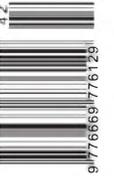


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MEDIA

FOUR AND OUT

Digital radio reels as Channel 4 withdraws second national multiplex



PUBLISHING

FERRY CROSS

THE OCEAN America bestows icon status on the Roxy Music stalwart



FEATURES

IT'S NOT OVER

Roy Orbison spanning the generation gap 20 years after his death

Play has say in DRM debate

ONLINE RETAILER PLAY.COM is throwing its weight behind a new retailing initiative to raise awareness about MP3s and DRM after signing up three more majors to its service.

The digital download service PlayDigital launched in February with EMI, but last week followed that with a mass-market MP3 DRM-free service to rival iTunes by signing deals with Sony BMG, Warner Music, Universal Music and a handful of indies to make more than 3m tracks available for download.

With a mainstream online site now on the market – competitors such as Amazon, Tesco and HMV are thought to be close behind – the Entertainment Retailers Association (ERA), which has been lobbying for a DRM-free marketplace, is now gearing up to launch a new scheme to educate consumers about music files and which ones play on different MP3 devices.

Play.com and a number of other digital stores will support the project. Kim Bayley, director general of ERA, would not be drawn on many details about the new campaign, but reveals it is likely to emerge before the end of the month. “ERA is working on something to increase awareness of compatibility,” she says. “It is a scheme which raises consumer awareness of MP3 compatibility.”

Wendy Snowdon, head of PlayDigital, says that with the top 100 tracks available from 65p – compared to 79p on iTunes – and all other tracks offered for 70p she expects pricing could be a key issue when the other competitors enter the market shortly. “Play.com has always been positioned as a good family retailer. We obviously don’t want prices to be rock bottom, but we wanted to make sure we are highly competitive,” she adds.

Snowdon would not reveal download figures, but says that since all four majors have come on board there has been a 50% week-on-week increase in sales.

Stand and deliver



Delivering in Q4: Oasis' album sales are the first of a predicted bumper crop in the run-in to Christmas

the summer with the remix at clubs and the single has done well at radio,” she says. “We had some disappointment with promo because of Noel’s accident in Canada, but it doesn’t seem to have affected things for us.”

“The Oasis start is phenomenal,” adds Doherty. “Big Brother has done a tremendous job and the sales are up on the last Oasis album.”

The album’s release was backed by a lot of first-day retail activity with HMV head of music Rudy Osorio noting his chain undertook some early store openings last Monday, while it was giving away some 12-inch remixes to people buying the album.

However, these early Q4 successes come as dark clouds gather over the economy with fears that the credit crunch could severely destabilise the retail sector. EUK moved to head off fears that its business could be undermined by the fortunes of its Woolworths Group parent (see p3), but an insolvency specialist warned that more than 300 retailers stand in serious danger of collapse.

Osorio says the effects of the economic downturn cannot be predicted in the run-up to Christmas, but he is very positive about how the quarter has started. “We were seeing it as early as Glasvegas and Metallica. We had a lack of big releases for most of the year with the exceptions of Duffy and Coldplay and we weren’t seeing 250,000 or 300,000 week-one numbers,” he says. “But the release schedule is looking fantastic for quarter four. The compilations line-up looks really strong, which is encouraging for us.”

Doherty describes Sony BMG’s Q4 schedule as its best ever with albums still to come from artists including AC/DC, Beyonce, Dido, Il Divo and Britney Spears. “We are blessed this year they’ve come at the same time and all the artists have made great records,” he says.

Other Q4 highlights elsewhere will include new albums from Enya, Kaiser Chiefs, The Killers, Snow Patrol and Take That.

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Music retail makes a stand against economic ills

Retail

By Paul Williams

MUSIC RETAIL IS MAKING A DEFIANT STAND against the economic turmoil with first-week sales of the new Oasis album continuing the momentum of a hugely-encouraging start to quarter four.

The band’s Big Brother/Sony BMG album *Dig Out Your Soul* opened with one of the biggest first-

day sales of the year, shifting nearly 90,000 units, and finished with a total of 200,866 units to debut yesterday (Sunday) at number one.

Its success swiftly follows the Kings of Leon album *Only By The Night*, released by Hand Me Down/Columbia, opening with 220,879 sales two weeks ago and needing little more than a fortnight to accelerate into the Top 10 biggest sellers of the year. “What the Kings of Leon and Oasis albums show is that if you

make a great record, there’s plenty of people out there who will want to buy music and if there are any casualties in Q4 the records aren’t quite good enough,” says Sony BMG chairman and CEO Ged Doherty.

Big Brother general manager Emma Greengrass says sales of the new Oasis album have so far exceeded expectations with an opening-week figure of 180,000 sales originally projected.

“We’ve had a good build-up in

News

THE PLAYLIST



RAZORLIGHT Wire To Wire Vertigo

Razorlight's return is an epic piano-driven pop song with an instant familiarity factor. (single, Oct. 27)



LITTLE COMETS Joanna Unsigned

Little Comets were the highlight of ITC with their instantly memorable, guitar-driven pop songs. File alongside The Kooks. (demo)



DAN BLACK Yours A&M

Lead single for Dan Black and his first release for A&M, Yours is an upbeat, electro-pop song with a melancholy edge. (single, December 1)



JESCA HOOP Murder Of Birds Last Laugh/Nettwerk

Featuring Guy Garvey from Elbow, the lead track from Hoop's debut UK EP is a beautiful, rich song. (from EP, December 1)



RED LIGHT COMPANY Scheme Eugene Columbia

With the accompanying video among the most played in Germany, France, Mexico and New Zealand, RLC are attaining a healthy international glow. (single, Nov. 3)



ALESHA DIXON The Boy Does Nothing Asylum

Asylum will look to deliver the long-overdue chart success to Alesha Dixon next month with this Mambo #5-esque number. (single, Nov. 17)



VAMPIRE WEEKEND Ottoman Atlantic

A new track from Vampire Weekend, contributed to the movie soundtrack for Nick & Norah's Infinite Playlist. (from album, out now)



BEAR HANDS Can't Stick 'Em Unsigned

They were a live highlight for us at SxSW this year, and with their new songs Bear Hands are closer to getting that live energy on disc. (demo)



W BROWN Crying Blood Island

It's the bastard child of The Ting Tings and Xenomania! W Brown's debut mixes doo-wop influence with contemporary pop sensibility. (single, Nov. 3)

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



SIGN HERE

Depeche Mode have signed a new worldwide deal with EMI that sees the major secure US release rights for the first time. The group's new album is due in 2009.



Just in case: Search And Destroy has licensed the new album by In Case Of Fire

Search on for Raw talent

Search And Destroy is new Raw Power imprint

Management

By Stuart Clarke

A MANAGEMENT COMPANY HAS DEMONSTRATED HOW THE BALANCE OF POWER is shifting in the business by launching a new label, Search and Destroy.

Raw Power Management, which boasts an impressive roster including Iron Maiden, Funeral For A Friend and Bullet For My Valentine, has linked up with Vital PIAS to launch the new imprint.

Raw Power managing director Craig Jennings becomes part of an increasing band of management companies, including the MAMA Group, which now boast their own imprints. But, he says, having become increasingly hands-on in all aspects of his artists' careers, the label arm is a logical next step.

The collapse of Gut earlier this year also meant Fightstar needed to make alternative arrangements. Jennings says, "It's never been a better

time for managers, especially in the world we operate in. We know that world and our artists better than anyone else and with Fightstar out of their deal with Gut it felt like the right time."

Fightstar's forthcoming, as-yet-untitled album will be the first steered through the new label infrastructure early next year. "We were looking for an outlet for Fightstar's album and just thought why not do it ourselves," says Jennings. But Search and Destroy will not be a label exclusively for artists already part of the Raw Power roster. "We're looking to sign young British rock acts," adds Jennings.

Search And Destroy has also licensed the debut album by Irish group In Case Of Fire whose debut single This Time We Stand is released on November 3. The group originally joined the Raw Power Management stable early this year and later signed a global deal with Zomba, to be marketed and distributed by Columbia in the UK.

Jennings said that both he and Columbia felt the first album needed to come from a more independent starting point and his new label will provide that outlet. He adds, "We have an option to upstream to Columbia at a certain point, but we'll just take it as we go," says

PIAS managing director Peter Thompson says he is excited about their new venture. "When Craig suggested that he was interested in creating a label for new rock artists it just seemed both logical and very exciting. There are very few labels for new rock acts to release their music and take it to a wider audience and with Search and Destroy we feel we are helping create what could well turn out to be a significant and important new outlet for these bands. Plus it's a great name."

On the management front, Raw Power has expanded significantly this year with the recent addition of Bring Me The Horizon and Cancer Bats to its roster.

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GIG OF THE WEEK

Who: Elbow

When: Monday, October 13

Where: Roundhouse, London

Why: Fresh from winning the Nationwide Mercury Prize, this is going to be a triumphant show from one of the best bands in Britain right now

Brits backs Producer award again

THE ROLE OF THE PRODUCER IN THE HIT-MAKING PROCESS is being given just recognition with the Brit Award for best producer returning after an absence of 10 years.

A decade after Chris Potter and Youth picked up the last Brit for Best Producer in 1998 for The Verve's Urban Hymns, the Music Producers Guild and the BPI are coordinating their respective awards events to recognise the producer.

As a result of this unique collaboration, the winner of the producer of the year award at the inaugural MPG Awards next year will also receive a Brit Award for best producer.

Both awards will be presented at the MPG Awards ceremony, which will take place at the Café de



Paris in London on February 12 – one week before the Brit Awards 2009, which takes place on February 18 at London's Earls Court Arena and will be broadcast live on ITV1.

MPG chairman Mike Howlett says, "We are delighted that the BPI is joining us in championing the role of the record producer by presenting our producer of the year with a Brit. Recording professionals do sterling work for the UK music industry and are often the driving force behind the hit records

that we all enjoy."

BPI chief executive Geoff Taylor adds, "The record producer is an integral part of the creative process."

MPG founder Robin Millar says he hopes the BPI move will send out a clear signal, particularly to A&R staff, that production values mean something. He says, "Recording professionals work tirelessly behind the scenes to support artists, especially at the early stages of their careers, and it is often their expertise and guidance that helps bring a project to fruition."

The inaugural 2009 MPG Awards has 13 categories, including producer of the year, recording engineer of the year and best mixer. Nominations for the awards will be open on October 22.

Distributor to distance itself from Woolworths in risky retail climate

EUK makes service assurances

Retail

By Adam Woods

EUK HAS TOLD THE INDUSTRY ITS SERVICE WILL HOLD UP over Christmas, despite deepening worries about the financial future of its owner Woolworths.

The distributor says agreements have been reached with retailers and labels to ensure the flow of product after some labels put EUK on credit hold when insurers pulled coverage, citing the distributor's exposure to Woolworths' problems.

However, of the insurance companies who have provided cover for supplies, crucially two – Radius Insurance and Coface – are still refusing to underwrite the company.

EUK managing director Steve Lewis accepts this means labels will need to carry some risk. He says, "What we have come up with between all parties over the last 10 days is a sensible discussion around the terms on which we trade. The suppliers are still taking a reasonable level of risk themselves, whilst equally EUK and the retailers are being supportive in understanding their level of risk."

However, he moved to reassure labels. "I am absolutely confident that we will be able to maintain supply to all of our customers during the all-important quarter-four trading period," says Lewis. "We have sufficient cashflow to maintain all of our obligations."



EUK expects to deliver 500m units of entertainment product over the last three months of the year, according to Lewis, who adds that the health of EUK's own business is not in question and that Woolworths will release

a trading update in mid-November that he is confident will be "at least in line with expectations".

Despite these assurances, the developments over the last couple of weeks have only added to

speculation that EUK will shortly attempt to break away from Woolworths to protect its business. Lewis declined to comment on this, but says, "Clearly, as a group, we always will look at positions that create shareholder value."

Amid the extraordinary economic circumstances, there are still fears that the fate of the retail sector – and those whose business depends on it – may now be out of its own hands. Last week Beggies Traynor, the country's largest insolvency practice, placed 323 UK retailers on its critical watch list, giving them a minimum 70% chance of failing.

"EUK has got a good business, but Woolworths is clearly not in great shape," says one record company executive. "Given the current financial meltdown, I wouldn't even bank on the next two weeks. The only retailers you can say for sure will be in business beyond Christmas are Asda, Tesco and Sainsbury's."

Another source says, "We should not single this out as being a music issue or a Woolworths issue. Woolworths is only one of more than 300 retailers who are at risk and, because of that, all suppliers are being very careful."

EUK supplies more than a quarter of the UK music and video market and has a turnover in excess of £1.4bn. On September 17, it was announced that the Woolworths Group made a loss before tax of £99.7m in the half-year ending August 2.

TIMELINE COUNTDOWN TO CRISIS

SEPTEMBER 17

Woolworths announces a half-year adjusted loss excluding of £90.8m for the six months ending August 2.

SEPTEMBER 30

Music Week reveals that insurers are refusing to supply credit cover for EUK.

OCTOBER 6

Insolvency specialist Beggies

Traynor reveals there are 323 retailers on its critical watch list.

OCTOBER 7

EUK managing director Steve Lewis ends 10 days of discussions with suppliers and retailers.

NOVEMBER 20

Woolworths Group to issue Q3 trading statement.

WOOLWORTHS

Spotify the difference as Merlin nets licensing deal

INDEPENDENT ONLINE RIGHTS AGENCY MERLIN has finally clinched its first collective licensing deal, having struggled to assert itself in the recent Nokia and MySpace Music negotiations.

Merlin CEO Charles Caldas says the deal with subscription and ad-funded streaming service Spotify is "a vindication of what we have created" and adds that he expects to be making further deals in the near future.

"It is obviously great to have one closed," says Caldas. "It clearly demonstrates the value that we bring to the market and I think Spotify recognised that very quickly."

He also aims a barb in the direction of services such as MySpace Music and Nokia's Comes With Music, which have chosen to launch without comprehensive indie content.



Vindication: Merlin CEO Charles Caldas says Spotify recognised Merlin's value

"Given the kind of press we have been doing recently, it makes a nice contrast-and-compare exercise to see a service that has done its homework on the value of what we can bring to them," says Caldas.

Swedish-based Spotify launched last week in the UK, Germany, France, Italy, Spain, Finland, Norway and Sweden and simultaneously announced deals with all four majors plus Merlin and the Orchard.

Among the Merlin-affiliated companies included in the service from launch are Beggars, Domino, Warp, !K7 and Koch.

"Spotify wants to provide the best music service possible to our users," says Spotify founder and CEO Daniel Ek. "Therefore we were committed from the beginning to work together with Merlin and others to provide our users with the quality and depth of catalogue we want to be known by."

Caldas is unable to reveal details of the deal struck on the indies' behalf, though he is confident that

the results demonstrate the value in collective licensing for all parties.

"I obviously can't discuss commercial terms, but the general theory behind Merlin is that we add value to all parts of the licensing spectrum, both for the services and for our members, and I think we have achieved that with this deal," he says.

Merlin has worked for almost 18 months to complete its first deal, having launched at Midem in January 2007, though it does not expect to have to wait as long for its second.

According to Caldas, it is in the process of negotiating with a number of other services on a confidential basis. "I think this is certainly the first of what will be a series of announcements in the coming weeks and months," he says.

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On the 20th anniversary of his death, Music Week looks at The Big O's legacy

News

Editorial Paul Williams



Music world's relative boom is bucking the global trend

ting at an 8.3% drop a week ago, that deficit has been slowly declining over the past few weeks and we still have plenty more to come. There are hugely-anticipated new albums by – and it really is to name a few – the likes of AC/DC, Dido, Enya, Girls Aloud, Kaiser Chiefs and Snow Patrol. Big albums already out by acts including Coldplay and Will Young will also have a significant say in how the market shapes up. All these albums will be competing in terms of year-on-year comparisons with a Q4 2007 release schedule that was one of the weakest in recent years and would have looked a lot worse if Leona Lewis's Spirit album had not performed beyond expectations in the way that it did.

