It makes more sense to move towards the model they have in the US [95 years]."



Meeting: Feargal Sharkey with Jeremy Hunt at the Conservative conference

PHOTO: MARK HANLON/SHUTTERSTOCK

Hunt also suggested an analogy between where the UK's music and creative industries find themselves now and where the City was in the early Eighties pre-Big Bang, saying a Conservative Government would help them "really take off".

UK Music is currently working on a major manifesto for the industry, *Liberating Creativity*, which it is hoped will provide a road map for the next five to 10 years. Sharkey said he hoped the Shadow Culture Secretary could share some ideas with him that would help create the conditions for its own Big Bang.

## News in brief

- Tickets for next year's **Glastonbury Festival** sold out in less than 24 hours after going on sale on last week
- PPL and the hospitality industry are due to meet at the **Copyright Tribunal** again later this month after the court provided the two sides with a confidential interim decision in the long-running battle over rates for playing music on TVs and radios in pubs and bars
- **Sugababes** were last week forced to cancel their first concert appearance since parting ways with founder member Keisha Buchanan due to "legal issues".
- Several executives are understood to be facing redundancy at **Island UK**
- **Andrew Lloyd Webber's** follow-up to *The Phantom Of The Opera*, *Love Never Dies*, will premiere in London in March 2010, with the soundtrack album released by Really Useful/Polydor the same month
- **Apple** and **Eight Mile Style**, the publisher representing a number of Eminem songs, have reached an out of court settlement in their dispute over download rights.
- Warner Music Group has named Grammy Award-winning music producer **Rob Cavallo** to the newly-created position of chief creative officer,

in which he will work as both producer and A&R executive.

- **YouTube** is taking new steps to identify and remove infringing content on the video-sharing site. It is updating and improving its Content ID database by partnering with three new video transcoding companies - Harmonic, Telestream and Digital Rapids. The move is intended to streamline the takedown process, so media companies will find it easier to identify their content and alert YouTube of any infringement claims.
- British-signed acts walked away with more than 60% of the winning releases at the **Impala Sales Awards**
- **O2** is extending its relationship with live music by offering new student customers free tickets to gigs at local O2 Academy venues.
- **Premiere Radio Networks** is offering for sale new radio show *London Calling*, presented by Ian Camfield and produced by Redefined Media
- The **Moles Club** and studio in Bath have been sold to *Like The Sound Of That*, who have been running the club for the last three months.
- **UTV Media** has left commercial radio trade body the RadioCentre, claiming it no longer represents the interests of commercial radio.

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# News media

## TV Airplay chart Top 40

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Music Control

Fighting her way to the top: Cheryl Cole



This Wk	Last	Artist Title Label	Plays
1	1	TAIO CRUZ Break Your Heart / Island	521
2	3	ALEXANDRA BURKE Bad Boys / Syco	552
3	4	JLS Everybody In Love / Epic	499
4	6	CHERYL COLE Fight For This Love / Fascination	497
5	2	DAVID GUETTA FEAT. AKON Sexy Chick / Positiva/Virgin	461
6	7	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation	441
7	5	BLACK EYED PEAS I Gotta Feeling / Interscope	437
8	11	TINCHY STRYDER You're Not Alone / Island	425
9	14	JORDIN SPARKS Sos (Let The Music Play) / Live	391
10	23	CHIPMUNK Oopsy Daisy / Jive	389
11	16	BEYONCE Broken Hearted Girl / Columbia	336
12	10	N-DUBZ I Need You / Universa TV	332
13	9	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank	323
14	16	SHAKIRA She Wolf / Epic	311
15	15	JAY SEAN FEAT. LIL WAYNE Down / Island	305
16	25	ROBBIE WILLIAMS Bodies / Virgin	303
17	13	MUSE Uprising / Helium 3/Warner	285
18	8	MADONNA Celebration / Warner Brothers	282
19	22	PITBULL Hotel Room Service / J	279
20	12	PIXIE LOTT Boys And Girls / Mercury	263
21	32	THE SATURDAYS Forever Is Over / Fascination	240
22	24	BEYONCE Sweet Dreams / Columbia	238
23	27	PARAMORE Ignorance / Fueled By Ramen	225
24	33	WHITNEY HOUSTON Million Dollar Bill / Arista	223
25	33	LA ROUX I'm Not Your Toy / Polydor	216
26	30	KINGS OF LEON Sex On Fire / Columbia	214
27	21	LADY GAGA Lovegame / Interscope	213
28	NEW	FOO FIGHTERS Wheels / Columbia	209
29	18	SUGABABES Get Sexy / Island	202
30	NEW	THE TEMPER TRAP Sweet Disposition / Infectious	194
31	38	EXAMPLE Watch The Sun Come Up / Data	182
32	RE	MR HUDSON FEAT. KANYE WEST Supernova / Good Music	181
33	20	MINI VIVA Left My Heart In Tokyo / Xenomania/Geffen	177
33	NEW	ALPHABEAT The Spell / Polydor	177
35	26	LITTLE BOOTS Remedy / sixsevenine	167
36	35	GREEN DAY East Jesus Nowhere / Warner Brothers	166
37	28	MIKA We Are Golden / Island	163
37	29	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Broadway	163
39	39	SEAN KINGSTON Fire Burning / Beluga Heights/Epic	162
40	31	DEADMAU5 FEAT. ROB SWIRE Ghosts 'N' Stuff / Maustrap/Virgin	161

© 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: 4Music, Bliss, Clubland TV, Channel U TV, Chart Show TV, E4, Fizz, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV2, NME TV, Q TV, Scuzz, Smash Hits TV, The Box, TME, Vault, VH1

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Radio station to make most of online sales tools

## Jazz FM ditches the trad with digital-facing label

### Radio

By Ben Cardew

**JAZZ FM IS TO LAUNCH A RECORD LABEL** solely devoted to breaking new acts and is already in talks with a number of upcoming artists.

The independent digital station, which last week celebrated one year back on air after a three-year absence from the airwaves, already operates Jazz FM Records, which has produced five compilations over the past 12 months.

However, Jazz FM chief executive Richard Wheatly says the station – which once operated five labels before its sale to Guardian Media Group in 2002 – now wants to help break new talent.

“We are talking to half a dozen really interesting artists and you can expect to see us starting to sign new acts,” he says.

Wheatly says that Jazz FM has long wanted to sign upcoming artists but it is only now, with the rise of digital sales and the prominence of the internet as a promotional tool, that this is viable commercially.

“It was more difficult to do before, to break new music. The way that online marketing has evolved makes it easier,” he says. “We wanted to do it before, but couldn’t find a way commercially to make it happen. Now we think we can with a combination of download sales and traditional retail.”

The station is already experimenting with sales of tracks from its website after securing the download rights to the tracks on its latest compilation, the Sound Of Jazz FM 2009 Volume 2. It also sells



Breaking new talent:  
Jazz FM chief executive  
Richard Wheatly

physical CDs from its website and is looking to extend its online retail operations.

The next album will be a celebration of 30 years of the Soul Cellar show, hosted by renowned broadcaster Peter Young and is released early next year.

This activity reflects Jazz FM’s policy of growing revenue from sources other than traditional spot advertising.

Wheatly says that the station has managed to attract a number of blue-chip advertisers in its first year – among them the *Financial Times* and Bordeaux Wines – but is nonetheless moving into areas such as event promotion and a booking agency.

“When we sold the station [in 2002] the model was only 25% of

revenues coming from the radio,” he explains. “We had five record labels, a bar in Liverpool and so on. They were all things that, if we did them well, reinforced the core proposition of Jazz FM. We are setting out to re-create that. There are things that we can do online that we couldn’t do then.”

As such, Wheatly says that we can expect to see many more live events from Jazz FM over the next year, as it concentrates on “higher margin” activity.

Wheatly says he would like the station, which scored 482,000 listeners at the last Rajars, to go national, but only if the sums add up. “At the moment the cost of getting on the national [digital] multiplex is more than we can afford to pay,” he says. “We would like to go on in the East Midlands, where we aren’t now.”

It is a similar story for the FM licence. “If it was affordable we would think of it,” Wheatly concludes. “We want to be available on every platform we can.”

The station currently operates on DAB in London, the north west, the West Midlands, Glasgow, the Severn Estuary and South Wales and is streamed globally at [www.jazzfm.com](http://www.jazzfm.com). It can also be heard through Sky Digital and Freesat.

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### Media news in brief

● **BBC Worldwide Music** is taking Robbie Williams’ forthcoming Electric Proms performance into cinemas worldwide. Williams, whose album *Reality Killed The Video Star* is released on November 9, will play Camden’s Roundhouse on October 20 as part of the BBC event. The concert will be broadcast live on the same day in around 200 cinemas across more than 23 European countries, followed by screenings in Australia on November 6 and South Africa on November 13. Meanwhile, the *Mail On Sunday* gave away a best-of Robbie Williams CD yesterday (Sunday).

● Sky Arts’ flagship music programme **Songbook** is to return for a third series next month. The show, which explores the inspiration behind some of the UK’s most well-known songs, will feature composers such as Ray Davies, Gary Lightbody, Texas, Don Black, James Blunt and Midge Ure. *Songbook* is a co-production between Liberty Bell and JolyGood TV and is sponsored by PRS for Music.

● Foo Fighters (pictured) and Shakira have joined the line-up for this year’s **MTV Europe Music Awards**. They join Leona Lewis, Green Day and Tokio Hotel at the event, which takes place in Berlin



on November 5. The channel also named a raft of presenters for the EMAs, including Italian actress and director Asia Argento, Backstreet Boys, Jean Reno, Juliette Lewis and Monica Bellucci.

Charts: colour code ■ Highest new entry ■ Audience increase ■ Highest climber ■ Audience increase +50%

# Airplay analysis Alan Jones

## Cruz controls the TV and radio charts



Three weeks after knocking Pixie Lott's Boys And Girls off the top of the OCC sales chart, Taio Cruz's Break Your Heart does likewise on the radio airplay chart. It does so despite its audience falling 2.38m week on week to 60.52m.

Meanwhile, it continues atop the TV airplay chart, where its tally of 571 plays keep it ahead of X Factor graduates Alexandra Burke's Bad Boys (552 plays), and JLS's Everybody In Love (499).

Its radio airplay chart reign may be limited to one week, however, as Cheryl Cole's debut solo single Fight For This Love continues to make rapid progress. Advancing 8-2, Fight For This Love racked up 355 extra plays and increased its audience by 19.16m last week to close to within 6.55% of Break Your Heart. With top tallies of 39 plays from Leicester Sound, and 37 apiece on 95.8 Capital FM and Ram FM, Fight For This Love secured 57.97% of its audience from 18 plays on Radio One and 12 on Radio Two.

Radio 1's favourite record last week, however, was The Temper Trap's Sweet Disposition, which has had a long hard struggle for airplay,

and is still somewhat underplayed elsewhere despite its sales success. Climbing the Top 75 for 10 weeks, Sweet Disposition did not enter the Top 200 of the radio airplay list until five weeks ago, since when it has climbed 137 94 83 47 37 20. That is largely due to the patronage of Radio 1, where it was aired 27 times last week, earning 92.92% of its overall audience of 26.02m. Four stations aired it more than Radio One: Absolute Xtreme (58 plays), Xfm 104.9 and Xfm Manchester (45 each) and Absolute Radio (36).

Shakira's She Wolf dips 12-14 on airplay - a slide coming despite the fact that it has the biggest increase in plays of any track, with support improving week-on-week by a massive 539 plays to 2,194.

The newly-reformed Spandau Ballet have won instant approval for comeback single Once More, which debuts at number 28 on the radio airplay chart, with 204 plays from 52 stations earning it an audience of nearly 21m. The record's top supporters: Pirate FM (16 plays), Radio 2 (14) and BBC Radio Leicester (nine).

Alan Jones

## Campaign focus



30 Seconds To Mars



Seconds to Mars website. The band will then choose the best submissions to feature on one of 2,000 individual covers of This Is War going into stores.

Earlier this year, the band held an event called The Summit in LA, inviting members of their fan community The Echelon to meet in a secret location and take part in an impromptu recording session for the album. It proved so successful that the band held further events in eight countries around the world in order to give their supporters an opportunity to be part of their new album.

The UK campaign is being led by the single Kings And Queens, which has already enjoyed specialist plays on Radio 1.

## UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % or-	Total Aud (m)	Aud % or-
1	2	7	4	TAIO CRUZ Break Your Heart Island	2508	15.52	60.51	-3.78
2	8	5		CHERYL COLE Fight For This Love Fascination	1702	26.35	57.34	50.16
3	1	10	13	PIXIE LOTT Boys And Girls Mercury	2293	-7.32	49.79	-23.73
4	9	6		ROBBIE WILLIAMS Bodies Virgin	1127	6.22	46.56	31.19
5	4	13	8	BLACK EYED PEAS I Gotta Feeling Interscope	2796	4.33	46.35	6.72
6	3	5		MICHAEL BUBLE Haven't Met You Yet Reprise	1272	10.9	46.01	2.34
7	6	2		ALEXANDRA BURKE Bad Boys Syco	2230	12.46	44.1	9.54
8	5	7	12	WHITNEY HOUSTON Million Dollar Bill Arista	1989	25.17	40.63	-0.68
9	22	3	15	JORDIN SPARKS Sos (Let The Music Play) Jive	1292	37.69	37.49	43.15
10	23	4		JLS Everybody In Love Epic	1694	27.27	36.44	41.68
11	13	2	3	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc-A-Fella	1140	19.25	36.2	6.97
12	14	4	1	CHIPMUNK Oopsy Daisy Jive	1069	32.14	35.72	11.42
13	10	14	27	BEYONCÉ Sweet Dreams Columbia	2302	-3.03	34.38	-3.24
14	12	5	7	SHAKIRA She Wolf Epic	2191	32.39	33.62	-1.87
15	16	8	5	DAVID GUETTA FEAT. AKON Sexy Chick Part 2 Def Jam	1216	1.08	29.86	-1.09
16	15	5	19	EXAMPLE Watch The Sun Come Up Data	623	4.74	29.19	-4.96
17	24	2	21	THE VERONICAS 4 Ever Sire	616	62.64	26.29	24.52
18	36	3	2	THE SATURDAYS Forever Is Over Fascination	1252	14.44	27.98	40.89
19	17	19	36	JLS Beat Again Epic	1771	-11.09	26.61	-11.46
20	37	3	6	THE TEMPER TRAP Sweet Disposition Infectious	551	24.1	26.01	31.16
21	40	2		NELL BRYDEN Second Time Around 157 Records	37	66.16	24.67	30.14
22	NEW	1		JAMIE CULLUM I'm All Over It Decca	50	0	21.96	0
23	32	9	31	MUSE Uprising Helium 3/Warner	292	0.68	21.78	5.17
24	7	10	25	MADONNA Celebration Warner Brothers	1405	-17.5	21.34	-45.55
25	NEW	1		JAY SEAN FEAT. LIL WAYNE Down Island	659	0	21.23	0
26	21	6	28	LADY GAGA Lovegame Interscope	1325	13.63	21.16	-24.31
27	11	8	20	PALOMA FAITH New York Epic	427	2.89	21.04	-40.7
28	NEW	1		SPANDAU BALLET Once More Mercury	204	0	20.99	0
29	NEW	1		NERINA PALLOT Real Late Starter Echo	108	0	20.32	0
30	44	5		MICHAEL BOLTON Just One Love UMR	200	26.56	20.3	13.34
31	38	4	34	PARAMORE Ignorance Fueled By Ramen	141	15.57	19.9	1.12
32	NEW	1		LOSTPROPHETS It's Not The End Of The World Epic	76	0	19.86	0
33	42	3	17	DEADMAU5 FEAT. ROB SWIRE Ghosts 'N' Stuff Maustrapp/Virgin	92	29.58	19.8	8.08
34	19	10	26	LITTLE BOOTS Remedy SWS/Zenine	1310	-11.55	19.71	-32.59
35	26	20	16	KINGS OF LEON Sex On Fire Columbia	1375	-3.1	19.69	-11.34
36	27	12	38	MR HUDSON FEAT. KANYE WEST Supernova Good Music	1016	9.93	19.67	7.09
37	41	2		JOHN FOGERTY Garden Party Universal	29	20.63	19.37	5.21
38	35	25	35	DANIEL MERRIWEATHER Red J	1458	6.19	19.33	-2.86
39	39	7	10	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town Roc-A-Fella	665	6.04	19.09	-2.7
40	28	2		CHRIS REA Come So Far, Yet Still So Far To Go Rhino	66	6.45	18.91	-9.35
41	NEW	1	18	DIZZEE RASCAL Dirtee Cash Dirtee Stank	591	0	17.28	0
42	29	42		JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1102	-12.47	17.24	-17.9
43	RE			LA ROUX Bulletproof Polydor	719	0	17.02	0
44	18	4		DIZZEE RASCAL Holiday Dirtee Stank	887	-20.23	16.88	-42.74
45	45	2		COLBIE CAILLAT Falling For You Island	140	-0.71	16.64	-3.76
46	NEW	1		DANIEL MERRIWEATHER Water And A Flame J	528	0	16.19	0
47	25	3		LEONA LEWIS Happy Syco	1123	9.45	15.62	-23.6
48	48	23	55	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Part 2 Def Jam	626	-15.25	15.25	-9.71
49	NEW	1	9	PITBULL Hotel Room Service J	558	0	14.75	0
50	30	10	40	TINCHY STRYDER FEAT. AMELLE Never Leave You 4th & Broadway	640	-16.05	14.74	-23.47

Nielsen Music Control monitors the following stations 24 hours a day: seven days a week: 100-102 Real Radio (North East), 102.4 West FM, 103.4 The Beat, 105.4 Real Radio (North West), 106.3 Bridge FM, 107.6 Juice FM - Liverpool, 107.7 Brunel FM, 107.4 6 Music, 95.8 Capital FM, 96.2 The Revolution, 96.3 Air 1 FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.9 Radio Nova, Absolute Radio, Absolute Xtra, Absolute 4, 100.1 Radio 1, 100.2 Radio 2, 100.3 Radio 3, 100.4 Radio 4, 100.5 Radio 5, 100.6 Radio 6, 100.7 Radio 7, 100.8 Radio X, 100.9 Radio 10, 101.1 Radio 101, 101.2 Radio 102, 101.3 Radio 103, 101.4 Radio 104, 101.5 Radio 105, 101.6 Radio 106, 101.7 Radio 107, 101.8 Radio 108, 101.9 Radio 109, 102.1 Radio 101, 102.2 Radio 102, 102.3 Radio 103, 102.4 Radio 104, 102.5 Radio 105, 102.6 Radio 106, 102.7 Radio 107, 102.8 Radio 108, 102.9 Radio 109, 103.1 Radio 101, 103.2 Radio 102, 103.3 Radio 103, 103.4 Radio 104, 103.5 Radio 105, 103.6 Radio 106, 103.7 Radio 107, 103.8 Radio 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Radio 105, 149.6 Radio 106, 149.7 Radio 107, 149.8 Radio 108, 149.9 Radio 109, 150.1 Radio 101, 150.2 Radio 102, 150.3 Radio 103, 150.4 Radio 104, 150.5 Radio 105, 150.6 Radio 106, 150.7 Radio 107, 150.8 Radio 108, 150.9 Radio 109, 151.1 Radio 101, 151.2 Radio 102, 151.3 Radio 103, 151.4 Radio 104, 151.5 Radio 105, 151.6 Radio 106, 151.7 Radio 107, 151.8 Radio 108, 151.9 Radio 109, 152.1 Radio 101, 152.2 Radio 102, 152.3 Radio 103, 152.4 Radio 104, 152.5 Radio 105, 152.6 Radio 106, 152.7 Radio 107, 152.8 Radio 108, 152.9 Radio 109, 153.1 Radio 101, 153.2 Radio 102, 153.3 Radio 103, 153.4 Radio 104, 153.5 Radio 105, 153.6 Radio 106, 153.7 Radio 107,

# News media

## Radio playlists

### Radio One

#### A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Biffy Clyro The Captain; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Cobra Starship Feat. Leighton Meester Good Girls Go Bad; Editors Papillon; Green Day East Jesus Nowhere; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jordin Sparks Sos (Let The Music Play); Lostprophets It's Not The End Of The World; Medina You And I; Muse Uprising; Paramore Ignorance; Robbie Williams Bodies; Taio Cruz Break Your Heart; The Saturdays Forever Is Over; The Temper Trap Sweet Disposition; Tinchy Stryder You're Not Alone

#### B list:

Alphabeat The Spell; Black Eyed Peas Meet Me Halfway; Calvin Harris Flash Back; Cascada Dangerous; Chase & Status Ft Plan B End Credits; Chicane Hiding All The Stars; Dizzee Rascal Dirtee Cash; Duck Sauce Anyway; Foo Fighters Wheels; Jls Everybody In Love; Kasabian Underdog; Miike Snow Black And Blue; Mr Hudson White Lies; N-Dubz I Need You; Pitbull Hotel Room Service; Snow Patrol Just Say Yes

#### C list:

Beyonce Broken Hearted Girl; Britney Spears 3; Drake Best I Ever Had; Erik Hassle Hurtful; Jason Derulo Whatcha Say; Kids In Glass Houses Youngblood (Let It Out); Leona Lewis Happy; Paolo Nutini Pencil Full Of Lead; Sugababes About A Girl; The Big Pink Dominos; Young Soul Rebels I Got Soul

#### 1-upfront:

Gracious K Migraine Skank; Sway Mercedes Benz

### Radio Two

#### A list:

Cheryl Cole Fight For This Love; Colbie Caillat Falling For You; Daniel Merriweather Water And A Flame; Jamie Cullum I'm All Over It; John Fogerty Feat Don Henley And Timothy B Schmit Garden Party; Michael Buble Haven't Met You Yet; Nerina Pallot Real Late Starter; Robbie Williams Bodies; Spandau Ballet Once More; Whitney Houston Million Dollar Bill

#### B list:

Ben's Brother Feat. Anastacia Stalemate; Beyonce Broken Hearted Girl; Bon Jovi We Weren't Born To Follow; Chris Rea Come So Far, Yet Still So Far To Go; Dame Shirley Bassey Nice Men; Dionne Bromfield Mama Said; Foo Fighters Wheels; Geoffrey Gurrumul Yunupingu Bapa; Lisa Hannigan Lille; Nell Bryden Second Time Around; Paolo Nutini Pencil Full Of Lead

#### C list:

Alex Cornish Untied; Aviv Geffen It's Alright; Emily Maguire Lighthouse Man; Jace Everett Bad Things; Katherine Jenkins Bring Me To Life; Shena Nasty Little Rumour; Snow Patrol Just Say Yes

### Capital

#### A list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cascada Evacuate The Dancefloor; Chipmunk Oopsy Daisy; David Guetta Feat. Akon Sexy Chick; Esmee Denters Outta Here; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love;

Jordin Sparks Sos (Let The Music Play); Mr Hudson Feat. Kanye West Supernova; Pixie Lott Boys And Girls; Shakira She Wolf; Taio Cruz Break Your Heart; Tinchy Stryder You're Not Alone; Tinchy Stryder Feat. Amelle Never Leave You

#### B list:

Agnes I Need You Now; Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Cheryl Cole Fight For This Love; Cobra Starship Feat. Leighton Meester Good Girls Gone Bad; Daniel Merriweather Water And A Flame; Dizzee Rascal Dirtee Cash; Example Watch The Sun Come Up; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Rihanna & Kanye West Run This Town; Leona Lewis Happy; N-Dubz I Need You; Pink I Don't Believe You; Pitbull Hotel Room Service; Robbie Williams Bodies; Snow Patrol Just Say Yes; Sugababes About A Girl; The Saturdays Forever Is Over; The Veronicas 4 Ever

### Absolute

#### A list:

Florence & The Machine Drumming Song; Ian Brown Stellify; Kasabian Where Did All The Love Go; Muse Uprising; Snow Patrol Just Say Yes; The Temper Trap Sweet Disposition

#### B list:

Biffy Clyro The Captain; Bon Jovi We Weren't Born To Follow; Daughtry What About Now; Foo Fighters Wheels; Green Day East Jesus Nowhere; Hockey Song Away; Kings Of Leon Sex On Fire; Kings Of Leon Use Somebody; Mumford & Sons Little Lion Man; Newton Faulkner If This Is It; Pearl Jam The Fixer; Stereophonics Innocent

#### C list:

David Gray Fugitive; Kasabian Underdog; Milow Ayo Technology; Muse Undisclosed Desires; Robbie Williams Bodies; Shinedown If You Only Knew; The Big Pink Velvet; The Parlor Mob Can't Keep No Good Boy Down

### Galaxy

#### A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Chipmunk Oopsy Daisy; Daniel Merriweather Red; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Dirtee Cash; Dizzee Rascal Holiday; Example Watch The Sun Come Up; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jls Beat Again; Jls Everybody In Love; Jordin Sparks Sos (Let The Music Play); Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Lady Gaga Love Game; Pixie Lott Boys And Girls; Shakira She Wolf; Taio Cruz Break Your Heart; The Ian Carey Project Get Shaky; The Saturdays Forever Is Over

#### B list:

Alicia Keys Doesn't Mean Anything; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Mr Hudson Young Forever; Leona Lewis Happy; Pitbull Hotel Room Service; Sugababes About A Girl; Sugababes Get Sexy; The Veronicas 4 Ever; Tinchy Stryder You're Not Alone

Electric Proms and Maida Vale broadcasts planned

## Radio 2 enters autumn with emphasis on live



### Radio

By Ben Cardew

**RADIO 2 HEAD OF MUSIC JEFF SMITH** says his station is placing more emphasis on the live music experience as he unveils its part in the autumn schedule.