The general consensus among labels and retailers is that this year's Q4 line-up is outstandingly good. But some retailers will also observe it follows what has been a less-than-spectacular release schedule so far this year, with some obvious exceptions such as Duffy and Coldplay.

As we illustrate in our in-depth feature on p14 of this magazine, there are even some positive signs to extract from how Q3 panned out for albums. The three months had the smallest decline in album sales in seven quarters and it was the fourth quarter in a row in which the rate of decline slowed.

Compare the albums market here currently to the States and we are enjoying a relative boom time. A week ago the Metallica album Death Magnetic topped the Billboard 200 chart in the States with 132,000 sales, less than what the new Oasis album sold in three days last week in the UK, a market with a population about one-fifth the size of America's. At least the US market will have been boosted last week by the T.I. album there opening with a number around 570,000 units, but such sales levels these days in the States are rare occurrences rather than anywhere near the norm.

The Atlantic divide with regards to album sales patterns could be explained by all manner of theories, among them the US's more mature digital market which favours individual tracks over albums and the lack of physical stores selling music now in the States outside the big-box retailers such as BestBuy, compared to the UK.

But theories are one thing; what is unarguable is that the Kings of Leon and Oasis album sales simply confirm it is still the case that if the right releases are in the market a good number of people will go out and buy them. If that applies to these two bands, we should reasonably assume similarly-strong uptakes for the Q4 return of other in-demand acts.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Which will be more successful: Nokia's Comes With Music or Sony Ericsson's PlayNow Plus

Nokia 85% Sony 15%

THIS WEEK'S QUESTION:

Is the digital radio sector dead in the water now Channel 4 has pulled the plug on its 4Digital venture??

To vote, visit www.musicweek.com

Speakers, bands, panellists, delegates, guest hosts: ITC '08

In The City keeps Wilson's legacy intact... and

In The City

By Robert Ashton

IT WAS SUPPOSED TO BE ALL ABOUT THE MUSIC. And this year's In The City was. But, with a line-up of top-flight speakers, panellists and executive delegates, it was about a lot more besides.

Everything from the joy of photographing Joy Division to how young managers should present their acts was covered in nearly 40 keynote speeches and expert sessions over the three-day conference in Manchester, which saw a 20% upswing on last year's attendance.

The conference – the 17th now held – will probably be remembered as the Seymour Stein and Andrew Loog Oldham show with the two veterans of the industry an almost constant presence in the Midland Hotel lobby or popping up on some of the most enjoyable panels, notably The Knights Of Independence, where they shared the stage with Stein's former partner, producer and The Orchard founder Richard Gottehrer.

Following the death of ITC co-founder Tony Wilson last year, the former Rolling Stones manager did an admirable job at hosting the event, which ended last Tuesday. "I'm here in body parts to represent the spirit of Tony Wilson," he reminded one session.

ITC CEO and co-founder Yvette Livesey says the guest-host concept works and she already has someone



Hail to the chief: Andrew Loog Oldham steps into Tony Wilson's shoes



Opening gambit: Culture Secretary Andy Burnham opens ITC in Manchester

lined up for next year, which is likely to take place slightly later in the calendar. "It was absolutely brilliant, Andrew totally gave of himself and it

was great that we mixed up the younger generation with some of the heavyweights – it really made a fabulous atmosphere."

ITC general manager Jon Paul Waddington adds ITC 2008 was a return to form. "It was difficult last year. People were amazed we did it and then didn't want to be seen to be having too much fun [so soon after Wilson's death]. This year was more relaxed. I think it was the best I have ever worked on."

Certainly, Livesey, Waddington and their team scored a coup by persuading Culture Secretary Andy Burnham, a Liverpoolian and committed Everton fan, to come to Manchester, not to mention open the conference. Although he did not announce any major policy change, Burnham did remind the music industry that the Government is a willing supporter of the sector.

ANALYSIS

by Alan Jones

UK music industry far from

IN TIMES OF EXTRAORDINARY FINANCIAL TURMOIL, the problems of the record industry are pretty small beer. But the credit crunch and all it precipitates are unlikely to make life easier for the beleaguered recorded music sector, which has suffered years of decline, primarily due to illegal copying.

Of all the territories in the world, latest figures suggest that the UK is holding up best. And the US market is suffering the most, with sales there last week plunging to 6.45m – the lowest level recorded since SoundScan started providing reliable data to the industry in 1991.

Five years ago, there was no single week in which any album in the Top 200 albums chart in Billboard sold

fewer than 6,000 copies. Last week eight albums on the list sold fewer than half that tally, with the number 200 album – Ashanti's Declaration – selling just 2,897 copies.

Album sales so far are down 11.7% year-on-year in America. If that decline holds true for the rest of the year – and it has actually been gaining pace lately – then just 442.4m albums will be sold, including downloads. By comparison (see graph, right), the UK market is in fairly gentle decline, with slippage of 3.3% so far this year, suggesting that 133.5m albums will be sold here.

UK sales do provide cause for concern but they are only 18.3% down from the peak year of 2004, when sales reached 163.4m. In the

08 packs it all in Wilson's more

Specifically, he said it will offer help in the areas of illegal filesharing – and the current memorandum of understanding that is currently being negotiated between ISPs and the industry – and encouraging the music scene in the north west. However, Burnham, whose Government has consistently failed to give encouragement to the industry with the offer of copyright term extension, also said a solution to that was some way off.

A new organisation was also launched at the conference. The Featured Artists Coalition could become an important part of the industry landscape over the next few years as it campaigns for the protection of performers' and musicians' rights.

In one of his appearances, the ubiquitous Stein gave the industry a history lesson in US labels from the 1960s and 1970s and recalled that it was Johnny Ramone who inadvertently got him to sign Talking Heads – after a 12-month courtship – after inviting the Sire Records boss down to CBGBs one winter night.

Other highlights of the conference included a keynote from Jarvis Cocker, a retrospective by the photographer Kevin Cummins, whether the music industry can learn lessons from the porn world in earning money from the internet and a free-for-all of heavy hitters pondering the question Has The Music Industry Gone Full Circle?

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ITC serves up talent to go

MANCHESTER'S IN THE CITY has become less about introducing fresh names to the A&R community and more about taking a handful of names already on the radar and plonking them all down together in one place and at the same time – a sort of A&R To Go, if you like.

Thus in 2007 the festival was, for the first time, without a true breakout name – an artist that comes from nowhere to sign a huge deal. It did deliver Twisted Wheel, who secured management, label and publishing offers through their appearance (see *Unearthed* on p37); however, at the time they were already commanding audiences of 250-plus in their home town and had been a name on the lips of the A&R community for weeks.

Not that this is a bad thing, just a reflection of the changing nature of artist discovery. The internet has brought artists closer than ever to the industry and A&R scouts, who will spend hours each day working through MySpace links and music blogs in their quest for the next big thing.

Perhaps the greatest role In The City now plays is bringing the industry together in one place, without the distractions of the day-to-day commitments – to some extent at least – for some good old-fashioned networking and a bit of music on the side.

Rob Turnham from Ignition Management boasted two bands on this year's bill; the aforementioned Columbia-signed Twisted Wheel, who headlined Huw Stephens' night at The Deaf Institute on closing night, and Billy The Kid, the unsigned Middlesbrough band, who performed at the event for the first time.

Turnham says the event is an important date on the A&R calen-



Detroit Social Club at ITC

dar. "Generally there is a high awareness of artists playing there already nowadays, as was the case with Twisted Wheel, but what In The City provides is an easy environment to see the bands. Billy The

Kid is a good reference point; it's much more convenient for A&R guys to get along to a gig at In the City, while they're already in Manchester, than it is to drag themselves up to Middlesbrough on a cold Saturday night.

"We've already had a few senior A&R people come back saying the band were the highlight for the event this year."

For James Roberts from Ugly Truth/RCA, who attended the event after some years away, it was worthwhile. "I didn't come away with a new find, but the mixture of some interesting panels and catching up with people from across the industry makes it of value. I thought it was a worthwhile trip."

IN THE CITY 2008 SIX OF THE BEST

LITTLE COMETS

Jangly pop songs with plenty of singalong moments, the band drew the numbers to their two performances at ITC. Like a Vampire Weekend/Kooks hybrid.

DETROIT SOCIAL CLUB

Emerging from the same management stable as Arctic Monkeys, Detroit Social Club sound like Kasabian's bastard child. Heavy driving grooves, dirty guitar riffs, booming drums and fantastically raw and powerful vocals.

STARS AND SONS

Brighton-based Stars And Sons is the musical vehicle for 21-year-old artist Mike Lord. His debut seven-inch single is released in November on Alcopops, and the band have already enjoyed their first Zane Lowe play on Radio One.

JESSIE ROSE TRIP



Hailing from Manchester and boasting a haircut more angular than Foals' guitar riffs, Jessie Rose writes

pop songs that would equally be at home on the Grease soundtrack as they would on pop radio.

BILLY THE KID

Making their first appearance at ITC, Billy The Kid play a rabble-rousing mix of country, punk and folk. Managed by Rob Turnham at Ignition.

FLASHGUNS

Heavily influenced by The Smiths, The Cure and Talking Heads, teenagers Flashguns have already enjoyed strong radio support from Steve Lamacq, Zane Lowe and Huw Stephens.

NEWS IN BRIEF

● **Pinnacle Records** has announced the appointment of Joe Cokell to the position of managing director, effective immediately. Cokell was previously Sanctuary Records managing director.

● Sources are dismissing suggestions EMI is looking to take on the likes of iTunes with the launch before Christmas of a consumer website. Instead it is understood the aim of the planned **EMI.com** site will be for the major to understand more about consumer behaviour in relation to EMI acts.

● Former EMI chairman and CEO **Eric Nicoli** (pictured), now chairman of VUE Entertainment and R&R Music, will be part of the line-up at the 10th MidemNet next year. Other speakers will include former RIAA chairman and CEO Hilary Rosen and MP3Tunes CEO Michael Robertson.



● **CISAC**, the International Confederation of Authors and Composers Societies, has lodged an appeal against the recent European Commission ruling against the sector.

● **Impala** has awarded **European platinum awards** – for sales of 1.5m and more – to Adele, Pink Martini and Scooter.

● **Bertelsmann** will reveal its music strategy this week – one month after selling off its stake in Sony BMG.

● EMI Music has signed an exclusive worldwide deal with **Depeche Mode** (below), which means it will now release the band's music in the US for the first time.



● **HMV** has appointed **Tanya Langston** in the role of digital project manager, the latest addition to the leading specialist retailer's expanding e-commerce team.

● Sony BMG and Live Nation have agreed to back Cancer Research UK's annual music event **Sound & Vision**, which will take place in London's Abbey Road Studios on February 26 next year. DJ Bob Harris is newly named as a Sound & Vision patron.

● Film and TV sync company **London Calling** is hosting an event at the TBWA offices in Whitfield Street, W1, this coming Thursday to include performances by Bryn Christopher and Pete & The Pirates.

ing best in global financial turmoil

UK/US ALBUMS SALES COMPARISON



* 2008 sales projection based on sales in first nine months

US, sales reached their all-time peak of 785.1m in 2000 and, save for a minor recovery in 2004, have been heading down ever since. They are now 43.6% lower than at their peak, and 33.8% since 2004.

In part, the US decline has been due to the fast expansion of downloads of

single tracks, which has seen the singles market expand from just 8.4m (all physical) to 1,055.58m (99.9% digital) in the last six years – a massive 12,466% increase. But tracks come cheap, at 99 cents each, and it takes 10 of them to translate into an album sale, so those 1,055.58m units are equivalent to 105.5m albums.

Added to the 442.4m actual albums (physical and digital) expected to be sold this year, that gives an overall US market equivalent of 547.9m albums, compared to 582.3m in 2007, suggesting that overall sales will fall by nearly 6.3%.

While US singles sales are set to cross the billion mark this year, the

UK singles market is set to top the 100m mark, beating the previous record of 89.1m set in 1979. The US, of course, has five times as many people as the UK, so their pro-rata purchase of single downloads is twice as high as ours – but our album sales are 50% higher than theirs on a similar basis, making the UK market considerably stronger overall in financial terms.

There are undoubtedly some trying times ahead, and the UK market may ultimately follow the US, where the track is currently king, and albums are becoming much harder to sell.

But for the time being, we're doing fine.

Media news

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	1	RIHANNA	Disturbia	/ Def Jam	487
2	2	PUSSYCAT DOLLS	When I Grow Up	/ Interscope	462
3	3	KINGS OF LEON	Sex On Fire	/ Hand Me Down	461
4	4	LEONA LEWIS	Forgive Me	/ Syco	406
5	7	BASSHUNTER	Angel In The Night	/ Hard2beat	394
6	6	SUGABABES	Girls	/ Island	392
7	9	PINK	So What	/ LaFace	372
8	5	NE-YO	Miss Independent	/ Def Jam	356
9	12	KATY PERRY	I Kissed A Girl	/ Virgin	332
10	10	PLATINUM	Love Shy	/ Hard2beat	318
11	8	GYM CLASS HEROES FEAT. THE DREAM	Cookie Jar	/ Decaydance/Fueled By Ramen	308
12	30	GIRLS ALOUD	The Promise	/ Fascination	303
13	11	MADCON	Beggin	/ RCA	298
14	13	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Dance Wiv Me	/ Dirtee Stank	260
15	17	JORDIN SPARKS FEAT. CHRIS BROWN	No Air	/ Jive	254
16	25	JENNIFER HUDSON	Spotlight	/ RCA	253
17	NEW	SNOW PATROL	Take Back The City	/ Fiction	248
18	19	JORDIN SPARKS	Tattoo	/ Jive	247
18	20	JAMES MORRISON	You Make It Real	/ Polydor	247
18	23	KAISER CHIEFS	Never Miss A Beat	/ B Unique/Polydor	247
21	NEW	JACK WHITE & ALICIA KEYS	Another Way To Die	/ RCA	234
22	16	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	/ Hard2beat	228
23	18	MIA	Paper Planes	/ XL	225
24	22	NE-YO	Closer	/ Def Jam	214
25	14	THE SCRIPT	The Man Who Can't Be Moved	/ Phonogenic	213
26	NEW	FALL OUT BOY	I Don't Care	/ Mercury	212
27	29	OASIS	The Shock Of The Lightning	/ Big Brother	210
28	26	SCOOTER VS STATUS QUO	Jump That Rock	/ AATW	207
29	32	THE SATURDAYS	Up	/ Fascination	203
30	15	ERIC PRYDZ	Pjanoo	/ Data	200
30	21	N-DUBZ	Ouch	/ AATW	200
32	24	WILL YOUNG	Changes	/ 19/RCA	196
33	28	BOYZONE	I Love You Anyway	/ Polydor	194
34	NEW	THE SCRIPT	Break Even	/ Phonogenic	190
35	27	IGLU & HARTY	In This City	/ Mercury	184
36	37	THE TING TINGS	Be The One	/ Columbia	174
37	30	COLDPLAY	Viva La Vida	/ Parlophone	167
37	35	STEVE MAC	Paddy's Revenge	/ 3 Beat Blue	167
39	NEW	ANASTACIA	I Can Feel You	/ Mercury	163
40	40	KARDINAL OFFISHALL FEAT. AKON	Dangerous	/ Geffen	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: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

4 Digital Group withdraws from national multiplex

Digital radio's plans in disarray following C4 exit

Radio

By Paul Williams

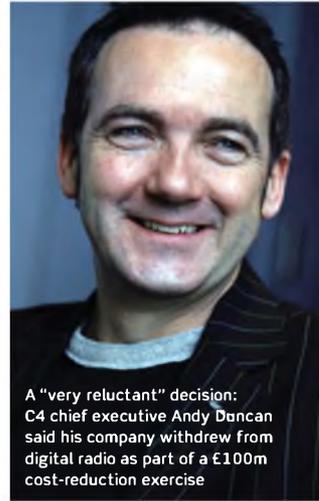
DIGITAL RADIO IS FACING ITS BIGGEST TEST YET as the remaining members of 4 Digital Group meet with Ofcom this week in the wake of Channel 4's dramatic exit from the sector.

The national broadcaster announced last Friday it was abandoning its plans to launch three national digital radio stations on the second national multiplex the 4 Digital Group had won last year and had told the other members of 4DG it was planning to withdraw from the consortium. These members comprise Bauer Radio, BSkyB, The Carphone Warehouse Group, Global Radio, UBC Media and UTV Radio.

Channel 4 chief executive Andy Duncan said his company had "very reluctantly" taken the decision, made as part of a targeted £100m reduction in its cost base in what the broadcaster says is in response to a rapid downturn in its core revenues. Up to 15 job losses will be made as a result of the withdrawal.

Ofcom said in the immediate aftermath of the announcement that it would meet with the other 4DG members in the next few days to discuss how they proposed to take matters forward. The regulator said it was also in discussions with other multiplex operators and the BBC to consider how best to secure a viable outcome in the interests of radio listeners and the industry.

However, there are serious questions about how the remaining



A "very reluctant" decision: C4 chief executive Andy Duncan said his company withdrew from digital radio as part of a £100m cost-reduction exercise

members of the consortium might proceed without Channel 4's involvement. "It could only take someone like Channel 4 to achieve [4DG's plans]," says a source. "It will take a hell of a lot for somebody else to make it happen."

4DG beat off National Grid Wireless to win a 12-year licence for the second multiplex in July 2007 and declared it would change

the face of UK commercial radio, while providing a new platform to fight the BBC. It planned 10 new stations, including music stations E4 Radio - which was due to launch next spring - Pure 4, Closer and Virgin Radio Viva, although even

prior to this total withdrawal it had scaled down its plans.

"This is effectively a big moment," says the source. "It was on the cusp of changing the way the radio industry is perceived in this country and it would have fairly readdressed the balance between the commercial sector and the BBC. For people involved there will be disappointment because some great things were being brokered. For the country it's a disappointment, but it's a victim of the credit crunch."

Channel 4's exit announcement came a week after a summit into the future of digital radio called by Global Radio CEO Ashley Tabor. At the summit, which was chaired by Radio Centre chief executive Andrew Harrison, Tabor recommended the second multiplex won by 4DG should be mothballed, although the gathering ended without any resolution being reached. It was due to reconvene in the next few weeks.

An insider suggests that, although Channel 4's decision to exit 4DG was not based on what happened at the summit, "it helped tip the plans over the edge".

Radio Centre chief executive Andrew Harrison says there had been much speculation about the launch of Channel 4's radio services in recent months, but "this brings clarity which will enable us as an industry to move forward".

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"It will take a hell of a lot for somebody else to make this happen..."

Industry source

GMG invests in documentaries

GMG RADIO IS TO EXTEND ITS INVESTMENT in documentary programming, having put out a call to production companies to pitch ideas for a second series to begin early in 2009.

The group's first set of documentary commissions is rolling out through the autumn and includes *Rock In The Dock*, a four-part history of music on trial, plus *Banned*, Alexei Sayle's documentary on censorship and the three-part *You've Got Soul*, with presenters Mari Wilson, Kiki Dee and David Grant.

Already on the slate for the second series is a sequel to *The Rolling River of Rock*, which traced the musical heritage of the

Mississippi over the course of six episodes. Its successor will follow the route of America's Pacific Coast highway.

The programmes will again be funded by GMG owner the Scott Trust and will follow the model of the first series, according to GMG group programme director John Simons.

"They have been quite broad in what they have looked at, though most of them are music-related," says Simons. "But even though they all have a music slant, they look at other areas of culture and of society as well."

The new investment in documentaries comes on the heels of positive feedback by the radio

group. "Rajar works in three-monthly cycles and a good proportion of our stations report on a six-monthly basis," says Simons, whose group's properties include the Smooth, Real, Century and Rock Radio brands. "So we conducted some independent research to see how our listeners had received them and we found they went down incredibly well with our audience."

The commissioning process is expected to yield 10 or 11 new documentaries, although according to Simons there is no specific cap. "Rather than trying to find a specific number, we would rather go for quality and creative ideas," he says.

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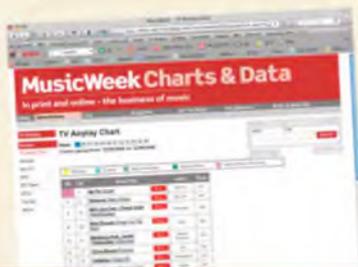
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AIRPLAY ANALYSIS

with Alan Jones

ITS PLAYS ARE UP, its audience is down and its chart position is unchanged – overall, it is a bit of a mixed bag for Sugababes' latest single Girls this week. The track crosses the 2,000 plays barrier for the first time, adding 98 spins to its prior tally to secure 2,021 airings in the week. Despite this, its audience declines by nearly 5.7m to 64.97m. That is primarily because Radio One has slashed support by a third – from 27 plays to 18 – in a move that cost Girls more than 9.5m listeners. 103 of the newly-enlarged Music Control panel of 141 stations aired Girls last week, with top tallies of 83 plays from The Hits, 50 from Mercia and 49 from BRMB.

James Morrison's You Make It Real looked like a potential successor to Girls last week but suffers a 2-9 decline, with support trimmed by more than a quarter of supporters though its total shortfall of just 33 plays is slender compared to its loss of more than 14m listeners.

Replacing it as champion elect, Pink's So What surges 8-2, thanks to the biggest increase in plays of any record on the chart (up 455 to 1,804), a fact which earned it an extra 16.26m listeners. It far eclipses Pink's last single, Leave Me Alone (I'm Lonely), which climbed to number 15 on airplay in 2007, a position which was actually highly creditable given its number 34 sales chart peak.

Girls Aloud register their second Top 10 airplay hit of the year, with new single The Promise exploding 30-6. The group's last single, Can't Speak French, got to number five in March, a position The Promise seems likely to eclipse in short order.

The video promo clip for The Promise is also enjoying a rapid expansion in support. It jumps 31-12 on the TV airplay chart this week, where it is now just three places below Can't Speak French's peak. Its tally of 303 plays nevertheless leave it some way behind Rihanna, whose Disturbia secures its fifth straight week at number one, with 487 plays, 25 more than nearest challengers The Pussycat Dolls' When I Grow Up.

THE UK RADIO AIRPLAY CHART

This wk	Last wk	Wcs in chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	4	3	SUGABABES Girls / Island	2021	5.1	64.96	-8.07
2	8	5	1	PINK So What / Laface	1804	33.73	55.37	41.58
3	7	6		JENNIFER HUDSON Spotlight / RCA	2383	11.2	54.14	35.93
4	5	9	4	RIHANNA Disturbia / Def Jam	2301	1.81	50.4	12.93
5	10	4		THE TING TINGS Be The One / Columbia	743	32.92	46.46	29.02
6	30	4		GIRLS ALOUD The Promise / Fascination	1385	25.68	46.27	124.5
7	6	5		NE-YO Miss Independent / Def Jam	1795	8.72	45.74	2.69
8	12	6	15	SNOW PATROL Take Back The City / Fiction	701	15.68	45	41.07
9	2	8	20	JAMES MORRISON You Make It Real / Polydor	2131	-1.52	44.83	-24.48
10	4	11	25	WILL YOUNG Changes / 19/RCA	2060	-11.89	42.36	-11.44
11	9	6	13	BOYZONE I Love You Anyway / Polydor	1732	0	39.47	0
12	3	12	7	KATY PERRY Kissed A Girl / Virgin	2153	-8.64	38.84	-32.04
13	13	4		LEONA LEWIS Forgive Me / Syco	2153	18.75	37.75	21.54
14	50	3		THE KILLERS Human / Vertigo	595	78.14	33.26	148.39
15	11	10	19	MADCON Beggin' / RCA	1704	-0.99	32	-0.28
16	14	6	10	IGLU & HARTLY In This City / Mercury	645	5.21	29.79	-3.62
17	24	6	5	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor	550	11.11	23.16	17.92
18	16	9	2	KINGS OF LEON Sex On Fire / Hand Me Down	871	10.25	27.21	-7.1
19	31	4		RAZORLIGHT Wire To Wire / Vertigo	515	56.84	26.78	33.9
20	17	15	18	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	2132	-0.51	26.62	-7.25
21	20	18	23	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1740	-10.17	24.55	-9.64
22	23	17	29	COLDPLAY Viva La Vida / Parlophone	1623	-12.28	24.15	6.29
23	26	26	41	GABRIELLA CIMI Sweet About Me / Island	1172	0.77	23.96	8.47
24	32	4		LEON JACKSON Don't Call This Love / Syco	839	10.83	23.89	20.17
25	25	1		DIDO Don't Believe In Love / RCA	1167	3.09	23.87	4.28
26	42	1		KEANE The Lovers Are Losing / Island	354	21.23	23.53	52.1
27	21	8	16	OASIS The Shock Of The Lightning / Big Brother	785	5.51	23.21	-13.07
28	41	1		LEMAR If She Knew / RCA/White Rabbit	1407	19.34	22.72	42
29	35	47	57	TAKE THAT Rule The World / Polydor	1063	-1.3	22.21	-32.12
30	19	4		SHARLEEN SPITERI Stop I Don't Love You Anymore / Mercury	439	11.14	21.43	-24.03
31	22	31	33	SAM SPARRO Black & Gold / Island	1202	-6.53	21.09	-19.01
32	27	22	37	NE-YO Closer / Def Jam	1177	-15.32	20.64	-4.4
33	33	4		PENDULUM Granite / WEA	103	45.95	19.77	10.69
34	18	7	8	PUSSYCAT DOLLS When I Grow Up / Interscope	846	4.7	13.86	-33.33
35	29	1		ANASTASIA I Can Feel You / Mercury	1033	16.63	13.39	-11.25
36	15	13	32	ERIC PRYDZ Pjanoo / Data	659	-10.22	17.28	-42.28
37	40	28		SEPTEMBER Cry For You / Hard2beat	737	-1.86	16.72	4.43
38	39	7	44	MCFIY Lies / Super	363	-15.58	16.7	2.96
39	45	39	66	DUFFY Mercy / A&M	805	-6.6	16.41	13.41
40	28	19	27	KID ROCK All Summer Long / Atlantic	1264	-20.6	16	-24.39
41	36	1	17	BASSHUNTER Angel In The Night / Hard2beat	255	-5.2	15.96	-4.66
42	80	1	55	FALL OUT BOY I Don't Care / Mercury	169	0	15.95	0
43	43	1		SIA Soon We'll Be Found / Monkey Puzzle	25	19.05	15.91	5.85
44	48	3		IDINA MENZEL Gorgeous / Warner Brothers	22	0	15.21	10.14
45	52	1		CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1169	0	15.16	0
46	34	1	14	KANYE WEST Love Lockdown / Def Jam	320	-13.51	15.01	-11.5
47	64	1	30	JORDIN SPARKS Tattoo / Jive	729	0	14.94	0
48	37	17	31	DIZZEE RASCAL FEAT. CAIVN HARRIS & CHROME Dance Wiv Me / Ditee/Slank	582	-4.75	14.12	-13.27
49	46	52		TIMBALAND PRESENTS ONE REPUBLIC Apologize / Interscope	1023	-7.42	13.33	-6.32
50	51	1	89	THE KOOKS Sway	439	0	13.32	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-132 Century FM, 102.4 Wilt FM, 103.2 Power FM, 105.4 Century FM, 106.3 Jingle FM, 106.5 Juice FM, Liverpool 1, 107.1, 107.3, 107.4, 107.5, 107.6, 107.7, 107.8, 107.9, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.1, 119.2, 119.3, 119.4, 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Media news

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	5	PINK So What / LaFace	27	22	22877	
2	10	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor	25	20	21697	
3	7	PENDULUM Granite / WEA	24	21	18958	
4	7	IGLU & HARTY In This City / Mercury	23	21	19322	
5	13	RIHANNA Disturbia / Def Jam	22	17	18484	
6	1	SNOW PATROL Take Back The City / Fiction	22	11	19406	
7	2	KINGS OF LEON Sex On Fire / Hand Me Down	21	25	17021	
8	20	FALL OUT BOY I Don't Care / Mercury	21	12	15157	
9	14	THE TING TINGS Be The One / Columbia	20	16	15388	
10	18	KANYE WEST Love Lockdown / Def Jam	19	14	9922	
11	1	SUGABABES Girls / Island	18	27	13683	
11	11	OASIS The Shock Of The Lightning / Big Brother	18	19	16234	
11	16	NE-YO Miss Independent / Def Jam	18	15	11599	
14	16	MCIFY Lies / Super	17	15	13266	
14	1	JAMES MORRISON You Make It Real / Polydor	17	8	13198	
16	3	MGMT Kids / Columbia	16	24	10754	
16	12	MIA Paper Planes / XL	16	18	9655	
16	14	BASSHUNTER Angel In The Night / Hard2beat	16	16	12581	
19	20	FLOBOTS Handlebars / Universal	14	12	10175	
20	1	PLATINUM Love Shy / Hard2beat	13	11	8918	

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RADIO TWO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	THE TING TINGS Be The One / Columbia	2324	2115	34563	
2	2	SUGABABES Girls / Island	2270	2235	31779	
3	R	GIRLS ALOUD The Promise / Fascination	2150	2335	31347	
4	6	SIA Soon We'll Be Found / Monkey Puzzle	2143	1812	32106	
4	R	THE KILLERS Human / Vertigo	2071	2076	24083	
6	2	SNOW PATROL Take Back The City / Fiction	2051	2089	28534	
7	2	SHARLEEN SPITERI Stop I Don't Love You Anymore / Mercury	1994	2244	28839	
7	11	IDINA MENZEL Gorgeous / Warner Brothers	1918	1815	27009	
7	15	KEANE The Lovers Are Losing / Island	1918	1815	27009	
7	19	JENNIFER HUDSON Spotlight / RCA	1774	1326	28117	
11	9	BOYZONE I Love You Anyway / Polydor	1746	1595	24181	
12	8	WILL YOUNG Changes / 19/RCA	1694	1900	22935	
12	13	LEON JACKSON Don't Call This Love / Syco	1691	1707	26187	
14	11	DIDO Don't Believe In Love / RCA	1671	1473	19624	
14	19	NOAH & THE WHALE Shape Of My Heart / Vertigo	1553	1779	17081	
16	9	NE-YO Miss Independent / Def Jam	1386	1163	17653	
16	15	RAZORLIGHT Wire To Wire / Vertigo	1354	1095	17994	
18	15	AC/DC Rock N Roll Train / Columbia	1251	1577	13150	
19	15	IGLU & HARTY In This City / Mercury	1170	1383	17594	
19	19	JULIE FOWLIS Lon-Dubh / Machair	1169	894	15161	

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COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	4	JENNIFER HUDSON Spotlight / RCA	2324	2115	34563	
2	3	RIHANNA Disturbia / Def Jam	2270	2235	31779	
3	1	KATY PERRY I Kissed A Girl / Virgin	2150	2335	31347	
4	9	LEONA LEWIS Forgive Me / Syco	2143	1812	32106	
5	6	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	2071	2076	24083	
6	5	JAMES MORRISON You Make It Real / Polydor	2051	2089	28534	
7	2	WILL YOUNG Changes / 19/RCA	1994	2244	28839	
8	8	SUGABABES Girls / Island	1918	1815	27009	
9	16	PINK So What / LaFace	1774	1326	28117	
10	12	NE-YO Miss Independent / Def Jam	1746	1595	24181	
11	7	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1694	1900	22935	
12	11	MADCON Beggin / RCA	1691	1707	26187	
13	14	BOYZONE I Love You Anyway / Polydor	1671	1473	19624	
14	10	COLDPLAY Viva La Vida / Parlophone	1553	1779	17081	
15	18	LEMAR If She Knew / RCA/White Rabbit	1386	1163	17653	
16	21	GIRLS ALOUD The Promise / Fascination	1354	1095	17994	
17	13	KID ROCK All Summer Long / Atlantic	1251	1577	13150	
18	17	SAM SPARRO Black & Gold / Island	1198	1277	18157	
19	15	NE-YO Closer / Def Jam	1170	1383	17594	
20	25	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1169	894	15161	

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Key
 ■ Highest new entry ■ Highest climber

Liverpool's MTV awards-show bill comes together

What Katy did next: the MTV Europe Music Awards

Events

By Adam Woods

MTV HAS UNVEILED KATY PERRY as the host of the 15th MTV Europe Music Awards, due to take place at Liverpool's Echo Arena on November 6.