Bon Jovi, Spandau Ballet and Michael Bubl  lead the line-up, with all three performing at the Radio Theatre in Broadcasting House in October and November under the banner of Radio 2 Live.

They will play hour-long shows which, with the exception of Spandau Ballet, will be broadcast live. "If we felt an artist wanted to do something more and a bit longer, we would find more time," says Smith. "But with some artists it is the power of a three or four-minute song and an hour suits that. It is a microcosm of what you might hear at The O2."

As such, Smith believes that Radio 2 can help to promote live music and gig-going among its listeners.



Prom king and queen: Smokey Robinson and Dame Shirley Bassey are key live acts for Radio 2 this month

### Radio 2 autumn line-up

<b>October 21</b>	<b>Michael Bubl�</b> Radio 2 Live
<b>October 23</b>	<b>Dame Shirley Bassey</b> at the BBC Electric Proms
<b>October 24</b>	<b>Smokey Robinson</b> at the BBC Electric Proms
<b>October 30</b>	<b>Stereophonics, Jamie Cullum, Dame Kiri Te Kanawa</b> Maida Vale 75th Anniversary (live transmission)
<b>November 3</b>	<b>Bon Jovi</b> Radio 2 Live
<b>November 6</b>	<b>Patina Miller</b> Friday Night's Music Night
<b>November 13</b>	<b>Curtis Stigers, Nigel Harman, Ruthie Henshall</b>
<b>November 17</b>	<b>Spandau Ballet</b> Radio 2 Live (broadcast on November 21)

"Live music seems to be gathering more fans all the time. People like to be exposed to it but don't always have the chance," he says. "I don't think many stations are doing as much as us, particularly one-hour events. Radio 2 flies the flag for live music."

The station's live line-up also includes two nights at the BBC Electric Proms featuring Dame Shirley Bassey and Smokey Robinson on October 23 and 24 respectively, while Stereophonics, Jamie Cullum and Dame Kiri Te Kanawa appear as part the 75th anniversary celebrations of BBC

Maida Vale Studios on October 30. On November 7 listeners can hear Cliff Richard and The Shadows as they play Wembley Arena as part of their farewell tour, to be recorded on October 23, while Friday Night is Music Night will feature a host of live performances.

Listeners will be able to watch tracks from Chris Rea, Bon Jovi and Spandau Ballet on [bbc.co.uk/radio2](http://bbc.co.uk/radio2) while the Bubl , Bassey, Robinson and Te Kanawa performances will be available to view via the Red Button.

Dates and further details will be announced via [bbc.co.uk/radio2](http://bbc.co.uk/radio2). [ben@musicweek.com](mailto:ben@musicweek.com)

## MTV focuses on new acts with changes

**MTV UK AND IRELAND IS MAKING** sweeping changes to its playlist policy as it looks to get behind new talent at an early stage.

As of this week, the broadcaster will have a single of the week for each of the channels MTV2, MTV Base, MTV Hits, MTV Dance, VH1 and TMF.

MTV UK director of music programming and artist relations Matt Cook says that each selected track is likely to receive between 70 and 80 plays a week at peak music hours and will be clearly branded as

single of the week. A-list tracks currently receive between 50 and 60 plays a week.

At the same time, MTV is simplifying its playlists. Each channel will now have simple A-, B- and C-lists - removing current complications like Super A list and school list - while a "brand new" list will also be introduced.

"It is our upfront list," Cook explains of the latter initiative. "Things that we like and we are going to get behind as early as possible."

The broadcaster will hold its first playlist meeting under the new regime tomorrow (Tuesday), with the first new playlists coming into action this Thursday. Cook says that tracks selected for single of the week could be new releases that week or songs received months in advance.

"This is something that I have wanted for a while," Cook says. "People at labels sometimes don't understand why we make our playlist decisions and I am aware that early support is key for new projects."

# News digital

Music Week gets an exclusive peek at the long-awaited digital musical service

## Sky Songs: a sneak preview

### Exclusive

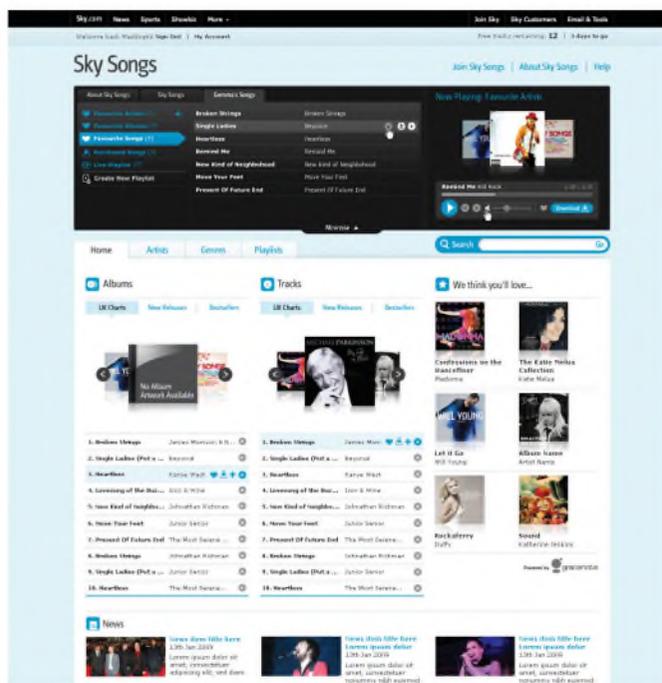
Eamonn Forde

**SKY'S DIGITAL MUSIC SERVICE** Sky Songs goes live in a soft launch to its employees today (Monday), more than a year since it was first announced. Its full rollout to all users – not just Sky customers – follows one week later.

*Music Week* was given exclusive access to the music service before it was made public. We also spoke to Sky business development director Neil Martin (see below) about what delayed the launch and how he feels it will gain a foothold in a crowded market.

Sky Songs combines elements of a download store and a streaming service with access to 4m songs at launch. All four majors have their content on the site, as do key independents including XL, Ninja Tune, Chemikal Underground, Rough Trade and Hyperdub.

Subscribers can stream music and also download 10 tracks a month for £6.49 or move to the £7.99 tier for unlimited streaming and 15 downloads. There are two payment options. The first is through credits held in users' "digital wallet" as part of their subscription; the second is via a per-track or per-album download price of £0.65 a song/£6.49 an album if they exceed their allocated credits, although this is not open to non-subscribers. The



Smooth and simple: Sky's user interface, with reviews, features and recommended playlists

site is fully OCC registered and all downloads are chart-eligible.

To download tracks, users need to install the Sky Songs Download Manager client software. On setup, they can use this to direct all track purchases to their iTunes or Windows Media Player folders. Tracks are delivered as MP3s at 192kbps or 320kbps and subscribers can re-download anything again for free if they lose it or if their hard drive breaks.

All streamed tracks are in the AAC+ codec and stream at 48kbps. A Flash-based embedded player on the site (see above) includes a rollover functionality that lets users add tracks to their favourites, download as MP3, add to playlists or stream.

Unlike Spotify, users cannot add tracks to playlists by dragging and dropping them into the player. (Tracks held within the player, however, can be dragged around

and put into a different running order.)

The user interface is extremely smooth and simple while the audio quality of streams and downloads is very high. In addition, the site offers bespoke reviews and features, a number of genre- and decade-based streaming radio stations, Sky's own playlist recommendations, as well as featured artists, featured albums and top artists of the week and of all time. Against this, however, the site lacks intelligent search suggestions if the listener mistypes or misspells a name.

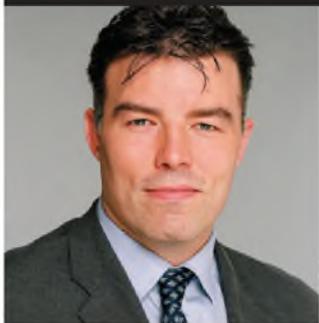
On a social networking level, users can push 30-second samples of tracks they like via email to friends as well as on to all the key social networks such as Facebook, Twitter, MySpace, Reddit and DIGG.

Overall, the ease of use and the editorial thrust suggest this is a service aimed at first-time downloaders. Although it is unlikely to scoop up the early-adopters of iTunes, eMusic, Bleep, Last.fm, We7 and Spotify, this approach still leaves a vast number of consumers who have not engaged fully with digital music before.

In targeting a mass audience, Sky Songs is clearly positioning itself as a mass-market offering. How it will fare ultimately will depend on how it is cross-marketed to existing Sky consumers and non-Sky users. While its launch is a relatively muted affair, the coming months should see marketing activity build a head of steam.

[eamonn.forde@me.com](mailto:eamonn.forde@me.com)

## Interview Neil Martin business development director, Sky



**The Sky service was announced more than a year ago with Universal on board. Why has it taken so long to launch?**

There are a number of reasons. It took longer than we had envisioned getting everyone signed up, as we believe we are doing something unique here. The other main reason was that we had to build the back end and the service from scratch. As with any new service, that took longer than we had hoped. We also had to ensure that everything was lined up internally at Sky to ensure the business as a whole was behind it.

**The back end was built by Omnifone, a company more known for mobile services. Why was this?**  
The reason we selected Omnifone was because they had good credentials, albeit in mobile. We looked at their platform and believed it could sustain what we wanted to do. As they are a small company, they were able to adapt to the requests we made as the service was being built.

**How does this fit in with the Digital Britain recommendations about ISPs and labels working together?**  
We would have launched this were we an ISP or not. We believe there is demand for a service like this out there and we feel that it is something that we can naturally market to our customers. The fact that we are also an ISP means we have existing customers that we can market to. There are undoubtedly cross-promotional opportunities that we can pursue but that certainly wasn't the main thinking behind us getting into digital music.

**With iTunes dominating in downloading and Spotify, We7 and Last.fm dominating in streaming, is there space for this in the market?**

While it is a crowded space, from a revenue perspective we still think it's a market that is going to grow and grow. What Sky has proven in the past is that we can open up markets for new products and services and that we can market them effectively.

**What can this do that rival services cannot?**

Our intention is to create a product that mainstream music consumers in the UK can access and use easily and we will do that on a multi-platform basis. Just as we did with Sky+, we hope to take something that is quite complicated and overwhelming and make it very simple for customers to use. It is taking all the things that people like doing with digital music and unifying it into a single product.

**Is it a case of you, as an ISP, needing to get into the market before Virgin do?**

We announced this over a year ago and it's something we have been working towards for a long time. Our service is very different in its construction to the Virgin one, which is aimed at a particular type of consumer behaviour and it may or may not get traction. What we want to offer is something that can appeal to the whole UK population and not just our broadband customers. We are casting our net more widely.

**Sky has made TV subscriptions work. How will it do this for music?**

We have a very effective customer marketing arm at Sky as well as an enormously detailed understanding of the UK market. Our brand is synonymous with bringing great content and great functionality through technology into consumers' homes.

### Digital news in brief

● **Napster** has relaunched in the UK. Napster Unlimited is its new flagship service, offering unlimited streaming from 8m tracks and five MP3 downloads for £5 a month.

● **Spotify** has signed a two-year deal with Swedish teleco TeliaSonera to offer music streaming to its customers on PC, mobile and TV. The company has revealed it has 2.7m users in the UK with 1.1m of them aged 20-29. There are more male users than females.

● A Piper Jaffray study in the US has found that 87% of **US teens** own an iPod and 15% own an iPhone. While 40% of them buy music from legal stores, 57% use P2Ps. Some 38% said they would be interested in paying \$15 (£9.34) a month for a music subscription.

● **7digital** has launched in the US, with a Canadian launch imminent. Undercutting both iTunes and Amazon MP3, it will sell tracks for \$0.77 (£0.48) and albums for \$7.77 (£4.83). The service now has a catalogue of 8m tracks.

● Public Enemy are the first major act to seek fan funding on **SellaBand** and are looking to raise \$250,000 (£156,000). The service launched in the US in March and Public Enemy's Chuck D was its US ambassador.

● Dutch collecting society **Buma/Stemra** is moving to charge bloggers up to €21.60 (£19.87) for every music video they embed in their blogs.

● **Mariah Carey** has webcast her show from Las Vegas and charged users \$9.99 (£6.22) each for "virtual concert tickets" to watch once online or via mobile.

### Apps round-up

● **Live Metallica** (iPhone £0.59) lets fans stream recordings from the band's world tour and also allows in-app purchasing of live songs

● **RJDJ Kids on DSP** (iPhone £2.99) is an iPhone-only album where the music changes depending on the listener's environment; they can also record their own vocal sounds to add into the mix.

● **BandStalker** (iPhone, free) comes from Peter Gabriel's The Filter and collates information on acts including news, Twitter updates, tour information and YouTube links.

### New services

● **PureSolo** is a UK-based company offering an online store that lets users record, upload and share their versions of hit songs. It has partnered with Fremantle to launch an X Factor-branded strand where karaoke downloads cost £0.99 each.

● **Musefy.com** is a social network focused around musicians looking to join groups or find recording and touring work.

● **TuneMiser.com**, like the UK-based Compare Download, is a US service that scours the internet to find users the cheapest legal downloads.

# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,440,000	KANYE WEST (WIRELESS FESTIVAL) Hyde Park	32,000	Live Nation
199,065	CROSBY STILLS & NASH MEN Arena	4,787	3A Entertainment
113,940	BRYAN ADAMS Nottingham Royal Concert Hall	1,899	Live Nation
103,440	BRYAN ADAMS Oxford New Theatre	1,724	Live Nation
71,220	BRYAN ADAMS Southampton Guildhall	1,187	Live Nation
69,005	RY COODER & NICK LOWE Theatre Royal Drury Lane	1,450	3A Entertainment
48,000	RY COODER & NICK LOWE Lyceum Theatre	1,245	3A Entertainment
20,012	JAMES Academy, Dublin	850	MCD
7,920	SILVERSON PICKUPS Heaven, London	720	Live Nation
3,565	ST VINCENT ICA, London	310	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period July 5 - 11, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Tixdaq Ticket resale price chart

pos	prev	artist	ave price (£)	dates
1	2	MILEY CYRUS	169	4
2	1	BEYONCE	165	9
3	3	CLIFF & THE SHADOWS	156	20
4	NEW	YUSUF ISLAM	116	4
5	15	JAMES MORRISON	108	5
6	4	FLEETWOOD MAC	108	7
7	5	MUSE	93	7
8	7	JONAS BROTHERS	89	6
9	8	X FACTOR FINALISTS	82	6
10	9	SNOW PATROL	79	11
11	17	MADNESS	78	7
12	11	PINK	78	17
13	14	RAMMSTEIN	77	3
14	13	TOM JONES	77	10
15	NEW	LIL' WAYNE	77	4
16	NEW	BACKSTREET BOYS	72	5
17	10	KELLY CLARKSON	71	8
18	NEW	MOTT THE HOOPLE	70	5
19	NEW	GLADYS KNIGHT	69	8
20	12	NICKELBACK	67	2

tixdaq.com - live entertainment intelligence  
the ticket comparison website

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

## Hitwise Secondary ticketing chart

pos	prev	artist
1	1	BEYONCE
2	5	CLIFF & THE SHADOWS
3	3	PARAMORE
4	2	MUSE
5	NEW	GLADYS KNIGHT
6	6	KASABIAN
7	10	FLORENCE + THE MACHINE
8	17	GREEN DAY
9	11	PINK
10	8	ANDREA BOCELLI
11	NEW	JAMES MORRISON
12	7	JLS
13	14	PETER ANDRE
14	NEW	PAOLO NUTINI
15	NEW	ERIC CLAPTON
16	9	RAMMSTEIN
17	NEW	YOU ME AT SIX
18	NEW	MORRISSEY
19	NEW	NEWTON FAULKNER
20	4	ROBBIE WILLIAMS

Experian Hitwise

The Big Chill to benefit from new owner's deep pockets and

# Festival Republic rev

## Venues

By Gordon Masson

**WHOLESALE CHANGES ON THE PRODUCTION SIDE** of The Big Chill are expected next year as the festival's new owner explores cost savings and a more coherent musical policy.

Festival Republic paid an undisclosed sum for a majority stake in The Big Chill festival at the end of last month and the parent company's resources are expected to herald a wealth of new developments.

Festival Republic managing director Melvin Benn says there are no plans to increase the current 40,000 capacity, but he reveals he wants to make the festival more musically coherent ahead of next year's event.

"Some of the policy has been a bit higgledy piggledy - a bit schizophrenic - so we're looking to get back to what The Big Chill traditionally was musically," says Benn.

On the production side, Benn is also looking to make a swathe of changes and he suggests he will be drawing on the companies he



Chilly outlook: Big Chill co-founder Katrina Larkin (left) retains her involvement with the Canteloupe bar chain but will keep her arrangement with Melvin Benn (right) separate

is familiar with for services. "In the main it's unlikely that anyone I don't currently work with will be involved in The Big Chill in the future," Benn says.

He also suggests there are savings to be made by doing deals with contractors across multiple events, adding, "I know that those contractors are also keen to negotiate if it means they are adding another event to their portfolio."

Big Chill co-founder Katrina Larkin - who retains a stake in the

three-day August event and the title of creative director - and her team have now moved into the Festival Republic offices. She reveals their thoughts have now returned to international projects.

"They had fallen off our agenda simply because of the size of our team and the work it involves to organise the festival," she reports. "Melvin leaves me alone to do the festival and I'm getting some sleep again, so everything is feeling very positive at the moment and I'm going to have much more time to devote to the



## Venue Profile Arena

**THE CHANCES OF BIG-NAME TOURS** hitting the Kent town of Ashford have greatly improved with the opening of a new venue, which claims to have one of the best sound and lighting specs in the UK.

Ashford's Rain Superclub is now called Arena and has opened with a capacity of 2,000, although its owners are hoping that the local licensing authority will soon grant an increase to the full 2,500 capacity, allowing it to entice touring acts to the town.

Matt Dice, one of four partners in the Arena business, says the nightclub on the site has been completely overhauled to create a "real destination venue".

Dice says the input from fellow partner Terry Lewsey, managing director at Light Design Ltd, has helped ensure the club is sufficiently equipped to accommodate even the most technically demanding live acts.

"With Terry's production expertise we have been able to fit Arena with the latest lighting and sound systems, as well as building a stage that has been designed precisely with live music in mind," says Dice.

Indeed, Arena boasts one of the biggest fixed lighting systems in the UK. The owners have paid similar attention to acoustics, investing in 100,000 watts of high-end GAE digital sound system and Yamaha m7 digital mixing desks to stake a claim as one of the highest-spec venues in the country.

Additionally, the building is located in a purpose built entertainment park directly off the M20, making it easily accessible for touring acts and concertgoers. Arena is



Big plans: The 11,000 sq ft Arena has a capacity of 2,000 and a 6am licence

11,000 sq ft and has a mezzanine that runs round the entire hall and includes a VIP area with its own entrance

Dice, whose background is in promoting drum & bass nights through his Breakology operation, says Arena had been focusing on dance events, but now it is fully launched the priority over the coming weeks is to speak to agents and promoters "so that we can put Arena on the tour map".

"We have a 6am licence, but

we're not going to be a weekend nightclub," says Dice. "We'll be open on Friday nights, but apart from that we'll only open when we have events on. We'll do a bit of in-house promotion but the idea is to hire out the club to promoters as much as possible, although one of our strengths will be allowing visiting acts to use our in-house promo team."