Pink, Duffy, The Killers and Kid Rock have also been confirmed to join Beyoncé on the bill, with the rest of the nine-artist performing line-up to be announced in the coming weeks.

"We are still finalising," says Richard Godfrey, MTV Europe Music Awards executive producer and MTVNE senior vice president, music and production. "Doing the deals and getting everything agreed is increasingly complicated these days, but the bill is pretty much there."

MTV has already announced blogger Perez Hilton as the digital host of the event. Also promised are musical interludes featuring guest presenters accompanied by Perry's backing musicians, who are to serve as the house band for the night.

The show comes in the closing months of Liverpool's tenure as a European Capital of Culture. It is the first British EMAs since Edinburgh five years ago and the first to be held in England since Alexandra Palace in 1996.

Godfrey is confident the show will blow away any precedents. "The London show actually wasn't the greatest EMAs, to be honest," he says. "The show has come on in leaps and bounds since those days, and doing it in Liverpool, you really get a sense of



Kiss and make-up: Katy Perry joins confirmed acts Pink, Duffy, The Killers and Kid Rock

excitement when you are there."

Last week saw the conclusion of a Eurovision-style competition, conducted online, to determine the shortlist for the Europe's Favourite award.

The British heat was won by Leona Lewis, competing against a UK line-up of new acts designed to "level the playing field", according to Godfrey.

In total, the show features eight categories voted by fans, including Act of 2008, Most Addictive Track, Rock Out, Ultimate Urban, Headliner and Album of the Year.

Godfrey also spoke about the online vote which led to Rick Astley's nomination in the awards' one-off

Best Act Ever category, alongside U2, Christina Aguilera, Green Day, Britney Spears and Tokio Hotel.

Astley has given a guarded response to the vote in the media, but Godfrey says MTV would be thrilled to have him involved.

"I think people have a genuine affection for him, and particularly for Never Gonna Give You Up," he says. "We are delighted to have him there [on the list]. But at the moment, he doesn't want to know, really."

Last year's EMAs, were staged at Munich's Olympiahalle and hosted by Snoop Dogg. The choice of Liverpool as this year's host city was made two years ago and announced on October 31, 2007.

NEWS IN BRIEF

● National rock station **Absolute**

Radio took its "real music" message onto TV for the first time last Friday evening as part



of a £2.2m six-week marketing campaign. The station is targeting ITV, Channels 4 and 5 and other TV stations in the campaign whose theme will focus around the character of Absolute's security guard Doug who is a "real music" fan. Station presenters Christian O'Connell (pictured) and Geoff Lloyd also feature in the ads, which were filmed around Absolute's central London studios in Golden Square.

● Coldplay, Duffy, Keane and Kaiser Chiefs were among the big

winners at last week's **Q Awards**

Hosted by Alan Carr, the ceremony saw The Last Shadow Puppets awarded best new act, Duffy win the breakthrough artists category, Kaiser Chiefs declared best live act and Coldplay walk away with the best act in the world today and best album awards.

● Indie digital and online station **NME**

Radio has kicked off a push for broader coverage with the launch of a series of month-long local FM broadcasts in major UK cities. The London RSL (Restricted Service Licence) began last week to be closely followed by a Manchester RSL from November 10. Both broadcasts go out on 87.7FM.

● ITV has become the first UK broadcaster to sign up to the **ISAN** content identification system. The use of ISAN means collecting societies

such as PPL and PRS can automatically identify programmes and then consult cue sheets to see what music is contained in them. Songwriters and publishers are likely to benefit from more accurate royalty payments as a result.



● Rihanna (above) has been added to the line-up of Capital 95.8 FM's **Jingle Bell Ball**, to be held at London's O2 arena on December 10. Artists previously confirmed for the event include Pussycat Dolls, Will Young, Sugababes, Craig David, Anastacia, Boyzone, Lemar, The Script and The Saturdays.

News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
£2,985,890	NEIL DIAMOND London O2 Arena	46,174	Live Nation
£1,805,235	BON JOVI Hampden Park	45,000	AEG Live
£1,088,735	NEIL DIAMOND Cardiff Millennium Stadium	17,179	Live Nation
£935,016	ERIC CLAPTON Malahide Castle, Dublin	16,854	Aiken/3A Entertainment
£902,550	NEIL DIAMOND Southampton Rose Bowl	17,179	Live Nation
£622,830	THE POLICE Stormont Castle, Belfast	9,758	MCD
£564,330	BOYZONE Sheffield Arena	17,804	3A Entertainment
£541,650	LEONARD COHEN Opera House, Manchester	7,354	AEG Live
£497,413	BOYZONE Newcastle Arena	15,605	3A Entertainment
£495,000	DEF LEPPARD Manchester Evening News Arena	13,200	Live Nation
£430,575	DEF LEPPARD Birmingham NEC	11,482	Live Nation
£304,650	DEF LEPPARD Glasgow SECC	8,124	Live Nation
£277,426	ERIC CLAPTON The Marquee, Cork	5,000	Aiken/3A Entertainment
£272,448	BOYZONE Liverpool Arena	8,754	3A Entertainment
£260,349	DEF LEPPARD/WHITESNAKE Odyssey Arena, Belfast	9,728	MCD
£240,660	YAZOO London Hammersmith Apollo	5,348	Live Nation
£123,720	CROWDED HOUSE Olympia, Dublin	3,375	MCD
£106,110	YAZOO Brighton Centre	2,358	Live Nation
£100,760	JOURNEY London Hammersmith Apollo	2,719	3A/Kennedy Street
£95,904	JOURNEY Manchester Apollo	2,491	3A/Kennedy Street

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week June 15-21. 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

Secondary still a primary concern at live summit

Conferences

By Christopher Barrett

SECONDARY TICKETING PROVED to be an incendiary topic of debate at last week's Live UK Summit, which was attended by more than 200 delegates from across the live music industry.

The conference, which took place in London's West End on October 9-10, saw its Golden Ticket panel pull one of the biggest crowds of the event, and found Ticketmaster managing director Chris Edmonds meeting with a torrent of criticism against Ticketmaster's January acquisition of secondary ticketing operation Get Me In.

"What Ticketmaster has done is said, 'Oh gee, we tried to persuade artists and promoters and venues to use our ticket exchange but they wouldn't do it - so we decided, in the middle of the night, to buy a secondary ticketing company'", said Viagogo founder & CEO Eric Baker. "The fundamental problem is that if you are a primary ticketing company you owe it to your customers to show integrity and take a position."

See Tickets managing director Nick Blackburn was equally disdainful, paraphrasing John Lennon's



Debate at last week's UK Live Summit

vitriolic How Do You Sleep? at Edmonds.

In response, Edmonds countered that the Ticketmaster brand had been clearly affiliated with Get Me In and the move had been welcomed by its customers. "They want to go to a site where they know it is being supported by a well-known brand within the UK. At the end of the day it's about consumer choice; there is a significant number of people who are happy to pay above face value for a ticket. We have a responsibility to capture that value and drive it back to the market place."

An audience vote at the end of the session came out against secondary ticketing, with a majority of 41% believing that it is bad for the live music business.

Equally impassioned, if somewhat less heated, was a session

discussing environmental issues within the live music market, which included representatives from organisations such as Live Nation and A Greener Festival, and was chaired by Julie's Bicycle director Alison Tickell. Tickell said that, despite 2008 having seen a sea change in terms of the achievements of promoters at festivals, the music industry needed to have a "rapid rethink of how we do business and who we do business with".

The event, which invited debate on numerous issues such as the methods of breaking into foreign markets and brand alignment, kicked off with a panel entitled Breaking And Entering during which 66% of the audience voted that a band could achieve success without the involvement of a record label. During the following hour a convincing argument was put forward in favour of labels with The Barfly and Mama Group promoter Jon McIlldowie saying that labels provided much-needed investment, built national profile and validity and consisted of many skilled people working on an artist's career. "If you can get that from somewhere else then you don't need a label," he surmised.

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New venue to boost Cardiff's live community

VENUE PROFILE

NEXT MONTH WILL SEE A NEW 800-capacity venue open its doors in Cardiff, which looks to fill the gap left by the closure for refurbishment of local venue The Coal Exchange.

SUB29 will be the first venue to be launched by operator Sub Live Ltd, a team of local promoters with more than 15 years of experience.

The former comedy venue, owned by the national pub retail and management company Regent Inns, is undergoing a complete refit with an improved backstage area and new PA and lighting system being fitted ahead of its launch.

SUB29 is set to open on November 16 with an album launch event by local label Tantrum Records, while Alabama 3, The Futureheads and Stanton Warriors are among the first acts booked to appear in the coming weeks.



Cardiff venue SUB29

Sub Live Ltd managing director Steve Bines also says the venue will support local talent. He plans showcase nights for local labels, unsigned artists and support slots on bigger tours.

The venue is located in the Millennium complex on Wood Street Cardiff and its operators will be looking to capitalise on its proximity to strong rail and bus networks. And, in a bid to lure fans from beyond the city's boundaries, gigs will also be timed to finish prior to the last buses and trains - the venue is directly opposite Cardiff's bus and train stations.

Bines believes that the venue will help put Cardiff back on the touring map for many artists who previously found it difficult to locate an appropriately-sized venue.

"Currently there are only five venues in Cardiff and there is a whole desert between 500- and 1,500-capacity venues, so you can imagine the difficulty of trying to place bands," says Bines. "We have a population of 320,000 and within a 25-mile radius there are a further 1.1m people; we are right next to the train station so the idea is that they will be able to get to the gigs."

Smirnoff Vision to aid promoters

SMIRNOFF HAS LAUNCHED NIGHT VISION, an initiative that aims to provide bursaries and mentoring to promising new promoters.

Encompassing a two-tiered bursary scheme and an online advice and resource forum, Night Vision will see 10 monthly bursaries of £2,000 awarded to UK promoters along with four contributions of £10,000 to Manchester- and London-based promoters.

A panel of established industry figures including Bestival founder Rob da Bank, Cream founder James Barton, Primary Talent agent Crispin Hearn and Don't Panic founder Nick Agha, will decide who receives the bursaries.

Barton explains, "It's important that the spotlight is focused on the people behind the scenes rather than the artist. There are so many competitions or projects like this that are focused on finding the next big thing, whether that be a DJ, singer or



Cream founder James Barton

band. This is a really good way of not only providing funding but giving access to some really key people in the industry to provide advice.

Barton adds, "We will keep in touch with the promoters to find out how the money has been spent and see whether they have been successful. We will be there to provide ongoing guidance."

Promoters interested in being considered for one of the bursary awards should go to facebook.com/smirnofforiginalnights.

Virtual Festivals aims for Europe

Online

By Christopher Barrett

UK MUSIC FESTIVAL PORTAL VIRTUAL FESTIVALS has taken the first step to logging every festival in the world by teaming up with Yourope, the European Festival Association, to launch a site featuring thousands of festivals across 45 countries.

The Virtual Festivals Europe website will be aimed at 50m festival-goers throughout the continent, listing details, news and reviews of every festival in Europe.

With the site currently running as a beta site with approximately 200 European festivals already included, the full version of Eu.virtualfestivals.com is due to launch at the start of 2009.

Virtual Festivals CEO and founder Steve Jenner says, "We want to take what we have done in the UK with Virtual Festivals and give that benefit to the European festival industry and festival-goers. There is a very exciting festival scene out there with new markets springing up all across Europe; we have identified around 3,000 festivals to add to the 450 we have in the UK."

Jenner is keen to replicate the UK model by growing the site organically and is expecting traffic to build steadily. He says that Yourope is "plugging" them in to its 54 members and that the association is part-funding the staff.

Ultimately, Jenner sees Virtual



Virtual Festivals founder CEO Steve Jenner

Festivals as being a worldwide festival portal and that the launch of Virtual Festivals Europe is the first step to that goal. "We are also looking at Australia and will send someone there to investigate that next year; ultimately the States is where the biggest opportunity of all will come," he adds.

Underlining its commitment to the European market, Virtual Festivals has introduced a new category to its annual UK Festival Awards this year, due to take place at the IndigO2 in London on October 30, with the Best European Festival now being recognised.

The award for Best European Festival will be decided by visitors to the beta version of Eu.virtualfestivals.com, who can vote via the site until October 20.

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Early birds eager for Glasto 2009

GLASTONBURY APPEARS TO HAVE HEADED OFF this year's slow ticket sales, with an early release and £50 deposit offer for the 2009 event resulting in half the ticket allocation being sold on the first day of sale.

Within 24 hours of the ticket lines opening on October 5, 68,500 tickets had been snapped up, with 80,000 having been purchased by midweek.

Traditionally, Glastonbury tickets have been released each spring before the festival takes place in June, but the lukewarm take-up to this year's event has prompted the new system, which allows ticket buyers to purchase an unlimited number of tickets as long as they have registered.

Glastonbury organiser Emily Eavis tells *Music Week* that she is delighted with the response to the new system. "We are over the moon. The whole benefit to this system is that it is slow and fair; I really believe that this is the fairest system around."

Eavis says that she is not expecting the festival to sell out until next year, but that 200,000 people have already registered for a ticket. "Another 20,000 people have registered in the past 24 hours," says Eavis. "It's a system that has been proved to work, but it takes a little time and eventually we will sell out without that pressure of having to shift X number of tickets a day."

Call for UK legal talent

A NEW LEGAL ORGANISATION is looking for British entertainment lawyers to boost its membership throughout the European Union.

The branch of Hamburg-based law firm Michow & Partner, the Live Entertainment Lawyers Network (LELAN) already has a wealth of members throughout the continent.

Partner Johannes Ulbricht tells *Music Week* that the idea behind LELAN is to enable the network's member companies to provide their clients with a comprehensive service throughout the European Union.

"We often come across international issues where it would be better to have experience in more than one country," says Ulbricht.

"We want LELAN members to be able to share advice on the best promoters to use, or technical standards, or best practice and so on."

Ulbricht and his colleagues are also investigating expanding the network to find partners in America and Asia. There are no fees to join LELAN, but the administrators will evaluate prospective members according to their qualification and reputation.