The club's lighting and PA set-up allows engineers to tailor the systems to meet individual events'

needs and, with few live music options available in Kent, Dice and his partners are hoping that the introduction of Arena to the tour circuit will make the new venue the first choice for acts looking to play at mid-sized venues.

"Kent has been crying out for a venue like this for ages and we're confident that once bands start playing here word will quickly spread around the artist community and between promoters about what Arena has to offer," adds Dice.

d festival expertise for next year's event

# reveals Big deal



creative side of things," she says.

Benn has been a longtime admirer of Larkin's event and, as a result, jumped at the chance to add The Big Chill to a roster that includes stakes in festivals such as Glastonbury, Latitude, Reading and Leeds, as well as Ireland's Electric Picnic and Hove in Norway.

"There aren't too many great festivals that exist so when one becomes available I am naturally interested, but this doesn't neces-

sarily mean there's a new strategy of acquisitions at Festival Republic. It's very difficult to plan such a strategy when it comes to festivals," says Benn, hinting at the failures suffered by the likes of Beachdown, Big Green Gathering and Bloom this year.

Larkin admits that the deal with Benn and Festival Republic could not have come at a better time. "We have a very small team who have been doing the festival for 15 years and it reached the point where we weren't sleeping at night, so the deal with Festival Republic has given us the backbone we needed and the team of staff to deliver a great festival," she says.

Larkin was a partner in the event with bar chain Canteloupe Group, with whom she is still separately involved in running The Big Chill Bar and The Big Chill House in London, as well as the new Big Chill Bristol bar.

"Canteloupe are fantastic at running bars, but they understandably wanted to pull back from organising a festival because that one weekend just takes over your entire year," she explains.

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## World Cup concert plans take shape

**MUSIC IS SET TO BECOME A KEY PART** of next year's football World Cup Finals in South Africa, with a multi-artist concert to be broadcast live around the world on the eve of the tournament.

Kevin Wall and his company Control Room, which organised Live Earth, have been awarded a contract by football's world governing body FIFA to develop the The Official Kick-Off Celebration Concert, identify broadcast partnerships and sponsorships and book artists.

The three-hour concert on June 10 will showcase the music, sport and visual pageantry of South Africa with ticket and broadcasting proceeds from the event going toward a FIFA project to build 20 community education centres throughout Africa.

Wall says that the event is set to break broadcasting records due to

the number of countries likely to tune in to the coverage.

"We get to produce what I think will become one of the greatest events to come out of Africa," says Wall. "I've been involved in the past producing massive events for Africa, so to go there with great African artists and international musicians and do something for the World Cup is very special."

The concert will be held in the newly-renovated Orlando Stadium in Soweto, Johannesburg, to a crowd of around 50,000. As well as featuring a host of international acts, the concert will include artists from across Africa, as well as personalities from the world of football.

The concert is already breaking records by becoming the first event to sign up all of Africa's 54 countries to take the coverage on terrestrial TV.

# AIF's anti-theft strategy to evolve through 2010

**THE ASSOCIATION OF INDEPENDENT FESTIVALS** is devising new strategies to prevent thieves from taking part in criminal activity, by planning new initiatives to identify and monitor known criminals who view summer music gatherings as easy pickings.

Earlier this year AIF declared war on the gangs who plunder tents at UK festivals through the launch of the Security Task Force. Despite enjoying some good results, the message from those running the scheme is that promoters should expect 2010 to be a lot tougher.

"We've taken a huge step forward, but the challenge is now how we plan for next year," says AIF member Jim King. "Criminals are resourceful people and they will adapt to try to

combat our methods, so we now have to go into our winter planning stages and adopt strategies for next year to make life difficult for the thieves."

The scheme has resulted in crime being cut by up to 95% at UK festivals, thanks to a reorganisation of resources, led by the task force's ability to identify and profile the gangs who travel from festival to festival, often using the same vehicles and modus operandi.

However, King is aware that those criminals are already adapting their activities to perpetrate crimes outside the festival gates as well as on site. And he stresses that the usually secretive promoters and the security businesses who patrol their festivals must be prepared to share information with rivals if crime

prevention is to improve in 2010.

That is a view shared by others in the business, including Festival Republic managing director Melvin Benn who is undertaking similar initiatives to encourage police forces and major events to pool information.

"Festival crime was brushed under the carpet for too long, possibly because of fear of disclosing the truth and how bad that might look," says King.

"People now realise that if they identify criminals at their event it's good to share that information. I want people in the industry to know that John Smith, who drives a Mercedes van, registration XYZ 123 was arrested at our show for theft and they should be wary of him."

FEATURING

TOOTS AND THE MAYTALS  
GREGORY ISAACS  
TANYA STEPHENS  
BUNNY WAILER  
ELEPHANT MAN  
BOUNTY KILLER  
THIRD WORLD  
CAPLETON  
LADY SAW  
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ICA

# News publishing

Smiths deal underlines the importance of catalogue retention for Universal Publishing

## Back to the old house for Marr songs

### Deals

By Paul Williams

**UNIVERSAL MUSIC PUBLISHING GROUP HAS EXTENDED** its relationship with Johnny Marr by signing a new long-term global deal for his Smiths co-writes.

The new deal covers all of Marr's compositions with Morrissey for the legendary Eighties band, including songs such as This Charming Man, Heaven Knows I'm Miserable Now, How Soon Is Now? and Panic.

The agreement is the latest example of what UMPG UK and Europe president Paul Connolly views as a massive priority for the publisher to retain its iconic catalogues, a point further underlined this year when it renewed deals with Paul Weller and Stereophonics. Last year it widened its relationship with Elvis Costello to sign a new global agreement covering his entire catalogue.

"Catalogue retention is a key priority," says Connolly. "In fact, I view it as equally important as getting the catalogue in the first place. In some respects it's even more rewarding to retain a



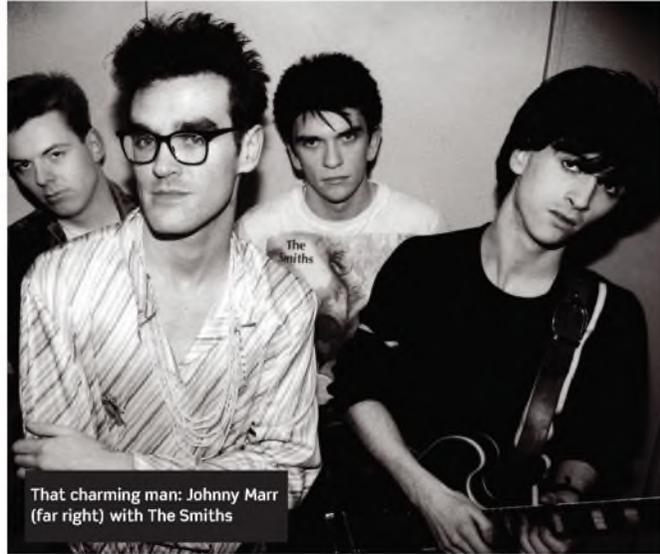
"It's great to be working with people who understand the band's legacy and genuinely appreciate the music"

### JOHNNY MARR

catalogue like this because it means we've gained and then retained the trust of the writer. As a publisher, it's hard to think of anything more important than that."

"I'm very happy that The Smiths' catalogue is with Universal Music Publishing," adds Marr, who has been a member of Modest Mouse since 2006 and joined The Cribs after touring with them last year. "It's great to be working with people who understand the band's legacy and genuinely appreciate the music."

Connolly believes the "strength of the relationship" was a key



That charming man: Johnny Marr (far right) with The Smiths

factor in Marr deciding to renew with UMPG as he notes his company has now been looking after the catalogue for a few years.

Although The Smiths split up in 1987 after recording just four studio albums, their song catalogue remains heavily in demand. "A catalogue as characteristic and distinctive as The Smiths' will always be popular with the public and therefore it's a

catalogue with great appeal to the sync community," says Connolly.

"For example, the recent film (500) Days of Summer featured a scene where the characters actually discuss the band as well as, appropriately enough, use of the songs There Is A Light That Never Goes Out and Please, Please, Please Let Me Get What I Want. How Soon Is Now? has been used in Gossip Girl and featured in

Charmed, too. As is usually the case with a catalogue like this, it's often more about selecting and creating the right opportunity rather than generating interest across the board."

The re-signing of Marr is personally rewarding for Connolly as The Smiths stand as one of his favourite bands. "Obviously, one of the great things about being in this business is being able to work with the music and musicians that I grew up listening to," he says.

"That's never truer than in respect of The Smiths. I think if someone had told me 20 years ago when I was an A&R scout that one day I'd be publishing Johnny Marr's Smiths catalogue I'd have been absolutely over the moon. In fact, I'm absolutely over the moon about it 20 years later and that probably says it all."

While this new deal covers his Smiths work, Marr signed a worldwide publishing deal with Chrysalis in 2007 covering future material and his contributions to the likes of Crowded House, Modest Mouse, Johnny Marr and The Healers and Electronic, which he formed with Bernard Sumner.

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## 'I was told not to play Sunshine Superman to Paul McCartney'



### Quickfire Donovan Leitch

When he debuted on TV show Ready Steady Go in! 1965, the term "singer-songwriter" hardly existed. Instead 19-year-old Donovan Leitch was described as a folk singer - and immediately dubbed Britain's answer to Bob Dylan.

By the end of the decade, thanks to a brace of groundbreaking hit singles and albums produced by the late Mickie Most, Donovan had moved from protest songs to psychedelia and become a member of rock's aristocracy, travelling with The Beatles to India to study

Transcendental Meditation with the Maharishi.

Sustained success in the UK was eclipsed in the US where CBS' Epic imprint delivered 12 Top 40 singles and 10 Top 30 albums. Last week Donovan, who has been with Peermusic for his entire career, was named as a BMI Icon for more than 5m American radio plays of songs such as Sunshine Superman, Mellow Yellow, Hurdy Gurdy Man and Jennifer Juniper. *Music Week* spoke to him about his early days.

Why do you think you appealed to US audiences?

In 1965 I was in the second wave of the British invasion. But it was just me and my guitar and Catch The Wind. Other than The Kingston Trio and Peter, Paul and Mary, nobody else was putting folk and pop together. Certainly not a good-looking British boy with some attitude.

So image was central to your early appeal?

My father was a photographer so I learned not to be camera-shy from an early age - and when my companion Gypsy Dave and I first



Winners: Donovan with BMI's Del Bryant, Adele, Danielle Brisebois and BMI's Phil Graham at the BMI London Awards

went to the US they thought we were from another planet. The girls were in bobby sox and the boys in crewcuts while we'd been bohemians for years.

Once with Mickie Most you began making records which leapfrogged folk to signal acid rock nearly two years before Sgt. Pepper and the Summer of Love. Was that a conscious move?

The distinction between the folk Donovan and the fusion Donovan is a false one. Allen Klein became my manager in the US after seeing me do the Ed Sullivan Show and suggested Mickie as a producer. Mickie heard my stuff - which had previously been a gentle blend of folk and jazz - and introduced me to an arranger, John Cameron, who had been at Cambridge University

with the That's The Week That Was guys. We started working immediately on the Sunshine Superman album but contractual problems delayed its release for almost a year, so everybody thought I was making a comeback with a change of direction. When we finished early in 1966 Mickey said. "Don't play it to Paul McCartney." But, of course, I did and I think it encouraged The Beatles to be more experimental.

You were also a keen advocate of LSD and referred to bands such as The Jefferson Airplane before anybody outside San Francisco had heard of them...

It was all part of being Bohemian. We'd been through the psychedelic thing before most and believed it should be experienced by a whole generation. When we saw people like The Airplane it was clear that we were brothers and sisters. People claim the dream of peace of love failed. But my reply is: one of the reasons you can say things today that you simply couldn't say then is because of the unique power of songs to carry ideas.

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### Pocketful of awards for Bedingfield

Natasha Bedingfield and Danielle Brisebois claimed song of the year for the second time in three years at last week's BMI London Awards.

Pocketful Of Sunshine, published for them by EMI and co-written by Sony/ATV's John Shanks, took the Robert S Musel Award for song of the year two years after the pair won the same award with Wayne Rodrigues for Unwritten. Pocketful Of Sunshine was also named college song of the year at last week's ceremony at London's Dorchester Hotel.

Other winners at the annual event, which recognises the most-performed works on US radio and TV by the US society's UK and European songwriters and composers, included Anoo Bhagavan and Niclas von der Burg for the EMI-published September hit Cry For You. The full list of winners is on musicweek.com.



# End Credits roll for dance duo

## UNEARTHED

MERCURY LABEL VERTIGO WILL BRIDGE THE GAP between Chase & Status's first album and their major-label debut with a song penned for new film Harry Brown.

The song, called End Credits, will be released commercially on November 23 and Mercury intends to use it to galvanise the work put in by the group and independent drum & bass label Ram, which has taken their debut to sales of 60,000 copies.

The production duo, who emerged from the same management stable as Pendulum, were the subject of heated A&R interest earlier this year, ultimately signing a publishing deal with Universal Music in the UK.

For records, long-time Vertigo A&R executive Richard O'Donovan secured the band's signature over the summer and he says the movie is an opportunity to keep the fire burning for the group into the new year.

"The tie-in with the film was a great opportunity and stylistically the song is a move on a little bit but we're holding our big statement until the new year, when we'll come

## CHASE & STATUS



### Cast list

#### MANAGEMENT

Jho Oakley  
**PUBLICITY**  
 Lauren Hales,  
 Vertigo  
**A&R**  
 Richard  
 O'Donovan, Vertigo

#### RADIO

Eden Blackman,  
 Ish-Media

#### MARKETING

Duncan Scott,  
 Vertigo

#### PUBLISHING

Caroline Elleray,  
 Universal

#### AGENT

Obi Asika, William  
 Morris

#### TV

Helena McGeough  
 & Alex Lane,  
 Vertigo

#### ONLINE PR

Katerina Marka,  
 Vertigo

with the first single from the new album and then the album," he says.

Their as-yet-untitled second set is tentatively scheduled for an April release date.

Vertigo director of marketing Duncan Scott says, "This single is about consolidating where they are with their audience. The single is the bridge."

As well as their own DJ and performance commitments, the duo are currently in demand for their production and songwriting efforts. They have worked with a string of big names including Rihanna and Snoop Dogg over recent months.

Vertigo is continuing to work closely with Ram to keep the fire

burning at retail with their debut album. With the band in the UK for a string of live dates over the coming months, the major is targeting its efforts on flyering and building the band's database and will be running a competition for fans to win a VIP DJ set from the band.

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## ON THE WEB THIS WEEK

### NO LOVE LOST DOWN UNDER FOR MYSPACE & INDIE LABELS

**Phil Tripp:** "PUHLEEZE... though we all respect indies for all that they do, MySpace made a commercial decision to accommodate the major labels, which is what a majority of their members wanted and so decided not to do an instant deal with the indies. I believe it is called a commercial imperative and in this world, a democratic decision. It's not like they HAVE to make a decision about indies until they want to."

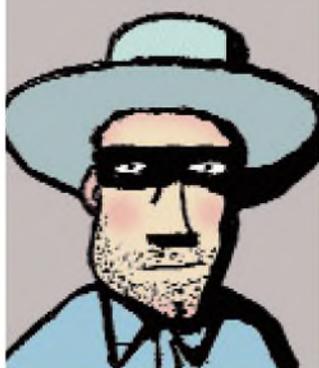
### MUSICIANS PAY TRIBUTE TO HALLAM DJ

**Ian Kingsley:** "I was a plugger for Polydor and BMG in the Seventies and Eighties and remember Dave Kilner very well. He always was contactable and did many interviews with our artists, his knowledge of music was always good. He came over as Mr Niceguy and it was a pleasure knowing him and all the other Hallam staff."

### STREISAND BIDS TO HOLD OFF MADONNA CELEBRATION

**Vince:** "Barbra's CD is glorious. Imagine having a number-one debut for five consecutive decades. Barbra reigns!"

## Dooley's Diary



## Donovan spreads the peace and love at BMI's bash

THE BMI LONDON AWARDS LAST TUESDAY turned into something of a mutual appreciation society, with the organisation's president and CEO Del Bryant lavishing praise on its newly-honoured Icon **Donovan**, only for the Sixties star to return the compliment by revealing how much Bryant's famous songwriting parents had influenced him. And just to illustrate his debt to Boudleaux and Felice Bryant, writers of such gems as All I Have To Do Is Dream, Donovan dug out a previously-unperformed song – Forever Your Love – to play to the gathering at The Dorchester Hotel on London's Park Lane... Among the other winners, Chasing Pavements writers

**Adele and Eg White** were reunited on stage to collect a pop award, **Peter Green** had much of the audience on their feet as Black Magic Woman was recognised for 5m plays and 10cc man **Graham Gouldman** picked up a gong for I'm

Not In Love reaching the same landmark... Okay, so it wasn't quite Taylor Swift at the VMAs, but **Stage Three's Steve Lewis** did his best Kanye impression when he grabbed the mike from BMI's Phil Graham on behalf of **Gerry Rafferty**. "I'm sorry Phil, this is your Kanye West moment," Lewis explained as he hastily delivered a message from

Rafferty as his song Right Down The Line was awarded for 3m US plays... Similarly distinguished, **The Zombies** played a couple of gigs at London's Jazz Café last week and ended up really showing their mettle when an errant guitar amp broke down. Not to be put off, **they decided to tell jokes** – generally quite clean ones, too – from the stage until the amp was back in play. We're not entirely convinced they should give up their day jobs but can you imagine Mariah Carey pulling off the same trick?... **Tinchy Stryder** may have returned from the recent MOBO awards empty-handed, but nobody can take away his current title of

**best-selling male artist of the year in the UK**, with more than 1m single sales. His mantelpiece may have to wait another year for a MOBO award but he can now boast a gold disc, courtesy of Island Records – and

he got to rub shoulders with the new-look **Sugababes** and **Taio Cruz** when he collected the accolade. Pictured with Tinch are his A&R man Ben Scarr, Island co-president Ted Cockle and Darcus Beese, Cruz and The Sugababes... The Gwyneth Paltrow film Sliding Doors follows the two parallel lives of a British woman whose future divides when she does

– or doesn't – get on a particular London Tube. It's not exactly Citizen Kane, but **Big Chill founder Katrina Larkin** might want to have a watch as she reflects on her decision to sell a controlling stake in her festival to Festival

Republic. She revealed to *Music Week* that the deal was clinched only after a chance meeting on the London Underground with Festival Republic's Melvin Benn. "I was on the Tube on my way to the NME Awards and Melvin got on the same carriage," recalls Larkin. "We hadn't met before but we recognised each other and had a chat and we really got on well. I'd heard about what Festival Republic had done for the Electric Picnic so we arranged a dinner between us and [Big Chill director] Nigel Foster and the whole idea came together." Fate eh?... **Pluggie Dylan White** was happily reminiscing

when he was still one of the young dudes the other night as he made his way to the HMV Hammersmith Apollo for one of

**Mott The Hoople's reunion gigs**. Just to make the point, White wore a specially-made badge bearing the legend, "Was here in 1973 14th Dec age



15" and was later spotted at the Live UK summit proudly sporting his Mott reunion T-shirt... On first glance at the picture on the left, readers may conclude that **Rick Wakeman** has come back and he's brought King Arthur with

him. Not so, sadly. Instead, this is the launch of **Smooth Radio's new ale** (our free crate of which must have got caught up in the postal strikes) at Nottingham Castle, before the start of Nottingham's Robin Hood Beer Festival. The none-more-smooth station has joined forces with the Nottingham Brewery to produce the new "tripled-hopped" beer. **Breakfast host Eamonn Kelly** was guest brewer for the first 10-barrel run and tested the new ale on his show last week. That's on his breakfast show, please note... And finally, **our congratulations to all the PPL-ers** who made

the trek up Mount Snowdon last week. Despite 66MPH winds they all made it back safe and sound. We see little evidence of the dress-up-as-a-pop-

star theme they had promised, but they raised more than £10,000 for charity Whizz-Kidz so we'll let them off.



# Features

# THE MASTER'S VOICE



"I love what I am doing here and there's a great deal more to do..."

HMV Group CEO Simon Fox has achieved wonders in his time at the high-street retailer. And despite attracting interest from ITV earlier this summer, Fox tells Music Week that he is very much planning for a future at the forefront of HMV

## Retail

By Paul Williams

**IN A YEAR WHEN ITS TWO RIVALS** Woolworths and Zavvi have bitten the dust and the worst recession in decades has taken a devastating grip on the high street, the last thing Simon Fox and HMV Group needed was yet another distraction. But an approach by ITV in the summer to size Fox up as its potential new chief executive proved exactly that.

Momentarily ITV's move created instability at the entertainment retailer just as it looked to be firmly back on track under Fox's strong leadership, following a couple of difficult years when HMV's future looked far from certain.

Why the commercial broadcaster would have eyed up someone like Fox who has absolutely no direct experience of its industry may have seemed puzzling on the surface, but it spoke volumes about the job he has done at HMV in turning around the retailer's fortunes.

If Fox could do it at a treasured retail brand such as HMV, then why could he not also work his magic at ITV?

Fox, who ruled himself out of the ITV job in August, has publicly remained silent about the whole saga and it is clearly something he feels very uncomfortable discussing. But he did offer a few brief thoughts on the matter as he sat in his fourth-floor office in HMV's Film House headquarters in Soho.

"The ITV episode has not been helpful in terms of creating a certain instability," volunteers Fox before swiftly adding, "I am committed to HMV and perhaps what this unfortunate episode has publicly illustrated is that I love what I am doing here and there's a great deal more to do."

Although the worlds of retailing and broadcasting might appear a long distance apart, HMV and ITV have shared much in recent years in terms of the language the financial press has used when writing about them.

"Troubled" and "beleaguered" are words much in usage these days when discussing the loss-making commercial TV operator, but wind back the clock to 2006 when Fox first walked through the doors of HMV and the entertainment retailer was being similarly labelled. It is something of a different story these days.

"There's no doubt at all [the perception of HMV] has changed dramatically," he proudly says. "In the first year when I was with the company we were always described as 'beleaguered' or 'troubled'. HMV and those two words went hand in hand. I'm delighted to say that in the last 18 months you never see those words at all. The fact is we've had two years of profit growth, we have no debt and the wider market recognises we've been through a very radical transformation.

"Our share price last year was one of the top performing shares in the FTSE. This year it is languishing disappointingly, but there are very few commentators now that would describe us as 'troubled'. The more cynical analysts ask where we will be in 10 years' time, but what we need to continue to illustrate and prove is that we will keep adapting our business faster than the changes in the market so we continue to prosper."

Central to that change both in perception and reality has been the three-year turnaround plan that Fox put in place in March 2007 and which has seen the retailer move into new areas such as venue ownership

and helped it last month to post a 12.5% total rise in sales for its UK & Ireland business in the 18 weeks up to August 29.

"The three-year plan has gone pretty much as we expected and we didn't expect the demise of Woolworths, EUK and Zavvi," he says. "That came as a shock to everybody but, if you put that aside, if anything the CD market has been more robust than we predicted. If you go back to the start of the three-year plan we laid out our view about the markets in which we operate and the CD market has been more robust, which, of course, is great."

A big part of the three-year plan has been the new partnerships HMV has forged across a variety of disciplines. These include linking with the Mama Group to co-own live venues, having Orange concessions in selected stores, rolling out cinema screens in branches in a tie-up with Curzon and, most recently, striking a £7.7m deal to buy a 50% stake in 7digital and in so doing finally turning the seasoned retailer into a serious digital player.

Fox concedes the partnerships are recognition HMV cannot achieve what it wants to alone. "We can't do everything ourselves at the speed we need to do it," he says. "If we were to build everything ourselves from scratch and build teams of experts in every area it would take too long."

The 7digital issue instantly addresses what has been slow progress until now by HMV in the digital world, despite it having been behind various high-profile launches and initiatives in the wake of iTunes' arrival in the UK in 2004.

"Making progress in the digital world is terribly difficult," says Fox. "iTunes is a fantastically strong company with the ecosystem it has. Combine that with the whole illegal piracy of music issue and it's tough to build a consumer proposition that is profitable. It's hard to justify investing millions of pounds in building a digital music store when the alternative out there is largely free.

"Also our core strength as a retailer has been built around moving physical product and not around digital. The environment is now changing; the momentum towards sorting out piracy is building. I absolutely think the music industry has to get together and stop bickering around the detail and focus on the big picture and go with the momentum that's now building. But I don't think we could do it alone because we simply don't have the skills, the people, the technology to be as fleet of foot as you need to be. We build industrial-type systems to move millions of CDs through our store base. The whole agile way of moving in this digital space is just not what we've been particularly good at in the past."

Although Fox reports that the HMV and 7digital teams are "working well together" in these early days of the partnership, any marketing rollout of the venture in HMV's portfolio of stores is not happening just quite yet.

"The first priority for us is to get 7digital powering the HMV sites and that's ongoing," he says. "That will happen hopefully before Christmas, if not shortly thereafter, and hopefully then we'll ramp up marketing once that's in place. Obviously, you don't want to be playing around with a system in the run-up to Christmas. We'll do it when the time is right but it is weeks rather than months."

The Mama joint venture, which gives HMV co-ownership of 11 venues, is somewhat far more advanced and Fox reports it is having "great success" in helping to support labels' acts across the venues, in-store and on the HMV website.

"We're obviously now doing in-venue merchandising, including selling CDs, and we're selling the tickets. It gives us a very good source of customer data, which hopefully we can use to sell other products, be it physical or digital, and the live market remains robust and the run-up to Christmas looks fantastic. The Apollo and Forum, in fact all venues, look good – but if you look at the Apollo in particular the artist line-up looks stronger than ever," he says.

Fox is also very excited about the albums release line-up going into Christmas and suggests across HMV's main product areas of music, DVD and games that it is music that is most strongly poised in this fourth quarter.

As he notes, "It's been a very tough year so far for games. Games having been the star of the show the last couple of years, the market has been down about 30% but perhaps expenditure in previous years that had gone into video games may come back into music and DVD. The quality of new releases in games is much reduced than a year ago. There haven't been blockbuster games but there are some to come. If I were to look across all our product groups now I would say the best placed is probably music. It's a fantastic line-up so we're really excited how big music might be over the Christmas period."

With distributor EUK no longer around, Fox suggests that has resulted in all the high-street players working more closely than ever with the labels as retailers and record companies are now dealing directly with one another, rather than via a third party.

"The fact there is no big intermediary in the market any more means suppliers simply have to get closer to all their retailers," he says, although he offers a plea to labels not to shut down over the festive period as they usually do as this could hamper potential sales.

"There is a tradition of closing down for those key Christmas weeks. It is absurd because there are always unexpected Christmas winners so you need to replenish stock and those unexpected successes tend sometimes not to emerge until later in the day so it's really important our suppliers remain as flexible and respond as quickly as they can right through Christmas," he says.

"The other thing is Christmas now runs into the first week of January. There is this tendency of leaving Christmas later and later and I'm sure that will happen and there's a tendency to defer purchases until the first week of January. There is also a tendency to give gift vouchers that get redeemed on Boxing Day onwards so certainly as far as we're concerned Christmas won't be over until early January."

HMV will have more stores than ever open this Christmas, backed by its biggest festive marketing campaign yet. Moreover, its portfolio is boosted by 30

"If I were to look across all our product groups now I would say the best placed is probably music. It's a fantastic line-up so we're really excited how big music might be over the Christmas period..."

#### SIMON FOX

former Zavvi stores it bought in the wake of its rival's collapse and the opening of between 10 and 15 temporary stores in locations where HMV thinks the high street does not already have an entertainment outlet. If some of these temporary stores work well enough, Fox says these may well be turned into permanent ones.

"We're very focused on Christmas," he says. "We're going to recruit more temporary staff than we ever have in the past. We've been working on a project we call Project Q; it's all about efficiency of supply chain and efficiency of queuing in store. We want to process as many customers as quickly as we possibly can. There's nothing worse than customers coming into store, seeing a long queue and then turning back."

Beyond some of the temporary stores possibly becoming permanent ones, Fox is not anticipating a huge store-opening programme going forward. He does, though, say the group will be aiming to continue to grow the Fopp brand by around a couple of stores each year, while it will look to open new branches of HMV in big new shopping developments just as it did with Liverpool One and the Westfield Shopping Centre in Shepherd's Bush. "Where there is footfall and important shopping centres we think there is a role for HMV," he says.

By March next year his three-year revival plan will be complete, which will no doubt prompt yet more questions of what comes next for the brand. Fox is not anticipating anything of the order of the three-year plan, something he says it "had to do" following a number of profit warnings and pressure from its shareholders and bankers, but he reckons it is important the group starts to guide people in the direction in which it is travelling.

"I think what we will do, probably early in the next year, is clearly indicate our direction of travel without being too specific about the milestones along the way and the speed of travel, but it is important everyone knows where we are going," he says.

Fast forward five years and for Fox that will mean HMV continuing to undertake its brief as an entertainment brand but managing to fulfil the needs of its customers more fully than it does at the moment.

"So we will have stores and they will be selling



**TOP**  
HMV will look to open new stores in big shopping developments such as west London's Westfield Shopping Centre (pictured)

**ABOVE AND LEFT**  
Product mix: part of Simon Fox's three-year plan has involved HMV forging partnerships in the live sector, in cinemas and with 7digital in the online world

product but the mix of product might be somewhat different to the way it is today. More of our stores might have cinemas, gamer bases, Orange concessions, T-shirts, technology in addition to products we have today. It's inevitable the mix of product we sell will change but on top of our store business I hope we will be fulfilling the needs of our customers when they are on the move digitally, when they are going out to concerts and other events. So I hope that HMV will have a larger share of customers' entertainment wallets than we have today."

In the wake of the ITV approach, Fox's own longer-term future may be harder to predict, but asked whether he sees himself staying with the business for a good while longer, the CEO answers in the simplest and plainest way possible. "Yes, I do," he says.

Given what he has achieved already, that can only be good news not just for HMV but for the music industry as a whole.



# Features



# THE KING'S QUAL

After Michael Jackson's sudden death in June, all eyes were on RCA and the King of Pop throughout Q3 to see what he performed. He did not disappoint, but strong showings from Florence + The Machine, Muse and others ensured...

**PICTURED ABOVE**  
Quarterly report: Florence + The Machine made the biggest splash among UK newcomers in Q3. Muse's *The Resistance* broke the 200,000 sales barrier, Michael Jackson helped propel RCA to the singles and albums sales summit while Tinchy Stryder is one of six Universal acts to feature in Q3's top 10 best-selling singles

## Quarterly analysis

By Ben Cardew

**THE BEATLES MAY HAVE DONE THEIR BEST** with the release of their remastered back catalogue but quarter three 2009 undoubtedly belonged to another sadly-departed giant of pop music: Michael Jackson.

Jackson's tragic death came on June 25, just as many in the UK music industry were setting up camp at the Glastonbury festival. It was also right at the tail end of the second quarter, meaning that Q3 felt the full force of Jackomania.

By the end of Q3, sales of Jackson's back catalogue albums following his death had passed the 1.5m mark in the UK, led by more than half a million takers for *The Essential*, the vast majority of them physical.

It is, of course, impossible to say how many albums Jackson would have sold had he not died – especially given the strong ticket sales for his O2 dates. But it is a fair bet to say that year-to-date figures for album sales at the end of Q3 would have been further depressed were it not for the death of this genius entertainer and the boost this gave to sales.

As things were, however, albums sales in the first 39 weeks of 2009 stood at 78,312,640, down 6.6% on the first three quarters of 2008 (including "unmatched" digital sales in accordance with BPI rules).

It is a worrying figure, certainly, but one that should be considered in the light of especially poor compilation sales – down 18.3% on the year at 15,753,907 – and the ongoing malaise of the US

albums market – down more than 14% for the year to date.

Not that the result was without its bright spots: sales of vinyl were up 14.1% at 167,192, for instance, and downloads grew 59.5% year-on-year to 8,693,787 (or 11.4%).

More importantly perhaps, trade value is holding up, down just 2% in the first half of the year.

"In value terms we are starting to see digital services coming in to make up that gap," explains BPI chief executive Geoff Taylor. "I think there are encouraging signs, for example digital albums up 50%, growing at a faster rate than singles. And internationally we are performing pretty well."

What is more, it will be interesting to see how Apple's new iTunes LP digital format, which packages additional material such as song lyrics with album downloads, helps to boost digital sales, especially if it is joined by the majors' rumoured CMX digital album project before the year is out.

The BPI's Taylor explains that, while it is too early to evaluate iTunes LP – it was launched at the start of September, with only a handful of albums available – the industry is certainly behind the new format.

"Everybody in the industry is very conscious of trying to add value to digital music, especially albums," he says. "I hope [iTunes LP] will be popular and add value."

It is worth noting, too, that Muse's recent album *The Resistance* – one of the first releases to be sold as an iTunes LP – has sold strongly on download: of its total 201,394 sales to the end of week 39, 168,817 were physical, while 32,577 were digital – or 16.2%, far above the market average.

And, given that *The Resistance* sold some 33,000 more copies in its first week than the band's previous album *Black Holes & Revelations* did in the UK, these sales do appear to be additional rather than substitutional.

RCA topped the Q3 market share charts for singles and albums. In albums it reported a share of 11.0%, up exactly two percentage points on Q2 and one percentage point ahead of nearest rival Polydor.

This was largely thanks to the sales surge after the death of Jackson, who has a remarkable 10 releases in quarter three's top 50 artist albums (including two with the Jackson Five), but also on the back of albums from artists including Kasabian (*West Ryder Pauper Lunatic Asylum* at nine), Kings Of Leon (number 11 with *Only By The Night*) and Beyoncé (number 14 with *I Am... Sasha Fierce*).

In singles, RCA posted a market share of 15.4%. Although it could only claim one track within the quarter's top 10 – Beyoncé's *Sweet Dreams* at six – there were 11 Michael Jackson tracks in the quarter's top 100 singles, led by *Man In the Mirror* at 13.

**"There are encouraging signs... for example, digital albums up 50%, growing at a faster rate than singles"**

**GEOFF TAYLOR, BPI**



# ARTER

...ee just how strongly he  
...ered the spoils were spread evenly

All of this helped to lift the market share of parent company Sony - although perhaps not by as much as one might think. It reported a market share of 20.7% in albums (up from 19.9% in Q2) and 22.2% in singles (up from 20.5% in Q2).

On a corporate level, it was again Universal which ran away with things in Q3. The major top scored on both singles and albums, with a 35.1% share on the former and 33.3% on the latter.

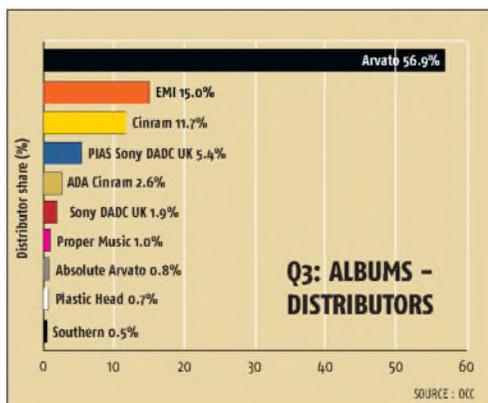
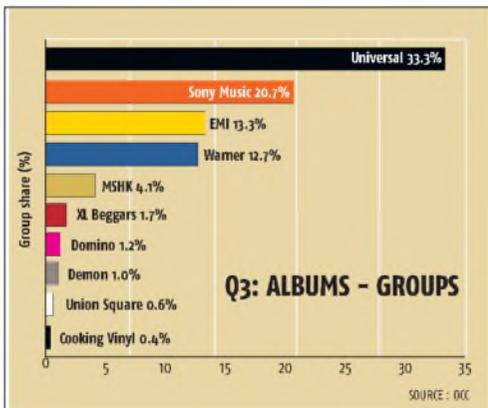
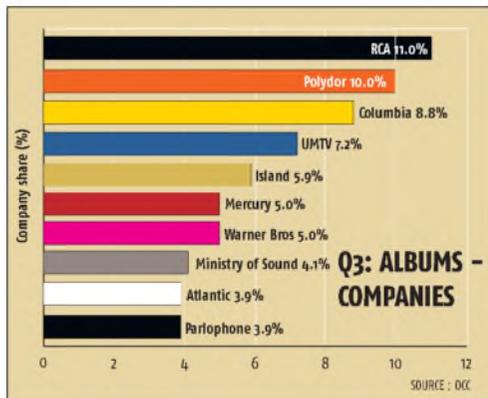
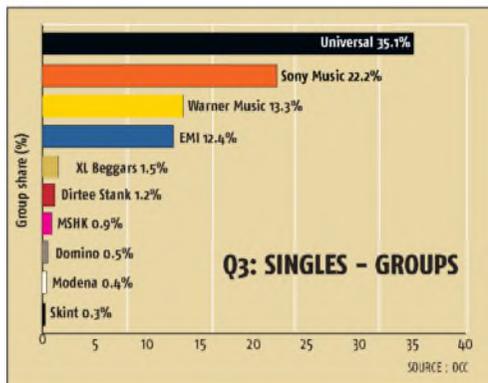
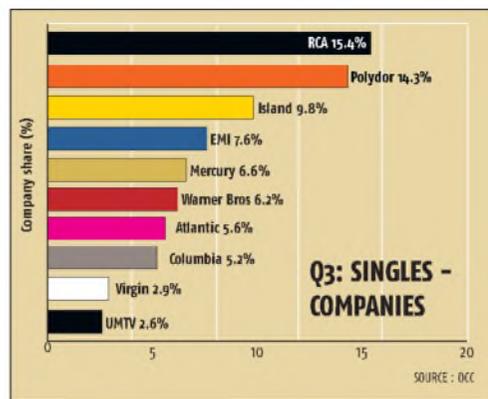
Both shares are similar to Universal's results for the previous quarter, although the major shines in the Q3 singles chart, where it had six of the top 10 tracks courtesy of Black Eyed Peas, Cascada, La Roux, Mr Hudson, Lady GaGa and Tinchy Stryder.

The quarter's top 10 albums proved a more open affair, however, with four entries for Universal (Florence + The Machine's Lungs at two, La Roux at three, Black Eyed Peas' The End at six and Lady GaGa's The Fame at seven); three for Sony (Michael Jackson's The Essential at one and Bad at eight, plus Kasabian's West Ryder Pauper Lunatic Asylum at nine); two for Warner (Paolo Nutini's Sunny Side Up at four and Muse's The Resistance at five) and one indie (Domino with Arctic Monkeys' Humbug at 10).

The news for new UK talent was encouraging. Florence + The Machine and La Roux led the way in albums, with Noisettes' Wild Young Hearts set also within the quarter's top 20 sellers.

In singles, JLS had the quarter's second biggest release with Beat Again, while La Roux's Bulletproof is at five and Mr Hudson feat Kanye West's Supernova was the seventh best seller.

Dizzee Rascal, of course, is hardly a new artist. But



his commercial breakthrough, scoring two successive number one singles and a top three album this summer, has proved one of the UK success stories of the year - a story made all the more remarkable by the fact that he is operating on his own label, Dirtee Stank.



**PICTURED ABOVE**  
Single minded:  
Lady GaGa's Poker Face and Just Dance are 2009's two biggest sellers to date

It is probably too early to analyse sales of this week 39-released album, but the performance of singles Bonkers and Holiday (the 26th and 12th biggest singles of the quarter respectively) helped Dirtee Stank grab a 1.2% share of the singles market (by corporate group), ahead of big players such as MSHK, Domino and Skint. It also stood only 0.3 percentage points behind the 1.5% of Dizzee's former home XL Beggars.

Dizzee would have stood a good chance of going to number one on the albums chart, too, having sold 53,106 copies in its first week, were it not for strong competition from Madonna's Celebration collection, which entered the chart at the summit.

These spectacular chart battles are set to be a defining feature of quarter four: October 19 has new albums from the likes of Whitney Houston, Mr Hudson and Joss Stone go head-to-head, while November 9 sees the release of new sets from JLS, Bon Jovi, Jamie Cullum, Queen, Snow Patrol and Robbie Williams. There is also a new album from a certain Michael Jackson on October 26, featuring a brand new song.

Retailers, quite naturally, are licking their lips at such a feast, while record companies face an almighty battle to get their superstar acts to number one.

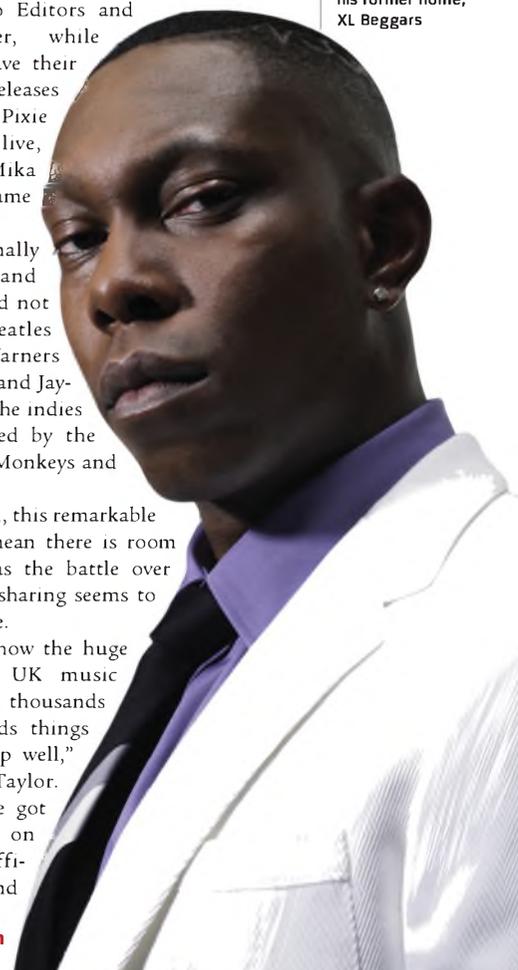
"It's going to be a brilliant - and very revealing - quarter four," says HMV head of music Rudy Osorio. "All the majors have strong rosters. Sony/Syco look set to play a key role at Christmas, with albums from Leona [Lewis], Michael Jackson, Alexandra [Burke] and Susan Boyle set to dominate gift purchasing. Sony has real depth if you also consider possible releases from Westlife, Christina [Aguilera] and Avril [Lavigne] and also Editors and Newton Faulkner, while Universal labels have their own heavyweight releases in the shape of Pixie Lott, Take That live, Mariah Carey, Mika and Pearl Jam to name a few.

"EMI additionally have Jamie T and Richard Hawley and not forgetting the Beatles reissues, while Warners can point to Muse and Jay-Z," adds Osorio. "The indies are well represented by the likes of the Arctic Monkeys and Dizzee Rascal."

Crucially, though, this remarkable line-up does not mean there is room for complacency, as the battle over P2P and illegal filesharing seems to be nearing endgame.

"These figures show the huge potential of the UK music industry. Even with thousands of illegal downloads things are still holding up well," says the BPI's Taylor. "But until we have got legislative action on course it is really difficult to turn around the market."

ben@musicweek.com



**PICTURED BELOW**  
Cheeky move:  
Dizzee Rascal's Dirtee Stank imprint ran a close second to his former home, XL Beggars

# Features

# NO MARGIN FOR PROFIT



With exasperated record labels calling for a rethink of mechanical tariffs in response to high-street retail's discounting clout, music publishers may have to consider shouldering a share of the label's losses. Susan Butler looks at the labyrinthine world of PPD, ARP and mass discounting

## Publishing

By Susan Butler



**SUPERMARKET RETAILERS NOT ONLY HOLD THE POWER** to now set record companies' CD wholesale prices, but they may soon have a more direct impact on music publishing.

The discounts these retailers extract from labels have increased so dramatically that some label representatives are calling into question the long-standing licence terms for compositions between labels and mechanical right societies throughout Europe.

The negotiations concern more than the tariffs, with the parties considering a change in the way mechanical fees have been calculated for decades, moving from a percentage of the label's published price to dealers (PPD) to a percentage of the actual realised price (ARP) received by the label. A switchover would take societies and publishers into the world of complex label discounts.

### PPD to ARP

A label sets the PPD for a particular album after considering multiple factors such as the number of tracks and discs, the artist's sales history and potential, marketing and promotion costs and terms of the artist's contract. This PPD is likely to change several times throughout the life cycle of the album.

Major labels each have more than 100 different PPDs, according to a European Commission report. But within each territory there are only about five different PPDs for the records that make up more than half of a major labels' total sales. Indie labels have a handful of different PPDs.

In the UK, labels that pay mechanicals to MCPS currently pay a fixed percentage of the CD's PPD, with no minimum mechanical fee. PPD is defined by a copyright tribunal as the highest price published by labels for dealers

to pay for the minimum quantity of copies of the relevant format of the relevant disc, which any dealer can purchase, without taking any discounts or other deductions.