NEWS IN BRIEF

● **The O2** expects to welcome its 10 millionth visitor this week, less than 18 months since the AEG-owned venue (pictured) opened its doors. The complex launched in June 2007 and reaches its landmark in an uncharacteristically quiet week. Its last concert was



the Royal Philharmonic Orchestra's Here Come The Classics last Saturday (October 12), which marked the opening of IndigO2's new classical series. This month's events at The O2 include shows from Stevie Wonder and Lee Evans, an NBA basketball game, Disney On Ice and the opening of Gunter Von Hagens' Body Worlds exhibition in The O2 bubble. The 10m figure reflects the number of people through the door, rather than tickets sold.

● Entertainment ticketing consultancy **Tixdaq** has recruited Live Nation executive Steve Machin to take charge of its commercial strategy. Machin will fill the role of executive vice president commercial strategy, a role in which he will take responsibility for developing the company's commercial, strategic and marketing relationships in ticketing and other live entertainment sectors. His recruitment immediately follows Tixdaq linking up with *Music Week* to exclusively offer a series of live charts both in the weekly magazine and on Musicweek.com.

● **Battersea Power Station** is to host the UK's first combined music and winter sports event later this month, with The Enemy and The Automatic headlining. Freesports on 4 Freeze will take place between October 23-26 outside the London landmark, which will see the area transformed into a snowboarding and freeski venue including a 30-metre snow jump. Produced by Sports Vision and sponsored by LG, the event is to be broadcast on Channel 4. Bands will perform throughout the evenings in the 10,000-capacity arena, with Iglu & Hartly and The Cuban Brothers joining the headliners.

● Iceland's **Airwaves Festival** is set to go ahead this week despite Iceland currently experiencing economic turmoil. Hundreds of acts are set to perform at the four-day event, which celebrates its 10th anniversary this year, including Vampire Weekend, CSS, Biffy Clyro and Simian Mobile

TIXDAQ TICKET AVERAGE RESALE PRICE CHART

current	previous	artist	number of dates	av. resale price (£)
1	NEW	The Killers	1	174.00
2	2	Tina Turner	12	134.00
3	1	Elton John	5	125.00
4	3	Stevie Wonder	4	118.00
5	4	Leonard Cohen	8	116.00
6	6	Coldplay	15	103.00
7	8	Queen & Paul Rodgers	8	103.00
8	5	Simply Red	1	95.00
9	7	Barry Manilow	4	93.00
10	14	Kings Of Leon	14	80.00
11	9	Oasis	18	80.00
12	11	Cliff Richard	11	78.00
13	12	X Factor	6	70.00
14	13	The Prodigy	6	66.00
15	10	New Kids On The Block	7	64.00
16	NEW	Boyzone	12	59.00
17	16	Will Young	15	59.00
18	15	Kanye West	8	57.00
19	19	Slipknot	9	55.00
20	17	McFly	11	53.00

HITWISE PRIMARY TICKETING CHART

Current	Previous	Artist
1	1	Kings of Leon
2	5	Oasis
3	NEW	Razorlight
4	8	Scouting for Girls
5	6	Slipknot
6	2	Boyzone
7	NEW	Coldplay
8	12	Kanye West
9	10	Stereophonics
10	NEW	Simply Red
11	7	Keane
12	9	Stevie Wonder
13	16	Bryan Adams
14	11	Will Young
15	NEW	Leonard Cohen
16	NEW	Pink
17	NEW	Alphabeat
18	NEW	Elbow
19	NEW	Motörhead
20	NEW	Cliff Richard

News publishing

Publisher looks to build on burgeoning market for reproduced lyrics on consumer goods and gifts

EMI lyric guide spreads the words

Revenue

By Paul Williams

EMI MUSIC PUBLISHING IS stepping up marketing efforts to exploit its lyrics at retail with the launch of a guide outlining how they can be used for a range of new products.

The publisher has enjoyed huge success over the last few years licensing lyrics from its catalogue of 1.3m songs for use in the likes of art posters, greetings cards and a board game.

It has also signed a deal with card company UK Greetings and recently unveiled a link-up with Sainsbury's for lyrics to appear on a brand new fashion range.

Buoyed by these successes, EMI Music Publishing is now directly targeting manufacturers and licensees with its newly-published

Lyric Ideas Guide, which outlines its successes so far in using its lyrics for new goods while, as the name indicates, also suggesting a multitude of other ways lyrics can be used on everything from jewellery to gift-wrapping paper, cookie cutters and baby cups and bibs.

EMI Music Publishing executive vice president of media and business development Jonathan Channon says, "About 18 months ago we came up with the idea to establish a Lyric brand taking lyrics out to the retail sector. We decided this year to take it up another notch so we brought in some additional staff and we've stepped up the sales to retail to try to establish more areas of the Lyric brand."

The company's efforts in this field highlight how music



"We decided to take it up a notch and establish more areas of the Lyric brand"
Jonathan Channon,
EMI Music Publishing
(pictured)

publishers are going ever further to develop and establish new revenue streams as the traditional revenue base of mechanical royalties continues to fall. For a publisher, lyrics represent the perfect commodity as it handles the entire copyright.

The Lyric Ideas Guide appears ahead of a planned launch this spring of a Sainsbury's fashion range to include lyrics from such EMI songs as My Girl, ABC, Wild Thing and (Theme From) The Monkees. The deal has been undertaken with retailer Tu Clothing Division, which enjoyed a 40% year-on-year growth in 2007.

Channon explains, "The deal came about after we originally had discussions with the head of buying for Mothercare, John Carolan, to try to launch a range called Lyric Baby; we were very

close and then Sony/ATV jumped in with The Beatles' catalogue. Luckily for us we kept in touch and the buyer moved from Mothercare via Topshop to Sainsbury's and we upped the discussion with him to a slightly wider product range."

Meanwhile, the publisher's successful lyric game Lyric, which it launched with Drummond Park, is set to get a new lease of life this Christmas. It was previously John Lewis's biggest-selling board game, while a scaled-down version called Lyric Mini, which just contains the box of questions, was sold in the likes of HMV and Tesco.

"That did very well and it's looking like we're going to have it TV advertised for Christmas," says Channon. "We're having a German version of the game made, while we've now sold it in 18 countries."

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PRS TOP 10: FITNESS INSTRUCTORS

Pos Song Writer / Publisher

- 4 MINUTES** by Madonna, Tim Mosley, Nathaniel Hills, Justin Timberlake / Warner/Chappell, Imagem
- AMERICAN BOY** by Estelle, Kanye West, Keith Harris, John Stephens, Will Adams / Chrysalis, Carlini, Cherry Lane, Catalyt, EMI
- WEARING MY ROLEX** by Richard Cowie, Gareth Keane, Paul Klein, Joseph Stone, Lawrence Davis / Sony/ATV, Chrysalis, EMI
- MERCY** by Duffy, Andrew Booker / EMI, Universal
- WITH YOU** by Amund Bjorkland, Espend Lind, Tor Hermansen, Johnta Austin, Mikkel Eriksen / EMI, Sony/ATV, Chrysalis
- BLACK AND GOLD** by Jesse Rogg, Samuel Falson / EMI
- LOW** by Faheem Najm, Tramar Dillard, Montay / Imagem, Sony/ATV
- TAKE A BOW** by Tor Hermansen, Shaffer Smith, Mikkel Eriksen / EMI, Sony/ATV, Imagem
- CLOSER** by Torkahagen Beite, Tor Hermansen, Shaffer Smith, Mikkel Eriksen, Bernt Stray / EMI, Sony/ATV, Imagem
- DON'T STOP THE MUSIC** by Tor Hermansen, Mikkel Eriksen, Frankie Storm, Michael Jackson / Sony/ATV, EMI, Warner/Chappell

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

STARGATE SOUNDTRACK STAR JUMPS



Stargate writers Tor Erik Hermansen and Mikkel Eriksen's compositions have not only continued to dominate the UK singles chart this year, but it seems they are also helping to keep the nation in shape.

Four of their co-writes figure among the 10 most-used songs by gym and fitness instructors, according to PRS research covering the period April to June 2008. Leading the way for them is the Chris Brown hit With You, which they wrote with Amund Bjorkland, Espend Lind and Johnta Austin, which sits at number five. They also occupy positions eight to 10, including two songs involving Ne-Yo (credited under his real name of Shaffer Smith) - the Rihanna hit Take A Bow at eight and Ne-Yo's own hit Closer at nine. Another Rihanna hit, Don't Stop The Music, which features a Michael Jackson sample, is at 10.

Although Eriksen recently signed a new publishing deal which united him with Hermansen at EMI Music Publishing, all four songs involving him come under his existing Sony/ATV deal.

Three of the chart's top four titles were number one hits this year: 4 Minutes by Madonna featuring Justin Timberlake at one, the Estelle hit American Boy at two and Duffy's Mercy at four with Wiley's Wearing My Rolex - which peaked at two on the OCC chart in May - occupying third spot.

Chrysalis staff reshuffle underlines European focus

CHRYSALIS MUSIC PUBLISHING IS STRENGTHENING its links between the UK and the continent by promoting its UK head of A&R to a European-wide role.

The company's long-serving Ben Bodie takes up the newly-created job of head of A&R for Europe as part of a series of changes at the independent. This includes the departure after eight years of Tom Glasgow, managing director of the group's German company Global Chrysalis, who is leaving to start his own company.

Glasgow will be replaced by Ben Malen, who will extend his role of Air Chrysalis Scandinavia managing director into Germany, while Axel Hanselka is promoted to Global Chrysalis general manager.

Lascelles says giving Bodie this extended A&R role will work on two levels.

"He's my ears and eyes feeding back information to me about what's happening in Europe. All the companies have autonomy to a huge degree in what they do, but his new role will give these companies a real

help in that Ben will be able to identify early on in Europe what might have strong international potential, including in the UK," he says.

In his time at Chrysalis, Brodie's signings have included Estelle, Pendulum and Gnarl Barkley's Danger Mouse and Cee-Lo, while he has also signed production writing team Rural and Sam Dixon, whose CV includes the new Will Young album Let It Go.

Lascelles believes the A&R head's extended role will further build on what he sees as

strong links between

Chrysalis's different European companies. "We've always tried to maintain a very close working relationship with our companies and I'd like to think we do that better than most in terms of different countries working together on projects, whether it might be the Spanish and Swedish companies or the French and German companies," he says.

Meanwhile, Lascelles praises Glasgow for the "huge contribution" he has made to Chrysalis. Glasgow is forming his own company called the CARE

Music Group in which he says he will manage various artists and start his own publishing company with new signings.

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Chrysalis Music Publishing signings Pendulum

Ferry crosses Atlantic, 25 years on

Music Week talks to Roxy Music founder Bryan Ferry after receiving a BMI Icon award

Interview

By Paul Williams

HE IS AN ICON OF STYLE and one of the coolest rock stars the UK has ever produced. But, at the heart of Bryan Ferry is a superlative songwriter and a first-class interpreter of other people's songs.

It is because of these strengths that Ferry joined an illustrious group of artists, including Van Morrison, Steve Winwood and Peter Gabriel, to be honoured as an icon by the US performing right organisation BMI at its annual London dinner at the Dorchester last Thursday.

Ferry's recognition comes 25 years this year since Roxy Music toured in support of their last studio album, *Avalon*. That became the group's biggest US success, ultimately reaching platinum status on the other side of the Atlantic – a first for the band, which then split.

After an 18-year hiatus, Roxy Music reformed and successfully toured again, although the world still waits to hear the results of their studio reunion, which included the involvement of original band member Brian Eno.

To mark his award, *Music Week* spoke to Ferry about his influences, his career and profile in the States, and if and when Roxy Music's new recordings will be released.

MW: What do you make of being named as an icon? That's quite a word isn't it?

BF: It is. I'm going to look it up when I get home.

Here you are receiving an award from a US performing right society. As with your contemporaries, American artists clearly played a big part in influencing you musically growing up and, for you, that started with Bill Haley. Didn't you win tickets to see him on Radio Luxembourg or something?

Exactly. I won two front-row seats on Radio Luxembourg for a competition. You had to place in order his six best tracks and you had to imagine which one Bill Haley would like the best, second, third etc. See You Later Alligator was the first. The others I can't remember. I also had a record request played at one time on Radio Luxembourg; I remember the whole street coming out, "I've just heard your name mentioned on the radio."

As a songwriter, who influenced you early on?

So many people. I was very into R&B music so all of the kind of R&B



numbers. While I was at university it would have included Motown. I used to go to this club called The Club A-Go-Go, which was like *the* place, and you heard all the best music and great people came and played. All the songwriters who influenced me were just nearly all American. I suppose I was unusual in not only were they black, blues and then R&B, I also liked Broadway too, and I loved Frank Sinatra. While I was interested in jazz I was interested in singers of quality songs.

Of course, you had that album of standards *As Time Goes By*.

Yeah. The first solo album I did was quite important. I remember it showed I was interested in lots of different genres. One of the songs was *These Foolish Things*, which was the title track.

Given your love of American music when you were growing up, when it came to Roxy Music, how important was it to try and make a mark in the US?

It wasn't as important as making a mark in Europe. It would have been great if we had as we would have been rich! But from the start we never seemed to fit in there at all.

Would it be fair to say you were a cult band there?

We still are. In New York, LA, San Francisco, Chicago, Boston, university towns and major cities we have a following of sorts, but anywhere else, people would never know because we never crossed over into big radio hits. Not once, even with the track that possibly could have, *Jealous Guy*, which was number one all around the world. In America for some reason the record company at that time didn't rate it; they didn't push it.

Do you remember your first US tour in 1972?

Oh yeah. I meet people occasionally who went to some of those gigs. There were about six people at one of those dates. Then at other shows we were put on with very unlikely people which gave us completely the wrong audience. It wasn't a happy trip, that first trip, whereas the first tour of Europe was fantastic.

Why do you think there was that difference?

We were badly presented. They just weren't ready for us. Maybe we should have done a few showcases which might have been better.

And didn't they have to cover up the cover of *Country Life*?

I think some of the big stores, the chains, did. They're quite valuable now, these days, those alternative covers. I wish I had a few!

The Roxy Music tracks that get played on the radio in America, are we talking about the *Avalon* period?

That's the album that broke through. That's the one who people come up to me in the street or at the airport in America and talk about. That's the one that sold much more than any other.

And then you split up...

Embarrassing success! Too vulgar.

You were on the cusp of that crossover in the States, so do you think it would have happened if the band had stayed together?

The next album might have been a really massive one, but it's funny, isn't it, how at certain times you have to follow your own spirit. I didn't want to do that. I wanted to get away from the band. The last US tour was just too intensive, it was too hard. It broke our spirits a bit and the next album I did, it did very well. It was *Boys & Girls*, but if I could do that era again I would have done another Roxy album.

"It was well received, the audience loved it and we loved doing it. It worked for everybody"

on the Roxy Music reunion

And you turned down *Don't You (Forget About Me)* [later to become a worldwide hit for Simple Minds], didn't you?

Yes. We were mixing the album, even doing the running order, just before release and I got this demo from the drummer guy who wrote it, Keith Forsey, and the demo was really good. I remember playing it to my producer and manager and saying, "I really like this" and whether we could get it on the album. But at that point we had *Don't Stop The Dance* as the single, but it would have been nice to have done that. I could have knocked it off in a day. In those days I was much more precious than I am now. I wasn't as open to doing things. Now I'm much more open with people and songs.

So what prompted Roxy to come back in 2001?

Well, money! Also curiosity to see

what it was like because we never officially split apart. We hadn't done any major drama, "I'm never going to work with you again" and things like that. It seemed like a great idea and somebody said, "You can make a lot of money doing this tour." I always like to have a nice change in the same way as doing an album of Dylan songs.

Did you all slot in together again very quickly or was it a bit odd?

Did it feel like it had been 20 years? No, it felt like it had been last week. It was totally natural and since it was a fairly big venue for us I could indulge having dancers and making it a spectacle and it was a great show. It was well received and the audience loved it and we loved doing it. It worked for everybody.