In the rest of Europe, most labels and societies continue to follow the terms of a deal that

expired nearly 10 years ago. Under that agreement, between mechanical right societies' international trade group BIEM and labels' international group IFPI, labels pay a fixed percentage of the PPD, less certain percentages as deductions for rebates, discounts and packaging. The contract defines PPD as the highest price charged by a label to a retailer selling directly to consumers.

For many years under these deals, the retail prices for CDs in Europe were so high compared to the rest of the world that mechanicals were also some of the highest in the world. Then, when retail prices dropped and music stores began closing, PPD became more of a calculation than a real price.

"There are hardly any music stores left," says one European executive. "There are media-hardware stores that have no interest in the long-term health of the music market. They look at, say, the new Madonna album. They decide on [their retail price] minus their margin to the [label]: 'This is what I'm going to pay to you or we don't even take it.' All over Europe, more product goes into the store at the price decided by the media store to drive sales of fridges and other consumer goods."

Today's major retailers may simply decide to stop selling music whenever it no longer interests them. Labels have a greater challenge to keep music in those stores.

"The level of discounting has increased as the retail market has diminished, particularly over the last few years," says a UK executive. "The power of the supermarkets has increased, and their power is a volume business. They are ordering 100,000 units, but they want a 20% or a 30% discount. They have the power to extract greater discounts."

Some retailers no longer even negotiate percentage discounts. "In a buyer's market where the buyer determines the price, record companies say their big buyers are no longer interested in a discount of 30%, 35% or 40%," says an executive with a collecting society. "All those buyers are interested in is the bottom line on the invoice. So record companies say, 'Let's move over to that system, an invoice system.'" This would mean paying mechanicals based on what a label receives.

"When the BIEM-IFPI contract was first agreed, it was based on a retail price," says a label representative. "The equation has changed significantly, so the basis on which you calculated PPD hasn't held true for a very long time. Switching over would be fairer."

While the BIEM calculation includes a percentage reduction for certain discounts, the UK rate does not. Today, a PPD may be £8, but after discounts the retail price may be £7 with the label receiving £5, despite the label calculating the mechanical fee as a percentage of £8.

"They're getting paid on a higher price than we're seeing," says the UK executive. "Isn't it fair and appropriate that, as these discounts are increasing, the publishers should share the pain and be paid on the actual or net realised price that we receive from our records?"

### World of discounts

Not everyone sees sharing discounts as fair. "ARP is a recipe to completely undermine the way we get paid," says a society executive. "The cost that sales companies have for marketing, promotion and discounting is their cost, not the cost of a writer. The ability in an ARP world to create all sorts of ways to reduce the amount of money [a label] receives by special deals means the amount paid [for compositions] could be reduced enormously."

Discounting is also complex. Unlike a label's album PPD, which is provided to all dealers, a label's discounts are different per dealer. These discounts are highly confidential and must be to avoid anti-trust problems.

Labels have a variety of discounts, including:

- File discounts – general discounts that impact all albums sold to a particular customer;
- Campaign discounts tied to particular albums;
- Volume discounts for certain new releases;
- Retrospective discounts – rebates negotiated on the basis of the preceding year's turnover;
- Co-operative marketing – payments by a label to support sales of certain albums;
- Free goods distributed to the dealer after it purchases a large quantity of albums;
- Returns – accepted by a label free of charge.

An EC market investigation found that labels use discounts with all customers, and all albums receive at least one type of discount.

However, since these retail discounts are confidential it is difficult to assess whether the increase in discounts is also increasing, or simply holding onto, revenues or decreasing potential losses from misjudgements or overspending.

"If they give discounts to enlarge the pie, then let's have a look at it," says the society executive. "But when they give discounts that don't benefit the creator, then why should we look at it?"

### Time for change

No one expects the UK to be the first place to make a change. It would require another tribunal case, which is not particularly appealing at the moment.

It is more likely that a new BIEM-IFPI agreement would be the starting place.

"Rights owners must determine what they want to do if there is no longer an accounting basis," says the society executive. "You can hold on for maybe a year or a bit longer by using a contract condition, that's if there is no PPD, then you look at the product and take its equivalent price. But then it all stops. We have to look at a new accounting basis."

*Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the October 15 issue.*

"Isn't it fair and appropriate that, as discounts are increasing, publishers share the pain and be paid on the actual or net realised price that we receive from our records?"

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## Out this week

### Singles

- **Alexandra Burke Feat. Flo-Rida** Bad Boys (Syco)  
Previous single: (chart peak): Hallelujah (1)
- **Cascada** Dangerous (A&M/UMIV)  
Previous single: Evacuate The Dancefloor (1)
- **Editors** Papillon (Columbia)  
Previous single: Push Your Head Towards The Air (did not chart)
- **Green Day** East Jesus Nowhere (Warner)  
Previous single: 21 Guns (36)
- **Geoffrey Gurrumul Yunupingu** Bapa (Dramatico/Skinnyfish)  
Debut single
- **Mr Hudson** White Lies (Mercury)  
Previous single: Supernova (2)
- **Imogen Heap** First Train Home (Sony)  
Previous single: Not Now But Soon (did not chart)
- **Kings Of Convenience** Boat Behind (Virgin)  
Previous single: Mrs Cold (did not chart)
- **Lostprophets** It's Not The End Of The World (Epic)  
Previous single: 4am Forever (34)
- **Only Men Aloud & Bonnie Tyler** Total Eclipse Of The Heart (Decca)  
Previous single: All By Myself (did not chart)
- **Skint & Demoralised** Failing To See The Attraction (Mercury)  
Previous single: Red Lipstick (did not chart)



- **Jordin Sparks** SOS (Live)  
Previous single: Battlefield (11)
- **Robbie Williams** Bodies (Virgin)  
Previous single: She's Madonna (16)
- **Wolfmother** New Moon Rising (Island)  
Previous single: Back Round (did not chart)

### Albums

- **Blake** Together (Blake Recordings)  
Previous album (first-week sales/total sales): And So It Goes (16,431/ 57,335)
- **Chipmunk** I Am Chipmunk (Columbia)  
Previous album: League Of My Own (111/ 10,723)
- **Taio Cruz** Rokstarr (Universal)  
Previous album: Departure (11,956/ 135,156)
- **Dead By Sunrise** Out Of Ashes (Warner)  
Debut album
- **Bob Dylan** Christmas In The Heart (Columbia)  
Previous album: Together Through Life (42,376/ 119,336)
- **Editors** In This Light & On This Evening (Kitchenware)  
Previous album: An End Has A Start (59,431/ 330,608)
- **Flaming Lips** Embryonic (Warner)  
Previous album: At War With The Mystics (29,683/ 111,020)
- **Only Men Aloud** Band Of Brothers (Decca)  
Previous album: Only Men Aloud (33,328/ 186,861)
- **The Saturdays** Wordshaker (Fascination/Geffen)  
Previous album: Chasing Lights (22,394/ 280,426)
- **Shakira** She Wolf (Epic)  
Previous album: Oral Fixation Vol. 2 (102/ 375,999)

- **Tubeord** Our First American Friends (Hassle)  
Debut album
- **The Veronicas** Hook Me Up (Sire)  
Previous album: The Secret Life (126/ 4,748)

## Out next week

### Singles

- **Alphabeat** The Spell (Polydor)
- **Devendra Banhart** Baby (Warner Brothers)
- **Chicane** Hiding All The Stars (Modena)
- **Cobra Starship** Good Girls Go Bad (Atlantic)
- **Cheryl Cole** Fight For This Love (Fascination)
- **Foo Fighters** Wheels (Columbia)
- **Harry Connick Jr** Your Song (Columbia)
- **Master Shortie** Bringing It Back (Odd One Out)
- **Matt & Kim** Daylight (Nettwerk)
- **Miike Snow** Black And Blue (Columbia)
- **Nerina Pallot** Real Late Starter (Echo)
- **Panic At The Disco** New Perspective (Atlantic)
- **Pitbull** Hotel Room Service (1)
- **Raphael Saadiq** Lets Take A Walk (RCA)
- **Sincere Feat. Kid Bass** The Girl Is Mine (Virgin)
- **Spandau Ballet** Once More (Mercury)
- **Joss Stone** Colour Me Free (Relentless/Virgin)
- **Tigers That Talked** Artificial Clouds (Bad Sneakers)
- **The Twilight Sad** Seven Years Of Letters (FatCat)
- **Young Soul Rebels** I Got Soul (Island)

### Albums

- **4 Hero** Extensions (Raw Canvas)
- **Atlas Sound** Logos (4AD)
- **Bauhaus** Mask (Cooking Vinyl)
- **Bauhaus** In The Flat Field (Cooking Vinyl)



- **Michael Buble** Crazy Love (Reprise)  
The new album from Michael Buble was recorded during sessions between LA, Brooklyn, New York and Vancouver and boasts production credits from three producers in the shape of David Foster, Bob Rock and Humberto Gatica. The set features two new songs, co-written by Buble, alongside a collection of standards including Baby (You Got What It Takes) and Stardust. The Dap Kings also feature, collaborating with Buble on the aforementioned track.
- **Alexandra Burke** Overcome (Syco)
- **Ray Davies** Collected (UMTV)
- **Jay Farrar & Benjamin Gibbard** One Fast Move Or I'm Gone - (Kerouac's Big Sur (Atlantic)
- **Fleetwood Mac** The Very Best Of (Rhino)
- **Whitney Houston** I Look To You (RCA)
- **Mr Hudson** Straight No Chaser (Mercury)
- **Julian Casablancas** Phrazes For The Young (Rough Trade)
- **Karnivool** Sound Awake (Columbia)
- **Kings Of Convenience** Declaration Of Dependence (Virgin)

- **Metronomy** Nights Out (Because)
- **Alison Moyet** The Best Of (Sony)



- **Purescence** Sharpen Up The Knives (Caserta Red Records)  
The most durable of Manchester bands, who trace their roots back to the Stone Roses' landmark Spike Island concert in 1989, are enjoying something of a renaissance. Ahead of the release of their fifth studio album early next year, this first-ever retrospective collects 12 of their most popular tracks and three brand-new recordings, including new single Raise Me To The Ground, a free download via the band's website. Their forays into the US market of late, where their last album rocketed into the iTunes US Top 30, outselling Foo Fighters and Led Zeppelin in the process, could yet see the quartet attain a deserved heightened status. Add to that sellout shows on their debut US tour, and it seems Purescence are on the cusp of something big. They embark on a UK tour on October 22, culminating in their biggest headline show to date at Manchester Apollo.
- **Levi Roots** Red Hot (Sound Box Media)
- **Seasick Steve** Man From Another Time (Atlantic)
- **Spandau Ballet** Once More (Mercury)
- **Sufjan Stevens** The BQE (Asthmatic Kitty)

- **Various** Twilight: New Moon (Atlantic)

## October 26

### Singles

- **Biffy Clyro** The Captain (4th Floor)
- **Katherine Jenkins** Bring Me To Life (Warner)
- **Kasabian** Underdog (Columbia)
- **Little Comets** Adultery (Columbia)
- **Meleka** GO (Defenders)
- **Lisa Mitchell** Coin Laundry (RCA)
- **MSTRKRFT** Bounce (Geffen)
- **Jay Sean** Down (Island)
- **The Soldiers** Coming Home (Rhino)

### Albums

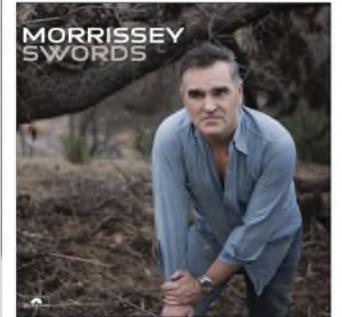
- **Devendra Banhart** What Will We Be (Warner)

“For those Devendra fans who wish the prolific singer songwriter would stop messing around and come up with the great tunes he's always threatened (and occasionally delivered), this album will be a considerable pleasure. It's a slightly confused album, however, and this is reflected in the unfortunate mood: frankly, it reeks of summer, full of breezy warmth and Latin touches – which would have been lovely three months ago. With the onset of a bleak midwinter, however, it's harder to warm to. None of this means that What Will Be is a bad album – in fact it has considerable appeal – but it's nonetheless a slightly inappropriate one.”

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

- **Cheryl Cole** Three Words (Fascination)
- **Fight Of The Conchords** I Told You I Was Freaky (Warner Brothers)
- **Harry Connick Jr** Your Songs (Columbia)
- **Michael Jackson** This Is It (Sony)
- **Katherine Jenkins** Believe (Warner)

- **Johnny Foreigner** Grace And The Bigger Picture (Best Before)
- **Miike Snow** Miike Snow (Columbia)
- **Lisa Mitchell** Wonder (RCA)



- **Morrissey** Swords (Polydor)
- **Pitbull** Reblution (1)
- **U2** The Unforgettable Fire (Mercury)
- **Wolfmother** Cosmic Egg (Island)

## November 2

### Singles

- **Black Eyed Peas** Meet Me Halfway (Interscope)
- **Camilla Kerslake** She Moved Through The Fair (Future)
- **Chase & Status Feat. Plan B** End Credits (Mercury)
- **Jamie Cullum** I'm All Over It Now (Decca)
- **Erik Hassle** Hurtful (Island)
- **Calvin Harris** Flash Back (Columbia)
- **Marina & The Diamonds** Mowgli's Road (Atlantic)
- **Daniel Merriweather** Water And A Flame (1)
- **Donny & Marie Osmond** Vegas Love (Decca)

**Princess NYAH 'DIARY OF A PRINCESS'**  
EP OUT OCTOBER 26TH 2009  
INCLUDING THE FUNKY ANTHEM FRONTLINE AND THE CURRENT CLUB SMASH BIG BOYS OUT ON OCTOBER 5TH.  
Princess NYAH HMV iTunes amazon.com

## THE PANEL

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



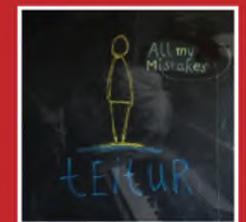
**MATT KALEDA (SYNC INC)**  
**King Midas Sound: Waiting For You (Hyperdub)**  
A soulful, sub-bass track from Kev Martin and Roger Robinson which sounds like an edgier, more experimental Massive Attack. This dark sophisticated LP, released later this year on Hyperdub, reinvents the dubstep sound, so synonymous with the pioneering label, and takes it to the next level.



**DARYL EASLEA (BBC MUSIC)**  
**John Alexander Ericson: Songs From The White Sea (Warsaw Recordings)**  
Quiet may have ceased being the new loud, but this demonstrates that Ericson is a welcome addition to the school of soft, reflective troubadours. It is an album that consistently doesn't do what you think it's going to, and frequently delights.



**MARTIN ASTON (MOJO)**  
**Sparks: The Seduction Of Ingmar Bergman (Lil' Beethoven)**  
The Mael brothers' 22nd album is also their first musical; what's taken them so long? This is a crazy plot involving Swedish film icon Bergman, an ear for dialogue and a mixture of classical/minimalist settings laced with opera, rock and orch-pop drama.



**JUDE RODGERS (THE GUARDIAN)**  
**Teitur: All My Mistakes (A&G)**  
Teitur's voice is soft as a kiss and has the ability to warm the coldest of hearts. His lyrics create vivid, romantic worlds of girls in dancing dresses and alphabet shirts; hitchhikers and cowboys; and boys endlessly, hopelessly, falling in love – a magically beautiful and effortless album.

Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

- **N-Dubz** I Need You (Universal TV)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
- **Passion Pit** Little Secrets (Columbia)
- **Pink** I Don't Believe You (Laface)
- **Snow Patrol** Just Say Yes (Fiction)
- **Tinchy Stryder** You're Not Alone (Island)

#### Albums

- **Amerie** In Love And War (Mercury)
- **Brett Anderson** Slow Attack (BA Songs)
- **Miley Cyrus** Time Of Our Lives (Hollywood-Polydor)
- **Das Pop** Das Pop (N.E.W.S)

Signing to RCA last year, like many artists that enter the major label infrastructure, Belgium's Das Pop parted company with the label before their UK debut was released. An unfortunate start, but all was not lost and, with the new album completed, the band were granted the rights to the record back and it will now see the light of day on their own N.E.W.S label. Recorded and mixed by Soulwax, it is a big, shameless pop feast, peppered with radio-friendly songs that will fit snugly alongside the Alphabeats of the pop world. Included here is debut single Underground which was released by RCA earlier this year and Never Get Enough, a single set for release early next year. The band return to the UK for a string of live dates in November.



- **Foo Fighters** Best Of (RCA)
- **Frankie Goes To Hollywood** Frankie Say Greatest Hits (UMTV)
- **Cosmo Jarvis** Hum As You Hitch/Son Of A Bitch (Mail Of Sound)
- **Skunk Anansie** Smashes & Trashes (One Little Indian)
- **Slayer** World Painted Blood (Columbia)
- **Sparks** The Seduction Of Ingmar Bergman (Lil Beethoven)

- **Sting** If On A Winter's Night (Decca)
- **Weezer** Raditude (Geffen)

#### November 9

##### Singles

- **Bon Jovi** We Weren't Born To Follow (Mercury)
- **Jarvis Cocker** Further Complications (Rough Trade)

New single from Cocker's brilliant Steve Albini-produced studio set, Further Complications is the title track from the album and will be released in limited form, with the label pressing just 1,000 copies. The single comes in the shape of a double A-side, backed with new song Girls Like It Too, inspired by a speech made at John Peel's funeral by his brother Alan. To mark the release Cocker and band will be occupying the Village Underground complex in Shoreditch during the week of release for a manner of activities ranging from yoga, to belly dancing and other improvised performances.

- **Leona Lewis** Happy (Syco)
- **Pearl Jam** Get Some/Just Breathe (Island)
- **Stereophonics** Innocent (Mercury)
- **Sugababes** About A Girl (Island)
- **Will Young** Hopes & Fears (19/RCA)

##### Albums

- **Dame Shirley Bassey** The Performance (Geffen)
- **Biffy Clyro** Only Revolutions (14th Floor)
- **Bon Jovi** The Circle (Mercury)
- **Jamie Cullum** The Pursuit (Decca)
- **JLS** JLS (Epic)
- **Queen** Absolute Greatest (Parlophone)
- **Snow Patrol** Up To Now (Fiction)
- **Rod Stewart** Soulbook (RCA)

Boasting duets with Mary J Blige, Jennifer Hudson, Smokey Robinson and Stevie Wonder, Rod Stewart's new album is certainly not short of the names to help take this up the charts in time for Christmas. Song-wise, Soulbook also packs a punch; Stewart's new album is a collection of classic Sixties and Seventies-era soul favourites, lovingly recorded and produced by Stewart's long-time collaborator Steve Tyrell, alongside Steve Jordan (Keith Richards, John Mayer). Musicians include some of the best of the era from Motown players Bob Babbitt and George Bohannon, Memphis legends Willy Mitchell, Charles Hodges, Wayne Jackson and



Jack Hale. Stewart's Great American Songbook albums have sold more than 19m copies globally."

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

- **Robbie Williams** Reality Killed The Video Star (Virgin)

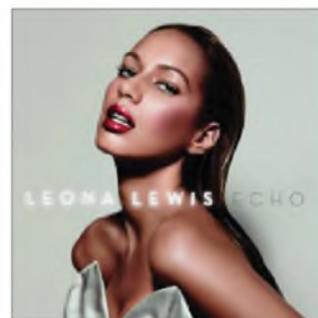
#### November 16

##### Singles

- **Mariah Carey** I Want To Know What Love Is (Mercury)
- **Enter Shikari** Wall (Remix) (Ambush Reality)
- **Little Boots** Earthquake (sixsevenine)
- **Mika** Blame It On The Girls (Island)
- **Noisettes** Every Now And Then (Mercury)
- **Britney Spears** 3 (Jive)

##### Albums

- **Boyz II Men** Love (Universal TV)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Erik Hassle** Pieces (Island)
- **Norah Jones** The Fall (Parlophone)
- **Ronan Keating** Winter Songs (Polydor)
- **Camilla Kerslake** Camilla Kerslake (Future)



- **Leona Lewis** Echo (Syco)

- **Jason Mraz** Beautiful Mess (Atlantic)
- **N-Dubz** Na Na Niii (AATWUMTV)
- **Stereophonics** Keep Calm And Carry On (Mercury)
- **The Veronicas** The Secret Life Of? (Sire)
- **Hayley Westenra** Winter Magic (Decca)
- **Will Young** The Hits (19/RCA)

#### November 23

##### Singles

- **Lily Allen** Who'd Have Known (Regal)
- **Paramore** Brick By Boring Brick (Fueled By Ramen)

##### Albums

- **Susan Boyle** I Dreamed A Dream (Syco)
- **Fron Male Voice Choir** Voices Of The Valley (Decca) / Memory Lane (Decca)
- **John Mayer** Battle Studies (Columbia)
- **Paul McCartney** Good Evening New York (Mercury)
- **The Priests** Harmony (Epic)
- **Britney Spears** The Singles Collection (Jive)
- **Sugababes** Sweet 7 (Island)

#### November 30 & beyond

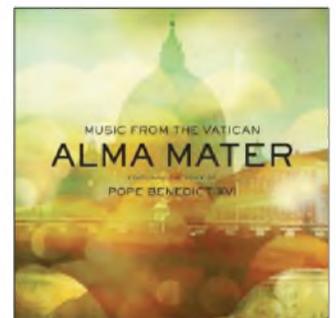
##### Albums

- **3OH3** Want (Atlantic) (07/12)
- **Alphabeat** The Spell (Polydor) (25/10)
- **All Angels** Fly Away (Decca) (11/10)
- **Andrea Bocelli** My Christmas (Decca) (30/11)
- **Cobra Starship** Hot Mess (Atlantic) (18/10)
- **Faryl Wonderland** (Decca) (30/11)
- **Flo-Rida** Flo-Rida's Hits (Atlantic) (30/11)
- **Il Divo** Live In Barcelona 2009 (Syco) (30/11)

- **Natalie Imbruglia** Come To Life (Island) (01/02)

Promotion is already under way for Imbruglia's new album and Island Records debut, which has now been pushed back to 2010 to avoid the Christmas market. The campaign got off to a start last week with the release of lead single Want and Imbruglia has been performing a handful of low-key gigs around the country ahead of bigger shows next year. Come To Life has been produced by Ben Hillier (Blur, Elbow, Depeche Mode), and features three writing collaborations with Chris Martin of Coldplay, including the first single. One of the album tracks is produced by Brian Eno and Markus Dravs.

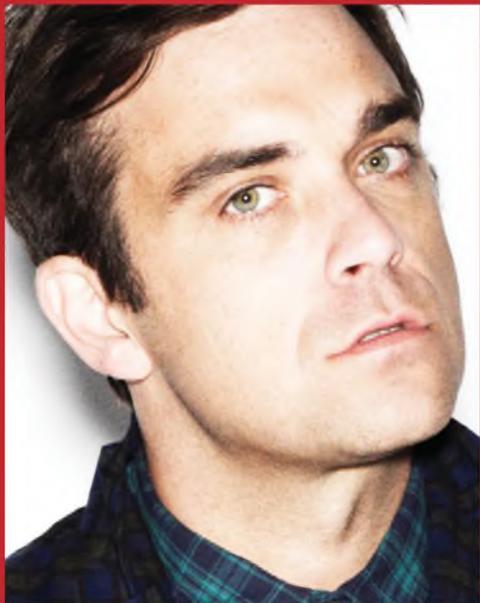
- **Alicia Keys** The Element Of Freedom (J) (30/11)



- **Pope Benedict XVI** Alma Mater: Music From The Vatican (Decca) (30/11)
- **Rihanna** tbc (Mercury) (30/11)
- **Rhidian Roberts** tbc (Syco) (30/11)
- **Snoop Dogg** Malice 'N Wonderland (Interscope) (07/12)
- **Usher** tbc (RCA) (07/12)
- **Vampire Weekend** Contra (XL) (11/01)

## SINGLE OF THE WEEK

**Robbie Williams** Bodies (Virgin)



With the all-important TV opportunity that is The X Factor under his belt this weekend, and

playlist support from Radio 1, Robbie Williams could not be in a better position with the lead single from his new studio album. Bodies, our first taste of his eighth album and first single since She's Madonna in 2007, is an ambitious, increasingly infectious, pop song which reaches a climax with a soaring chorus underpinned by the memorable lyrical hook "All we've ever wanted is to look good naked/Hope that someone can take it." Quite. And while Williams was quoted in the press last week stating that he would never tour again, we hear rumours of a run of dates to take place in the new year.

## ALBUM OF THE WEEK

**Chipmunk** I Am Chipmunk (Jive)



Chipmunk has come from underground success to proper pop-star status almost overnight.

That might sound easy, but half of the art in pulling off massive pop hits is making the music sound effortless. And pop is what I Am Chipmunk is all about. Where the young MC excels is in projecting an affable swagger in his vocal delivery – a remarkably assured tone for someone who has just passed his A levels – that allows him to explore subjects such as the break-up of his parents' marriage in a shiny pop context. If there is one criticism, it's the air of anonymity: the uninformed listener might wonder where Chipmunk ends and Tinchy Stryder or N-Dubz begin. Regardless, this is an accomplished debut from a talent to watch.

# Key releases

## Carry On up the charts for Stereophonics



**THERE IS NO CHANGE AT THE TOP** of the predictive charts compiled by Britain's top retailers, with second weeks at the summit for Robbie Williams' *Reality Killed The Video Star* (Play), Susan Boyle's *I Dreamed A Dream* (Amazon) and JLS' eponymous debut (HMV). Williams remains the top artist overall, with his album continuing at number two at Amazon and HMV. On the Play chart, his former bandmates Take

That make an impressive debut at number two with *The Greatest Day*, a live presentation of their last album, *The Circus*, which also enters the Amazon list at number 13.

Although it provided them with their fifth number one album, Stereophonics' last effort *Pull The Pin* was their least successful to date, contributing just 140,000 to the band's UK career sales of 4.79m. Nevertheless, expectations are high

for their seventh studio album, *Keep Calm & Carry On*, which is released on November 18. First single *Innocent* hit the airwaves last week, and instantly established itself in high rotation on Absolute Radio. Kerrang! 105.2 and Red Dragon Radio among others, helping to generate enough interest for the album to debut at number 12 on the Amazon and HMV lists and number 14 at Play.

Number one on Shazam's list of most-tagged pre-releases last week, Chipmunk's *Oopsy Daisy* is now number one on the OCC sales chart, leaving the coast clear for Cheryl Cole's debut solo single *Fight For This Love* to sprint 5-1.

Massive media hype surrounds Girls' *Album* and nine tracks from the ethereal, summery set invade the bottom half of Last.fm's Hype chart. **Alan Jones**

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

Pos	ARTIST	Title	Label
1	ROBBIE WILLIAMS	<i>Reality...</i>	Virgin
2	TAKE THAT	<i>The Greatest Day</i>	Polydor
3	RAMMSTEIN	<i>Liebe Ist Fur Alle Da</i>	Spinefarm
4	JLS	<i>JLS</i>	Epic
5	MICHAEL BUBLE	<i>Crazy Love</i>	Reprise
6	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
7	BIFFY CIYRO	<i>Only Revolutions</i>	14th Floor
8	FOO FIGHTERS	<i>Greatest Hits</i>	RCA
9	VARIOUS	<i>Twilight: New Moon</i>	Atlantic
10	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
11	TRANSATLANTIC	<i>The Whirlwind</i>	Inside Out
12	SLAYER	<i>World Painted Blood</i>	Columbia
13	ALEXANDRA BURKE	<i>Overcome</i>	Syco
14	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
15	50 CENT	<i>Before I Self Destruct</i>	Interscope
16	CHERYL COLE	<i>Three Words</i>	Fascination
17	LEONA LEWIS	<i>Echo</i>	Syco
18	BON JOVI	<i>The Circle</i>	Mercury
19	WESTLIFE	<i>tbc</i>	Syco
20	VARIOUS	<i>Now! 74</i>	EMI/UMTV

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
2	ROBBIE WILLIAMS	<i>Reality...</i>	Virgin
3	U2	<i>The Unforgettable Fire</i>	Mercury
4	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
5	MICHAEL BUBLE	<i>Crazy Love</i>	Reprise
6	ALEXANDRA BURKE	<i>Overcome</i>	Syco
7	JLS	<i>JLS</i>	Epic
8	LEONA LEWIS	<i>Echo</i>	Syco
9	CHERYL COLE	<i>Three Words</i>	Fascination
10	VARIOUS	<i>Twilight New Moon</i>	Atlantic
11	MICHAEL JACKSON	<i>This Is It</i>	Sony
12	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
13	TAKE THAT	<i>The Greatest Day</i>	Polydor
14	BON JOVI	<i>The Circle</i>	Mercury
15	ALL ANGELS	<i>Fly Away</i>	Decca
16	SPANDAU BALLET	<i>Once More</i>	Mercury
17	MARIAH CAREY	<i>...Imperfect Angel</i>	Mercury
18	ECHO/BUNNYMEN	<i>The Fountain</i>	Ocean Rain
19	50 CENT	<i>Before I Self Destruct</i>	Interscope
20	MADNESS	<i>One Step Beyond</i>	Salvo

### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	CHERYL COLE	<i>Fight For This Love</i>	Fascination
2	JAY SEAN FEAT. LIL WAYNE	<i>Down</i>	Island
3	DUCK SAUCE	<i>Anyway</i>	Data
4	JLS	<i>Everybody In Love</i>	Epic
5	ALEXANDRA BURKE/FLO-RIDA	<i>Bad Boys</i>	Syco
6	JASON DERULO	<i>Whatcha Say</i>	Warner
7	SIDNEY SAMSON	<i>Riverside</i>	Data
8	ALPHABEAT	<i>The Spell</i>	Polydor
9	MICHAEL BUBLE	<i>Haven't Met You...</i>	Reprise
10	EDITORS	<i>Papillon</i>	Kitchenware
11	YOUNG SOUL REBELS	<i>I Got Soul</i>	Island
12	CHASE & STATUS/PLAN B	<i>End Credits</i>	Ram
13	ROBBIE WILLIAMS	<i>Bodies</i>	Virgin
14	MIKE SNOW	<i>Black And Blue</i>	Columbia
15	COBRA STARSHIP	<i>Good Girls...</i>	FueledByRamen
16	McLEAN	<i>Broken</i>	Asylum
17	LEONA LEWIS	<i>Happy</i>	Syco
18	MARIAH CAREY	<i>I Want To Know...</i>	Mercury
19	CHICANE	<i>Hiding All The Stars</i>	Modena
20	KESHA	<i>Tik Tok</i>	Columbia

### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	PARAMORE	<i>Careful</i>	Fueled By Ramen
2	PARAMORE	<i>Where The Lines...</i>	Fueled By Ramen
3	MUMFORD & SONS	<i>Sigh No More</i>	Island
4	NEWTON FAULKNER	<i>If This Is It</i>	RCA
5	KAREN O & THE KIDS	<i>All Is Love</i>	Polydor
6	ZERO 7	<i>Everything Up (Zizou)</i>	Atlantic
7	IAN BROWN	<i>For The Glory</i>	Fiction
8	IAN BROWN	<i>Marathon Man</i>	Fiction
9	FUNERAL FOR A FRIEND	<i>10.45...</i>	Atlantic
10	HOCKEY	<i>Everyone's The Same Age</i>	EMI
11	GIRLS	<i>Darling</i>	Fantasytrashcan
12	GIRLS	<i>Headache</i>	Fantasytrashcan
13	GIRLS	<i>Summertime</i>	Fantasytrashcan
14	GIRLS	<i>Lauren Marie</i>	Fantasytrashcan
15	GIRLS	<i>Laura</i>	Fantasytrashcan
16	EDITORS	<i>Papillon</i>	Kitchenware
17	GIRLS	<i>God Damned</i>	Fantasytrashcan
18	GIRLS	<i>Curls</i>	Fantasytrashcan
19	GIRLS	<i>Ghost Mouth</i>	Fantasytrashcan
20	GIRLS	<i>Morning Light</i>	Fantasytrashcan

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

Pos	ARTIST	Title	Label
1	JLS	<i>JLS</i>	Epic
2	ROBBIE WILLIAMS	<i>Reality...</i>	Virgin
3	CHERYL COLE	<i>Three Words</i>	Fascination
4	MARIAH CAREY	<i>...Imperfect Angel</i>	Mercury
5	ALEXANDRA BURKE	<i>Overcome</i>	Syco
6	MICHAEL BUBLE	<i>Crazy Love</i>	Reprise
7	ELBOW	<i>Asleep In The Back</i>	v2
8	WHITNEY HOUSTON	<i>I Look To You</i>	RCA
9	LIY ALLEN	<i>It's Not Me It's You</i>	Regal
10	ELLIOT MINOR	<i>Solaris</i>	Repossession
11	LEONA LEWIS	<i>Echo</i>	Syco
12	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
13	RAMMSTEIN	<i>Liebe Ist Fur Alle Da</i>	Spinefarm
14	VARIOUS	<i>Twilight: New Moon</i>	Atlantic
15	MICHAEL JACKSON	<i>This Is It</i>	Sony
16	BON JOVI	<i>The Circle</i>	Mercury
17	BIFFY CIYRO	<i>Only Revolutions</i>	14th Floor
18	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
19	MR HUDSON	<i>Straight No Chaser</i>	Mercury
20	30 SECONDS TO MARS	<i>This Is War</i>	EMI



## CATALOGUE REVIEWS

### HELEN TERRY

*Blue Notes - Special Edition* (Cherry Pop CRPOP 31)  
Now executive producer of the Brits, Helen Terry first came to notice as Boy George's vocal foil on Culture Club classics like *Miss You Blind* and *Church Of The Poison Mind*. Her one solo album, *Blue Notes*, is a footnote to Culture Club's history but it is, however, a very pleasing and enjoyable footnote, and one that is now issued on CD for the first time. Produced by Don Was, it is an ideal showcase for Terry's voice, which is well served by custom-penned songs from Lamont Dozier, and Terry herself, some in collaboration with her former Culture Club chums. Though not on the original album, Terry's one solo hit *Love Lies Lost* - which she wrote with Boy George - is a welcome bonus, as is *Now You're Mine*, recorded with Giorgio Moroder for the *Electric Dreams* soundtrack.

### SHOWADDYWADDY

*Hey Rock 'n' Roll: The Very Best Of (Music Club Deluxe MCDLX 111)*  
At the time Britain's premier rock'n'roll revivalists, Showaddywaddy accumulated 23 hits between 1974 and 1982, scoring their solitary number one with *Under The Moon Of Love* but also enjoying four number twos and a run of seven straight top five hits along the way. Although most of their bigger hits were indeed covers, they also penned many of their own early hits, including *Hey Rock & Roll*, *Heavenly* and *Hey Mr Christmas*. They are still fondly remembered, as evidenced by the fact that the 7S label has issued all 12 of their original albums on CD since 2000. For those who only want the hits, however this is a perfect low-cost solution, with every one of those hits sequenced back to back.

### VARIOUS ARTISTS

*Invictus' Greatest Hits/Hot Wax Greatest Hits (Edsel/HDH EDSO 2049)*  
Arguably Motown's most celebrated writing and production team, Holland Dozier Holland exited the label in 1967 in acrimonious circumstances. Setting up two labels of their own - *Invictus* and *Hot Wax* - they immediately hit paydirt with a succession of hits from the likes of Freda Payne, Chairmen Of The Board, Honey Cone and 100 Proof Aged In Soul, among others. They issued separate LPs of the label's most successful recordings in 1972, of which these are much expanded versions, featuring 24 cuts from each label. Although the labels became progressively less successful, this excellent compilation strikes a perfect balance between venerated hits and obscure classics, and comes with extensive liner notes.

### ARETHA FRANKLIN

*Just A Matter Of Time: Classic Columbia Recordings 1961-1966 (Kent CDKEND 325)*  
Aretha Franklin served her apprenticeship with Columbia, where she recorded with mixed results for five years. This is far from the first compilation to revisit her formative years but it is the first to focus entirely on her soul sides - and it is a major revelation, with two dozen supreme recordings revealing the nascent talent that later made her such a legend. There are five superb compositions from Brill building inhabitant J. Leslie McFarland - whose best known song was the Billy J. Kramer hit *Little Children* - including the fabulous *It's So Heartbreakin'*, whose piano intro was later hijacked for Franklin's 1970s hit *Don't Play That Song For Me*. There is also a cover of *The Shoop Shoop Song* and extensive liner notes. **Alan Jones**

## CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	NEW	THE VERONICAS	<i>4 Ever</i>	Sire (CIN)
2	RE	DAUGHTRY	<i>What About Now</i>	Epic (ARV)
3	RE	PAOLO NUTINI	<i>Last Request</i>	Atlantic (CIN)
4	RE	JENNIFER HUDSON	<i>And I Am Telling You I'm Not Going</i>	Columbia (ARV)
5	RE	U2	<i>With Or Without You</i>	Island (ARV)
6	3	JOURNEY	<i>Don't Stop Believin'</i>	Columbia (ARV)
7	15	LUTHER VANDROSS	<i>Dance With My Father</i>	J (ARV)
8	6	STEVIE WONDER	<i>Superstition</i>	Simply 12 (PIAS)
9	5	MICHAEL JACKSON	<i>Man In The Mirror</i>	Epic (ARV)
10	RE	FAITH HILL	<i>There You'll Be</i>	Warner Brothers (CIN)
11	NEW	CHRISTINA AGUILERA	<i>Hurt</i>	RCA (ARV)
12	2	SEAL	<i>Kiss From A Rose</i>	Warner Brothers (CIN)
13	1	AUCIA KEYS	<i>If I Ain't Got You</i>	J (ARV)
14	NEW	NEWTON FAULKNER	<i>Dream Catch Me</i>	Ugly Truth (ARV)
15	11	THE KILLERS	<i>Mr Brightside</i>	Lizard King (ARV)
16	NEW	TOTO	<i>Africa</i>	Epic (ARV)
17	4	4. STRINGS	<i>Take Me Away</i>	Nebula (E)
18	8	SNOW PATROL	<i>Chasing Cars</i>	Fiction (ARV)
19	RE	PARAMORE	<i>Misery Business</i>	Fueled By Ramen (CIN)
20	RE	PRINCE	<i>Purple Rain</i>	Warner Brothers (CIN)

Official Charts Company 2009

# Charts clubs

## The famous thrive as pop icons take over clubland

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	12	1	MICHAEL JACKSON	The Remix Suites - Sampler / Motown/Universal
2	6	3	OU EST LE SWIMMING POOL	Dance The Way I Feel / Stiff
3	5	3	SNAP!	Rhythm Is A Dancer (Can You Feel It) / Hard2beat
4	11	3	WILLIAM ORBIT	Purdy / white label
5	36	2	AGNES	I Need You Now / 3 Beat Blue
6	1	5	FEDDE LE GRANDE	Let Me Be Real / Flamingo
7	23	4	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / Fools Gold/Data
8	15	2	WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away / Vice
9	24	2	HANNAH	Shadow On The Wall / Snowdog
10	16	3	EDITORS	Papillon / Kitchenware
11	21	2	DAVID JORDAN (Don't Wanna) Hear You Say	/ Flingdown Music
12	14	5	MICHAEL CANITROT	Desire / Airie Music
13	3	3	BEYONCE	Broken Hearted Girl / Columbia
14	30	4	STYLE OF EYE	Grounded / Pieces Of Eight
15	26	3	SHARAM JAY & LOULOU PLAYERS FEAT. SAM OBERNIK	Again & Again / King King
16	28	2	PRIVATE	My Secret Lover / Relentless
17	NEW		FRANKIE GOES TO HOLLYWOOD	Relax / AATW/UMTV
18	4	4	SUPAFY INC	Catch Me When I'm Falling/She's Part Of History / Dog Kat Dog
19	2	4	MR HUDSON	White Lies / Mercury
20	9	5	CROOKERS FEAT. KARDINAL OFFSHIAL/C MARIE	Put Your Hands On Me / Southern Fried
21	17	4	BLOOM o6	Blue / AATW
22	7	4	CHICANE	Hiding All The Stars / Modera
23	38	2	SOFT TOY EMERGENCY	Critical / AATW
24	29	2	MIKE SNOW	Black And Blue / Columbia
25	10	4	SPLEEN UNITED	Suburbia / white label
26	32	4	DAMIEN S FEAT. FEMKE	Stars Collide / Loverush UK/Sea To Sun
27	NEW		SNAP!	The Power: Greatest Hits (Sampler) / Hard2beat
28	20	7	MEDINA	You And I / Parlophone
29	NEW		AUDIO AFFINITY PRESENTS	Candy / Champion
30	NEW		CANDY ROCK	Candy Shop / Gaga Music
31	8	5	JASON WOLF	Scared Of Being Alone / Loverush Digital
32	NEW		ROBBIE RIVERA	Closer To The Sun / New State
33	NEW		CRISPIN J GLOVER FEAT. KAY YOUNG	Dj Saved My Life / white label
34	NEW		STED-E & HYBRID HEIGHTS	En El Momento / Loverush UK/Sea To Sun
35	18	6	HUGGY & DEAN NEWTON FEAT. SAM OBERNIK	Get Lifted / Big Love
36	25	8	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick / Positiva/Virgin
37	27	5	CYBERSUTRA FEAT. JULIE THOMPSON	I Believe / Redstick Recordings
38	22	4	PAUL VAN DYK FEAT. JOHNNY McDAID	Home / New State
39	39	2	WHITNEY HOUSTON	Million Dollar Bill / Arista
40	40	9	FREEMASONS	Shakedown 2 (Album Sampler) / loaded

### Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	2	4	WHITNEY HOUSTON	Million Dollar Bill / Arista
2	4	3	SNAP!	Rhythm Is A Dancer (Can You Feel It) / Hard2beat
3	14	3	FRANKIE GOES TO HOLLYWOOD	Relax / AATW/UMTV
4	17	3	OU EST LE SWIMMING POOL	Dance The Way I Feel / Stiff
5	20	2	JLS	Everybody In Love / Epic
6	13	3	NATALIE IMBRUGLIA	Want / Island
7	12	2	PITBULL	Hotel Room Service / J
8	16	2	BEYONCE	Broken Hearted Girl / Columbia
9	11	4	GRACIOUS K	Migraine Skank / RCA
10	19	3	THE VERONICAS	4 Ever / Sire
11	18	3	ALEX K	If You Were Mine / AATW
12	1	4	CHIPMUNK	Oopsy Daisy / Jive
13	NEW		AGNES	I Need You Now / 3 Beat Blue
14	26	2	ALPHABEAT	The Spell / Po ydor
15	22	3	LETHAL BIZZIE	Going Out Tonight / Search & Destroy
16	NEW		ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / Fools Gold/Data
17	27	2	CRAZY LOOP	Crazy Loop / Poplife
18	3	3	JORDIN SPARKS SOS (Let The Music Play)	/ Jive
19	21	2	BACKSTREET BOYS	Straight Through My Heart / Jive
20	NEW		MICHAEL JACKSON	The Remix Suites - Sampler / Motown/Universal
21	28	2	EVA SIMONS	Silly Boy / Virgin
22	8	4	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
23	NEW		MIKE SOUL	Look Into The Mirror / Soul Out
24	NEW		SOFT TOY EMERGENCY	Critical / AATW
25	NEW		THE KHALIFE PROJECT	Stronger Than Life / white label
26	NEW		HANNAH	Shadow On The Wall / Snowdog
27	NEW		LAURA WHITE	U Should Have Known / white label
28	25	3	NATISSE	Something For The Weekend (Album Sampler) / Shed
29	NEW		BANDITO	Rockin' At The Disco / Hard2beat
30	24	7	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick / Positiva/Virgin



**TWO OF THE MOST FAMOUS ICONS** of popular music return to the top of the club charts this week: the late Michael Jackson catapults 12-1 on the Upfront chart, while Whitney Houston moves 2-1 on the Commercial Pop list.

Jackson's death in June has generated a slew of new releases, including The Remix Suites, on which classic material from the Motown years is updated by contemporary mixers. The six-track promotional CD circulating in the clubs includes two mixes apiece of three songs, all of which are actually Jackson 5 (pictured) recordings. Dmitri From Paris and Kenny Hayes tackle I Want You Back; Paul Oakenfold and Steve Aoki tinker with Dancing Machine; and ABC is given a makeover by Verde and Salaam Remi. The collection has

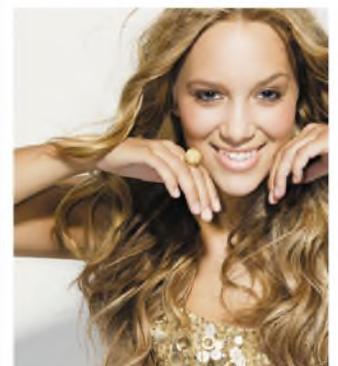
a 13% lead over new runner-up Dance The Way I Feel by Ou Est Le Swimming Pool. The latter track, mixed by Armand Van Helden, The Drill and Blue Eyed Boy, is on the Stiff label, which - for this week at least - misses out on its first number one club hit since 1979, when Ian Dury & The Blockheads' Reasons To Be Cheerful held sway.