BBC4 recently broadcasted a documentary about the story of Roxy Music and there was the clip towards the end of you all – and it was all of you in the studio, including Brian Eno. So where are we with that?

We just thought it would be nice to do a few days. That was in Rak studios, that was where that was filmed by my son.

Will the recordings ever see the light of day?

I'm not sure. I'm not sure when they will get finished. I've been doing other things also. I went on to do the Dylan album. Then I did this incredibly long Dylan tour. Since then I've been taking it a bit easier this year and I've been writing the last three or four weeks, funnily enough.

Finally, to put things into context, as you say Roxy never quite crossed over into the mainstream in America but here we are BMI, a US society, giving you this award. They must have run out of other people!

It's actually a fairly short list so there are plenty of others they could have chosen. So does that bring things to a head and actually here is recognition from America? I guess that's worth thinking about. I didn't take the Dylan tour to America because of finances or something. It would be nice to play there again and carry my award round.

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News diary

Dooley's Diary



For your pleasure: Mr Ferry's wine-infused speech

"NOW THE PARTY'S OVER AND I'M SO TIRED," sang Bryan Ferry on Avalon, and it rather neatly summed up the situation as the **Roxy Music frontman** last week delivered the **longest, most-accidentally-entertaining speech** in the history of the annual BMI London dinner. "I never come up on a stage to talk to people. I always try to sing to get out of this," opened Ferry as he went up onto the Dorchester stage last Tuesday to receive his deserved BMI Icon award. What quickly became clear was that he had been properly celebrating his award achievement throughout the night as he then delivered a speech that managed to namecheck all his co-members of the band – most of whom were in the room – at least three times. But the **Ferry charm** meant that he more than won over the audience, revealing towards the close and a standing ovation, "I never talk like this about my career... that's because I've had a few drinks – not bad, the white wine."...Ferry collared Dooley immediately afterwards to ask, **"Did I go on too long?"** only for Dooley to tell him diplomatically it was his night so he had every right to indulge... The room was full of plenty of other talent as well, not least fellow Roxy Music names **Phil Manzanera, Brian Eno and Paul Thompson**, while other faces included Lily Allen, Don Black, Sir Tim Rice and Spencer Davis... Meanwhile, Ferry's manager **Steven Howard** is having a particularly busy time at the moment, including **adding Lulu to his roster** and working up studio ideas for huge Lulu

fans Diane Warren and Desmond Child... **HMV names past and present** gathered at Bertorelli's in London's Charlotte Street last Tuesday to honour **Mike Autton's 40 years' service**. Now a customer



accounts controller, he started as a record sales assistant at the famed 363 Oxford Street store, where his highlights included serving legendary film director Sir David Lean. Among those at the dinner were HMV CEO Simon Fox and directors Steve West and Neil Taylor plus former UCJ MD Bill Holland and current UCJ marketing manager Richard Gay, who both previously worked at HMV. They presented him with a special UCJ disc to mark the occasion... **In The City** returned to Manchester last week and, along with the unsigned bands, came the A&Rs, managers, agents and promoters keen to snap them up. But **who was the record label exec** making a swift exit from the city last Tuesday morning, having **rather publicly awoken sans pants and trousers** in the Malmaison?... Elsewhere, the spirit of **Tony Wilson** was everywhere in Manchester last week. Host and former Rolling Stones manager Andrew Loog Oldham even said he was the living embodiment of the Factory boss. Now those wanting to get a daily fix of Wilson on their living room wall can bid for an exclusive portrait of the man painted by the **American artist Sid Maurer**, who has worked on commissions for everyone from David

Bowie to Donovan. To enter the silent auction, send your bids to tct@inthecity.co.uk. The auction will close October 31, with the lucky bidder notified on November 3. All proceeds will go to the Teenage Cancer Trust... **DIY is all the rage nowadays**, but one songwriter is taking the one-man band approach literally. **Callaghan** is bidding for chart stardom with no help from either a manager or record label. She releases the self-funded and self-penned download *Look Around* on October 26 and hopes to prove that the reality TV show is not the only route in to the music industry for independent artists. And if she hits her target of more than 2,500 sales in the week (she has 45,000 MySpace friends), she hopes to hit the Top 40 on Sunday, November 2... **Which top music publisher and leading industry lawyer** were giving



Thelma and Louise a run for their money the other week after getting stopped by police for speeding?... Just weeks after the name change, **Absolute Radio** is already getting more Google search results than Virgin Radio... **Amy Macdonald's** debut album has topped the 1.5m sales mark worldwide, and to mark the occasion the Mercury Records team presented her with a plaque backstage at the Camden Roundhouse, where she performed to a sold-out crowd last Thursday...

ON THE WEB THIS WEEK

ISPS start sending warning letters:

Milne Collis: "Talk about using a steamroller to crush eggs. And what about the customer who goes to a site that says, 'Listen to a musical performance'? Are they in the crap, too, because someone offered them the chance to listen to music. And where does Amazon fit in all this with their offer of free downloads from their site. Aren't we allowed to do this? Methinks this hasn't been thought through."

Copyright Royalty Board holds US publishing rates:

Dave Cortright: "I can't understand the logic that sets the value of a 10% portion of an item (30 sec ringtone of a five-minute song) at nearly three times the value of the whole item. Why would anyone buy a ringtone, vs. simply buying the full song, and exercising their fair use rights to create a ringtone from it?"

Korda Marshall to leave Warner Bros:

Sir Harry Cowell: "Brilliant, Korda has woken up... get back out there Korda and do what you do best, without all that corporate nonsense. The future is not with the majors and you were wasted."

MUSIC WEEK UNEARTHED

A triumphant return to In The City becomes the launchpad for Ignition-handled newcomers Twisted Wheel's debut album

TWISTED WHEEL COLUMBIA WILL PUSH THE BUTTON on Twisted Wheel's debut album campaign next month with the release of the band's first commercial single *Lucy The Castle* on November 10.

The Dave Sardy-produced track follows two limited-edition releases of demos and live tracks and comes in the wake of an In The City performance which brought the conference's live schedule to a thrilling conclusion. Almost a year to the day since their inaugural performance at the event where, as an unsigned and unmanaged band, they won industry-wide interest, Twisted Wheel headlined the BBC Introducing stage at the Deaf Institute last Tuesday, with delegates queuing for hours to get into the show.

Manager Rob Turnham says returning to the city for such a triumphant show was a great way to begin the campaign.

"Since last year the band has been touring pretty relentlessly and their fanbase has been progressively building. They were



National radio
Bryn Williams, Columbia
Regional radio
Gary Hobson, Columbia
TV
Samantha Sewell, Columbia
National press
James Hopkins, Columbia
Regional & online press
Marina Plentl, Columbia
Agent -
Angus Baskerville, 13 artists
Management
Ignition

already pulling strong numbers in Manchester last year, so it was good to go back to ITC for this show. The album campaign starts now, really."

The band's as-yet-untitled album was recorded in LA with acclaimed producer Dave Sardy, who has been behind albums for the likes of Rage Against The Machine, Oasis, Marilyn Manson, Wolfmother and The Ting Tings.

The bands' debut has been shaped by a consistent live schedule across the course of 2008 that has seen them perform with Kasabian and Reverend & The Makers as well as making festival appearances at Dot to Dot, The Great Escape, Kendall Calling, Radio One's Big Weekend, T In The Park, Oxegen and the Reading and Leeds Festival. Live dates will continue this autumn, with support slots for Oasis, The View, The Courteeners and The Rascals confirmed.

The upcoming single is enjoying plays from Huw Stephens and Zane Lowe at Radio One, while recently picking up its first Radio Two play from Jonathan Ross. The commercial release will be backed with three new B-sides entitled *Bong of the Beat*, *Snakes and Ladders*, and *Circus*, and will be released on CD, seven-inch and download formats. The associated album will follow in early 2009 with another single, entitled *We Are Us*, in February. stuart@musicweek.com

Features



ARRESTING THE DECLINE

Third-quarter figures for 2008 show the smallest decline in album sales in seven quarters – a sign, perhaps, that the industry has turned a corner. If the decline has indeed slowed, and with predicted strong sales in Q4, will 2009 be the year the sales graphs make for pleasant reading again?

PICTURES ABOVE from left, Duffy had the biggest-selling artist album of Q3 and year to date, while the Mamma Mia! soundtrack buoyed the compilations market. Katy Perry enjoyed top-selling single of the quarter and Kings Of Leon were the only artists to rack up six-figure album sales in Q3

Quarterly analysis

By Alan Jones and Christopher Barrett

SOMETIMES IT IS HARD TO KNOW if that flickering you see is the light at the end of the tunnel or a false dawn, but there are good reasons for hoping that the record industry has turned the corner and faces a brighter future.

On the face of it, third-quarter statistics offer little comfort, with sales down again but the rate of decline has slowed considerably, and the promise of some blockbuster deliveries combined with legislation to curb illegal copying suggests better times may be ahead.

OCC data reveals that 26.73m albums were sold in

the third quarter of 2008, a 3.6% slide compared to the previous year. But that is the smallest decline we have seen for seven quarters, and the fourth quarter in a row in which the rate of decline has slowed. Year-to-date sales at 83.83m are 5.47% below 2007's comparable 39-week figure of 88.68m.

Columbia managing director Mike Smith, who enjoyed success with albums from acts including Kings Of Leon, The Ting Tings and Glasvegas during quarter three, says the slowdown in the decline of album sales has been "driven by some good records coming into the market".

New albums from The Script, Metallica, The Verve and The Kings Of Leon all helped to reduce the deficit but it is noticeable that the artist-album sector was off 7.8% versus Q3 2007, whereas compilation sales were up

7.6% in the same timeframe.

"Quarter three was undoubtedly tough for music retail, though we saw the latter half pull back," says HMV head of music Rudy Osorio. "Sales on Metallica and Kings Of Leon were especially encouraging in September. What these albums provided was not only strong new releases but also opportunities to sell back catalogue and merchandise around them to genuine music fans."

It is the eighth quarter in a row that compilations have enjoyed greater growth/lesser decline than artist albums, and the sector supplied the two biggest selling albums of the quarter – Now! 70, which dashed to sales of 780,364 in nine weeks and the Mamma Mia! soundtrack, which sold 624,638 copies in 11 weeks. Now! 70 enjoyed not only the best first-week sales of any album in

2008 but also the best week in the series' 25-year history, selling 383,002 copies on its first week on release in July.

Universal Music TV managing director Brian Berg said, "Even without the Mamma Mia! effect I think the compilations market is performing really well, it shows there is interest in physical product and that some people aren't interested or don't have time to download and are prepared to pay a reasonable price, as most of these albums are £14.99, for a good album that's well marketed."

For the artist market, the best was saved to last, with the familial force of the Kings Of Leon's music propelling their Only By The Night to sales of 220,879 in the quarter's last week. It was the only artist album to rack up a six-figure sale in any week in the period, with Metallica's Death Magnetic and The Verve's Forth remote runners-up, with first-week sales of 75,164 and 72,768, respectively.

But the biggest-selling artist album in the quarter, as it is for the year-to-date, was Duffy's Mercy, which sold 337,942 copies to take its cumulative sales to 1,240,817 in 30 weeks. Coldplay's Viva La Vida Or Death And All His Friends – the top album of the previous quarter – sold a further 311,046 copies, while Abba's Gold: Greatest Hits saw its sales in the quarter rocket 956.9% above the second quarter to 264,747 in the wake of the success of Mamma Mia!

Digital deliveries continue to gain ground in the album sector, growing 60.6% year-on-year. Downloads now account for 9.15% of album sales, compared to 5.49% in the same period in 2007.

Downloads' advance is at the expense of the physical formats, with CDs bearing the brunt, dipping 7.3% compared to last year. But thanks to innovative marketing, including a plethora of 180g and 200g editions, and the inclusion of codes to enable buyers to free digital downloads, vinyl is holding its own. Sales of the format fell just 0.3%, while its share of overall sales rose, albeit to a still minuscule 0.16%.

Of the Top 10 corporate groups, the one that has both the biggest share of its business in the oldest form of delivery (vinyl) and the newest (digital) is the Beggars Group. Enjoying the greatest chart presence of its existence, via artists like Adele, Beck, Monkey, Vampire Weekend, Radiohead and The Raconteurs, it achieved 15.3% of its sales digitally and 0.6% on vinyl.

Home to both Mamma Mia! and Duffy, Polydor was the top company in the quarter, with a share of 11.3%, three percentage points more than Columbia and UMTV.

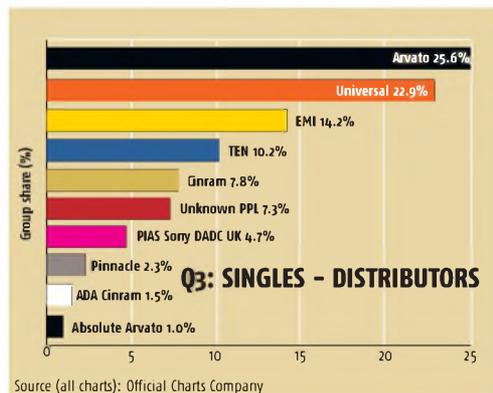
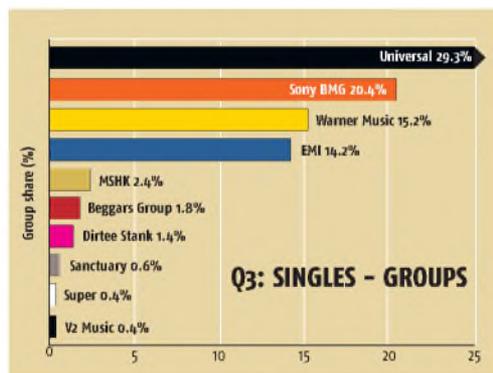
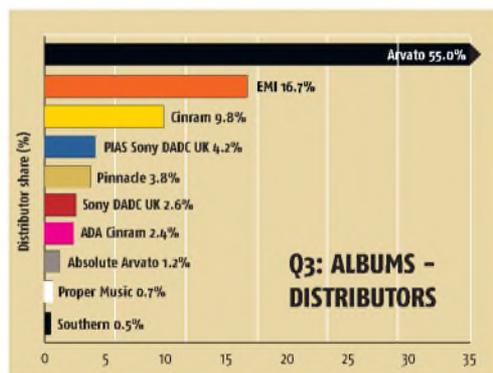
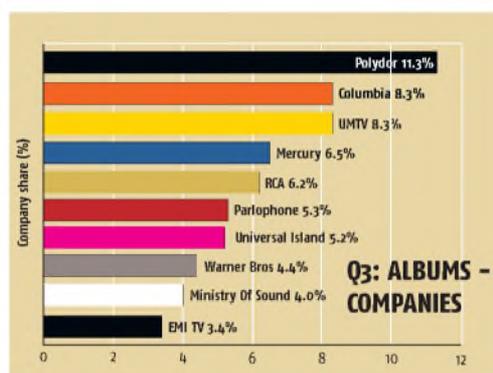
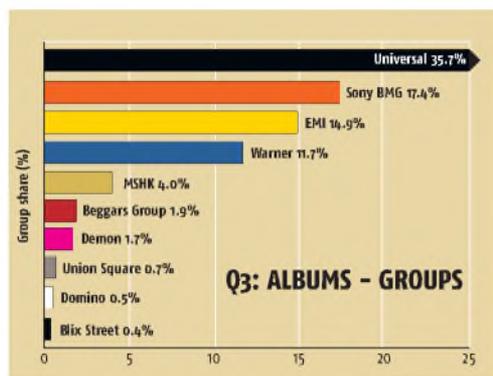
Polydor's contribution provided nearly a third of Universal's 35.7% share of the corporate group sector. That is somewhere between its first and second quarter shares, and allows it to once again boast it has more than double the sales of nearest competitor Sony BMG, whose 17.4% stake was boosted by strong debut albums from The Script and The Ting Tings plus the Kings Of Leon's latest set and the repackaging of Chris Brown's Forever.