Whitney Houston's eagerly awaited return materialises in the form of Million Dollar Bill, which completes its climb to the top of the Commercial Pop chart, having pulled up 1% behind Chicmunk's Oopsy Daisy last week. The track's success owes much to the remixing skills of the Freemasons, whose own Shakedown 2 album sampler reached number two just three weeks ago.

Alan Jones



**Comeback queen: Whitney Houston's return proves popular on the Commercial pop chart**



**Major gains: Agnes climbs 31 places to five on the Upfront chart and is the highest new entry at 13 on the Commercial chart**

### Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	6	PITBULL	Hotel Room Service / J
2	4	7	CHIPMUNK	Oopsy Daisy / Jive
3	13	3	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
4	3	10	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation
5	5	11	JEREMIH	Birthday Sex / Def Jam
6	2	5	TAIO CRUZ	Break Your Heart / Island
7	6	7	GRACIOUS K	Migraine Skank / RCA
8	20	1	BEYONCE	Broken-Hearted Girl / Columbia
9	10	8	BLUEY ROBINSON	I Know / London Village Music
10	7	9	JADE EWEN	My Man / Geffen
11	26	2	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
12	21	3	SEAN PAUL	Press It Up / Atlantic
13	9	8	WALE FEAT. LADY GAGA	Chillin' / Interscope
14	16	6	LETHAL BIZZIE	Going Out Tonight / Search & Destroy
15	29	2	WHITNEY HOUSTON	Million Dollar Bill / Arista
16	8	15	SEAN KINGSTON	Fire Burning / Beluga Heights/Epic
17	19	7	SWAY	Mercedes Benz / Decypha Productions
18	12	12	DIZZEE RASCAL FEAT. CHROME	Holiday / Ditee Stank
19	14	11	THE-DREAM FEAT. KANYE WEST	Walkin' On The Moon / Def Jam
20	27	2	JORDIN SPARKS SOS (Let The Music Play)	/ Jive
21	NEW		JLS	Everybody In Love / Epic
22	28	14	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky / Defenders
23	11	13	BLACK EYED PEAS	I Gotta Feeling / Interscope
24	17	19	BEYONCE	Sweet Dreams / Columbia
25	15	4	LADY GAGA	Lovegame / Interscope
26	NEW		JASON DERULO	Whatcha Say / Warner Brothers
27	24	9	JAMIE FOXX	Digital Girl / RCA
28	NEW		JAY SEAN FEAT. LIL WAYNE	Down / Is and
29	30	4	MZ BRATT	I Like You/Trust You / AATW
30	18	3	FLO RIDA FEAT. NELLY FURTADO	Jump / Atlantic

### Cool Cuts Top 20

Pos	ARTIST	Title
1	J MAJIK & WICKAMAN	Feel About You
2	CALVIN HARRIS	Flash Back
3	MASSIVE ATTACK	Splitting The Atom
4	DAVID GUETTA	One Love
5	GRUM	Heartbeats
6	MARTIN SOLVEIG FEAT. DRAGONETTE	Boys & Girls
7	FELIX DA HOUSECAT	We All Wanna Be Prince
8	TIESTO FEAT. CALVIN HARRIS	Century
9	MICHAEL JACKSON	I Want You Back
10	BOYS NOIZE	Jeffer
11	ROBBIE WILLIAMS	Bodies
12	FRANKIE GOES TO HOLLYWOOD	Relax
13	PEACHES	I Feel Cream
14	ROBBIE RIVERA	Closer To The Sun
15	WHELAN/DI SCALANIK/DI BELLE	Breath Away
16	AVIV GEFEN	It's Alright
17	WOLFMOTHER	New Moon Rising
18	UNDERCOVER LOVER	Who's Been Sleeping In My Bed
19	STRETCH SILVESTER FEAT. PJ HIGGINS	Faith
20	NOFERINI & MARINI VS SYLVIA TOSUN	Push N Pull



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

# Charts analysis

## Analysis Alan Jones



# Opposites attract at number one

**NEW AND VERY DISPARATE RECORDS TAKE OVER** at the top of the singles and albums charts this week, with a black, British teenage male rapper taking singles chart honours while a white, American pension-aged female MOR star captures the album title.

Number one for the first time, 18-year-old north Londoner **Chipmunk** is the youngest in a new wave of British urban stars to top the singles chart in the last few months, emulating **Dizzee Rascal**, **Taio Cruz** and **Tinchy Stryder**. **Chipmunk's** fourth hit and ostensibly a solo recording, **Oopsy Daisy** is substantially enriched by the uncredited vocals of **Miss Dee**, and sold 82,390 copies last week, the best tally for a number one single since **JLS' Beat Again** topped 12 weeks ago on sales of 106,295.

**Barbra Streisand** rarely schmoozes in support of her albums but TV slots with **Oprah Winfrey** in America and **Jonathan Ross** in the UK earn the veteran singer simultaneous number one success on both sides of the Atlantic with new album **Love Is The Answer**. In the US the album is her ninth number one; in Britain, her sixth. In both countries, she is the oldest woman ever to have a number

one album with new material, and the second eldest of either gender, in a top three comprising entirely of Jewish New York-based singers: **Streisand**, **Bob Dylan** and **Neil Diamond**. **Vera Lynn**, who topped the UK chart a few weeks ago at 92, did so, of course, with material recorded a minimum of 49 years ago, and is thus excluded from this list.

**Love Is The Answer's** UK sales last week of 27,569 were the lowest for a number one album since **The Essential Michael Jackson** sold 25,970 copies on its last week at the summit eight weeks ago.

While **Streisand's** album is one of a record eight new entries to the Top 10 **Stateside**, there are just two new arrivals in the top tier here - both compilations.

Earlier hits compilations **The Very Best Of (2001)** and **Heartbeats (2005)** sold 163,033 and 87,107 copies respectively while achieving modest 69 and 24 chart peaks, but **Chris Rea's** new **Still So Far To Go: The Best Of** - a double-disc remastered set with two new songs - surpasses them both, debuting at number eight (17,727 sales). It is **Rea's** 24th chart album in a career spanning 31 years. An appearance on **Strictly Come Dancing** helps **Andy Williams' new**

### Sales statistics

Last week	Singles	Artist albums
Sales	2,380,771	1,517,740
prev week	2,312,560	1,728,818
% change	+2.9%	-12.2%

Last week	Compilations	Total albums
Sales	301,255	1,818,995
prev week	321,060	2,049,878
% change	-6.2%	-11.3%

Year to date	Singles	Artist albums
Sales	103,886,413	63,428,21
vs prev year	77,396,805	66,449,094
% change	+34.2%	-4.5%

Year to date	Compilations	Total albums
Sales	16,074,968	79,503,189
vs prev year	20,098,082	86,547,176
% change	-20.0%	-8.1%

Compiled from sales data by Music Week

**Very Best Of** set to a number 10 debut (15,959 sales). It is the 81-year-old's 30th chart album since 1965, and provides his highest chart appearance since 1978, when **Reflections** reached number two.

London-based folk quartet **Mumford & Sons** make their first album chart appearance, with **Sigh No More** debuting at number 11 on sales of 15,728 copies, while first single **Little Lion Man** vaults 47-24 (8,867 sales).

Further down the chart, there are debuts for new albums by **Deadmau5**, **Tiesto**, **Kiss**, **Air**, **The Backstreet Boys**, **Nerina Pallot**, **Cerys Matthews** and **Ludovico Einaudi**.

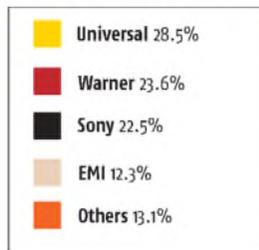
Veteran rockers **Kiss** (average age: 54) score their first success since 1998 with **Sonic Boom**, which debuts at number 24 (8,468 sales). It is the 10th Top 75 entry in 2009 for the **Roadrunner** label, the biggest haul of any year of its 29-year existence. Other **Roadrunner** acts to chart this year: **Lamb Of God**, **Heaven & Hell**, **Madina Lake**, **Alexisonfire**, **Dream Theater**, **Devildriver**, **Megadeth**, **Porcupine Tree** and **Lynyrd Skynyrd**.

Dance is represented by Canadian house musician **Deadmau5** - who scored his first chart album with **Random Album Title**, which reached number 31 just five months ago, and returns with new album **For Lack Of A Better Name** (number 19, 10,211 sales) - and Dutch trance legend **Tiesto's** third chart album, **Kaleidoscope**, which debuts at number 20 (10,142 sales).

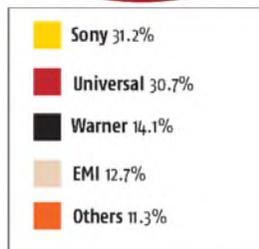
Meanwhile, French electronic duo **Air** and US former boy band sensations **The Backstreet Boys** rack up their eighth chart albums. **Air's Love 2** debuts at number 36 (5,518 sales), while **The Backstreet Boys** have their lowest-charting album yet with **This Is Us** (number 39, 5,062 sales), following the number 72 showing made by introductory single, **Straight Through My Heart**.

**Nerina Pallot** reached number 21 with her first chart album, **Fires**, but

### ARTIST ALBUMS



### SINGLES



makes only number 46 with follow-up **The Graduate** (4,047 sales). Former **Catania** star **Cerys Matthews' latest** solo set **Don't Look Down** debuts at number 55 (3,271 sales). Italian classical composer/pianist **Ludovico Einaudi** scores his third success with **Nightbook** (number 73, 2,606 sales).

Elsewhere in the albums chart, **Madonna's Celebration** holds at number two (25,957 sales), **Paramore's Brand New Eyes** dips 1-3 (19,594 sales) and - four weeks after setting a new record with 16 albums in the Top 75 - **The Beatles** have just one left, **Sgt. Pepper's Lonely Hearts**

**Club Band**, which slips 52-75 (2,555 sales).

On the compilation chart, **Now That's What I Call Music! 73** makes a surprise return to number one. The album sold 11,032 copies last week, and has topped the compilation chart for a record 11 weeks in total.

On the singles chart, **Chipmunk's** chart-topping debut with **Oopsy Daisy** robs **The Saturdays** of their first number one. The group's sixth hit in 15 months, **Forever Is Over** debuts at number two, equalling their previous highest-charting single, the **Depeche Mode** cover **Just Can't Get Enough**. **Forever Is Over** sold 38,846 copies last week, lifting **The Saturdays' cumulative** single sales to 1,008,534.

Australian band **The Temper Trap's Sweet Disposition** took seven weeks to make the Top 10 and is in no hurry to surrender its place in the top tier. It moves 7-6 this week, with sales up a further 21.3% to a new best of 26,030, lifting its cumulative tally to 119,788. The group's album **Conditions**, which debuted eight weeks ago at number 32, increases its sales for the sixth week in a row, and reaches a new chart peak, climbing 35-26, with sales of 8,324 lifting its nine-week tally to 38,924.

**Dizzee Rascal's** attempt to score a fourth straight number one hits the skids as **Dirtee Cash** dips 13-22 (10,402 sales) but **Tinchy Stryder's** hat-trick ambitions are still alive as **You're Not Alone** vaults 32-14 (13,909 sales).

The **X Factor** again makes an impression on the singles chart, with the most noticeable being the 39-11 surge (17,057 sales) of **Daughtry's What About Now**. The track is being used extensively on the show, and was a number 18 US hit in 2008. **Jason Mraz's I'm Yours** single is also a beneficiary, rocketing 55-30 on its 44th chart appearance, with sales of 7,907 improving its career total to 335,034.

Singles sales are up 2.9% week-on-week to 2,380,771 - 18.22% above same-week 2008 sales of 2,013,916. Album sales dip 11.3% to 1,818,995 - 13.23% below same-week 2008 sales of 2,096,360.

Alan Jones

## International charts coverage Alan Jones

### Muse's Resistance weakens

**AFTER THREE WEEKS OF RAPIDLY INCREASING FORTUNES** on global charts, British acts decline a little this week, with **Madonna**, **Paramore** and **Barbra Streisand** spearheading a US attack on the world's best-sellers lists.

Among UK acts, **Muse** are again the star attraction. The band's latest album **The Resistance** slides 10-25 on sales of 24,000 copies in the US, and falls 6-16 in Canada. It eases 2-3 in Australia, 4-7 in Portugal, 3-4 in Ireland, 8-21 in Switzerland, 7-15 in Germany, 1-2 in France and 1-5 in

Flanders. It holds at number one in the neighbouring Belgian district of Wallonia, while climbing 3-2 in New Zealand and 17-15 in Poland.

As the **Muse** album declines, **Mark Knopfler's** sixth solo studio album **Get Lucky** is the highest-ranking set by a UK act in several countries, including Spain (7-8), Hungary (13-15), Poland (3-8), Italy (5-7), Sweden (6-8), The Netherlands (7-8), Germany (5-5) and Norway, where it falls 1-3. The album is also still charting well in Portugal (13-16), New Zealand (7-11), Ireland (25-

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 BARBRA STREISAND <i>Love Is The...</i>	£8.98	£8.99	£8.95	£8.93
2 MADONNA <i>Celebration</i>	£11.68	£11.99	£11.99	£11.93
3 PARAMORE <i>Brand New Eyes</i>	£8.68	£8.99	£8.95	£8.93
4 CLIFF & THE SHADOWS <i>Reunited</i>	£8.98	£8.99	£8.95	£8.93
5 VERA LYNN <i>We'll Meet Again...</i>	£8.98	£8.99	£8.95	£8.93

Source: Music Week

# Charts sales

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
2	2	<b>DIZZEE RASCAL</b> Dirtee Cash / Dirtee Stank (PIAS)
3	4	<b>EXAMPLE</b> Watch The Sun Come Up / Data (ARV)
4	3	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
5	14	<b>THE BIG PINK</b> Dominos / QAD (PIAS)
6	5	<b>BASSHUNTER</b> Every Morning / Hard2beat (ARV)
7	6	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
8	NEW	<b>TIESTO &amp; SNEAKY SOUNDSYSTEM</b> I Will Be Here / 14th Floor (CIN)
9	NEW	<b>OASIS</b> Stop Crying Your Heart Out / Big Brother (PIAS)
10	NEW	<b>DAVID GUETTA</b> Grrrr / Toolroom (AMD/ARV)
11	12	<b>PETER ANDRE</b> Behind Closed Doors / Conehead (NOW/ARV)
12	10	<b>CHICANE</b> Poppiholla / Modena (AMD/ARV)
13	NEW	<b>ELLIOT MINOR</b> Electric High / Repossession (CIN)
14	8	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Dirtee Stank (PIAS)
15	NEW	<b>DJ FRESH FEAT. STAMINA MC &amp; KOKO</b> Hypercaine / Breakbeat Kaos (SRD)
16	13	<b>THE PRODIGY</b> Warrior's Dance / Take Me To The Hospital (ADA/CIN)
17	11	<b>ALL TIME LOW</b> Weightless / Hopeless (ADA/CIN)
18	9	<b>BOOTY LUV</b> Say It / Hed Kandi (ARV)
19	16	<b>OASIS</b> Wonderwall / Big Brother (PIAS)
20	NEW	<b>OU EST LE SWIMMING POOL</b> Dance The Way I Feel / Stiff (CIN)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>DIZZEE RASCAL</b> Tongue N' Cheek / Dirtee Stank (PIAS)
2	3	<b>MADNESS</b> Total Madness / Union Square (SIDAD)
3	2	<b>PETER ANDRE</b> Revelation / Conehead (NOW/ARV)
4	NEW	<b>TIESTO</b> Kaleidoscope / Musical Freedom (PIAS)
5	4	<b>BASSHUNTER</b> Bass Generation / Hard2beat (ARV)
6	5	<b>THE TEMPER TRAP</b> Conditions / Infectious Music (PIAS)
7	NEW	<b>NERINA PALLOT</b> The Graduate / Echo (PIAS)
8	6	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
9	NEW	<b>CERY MATTHEWS</b> Don't Look Down / Rainbow City (SRD)
10	7	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
11	12	<b>MADNESS</b> The Liberty Of Norton Folgate / Lucky Seven (PIAS)
12	NEW	<b>IDLEWILD</b> Post Electric Blues / Cooking Vinyl (ADA/CIN)
13	8	<b>THE XX</b> XX / Young Turks (PIAS)
14	11	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
15	19	<b>EVA CASSIDY</b> Songbird / Blix Street (ADA/CIN)
16	15	<b>THE PRODIGY</b> Their Law - The Singles 1990-2005 / XL (PIAS)
17	14	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ARV)
18	NEW	<b>MARILLION</b> Less Is More / Ear Music (AMD/ARV)
19	RE	<b>THE BIG PINK</b> A Brief History Of Love / QAD (PIAS)
20	20	<b>DEADMAU5</b> Random Album Title / Ministry (ARV)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	2	<b>THE BIG PINK</b> Dominos / QAD (PIAS)
2	NEW	<b>DJ FRESH FEAT. STAMINA MC &amp; KOKO</b> Hypercaine / Breakbeat Kaos (SRD)
3	1	<b>ALL TIME LOW</b> Weightless / Hopeless (ADA/CIN)
4	NEW	<b>OU EST LE SWIMMING POOL</b> Dance The Way I Feel / Stiff (CIN)
5	3	<b>SUB FOCUS</b> Rock It/Follow The Light / Ram (SRD)
6	9	<b>CERY MATTHEWS</b> Arlington Way / Rainbow City (SRD)
7	6	<b>CHASE &amp; STATUS FT PLAN B</b> Pieces / Ram (SRD)
8	NEW	<b>SHARAM FEAT. KID CUDI</b> She Came Along / Data (ARV)
9	11	<b>ISRAEL KAMAKAWIWO'OLE</b> Somewhere Over The Rainbow / Big Boy (HOT)
10	4	<b>FRIENDLY FIRES</b> Kiss Of Life / XL (PIAS)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>VARIOUS</b> Now That's What I Call Music! 73 / EMI Virgin/UMTV (E)
2	1	<b>VARIOUS</b> Big Tunes Back 2 The 90s / Hard2beat (ARV)
3	NEW	<b>VARIOUS</b> The Classic Chillout Album / Sony Music (ARV)
4	3	<b>VARIOUS</b> Now Dance Anthems / EMI TV/MOS (E)
5	6	<b>OST</b> Ultimate Dirty Dancing / RCA (ARV)
6	NEW	<b>VARIOUS</b> Classic Big Tunes 2009 / Hard2beat (ARV)
7	NEW	<b>VARIOUS</b> 12 Inch Dance - Definitive Collection / Rhino (CIN)
8	4	<b>VARIOUS</b> 101 Running Songs / EMI Virgin (E)
9	5	<b>VARIOUS</b> Addicted To Bass - Winter 2009 / Ministry (ARV)
10	8	<b>VARIOUS</b> Welcome To The Club / A&W/UMTV (ARV)
11	7	<b>VARIOUS</b> R&B Love Collection 2009 / Universal TV (ARV)
12	10	<b>VARIOUS</b> Classic FM - Relaxation / Classic FM (ARV)
13	14	<b>OST</b> Mamma Mia! / Polydor (ARV)
14	9	<b>VARIOUS</b> Totally Chick Flicks / Universal TV (ARV)
15	11	<b>VARIOUS</b> The New Romantics / EMI TV (E)
16	12	<b>OST</b> Fame / UKI (ARV)
17	NEW	<b>VARIOUS</b> Above & Beyond - Anjunabeats - Vol 7 / Anjunabeats (AM)
18	NEW	<b>VARIOUS</b> 100 Hits - Halloween / 100 Hits (SIDAD)
19	RE	<b>VARIOUS</b> Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
20	RE	<b>VARIOUS</b> Dreamboats & Petticoats / EMI TV/UMTV (ARV)

## Rock albums Top 10

This	Last	Artist Title / Label
1	2	<b>PARAMORE</b> Brand New Eyes / Fueled By Ramen (CIN)
2	3	<b>MUSE</b> The Resistance / Helium 3/Warner Bros (CIN)
3	NEW	<b>KISS</b> Sonic Boom / Roadrunner (CIN)
4	3	<b>ALICE IN CHAINS</b> Black Gives Way To Blue / Parlophone (E)
5	4	<b>PEARL JAM</b> Backspacer / Island/Monkey Wrench (ARV)
6	5	<b>MUSE</b> Black Holes & Revelations / Helium 3/Warner Bros (CIN)
7	6	<b>PEARL JAM</b> Ten / Epic (ARV)
8	8	<b>PARAMORE</b> Riot / Fueled By Ramen (CIN)
9	9	<b>GREEN DAY</b> 21st Century Breakdown / Reprise (CIN)
10	10	<b>MUSE</b> Origin Of Symmetry / East West/Taste (CIN)

## Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>DEADMAU5</b> For Lack Of A Better Name / Virgin (E)
2	NEW	<b>TIESTO</b> Kaleidoscope / Musical Freedom (PIAS)
3	2	<b>DAVID GUETTA</b> One Love / Positiva/Virgin (E)
4	NEW	<b>VARIOUS</b> 12 Inch Dance: Definitive Collection / Rhino (CIN)
5	NEW	<b>VARIOUS</b> Above & Beyond - Anjunabeats Vol. 7 / Anjunabeats (ARV)
6	8	<b>CALVIN HARRIS</b> Ready For The Weekend / Columbia (ARV)
7	1	<b>ZERO</b> 7 Yeah Ghost / Atlantic (CIN)
8	4	<b>VARIOUS</b> Now Dance Anthems / EMI TV/MOS (E)
9	5	<b>EMPIRE OF THE SUN</b> Walking On A Dream / Virgin (E)
10	3	<b>BASSHUNTER</b> Bass Generation / EMI Hard2beat (ARV)

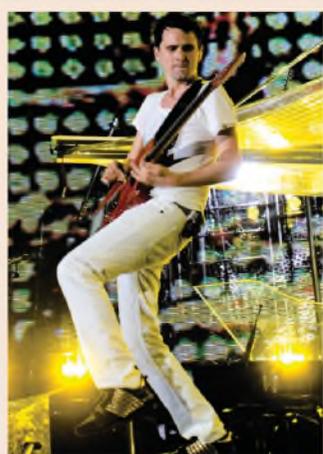
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## Jones



45), France (10-21), The US (46-56), Flanders (12-14) and Wallonia (8-10). Recent albums by David Gray, Porcupine Tree and Newton Faulkner are also in decline, as is Mika's The Boy Who Knew Too Much, which gives 19-77 in the US with lesser slides in Portugal (17-26), Spain (7-15) and Germany (6-27). It is holding its own or growing in Italy (11-10), Flanders (4-3), Wallonia (3-3) and France, where it moves 2-1. It also debuts at number 14 in Sweden. Meanwhile, Dizzee Rascal's Tongue N' Cheek is enjoying antipodean success, debuting at number 18 in Australia and nine in New Zealand. Australia has also embraced We'll Meet

Again: The Very Best Of Vera Lynn, which debuts at number 25 for the 92-year-old, becoming her first chart album down under since Hits Of The War Years reached number 32 in 1985. It also remains in Ireland's chart, where it falls 18-54. The Beatles' catalogue continues to ease this week. However, the stock shortage for the boxed sets seems to be over in some territories, with the consequence that their stereo boxed set is re-charting. In the US, its weekly sales climb from 400 to 6,500, enough to gain the set re-entry to the chart at number 86. In Spain, the set climbs 33-31 but in Belgium it vaults 35-12 in

Flanders and 8C-15 in Wallonia, while in Germany it makes a 68-6 leap. Although only Muse and David Gray are selling well enough to appear in the US Top 50, there are 10 albums by wholly British acts and two by Foreigner (a UK/US collaboration) in Billboard's Top 200 chart, making it the best week so far for UK acts this year. The icing on the cake is provided by Londoner Jay Sean's ascension to the top of Billboard's Hot 100 singles chart, courtesy of his Down collaboration with US rapper Lil Wayne. Sean is the first UK act to claim the US singles chart title since May 2006, when Coldplay topped with Viva La Vida.

## MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



Average weekly circulation: July 2007 to June 2008: 6,771



Member of Periodical Publishers' Association ISSN - 0265 1548

**Subscription hotline: 01858 438816**  
**Newstrade hotline: 020 7638 4666**

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF  
Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £265;  
Rest Of World Airmail £340; Rest Of World Airmail 2 £380.  
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)
1	4	2	<b>BARBRA STREISAND</b> Love Is The Answer (Krell)	Columbia 88697433542 (ARV)
2	2	3	<b>MADONNA</b> Celebration (McDunna/Variou)	Warner Brothers 7599399819 (CIN)
3	1	2	<b>PARAMORE</b> Brand New Eyes Fueled By Ramen (C.Ve.Ilu)	7567895804 (CIN)
4	7	3	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Reunited (TBC)	EMI 6878752 (C)
5	10	7	<b>VERA LYNN</b> We'll Meet Again - The Very Best Of (V.Variou)	Decca 2715983 (ARV)
6	9	4	<b>JAY-Z</b> The Blueprint III (Carter/West)	Roc Nation 7567895866 (CIN)
7	5	4	<b>MUSE</b> The Resistance (Muse)	Warner Bros 2564686625 (CIN)
8	New		<b>CHRIS REA</b> Still So Far To Go: The Best Of (Rea/Variou)	Rhino 2564686628 (CIN)
9	6	3	<b>DIZZEE RASCAL</b> Tongue N' Cheek (Variou)	Dirtee Stank 12STANK007 (PIAS)
10	New		<b>ANDY WILLIAMS</b> The Very Best Of (Variou)	Sony Music 88697588282 (ARV)
11	New		<b>MUMFORD &amp; SONS</b> Sign No More (Dreus)	Island 2716932 (ARV)
12	12	55	<b>KINGS OF LEON</b> Only By The Night (Petrag/la/King)	Hand Me Down 88697327121 (ARV) 5★
13	3	2	<b>NEWTON FAULKNER</b> Rebuilt By Humans (Spencer)	Ugly Truth 88697571891 (ARV)
14	11	3	<b>MIKA</b> The Boy Who Knew Too Much (Wells/Mika)	Casablanca/Island 2712588 (ARV)
15	15	3	<b>MADNESS</b> Total Madness (Langer/Winstanley)	Union Square USMIVCD001 (SIDAD)
16	13	4	<b>PETER ANDRE</b> Revelation (Burrell/Richard)	Conehead CONE9 (NOVARV)
17	17	14	<b>FLORENCE + THE MACHINE</b> Lungs (Epworth/Ford/Mackie/Huggal/White)	Island 1797940 (ARV) ★
18	21	18	<b>KASABIAN</b> West Ryder Pauper Lunatic Asylum (Pizzardi/Dan The Automator)	Columbia 88697518311 (ARV) ★
19	New		<b>DEADMAU5</b> For Lack Of A Better Name (Deadmau5)	Mau5trap/Virgin MAU5CD02 (E)
20	New		<b>TIESTO</b> Kaleidoscope (Tiesto)	Musical Freedom MFO25CD (PIAS)
21	8	2	<b>IAN BROWN</b> My Way (McCraeken)	Fiction 2716050 (ARV)
22	24	18	<b>BLACK EYED PEAS</b> The E.N.D. (Guetta/Harris/Board/Apt.De.Apt/DI.Replay)	Interscope 2707969 (ARV)
23	18	7	<b>DAVID GUETTA</b> One Love (Guetta)	Positiva/Virgin 6853710 (E)
24	New		<b>KISS</b> Sonic Boom (Stanley/Collins)	Roadrunner RR78052 (CIN)
25	16	2	<b>BASSHUNTER</b> Bass Generation (Basshunter)	Hard2beat H2B(CD)4 (ARV)
26	35	8	<b>THE TEMPER TRAP</b> Conditions (Abbiss)	Infectious Music INFECT02CD (PIAS)
27	14	2	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful (Variou)	Epic 88697543552 (ARV)
28	25	39	<b>LADY GAGA</b> The Fame (Redone/Space Cowboy/Fusari/Klierszenbaum/Kierulff)	Interscope 1797147 (ARV)
29	30	35	<b>LILY ALLEN</b> It's Not Me It's You (Kurstin)	Regal 6942752 (E) 2★
30	26	54	<b>JAMES MORRISON</b> Songs For You, Truths For Me (Terefe/Robson/Taylor/Tedder/Shanks/White)	Polydor 1779250 (ARV) 2★
31	31	19	<b>PAOLO NUTINI</b> Sunny Side Up (Nutini/Jones)	Atlantic 2564688581 (CIN) ★
32	28	47	<b>BEYONCÉ</b> I Am Sasha Fierce (Gad/Tedder/The Dream/Stargate/Stewart/Variou)	Columbia 8869794922 (ARV) 2★
33	42	50	<b>PINK</b> Funhouse (Variou)	LaFace 88697406492 (ARV) 3★
34	23	4	<b>PIXIE LOTT</b> Turn It Up (Ft Smith/Hauger/Thornalley/Kurstin/Gad/Jeberg/Zizzo/RedOne/Laubscher)	Mercury 270146 (ARV)
35	22	2	<b>THE NOLANS</b> I'm In The Mood Again (Variou)	Universal Pictures 8273916 (CIN)
36	New		<b>AIR</b> Love 2 (Air)	Virgin CDV3065 (E)
37	40	19	<b>DANIEL MERRIWEATHER</b> Love And War (Ranson/White)	88697473192 (ARV)
38	29	26	<b>MICHAEL JACKSON</b> The Essential (Jones/Jackson/Variou)	Epic 5204222 (ARV) 2★

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)
39	New		<b>BACKSTREET BOYS</b> This Is Us Live (Variou)	88697580882 (ARV)
40	38	15	<b>LA ROUX</b> La Roux (Langmeild/Jackson)	Polydor 1793991 (ARV)
41	20	2	<b>MICHAEL BOLTON</b> The Ultimate (Variou)	Sony Music 88697595802 (ARV)
42	37	66	<b>ROBBIE WILLIAMS</b> Greatest Hits (Veinon)	Chrysalis 8668192 (E) 6★
43	62	22	<b>GREEN DAY</b> 21st Century Breakdown (Vig/Green Day)	Reprise 936249777 (CIN)
44	44	46	<b>THE KILLERS</b> Day & Age (Price)	Vertigo 1785121 (ARV) 3★1★
45	51	8	<b>TINCHY STRYDER</b> Catch 22 4th & Broadway (Ft Smith/Stryder/TMS/Rapid/LaDainth/Frankmusik/Dirty/Dangerous/Chase & Status)	2713632 (ARV)
46	New		<b>NERINA PALLOT</b> The Graduate (Pellut)	Echo 2CHCD83 (PIAS)
47	49	76	<b>ELBOW</b> The Seldom Seen Kid (Putter)	Fiction 1748990 (ARV) 2★
48	32	3	<b>TOMMY STEELE</b> The Very Best Of (Variou)	UMTV 5321840 (ARV)
49	47	12	<b>MICHAEL JACKSON</b> Bad (Jackson/Jones)	Epic 4502901 (ARV) 13★
50	34	4	<b>DAVID GRAY</b> Draw The Line (Grey)	Polydor 2712298 (ARV)
51	27	3	<b>PEARL JAM</b> Backspacer (O'Brien)	Island/Monkey Wrench 2716316 (ARV)
52	41	7	<b>ARCTIC MONKEYS</b> Humbug (Hommel/Ford)	Domino WIGCD0220 (PIAS)
53	Re-entry		<b>ABBA</b> Gold - Greatest Hits (Andersson/Uveus)	Polydor 5170072 (ARV) 13★
54	71	8	<b>CAVIN HARRIS</b> Ready For The Weekend (Harris)	Columbia 88697571911 (ARV)
55	New		<b>CERYL MATTHEWS</b> Don't Look Down (TBC)	Rainbow City RCMCD001 (SRD)
56	69	33	<b>THE PRODIGY</b> Invaders Must Die (Howlett)	Take Me To The Hospital HOSPBX001 (ADA/CIN) ★
57	19	2	<b>ALICE IN CHAINS</b> Black Gives Way To Blue (Kullback)	Parlophone 3082662 (C)
58	56	16	<b>MICHAEL JACKSON</b> Thriller (Jones/Jackson)	Epic 5044222 (ARV) 11★
59	Re-entry		<b>LEONA LEWIS</b> Spirit (McCraeken)	Syco 88697185262 (ARV) 9★2★
60	48	4	<b>MARK KNOPFLER</b> Get Lucky (Knopfler/Fletcher/Ainley)	Vertigo 2708671 (ARV)
61	50	62	<b>COLDPLAY</b> Viva La Vida or Death And All His Friends (Eno/Dreus/Simpson)	Parlophone 2712140 (E) 4★2★
62	54	31	<b>TAYLOR SWIFT</b> Fearless (Chapman/Swift)	Mercury 1795298 (ARV)
63	46	5	<b>JAMIE T</b> Kings And Queens (Bones/Jemie T)	Virgin CDV3059 (E)
64	64	44	<b>AKON</b> Freedom (Akon/Variou)	Universal 1792339 (ARV) ★
65	75	40	<b>JASON MRAZ</b> We Sing We Dance We Steal Things (Terefe)	Atlantic 7567897009 (CIN)
66	55	22	<b>NOISETTES</b> Wild Young Hearts (Abbiss)	Vertigo 1792832 (ARV)
67	58	55	<b>MUSE</b> Black Holes & Revelations (Cosley/Muse)	Helium 3/Warner Bros 2564635091 (CIN) 2★
68	Re-entry		<b>TAKE THAT</b> The Circus (Shanks)	Polydor 1787444 (ARV) 6★2★
69	Re-entry		<b>STEREOPHONICS</b> A Decade In The Sun - Best Of (Jones/Jowe)	V2 1780699 (ARV) 2★
70	65	83	<b>DUFFY</b> Rockferry (Rutler/Hogarth/Rooker)	A&M 1756423 (ARV) 5★3★
71	45	3	<b>MICHAEL BOLTON</b> One World One Love (Bolton)	UMRL 2718753 (ARV)
72	67	42	<b>U2</b> Rattle and Hum (Lilly/White/Eno/Lewis/Loewne/Thomas/Rubin)	Mercury 1713549 (ARV) 2★
73	New		<b>LUDOVICO EINAUDI</b> Nightbook (TBC)	Decca 4763639 (ARV)
74	Re-entry		<b>THE SATURDAYS</b> Chasing Lights (Beimzeit/Cutler/Harper/Quizlet/Ross/Ericksen/Woodford)	Fascination 1785979 (ARV)
75	52	9	<b>THE BEATLES</b> Sgt Pepper's Lonely Hearts Club Band (Martín)	EMI 3824192 (C)

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  - Gold (100,000)
  - Silver (80,000)
  - ★ 1m European sales

- BPI Awards
- Albums
- Crosby Stills & Nash: Carry On (gold); Jay-Z: The Blueprint III (gold); Paramore: Brand New Eyes (gold)

# BMI LONDON AWARDS '09

## BMI Icon



**Donovan**

### "Pocketful of Sunshine"

SONG OF THE YEAR 2008 (The Robert S. Musel Award)

COLLEGE SONG OF THE YEAR

EMI Music Publishing Ltd. (PRS)



**Danielle Brisebois**



**Natasha Bedingfield (PRS)**



**Niclas von der Burg (STIM)**

**Anoo Bhagavan (STIM)**

### "Cry for You"

DANCE AWARD 2008

EMI Music Publishing Scandinavia AB (STIM)

#### POP AWARDS (Cont.)

LOVE REMAINS THE SAME  
Gavin Rossdale (PRS)  
Marti Frederiksen  
Mad Dog Winston Music Ltd.

MERCY  
Duffy (PRS)  
EMI Music Publishing Ltd. (PRS)

ONE STEP AT A TIME  
Mich "Cutfather" Hansen (PRS)  
Jonas "Jay Jay" Jeberg (KODA)  
Cutfather Publishing Ltd. (PRS)

#### POP AWARDS

AMERICAN BOY  
Estelle (PRS)  
John Legend  
Joshua Lopez  
Caleb Speir  
Kanye West  
will.i.am  
Chrysalis Music Ltd. (PRS)

THE ANTHEM  
Wilfrido Martinez (SAYCO)  
Rune RK (KODA)  
Lil Jon  
Pitbull  
EMI Music Publishing A/S (DK) (KODA)

CALABRIA 2008  
Rune RK (KODA)  
EMI Music Publishing A/S (DK) (KODA)

CHASING PAVEMENTS  
Adele (PRS)  
Eg White (PRS)  
Universal Music Publishing Group (PRS)

CLOSER  
Bert Rune Stray (PRS)  
EMI Music Publishing Ltd. (PRS)

FAKE IT  
Shaun Morgan (SAMRO)  
Dale Stewart (SAMRO)  
John Humphrey  
First State Media Group (Ireland) Limited (IMRO)

FEELS LIKE TONIGHT  
Sheppard Solomon  
V2 Music Publishing (PRS)

GREEN LIGHT  
Fink (PRS)  
John Legend

HOLD ON  
KT Tunstall (PRS)  
Sony/ATV Music Publishing (UK) Ltd. (PRS)

HOLLYWOOD'S NOT AMERICA  
Gary Michael Clark (PRS)  
Lauren Christy  
Scott Spock

POCKETFUL OF SUNSHINE  
Natasha Bedingfield (PRS)  
Danielle Brisebois  
EMI Music Publishing Ltd. (PRS)

RIGHT HERE (DEPARTED)  
Victoria Horn (PRS)  
Evan Bogart  
Rodney Jerkins  
Notting Hill Music (UK) Ltd. (PRS)

RIGHT NOW (NA NA NA)  
Giorgio Tuinfort (BUMA)  
Piano Songs/Talpa Music (BUMA)

SO WHAT  
Johan "Shellback" Schuster (STIM)  
Pink  
Maratone AB (STIM)

T-SHIRT  
Andrew Frampton (PRS)  
Wayne Wilkins (PRS)  
Savan Kotecha  
Blow the Speakers LLC (PRS)  
Stage Three Music Ltd. (PRS)

WHAT YOU GOT  
Giorgio Tuinfort (BUMA)  
Piano Songs/Talpa Music (BUMA)

WITH YOU  
Amund Bjarklund (PRS)  
Esen Lind (PRS)  
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

YEAR 3000  
James Bourne (PRS)  
Matt Fletcher (PRS)  
Charlie Simpson (PRS)  
Matt Willis (PRS)  
EMI Music Publishing Ltd. (PRS)

#### MILLION-AIR AWARDS

3 Million  
DO YOU WANT TO KNOW A SECRET?  
John Lennon (PRS)

ENJOY THE SILENCE  
Martin Gore (PRS)  
EMI Music Publishing Ltd. (PRS)  
Grabbing Hands Music Ltd. (PRS)

HELP  
John Lennon (PRS)

IF I FELL  
John Lennon (PRS)

NO ONE NEEDS TO KNOW  
Shania Twain (PRS)

OWNER OF A LONELY HEART  
Jon Anderson (PRS)  
Sir Elton John (PRS)  
Chris Squire (PRS)  
Trevor Rabin  
Carlin Music Corp. (PRS)  
Unforgettable Songs Ltd. (PRS)

PAINT IT BLACK  
Sir Mick Jagger (PRS)  
Keith Richards (PRS)

PINBALL WIZARD  
Pete Townshend (PRS)  
Fabulous Music Ltd. (PRS)

RIGHT DOWN THE LINE  
Gerry Rafferty (PRS)  
Stage Three Music Ltd. (PRS)

TINY DANCER  
Sir Elton John (PRS)  
Bernie Taupin  
Universal Music Publishing Group (PRS)

TWO HEARTS  
Phil Collins (PRS)  
Lamont Dazier  
Philip Collins Ltd. (PRS)

WE WILL ROCK YOU  
Brian May (PRS)  
EMI Music Publishing Ltd. (PRS)  
Queen Music Ltd. (PRS)

4 Million  
ALONE AGAIN (NATURALLY)  
Gilbert O'Sullivan  
EMI Music Publishing Ltd. (PRS)  
Grand Upright Music Ltd. (PRS)

BACK IN THE HIGH LIFE AGAIN  
Steve Winwood (PRS)  
Will Jennings  
F S Ltd. (PRS)

CRAZY LITTLE THING CALLED LOVE  
Freddie Mercury (PRS)  
EMI Music Publishing Ltd. (PRS)  
Queen Music Ltd. (PRS)

GET BACK  
John Lennon (PRS)

PHILADELPHIA FREEDOM  
Sir Elton John (PRS)  
HST Management Ltd. (PRS)  
Universal Music Publishing Group (PRS)

TICKET TO RIDE  
John Lennon (PRS)

A WORLD WITHOUT LOVE  
John Lennon (PRS)

5 Million  
BLACK MAGIC WOMAN  
Peter Green (PRS)  
Bourne Music Ltd. (PRS)

I'M NOT IN LOVE  
Graham Gouldman (PRS)  
Eric Stewart (PRS)  
EMI Music Publishing Ltd. (PRS)

JUMPIN' JACK FLASH  
Sir Mick Jagger (PRS)  
Keith Richards (PRS)

WONDERFUL TONIGHT  
Eric Clapton (PRS)  
E.C. Music Ltd. (PRS)  
Warner/Chappell Music International Ltd. (PRS)

9 Million  
BROWN EYED GIRL  
Van Morrison (PRS)  
Exile Music Publishing Ltd. (PRS)  
Universal Music Publishing Group (PRS)

#### CHRISTIAN MUSIC AWARD

BRAND NEW DAY  
Jonathan Butler (PRS)

#### COUNTRY AWARDS

JUST A DREAM  
Steve McEwan (PRS)

LIFE IN A NORTHERN TOWN  
Nick Laird-Clowes (PRS)  
EMI Music Publishing Ltd. (PRS)

#### LATIN AWARDS

NENA  
Elio Aldrigetti (SIAE)  
Miguel Bosé (SGAE)  
Vittorio Ierovante (SIAE)  
EMI-Virgin Music Publishing SRL (SIAE)

TE VOY A MOSTRAR  
Julieta Venegas (SGAE)

#### URBAN AWARD

WITH YOU  
Amund Bjarklund (PRS)  
Esen Lind (PRS)  
EMI Music Publishing Ltd./Stellar Songs Ltd. (PRS)

#### ACADEMY AWARDS

"JAI HO" FROM SLUMDOG MILLIONAIRE  
Gulzar (PRS)  
A.R. Rahman (PRS)  
Tanvi Shah (PRS)

SLUMDOG MILLIONAIRE  
A.R. Rahman (PRS)

#### GOLDEN GLOBE AWARD

SLUMDOG MILLIONAIRE  
A.R. Rahman (PRS)

#### FILM MUSIC AWARDS

BEDTIME STORIES  
Rupert Gregson-Williams (PRS)

THE CHRONICLES OF NARNIA: PRINCE CASPIAN  
Harry Gregson-Williams (PRS)

THE CURIOUS CASE OF BENJAMIN BUTTON  
Alexandre Desplat (SACEM)

QUANTUM OF SOLACE  
David Arnold (PRS)

SLUMDOG MILLIONAIRE  
A.R. Rahman (PRS)

TAKEN  
Nathaniel Mecholy (SACEM)

YOU DON'T MESS WITH THE ZOHAN  
Rupert Gregson-Williams (PRS)

#### EMMY AWARDS

"I'M F\*\*\*ING MATT DAMON" FROM JIMMY KIMMEL LIVE  
Sal Iacono (SIAE)  
Tony Barbieri  
Wayne McClammy

#### TV MUSIC AWARDS

AMERICA'S GOT TALENT  
Jos Jorgensen (PRS)  
Andy Love (PRS)

CSI  
Pete Townshend (PRS)

CSI: MIAMI  
Pete Townshend (PRS)  
Kevin Kiner

CSI: NY  
Pete Townshend (PRS)  
Bill Brown

ELEVENTH HOUR  
Harry Gregson-Williams (PRS)  
Graeme Revell  
David Russo

GREY'S ANATOMY  
Carim Clasmann (PRS)  
Galio Durant (PRS)

HOUSE  
Robert Del Naja (PRS)  
Grantley Marshall (PRS)  
Andrew Vowles (PRS)

#### CABLE AWARDS

DEXTER  
Raffe Kent (PRS)  
Daniel Licht

THE HILLS  
Natasha Bedingfield (PRS)  
Danielle Brisebois