Although squeezed, EMI and Warner Music also managed to stay in double figures, with shares of 14.9% and 11.7% respectively. Completing the top five is MSHK – the new name for the Ministry Of Sound. It achieved a 4.0% share, its biggest successes coming from Basshunter's debut album Now You're Gone on the new Hard2Beat imprint, and a slew of successful compilations.

Universal outsourced its distribution to Arvato in the second quarter and in the first survey to fully reflect that move, Arvato has a dominating 55.0% share, more than three times the 16.7% share of EMI, which is itself outsourcing distribution to European logistics company CEVA next spring.

Universal's dominance in the albums market was repeated on the singles side, albeit less emphatically. The company commanded a 29.3% share of a market which saw sales leap to 26.89m – 33.83% up on third-quarter 2007 sales of 20.09m.

Universal's share is slightly below the 29.5% share it had in the second quarter and is its lowest since the last quarter of 2005. This is partly due to the fact that, for the first time in more than five years, none of the top five singles in the quarter was a Universal release.



Source (all charts): Official Charts Company

The top two singles in the quarter both sold more than 300,000 units, with Katy Perry's I Kissed A Girl selling 338,614 units for Virgin and Dizzee Rascal's Dance Wiv Me collaboration with Calvin Harris and Chrome shifting 329,724 units for his own Dirtee Stank imprint.



PICTURE ABOVE
Single life: Dance Wiv Me, Dizzee Rascal's collaboration with Calvin Harris and Chrome, was the second-best selling single of the quarter

Although physical sales still account for more than 90% of the albums market they are increasingly scarce in the singles sector, where downloads upped their share to a record 97.0%, up from 96.1% in the previous quarter and 91.1% a year ago.

UMTV's Berg has a theory that the decline in physical singles sales has had a positive knock-on effect for the compilations market, "because physical singles are becoming so difficult to buy and some people don't want to download using a credit card online, contemporary physical compilation albums are often the best option".

Overall sales of physical formats dipped below a million for the first time ever, falling 54.4% year-on-year to 810,658. Perhaps surprisingly, CDs held up best, falling 49.8%. Although vinyl is holding its own in the albums market, its previously strong niche presence in the singles sector took a caning, with seven-inch sales off 66.1% and 12-inch sales plummeting 71.6% compared to 2007. Only two 12-inch singles sold more than 1,000 copies in the quarter, compared to 24 in the same period in 2007, 53 in 2006, 80 in 2005 and 115 in 2004.

Adapting the RIAA's American sales model – in which sales of 10 singles count as an album unit – for the UK market there is little change in overall sales between 2007's third quarter and its 2008 counterpart. In 2008, 29.42m album units were sold, just 1.07% below the 2007 figure.

With arguably the strongest fourth-quarter slate of releases for some years – including albums from Oasis, Keane, The Sugababes, Pink, Snow Patrol, Dido, Enya, Beyonce, Britney Spears and maybe, finally, Guns 'N' Roses – 2008 may yet be seen as the year in which the recovery started.

"What we saw in September bodes well for the next three months," says Osorio. "Oasis is already off to a flying start and with so many established acts coming into the period with new material, we have an opportunity to build a compelling and broad in-store offer."

Columbia's Smith is also in positive mood as quarter four gets under way: "I think we have got the strongest line-up for Christmas in about four or five years, which – despite all the difficult trading conditions that are out there – should make for a good Christmas for the music business this year."

BPI chief executive Geoff Taylor adds "Duffy and Coldplay have sold well throughout the year and strong new releases from Kings of Leon, The Script, The Verve and Metallica boosted the artist albums market in Q3 while shoppers were tightening their belts. Retail conditions remain challenging, but we are pretty optimistic leading up to Christmas with a stunning line-up of albums set for release in the final quarter."

With arguably the strongest fourth-quarter slate of releases for some years,, 2008 may yet be seen as the year in which the recovery started...

Features

A CLASSIC END TO 2008

Retail's busiest period reveals a classical schedule bursting with potential

PICTURES L-R
Christmas class:
Universal Classics'
Andrea Bocelli and
EMI Classics
signing Diana
Damrau look to
make their mark
throughout quar-
ter four 2008.

Classical

By Andrew Stewart

A GLANCE AT MAJOR LABEL RELEASES in the key pre-Christmas period reveals no shortage of quality product, both crossover and mainstream. Although the UK's classical market leader Universal Classics and Jazz (UCJ) holds the lion's share of household-name crossover titles and stands virtually alone among the majors in its commitment to the genre, the list of independent crossover titles contains several that have the makings of strong retail performers.

Classical's Q4 release schedule is rich in crossover and core titles with consumer appeal. Andrea Bocelli's *Incanto*, which features together operatic tenors singing Italian tunes with the great legacy of Neapolitan songs, is released by Decca on November 3 and certainly has the makings of a winner for Universal.

"This album comes from my long-held wish to gather the repertoire of popular songs that were interpreted by the greatest voices of the last century," Bocelli explains. Advanced marketing for *Incanto* has been spurred by media interest in Bocelli's 50th birthday at the end of September. The campaign continues in November with extensive television, radio and press advertising.

Meanwhile, EMI Classics is counting on a raft of new core titles from the likes of Diana Damrau and catalogue compilations to make the Q4 running. Among the latter, *Christmas At King's* and *Eternal: The Best Of Libera* are geared towards the growing market for sacred choral music. The label moved into less familiar territory at the beginning of October with the release of *Video Games Live: Volume One*, backed by afternoon and evening concerts at London's Royal Festival Hall on October 24.

Independent releases, notably those offered by artist-driven labels, underline the market advantages of recordings made with much thought and attention to quality. Harry Christophers and *The Sixteen*, for example, have already garnered rave reviews for their account of Handel's *Messiah* on the Coro imprint. The recording, which rolled out in October to mark the acclaimed chamber choir's 30th anniversary season, represents the biggest investment yet made by Coro, *The Sixteen's* self-run label. Likewise, Israeli violinist Gil Shaham's *Canary*



Classics makes a bold artistic and commercial statement with the October 27 release of Elgar's *Violin Concerto*. Shaham, formerly under contract to Deutsche Grammophon, established *Canary Classic* four years ago and has since built a small but acclaimed catalogue.

According to Universal Classics and Jazz managing director Dickon Stainer, the rise in classical music's public profile and its promised value to listeners in troubled times are likely to register positively in terms of Q4 classical sales and media exposure.

Stainer cites the primetime exposure given to BBC1's *Last Choir Standing* and BBC2's *Maestro* series, the latter widely perceived to have generated enthusiasm for mainstream classical music far beyond its traditional audience.

"*Last Choir Standing* showed young people participating in choral singing, the majority of them aged under 30. If that's not good news, I don't know what is."

KEY Q4 RELEASES

A SONG MORE SILENT *New Works For Remembrance* (Avie 20/10)



JONATHAN ANSELL *Forever* (UCJ 10/11)
Backed by two UK tours and heavy weight marketing.

JOSHUA BELL *Vivaldi, Tartini* (Sony BMG - out now)
Virtuoso American violinist Joshua Bell tackles Vivaldi's *The Four Seasons* and Tartini's *Devil's Trill Sonata*.

BLAKE *And So It Goes* (UCJ - out now)
Blake aim to build on the gold-selling success of their eponymous debut disc.

BLAKE, MITCHELL, ROTHSTEIN, ESSEX, WILLISON HOWARD BLAKE *Violin sonata, Piano quartet, etc.* (Naxos 01/11)

ANDREA BOCELLI *Incanto* (Universal Classics 03/11)
With worldwide sales of 60m and a secure UK fanbase to his name, Bocelli turns to Neapolitan and other popular Italian songs for his latest album.

CHANTICLEER *Mission Road* (Warner Classics & Jazz 13/10)
Exploration of California's Franciscan missions.

CHOIR OF CLARE COLLEGE, CAMBRIDGE UNDER TIMOTHY BROWN *Tavener: Ex Maria Virgine* (Naxos 01/11)

CHOIR OF KING'S COLLEGE, CAMBRIDGE *Christmas At King's* (EMI Classics 02/12)
Catalogue reissue, plus new tracks.

THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ *Chant - Music for Paradise* (UCJ 17/11)
The year's most unlikely album chart performers are treated to a special two-CD edition of their Chant title.

DIANA DAMRAU *Donna* (EMI Classics 03/11)
Mozart performances by the German soprano.

JOYCE DIDONATO *Furore* (Virgin Classics - out now)
American mezzo-soprano DiDonato, hot from her Royal Opera House success.

JACQUELINE DU PRÉ/BBC SO/SARGENT *Elgar: Cello Concerto* (BBC Legends - out now)

ENDELLION STRING QUARTET *Beethoven* (Warner Classics & Jazz - out now)
Ten-disc set marking the quartet's 30th birthday.

FRON MALE VOICE CHOIR *Voices of the Valley Home* (UCJ 10/11)

Fron's third album, highlights include *Two Little Boys* with Rolf Harris and *Green Grass Of Home*.



MATTHIAS GOERNE *Schubert: An Mein Herz* (Harmonia Mundi - out now)



HANDEL *Concertos Opp. 3, 4, 6 & 7* (Harmonia Mundi - 27/10)

HANDEL *Messiah* (Coro - out now)

HANDEL *Parnasso in Festa* (Hyperion - out now)

KARL JENKINS *Quirk* (EMI Classics - out now)
Premiere recordings for four concertos by Adiemus composer Jenkins.

KATHERINE JENKINS *Sacred Arias* (UCJ 20/10)
Album number six from the Welsh diva.

LSO/GERGIEV *Mahler: Symphony No.3* (LSO Live 27/10)

LSO/HICKOX *Orff: Carmina Burana* (Chandos - out now)

DANIEL MÜLLER-SCHOTT, ANGELA HEWITT *Beethoven Cello Sonatas Op.5 Nos. 1&2; Op.69* (Hyperion 01/11)

ADRIAN MUNSEY *Requiem* (Music Infinity 01/12)

ANNA NETREBKO *Souvenirs* (Deutsche Grammophon - Nov tbc)
Popular classics and personal favourites from the Russian opera star.

PHILHARMONIA ORCHESTRA/MACKERRAS *Strauss: Salome* (Chandos 01/11)

ROYAL LIVERPOOL PHILHARMONIC/PETRENKO *Tchaikovsky: Manfred Symphony* (Naxos - out now)

JOHN RUTTER *A Christmas Festival* (Collegium - 27/10)

JOSE SEREBRIER & ROYAL SCOTTISH NATIONAL ORCHESTRA *Glazunov, Symphony No.6* (Warner Classics & Jazz - out now)

GIL SHAHAM/CHICAGO SO/ZINMAN *Elgar: Violin Concerto* (Canary Classics 27/10)



DANIEL TAYLOR *The Voice of Bach* (Sony BMG - out now)

Canadian countertenor Daniel Taylor makes his debut on the RCA Red Seal label.

TERFEL; HALLÉ CHOIR AND ORCHESTRA/ELDER *Elgar: Dream of Gerontius* (Hallé 20/10)

VARIOUS *Classical 2009* (EMI Classics 03/11)
Compilation of accessible classical music.

VICKERS; ROH/GOODALL *Wagner: Parsifal* (Royal Opera House Heritage Series - out now)

VIDEO GAMES LIVE *Volume One* (EMI Classics 20/10)

HAYLEY WESTENRA *River Of Dreams* (Decca - 27/10)
Three new songs are here added to a 'best of' tracklist compiled from the New Zealand soprano's massively popular studio albums.

YO-YO MA *Songs Of Joy & Peace* (Sony BMG 13/10)
Music from Grammy-winning cellist Yo-Yo Ma and friends.

YEAR-TO-DATE TOP-SELLING CLASSICAL ALBUMS

ARTIST	TITLE	LABEL
Cistercian Monks	Chant - Music For Paradise	UCJ
Mike Oldfield	Music Of The Spheres	UCJ
Jonathan Ansell	Tenor At The Movies	UCJ
Russell Watson	The Ultimate Collection (special)	Decca
Royal Scots Dragoon Guards	Spirit Of The Glen	UCJ
Various	Classic FM: Movies - The Ultimate	UCJ
Various	Number One Classical Album 2008	Sony BMG/UCJ
Russell Watson	The Voice: The Ultimate Collection	Decca
David Garrett	Virtuoso	Decca
Fron Male Voice Choir	Voices Of The Valley - Encore	UCJ

source: Official Charts Company

Features

VISUAL TREATS IN STORE

Blu-ray has become the number one emergent audio-visual format, with a wealth of new titles ready for a Q4 release. *Music Week* looks at the market and the impact it could make this Christmas



AUDIO-VISUAL

By Christopher Barrett

PICTURED ABOVE
Best of three: Releases from The Police, Rush and Kaiser Chiefs are expected to strengthen the Blu-ray market over the Christmas period

AS SALES OF PHYSICAL AUDIO PRODUCTS CONTINUE TO DECLINE, retailers are increasingly looking at other sectors to bolster the coffers. Along with merchandise, books and other music-related categories, quarter four will see a renewed focus on audio-visual music products for the Christmas market.

With Blu-ray having convincingly seen off HD DVD to win the high-definition format battle, major labels are putting their weight behind the format with a number of strong releases during quarter four and beyond.

While music DVD sales are faltering – 5.4m were sold in 2007 compared to 7.9m the previous year, according to OCC figures – Blu-ray hardware penetration is growing rapidly, with 1.4m Blu-ray-compatible PlayStation 3 consoles and 250,000 standalone players in UK households already.

According to the British Video Association (BVA), Blu-ray sales volumes across all categories are currently up 419% on 2007 figures. In a bid to further boost

growth, the organisation teamed up with Universal, EMI, Sony BMG and Eagle Vision to emphasise the potential of music on the new format at a recent event at Metropolis Studios.

With Blu-ray being a Sony-initiated format, Sony BMG was naturally on board at the outset and has since been responsible for the biggest-selling Blu-ray music release to date, Celine Dion's *Live in Las Vegas – A New Day* (see table, right).

Sony BMG head of visual media marketing and business development Sergei Kojine believes that the coming months will see Blu-ray come of age. "All indications are that this Christmas will be the first that Blu-ray will really play a significant role," he says.

Another believer in Blu-ray's potential to drive new interest in the audio-visual music market is Universal, which has scheduled 25 new releases for quarter four with a further 20 set for release in early 2009.

Meanwhile EMI, which enjoyed success with Blu-ray releases from Robbie Williams and David Gilmour, has a number of HD and Blu-ray titles in development, says director of audiovisual Stefan Demetriou.

So far, among the biggest selling Blu-ray music titles are releases featuring Queen, Led Zeppelin and AC/DC. It is apparent that heritage acts – the mainstay of DVD – also look set to dominate the Blu-ray release schedule.

"We anticipate that, certainly in the initial stages, that the people buying music on Blu-ray are demographically similar to people who have purchased music on DVD; predominantly a male 30-plus demographic," says Eagle Vision UK marketing manager Ian Rowe. "But we are trying new things such as Korn, primarily to see what reaction we get from the PS3 generation; it has been quite encouraging."

Universal director DVD & broadcast Chris Hilton says Blu-ray is a great way of bringing classic concerts to life. "You have these heritage acts shot in the Seventies and you see it now in Blu-ray, because it was shot on film, and

the quality of the visual and audio is simply staggering; it really brings the old concerts to life."

Hilton believes that BD-Live, a Blu-ray feature developed by Sony that enables access of additional content via an internet-connected player, offers enormous potential.

"From the film perspective you can download trailers and deleted scenes, but once you have seen the film that's it. But with music, you have artists that will be touring. When the Blu-ray title is released you will have current material to download, but as the artist progresses we can add material. There is also huge commercial potential there; selling ringtones, having exclusive downloads at a premium price... it's hugely exciting," says Hilton.

With the average retail price expected to be around £20, Blu-ray certainly has the potential to add value to the physical market and retailers are remaining cautiously optimistic that a Blu-ray sales uplift could make up for the decline of DVD. HMV head of music Rudy Osorio says, "There is potential here for music, and particularly when geared towards high-consuming customers. But it's too early for me to say it will fill what we have seen recede from music DVD."

TOP-SELLING BLU-RAY TITLES 2008

ARTIST	TITLE	LABEL
Celine Dion	Live In Las Vegas: A New Day	Sony BMG
Queen	Rock Montreal	Eagle Rock
Tiesto	Copenhagen: Elements Of Life	Black Hole
Led Zeppelin	The Song Remains The Same	Warner
AC/DC	Live At Donnington	Sony BMG
Justin Timberlake	Futuresex/Loveshow: Live	Sony BMG
ZZ Top	Live From Texas	Eagle Rock
Elton John	Elton 60: Live	Universal
Shakira	Oral Fixation Tour	Sony BMG
Abba	The Movie	Universal

source: Official Charts Company

KEY Q4 BLU-RAY RELEASES

Rush *Snakes And Arrows Live* (Eagle Vision – released 24/11)

A simultaneous Blu-ray and three-DVD release and the band's debut appearance on Blu-ray after becoming one of DVD's top-selling acts. Filmed in Rotterdam on Rush's 2007 tour in support of the *Snakes And Arrows* album.

AC/DC *No Bull The Director's Cut* (Sony BMG – out now)

A two-hour concert filmed live on July 19, 1996 at the Plaza De Toro De Las Ventas and featuring 22 tracks.

Roy Orbison *Black & White Night* (Sony BMG – out now)

Orbison performs live with many friends and collaborators such as Elvis Costello and Bruce Springsteen at the Coconut Grove in Los Angeles, September 1987.

The Who *At Kilburn 1977* (Sony BMG – 17/11)

Film capturing a blistering live performance by The Who at the Gaumont State Theatre in Kilburn. It proved to be the second-to-last public performance of the band before the death of legendary drummer Keith Moon.

Barry Manilow *Manilow Live!* (Sony BMG – 17/11)

A sold-out live performance captured in the heart of Nashville and featuring songs such as *Can't Smile Without You* and *Could It Be Magic*.

The Moody Blues *Lovely to See You* (Sony BMG – 17/11)

A filmed live performance at L.A.'s Greek Theatre in 2005, including songs such as *Lovely To See You*, *Tuesday Afternoon* and *Lean On Me* (Tonight).

Boyzone *Back Again... No Matter What* (Universal – 03/11)

Features live performances of Boyzone's greatest hits from their 2008 comeback tour, filmed at Manchester Evening News Arena in June with accompanying behind-the-scenes footage and exclusive interviews.

Elton John *The Red Piano* (Universal – 03/11)

David LaChapelle's stage production from Caesars Palace in Las Vegas includes live shows plus bonus content, including the making of the show. To be released in advance of John's European Red Piano tour this winter.

The Police *Certifiable* (Universal – 10/11)

Filmed in Buenos Aires in December 2007, the film marks the end of the band's reunion and the third-highest-grossing tour of all time after they visited five continents and played to nearly 3.7m fans.

Mika *Live – Parc Des Princes* (Universal – 10/11)

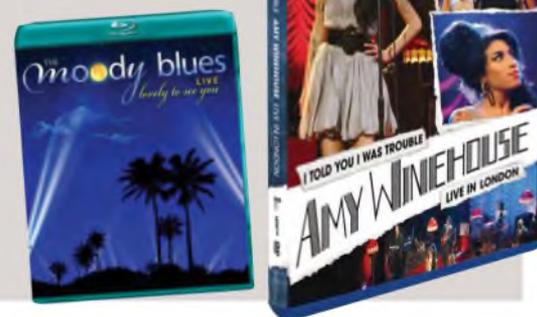
A new stage production in front a capacity crowd of 60,000 at the Parc Des Princes Stadium in Paris, the Blu-ray includes new material from the forthcoming album and a documentary on the making of the show.

Kaiser Chiefs *Live From Elland Road* (Universal – 17/11)

Filmed at the band's hometown football club Leeds United before a capacity crowd of 40,000 on May 24, 2008. Includes performances of their hits plus five tracks from their new album *Off With Their Heads*.

Amy Winehouse *I Told You I Was Trouble – Live In London* (Universal – 24/11)

A live performance captured at Shepherd's Bush Empire, this release includes an official documentary of her rise to fame plus a special feature allowing a 'back to black and white' multi-angle option for selected tracks. As a bonus, the Blu-ray features an unreleased recording of Winehouse performing at fellow London venue Porchester Hall.



Features tribute

“The Big O”, as legendary solo artist and Traveling Wilbury Roy Orbison was known, was the most popular US singer in the UK in the early Sixties. With the 20th anniversary of his death approaching, Roy’s widow Barbara is ensuring his remarkable legacy is kept in the public eye with a celebratory revival of “Orbisonia”



HE GOT IT

Profile

By Johnny Black

JUDGED BY A JURY OF HIS PEERS, Roy Orbison would almost certainly be found unanimously guilty of being the greatest singer and live performer of not just one but two decades of historic rock.

Elvis Presley, the undisputed King of Fifties Rock ‘n’ Roll, called Orbison “the greatest singer in the world”.

Elvis, of course, was deposed by The Beatles in the Sixties, but they too adored Roy Orbison. John Lennon admitted that their first major hit was, “my attempt at writing a Roy Orbison song,” and, when they subsequently toured with him, both George and Ringo agreed that it was almost impossible to follow him on stage because of the overwhelming response he drew from the crowd.

Roy Kelton Orbison was born in Vernon, Texas, on April 23, 1936. Early exposure to country music aroused his interest in singing but when rockabilly came along in the Fifties, he was immediately inspired by its youthful excitement. Before long, he and his group The Wink Westerners were favourites on local radio and TV.

“Johnny Cash came to be a guest on Roy’s TV show,” explains Orbison’s second wife, Barbara. “That was when Johnny told Roy, ‘Man, you belong in Memphis.’ So Roy took his advice. Johnny also told Roy to lower his voice and to change his name. They laughed about that later.”

With Cash’s blessing, Orbison re-recorded his regional hit Ooby Dooby for Sun Records of Memphis and never looked back.

It was, however, not until 1960, when he was signed to the Nashville-based Monument Records, that Orbison really made it big. Monument’s founder and producer, Fred Foster, suggested inserting the “dum dum dum dummy doo wah” vocal refrain from Orbison’s composition Come Back To Me, My Love, at the start of another song, Only The Lonely. “We all gathered around listening to the playback,” remem-

bers Foster, “and with goose bumps on my arms, I turned to Roy and said, ‘There’s your first big hit!’”

Only The Lonely took Orbison to number two on the Billboard chart and number one in the UK and by the time he arrived in London in June 1963 to headline a major tour, he had racked up a string of British hits including Running Scared, Dream Baby and In Dreams. His support band at the start of this tour was The Beatles but Britain was now in the grip of Beatlemania, so the Liverpoolian mop-tops were quickly promoted to top of the bill.

“We all gathered round listening to Only The Lonely and with goosebumps on my arms, I turned to Roy and said, ‘There’s your first big hit!’”

Fred Foster, Monument

Unfortunately, this left The Beatles with a serious problem – how to follow Roy Orbison, a man with a three-octave vocal range and an overwhelmingly powerful stage persona. Olivia Harrison recalls, “George told me it was terrifying to follow Roy on stage. They would stand in the wings and hear this giant reception Roy was getting and they’d have to run out there and start full-on, because it was that or nothing.”

Fortunately, Orbison was also a huge fan of The Beatles and the tour proved to be the beginning of a life-long friendship with George Harrison.

In 1964 Orbison crested another peak with Oh, Pretty Woman, his first number one on both sides of the Atlantic. “We wrote most of the song in a matter of minutes,” recalls Orbison’s co-writer Bill Dees, “but it took us a day-and-a-half to get the final line, the ‘What do I see,

she’s walking back to me’ part.”

Dees and Orbison wrote more than 50 songs together, including It’s Over and Ride Away, but Orbison was now entering what would prove to be the cruellest part of his life. Almost immediately after Oh, Pretty Woman, for example, Orbison discovered that Claudette, his first wife, was having an affair. They were divorced in November 1964.

“It was hard for Roy having to sing It’s Over during their split,” recalls Bill Dees, “but then I also saw their joy as best man at their remarriage in April 1966.”

Things seemed to be looking up, especially as Orbison had recently signed a \$1.5m contract with MGM. Then, barely two months after their remarriage, Claudette was killed in a motorcycling accident. “After Claudette’s death I had to play tough love and hide him to get on with his life,” reveals Dees. “Roy fell apart and had to be medicated. I felt he was a giant to be able to continue with his career, to pick up and go on behind those dark glasses.”

Orbison was still recovering when he met a young German woman, Barbara Welhonnen Jakobs, in July 1968. “I was a student and I had a friend who was at architecture college in Leeds, and that’s why I was there,” remembers Barbara. “He had a concert somewhere that night but we met in a discotheque. We didn’t dance, though, we just talked.”

Romance seemed, once more, to have entered Orbison’s life. “It was a terrible time for him though,” explains Barbara, “because just a few weeks later he was going to play a show in southern England when he heard about the fire at his home in Nashville and flew straight back.”

Two of his three sons, Roy and Tony, died in the fire, leaving only Wesley. It was Barbara who comforted him through this tragic time and on March 25, 1969, they were married.

Anyone examining Orbison’s chart statistics for the following few years might be forgiven for thinking his best years were behind him but, according to Barbara, “There were no lean years. We simply decided to have children. We still had Wesley, from Roy’s marriage to Claudette, but then we had two more, Roy Jr and Alex.

PICTURE ABOVE Black and white: an apocryphal story goes that Orbison got his trademark dark-glasses look by accident when he had forgotten his usual pair of glasses and was photographed wearing replacement sunglasses

Features tribute

PICTURES RIGHT

Rockabilly hero: shots from Orbison's early career in the Fifties and Sixties. The Texan-born singer organised his first band in 1949, aged 13

ROYWORLD DISCOGRAPHY HIGHLIGHTS

Ooby Dooby (1956)

Composed by two of his college friends, Ooby Dooby was classic Fifties rockabilly based, like Little Richard's Tutti Frutti, on a nonsense lyric title. Roy's voice became so much the focus of attention in later years that it is often forgotten that his two Gibson Les Paul Gold Top guitar solos on Ooby Dooby still rank among the best in rockabilly. The song peaked at number 59 on the Billboard chart, giving Orbison his first taste of fame and enough cash to buy his first Cadillac.

Only The Lonely (1960)

Orbison's first international number one opens with the unforgettable "Dum-dum-dum-dummy-doo-wah" vocal hook which first appeared in another of his songs, Come Back To Me, My Love. It found its perfect home, however, in the context of this heart-rending tear-jerker. Jeff Lynne recalls that when he first heard it, his mother thought it was too sexy. "I was amazed by the beauty of his voice and the sound of the record. It's probably still my favourite record and definitely one of the main reasons I wanted to become a record producer."

Oh, Pretty Woman (1964)

Orbison was already huge, and adored by his fellow artists, when this classic elevated him to another level. The soaring voice and the song's relentlessly building arrangement make it easy to overlook the fact that Orbison's driving guitar riff is a vital signature element in the song. Loved by Springsteen, cov-

ered by Van Halen in 1982, it thrilled a new generation in 1990 as the theme for the Pretty Woman movie and was featured on the very first Singstar PS2 game in 2004.

You Got It (1989)

Although a posthumous release, You Got It signalled Orbison's solo comeback when it went to number three in the wake of his success as a member of The Traveling Wilburys. It was the first track he had written with Jeff Lynne and Tom Petty. Cast in the classic Orbison mould, it brilliantly exploits his reputation for vulnerability. "He's defensive in that song," pointed out his old Sun Records producer, Sam Phillips. "It's like he's afraid he's going to lose her any minute." You Got It became a hit again in 1995 via Bonnie Raitt's version for the film Boys On The Side, peaking at number 34 on the Billboard Hot 100.

Mystery Girl (1989)

The early part of Orbison's career came before the notion of albums artists even existed but he proved himself easily the equal of any albums artist with his final LP, Mystery Girl. With contributions from Bono of U2 and Elvis Costello, alongside Jeff Lynne and Tom Petty, this and Traveling Wilburys Vol 1 made Roy the first singer since Elvis Presley to have two simultaneous top five albums on the Billboard chart. Speaking of his collaboration with Orbison on She's A Mystery To Me, Bono said, "He was as gentle and wise and mysterious as his voice. I felt completely out of my depth in writing a song for him."

TOP FIVE BEST-SELLING UK ALBUMS

YEAR	TITLE	LABEL	CHART PEAK
2001	Love Songs	Virgin	4
1989	Mystery Girl	Virgin	2
1988	Legendary Roy Orbison	Telstar	1
1975	Best Of Roy Orbison	Arcade	1
1964	Oh, Pretty Woman	London	4

His troubles, however, were not over. On January 8, 1978, during a concert at Nashville's Liberty Bowl, Roy felt sharp pains in his chest which proved to be the result of severely blocked arteries. Ten days later he underwent four hours of heart bypass surgery in Nashville. Before the anesthetic took hold, he told the surgeon, "Leave me a nice scar up top. I wear open-necked things"

He took things easy for a while but, says Barbara, "In the mid-Eighties he told me he really wanted to go for it one more time. He was 48 and he wanted to be on top of the charts at 50, doing what he loved to do."

He and Barbara struck a deal. She would manage him, for three years, after which he would become a house husband for the next three, giving her the freedom to pursue her own interests.

Barbara worked tirelessly to engineer Roy's comeback, pulling off a masterstroke in late 1987 by bringing together an all-star band to back Roy for a Cinemax Special entitled Roy Orbison And Friends - A Black And White Night.

With T-Bone Burnett as musical director, the band included Bruce Springsteen, Elvis Costello, Jackson Browne and a little-known newcomer called kd Lang. "I had worked with Roy a little earlier," remembers Lang, "when he invited me to duet with him on the song Crying



PICTURE ABOVE Renaissance men: Roy enjoyed a second lease of life with Jeff Lynne, Bob Dylan, George Harrison and Tom Petty as The Traveling Wilburys in the late 1980s

When people ask me, 'What happened to Roy in the Seventies?' I say, 'He was a really good kisser.' Maybe I cost him the career everybody wanted him to have."

Even when Orbison came to headline the Royal Albert Hall in 1972, he was still being tagged "The Lonely Man Of Rock 'n' Roll". Barbara delights in setting the record straight. "Roy used to say, 'If only they could come to our suite!' We had kids running everywhere. He was tanned, we travelled the world, he rode motorcycles, and yet when they wrote their features, all of a sudden he was pale and lonely. It just made him laugh."

for the movie Hiding Out. That went well, so he asked me to be in the Black & White Night. I think I was too young to fully grasp the immensity of it, but I was really thrilled to be there because I loved the music and I got to sing all those high parts."

Meanwhile, Roy had signed to Virgin and re-recorded

"The funny thing about Roy was that when he ran through a song, he almost mumbled. Then when he did the actual take it would be about 10 times louder so we'd have to scramble around resetting all the gear!"

Jeff Lynne

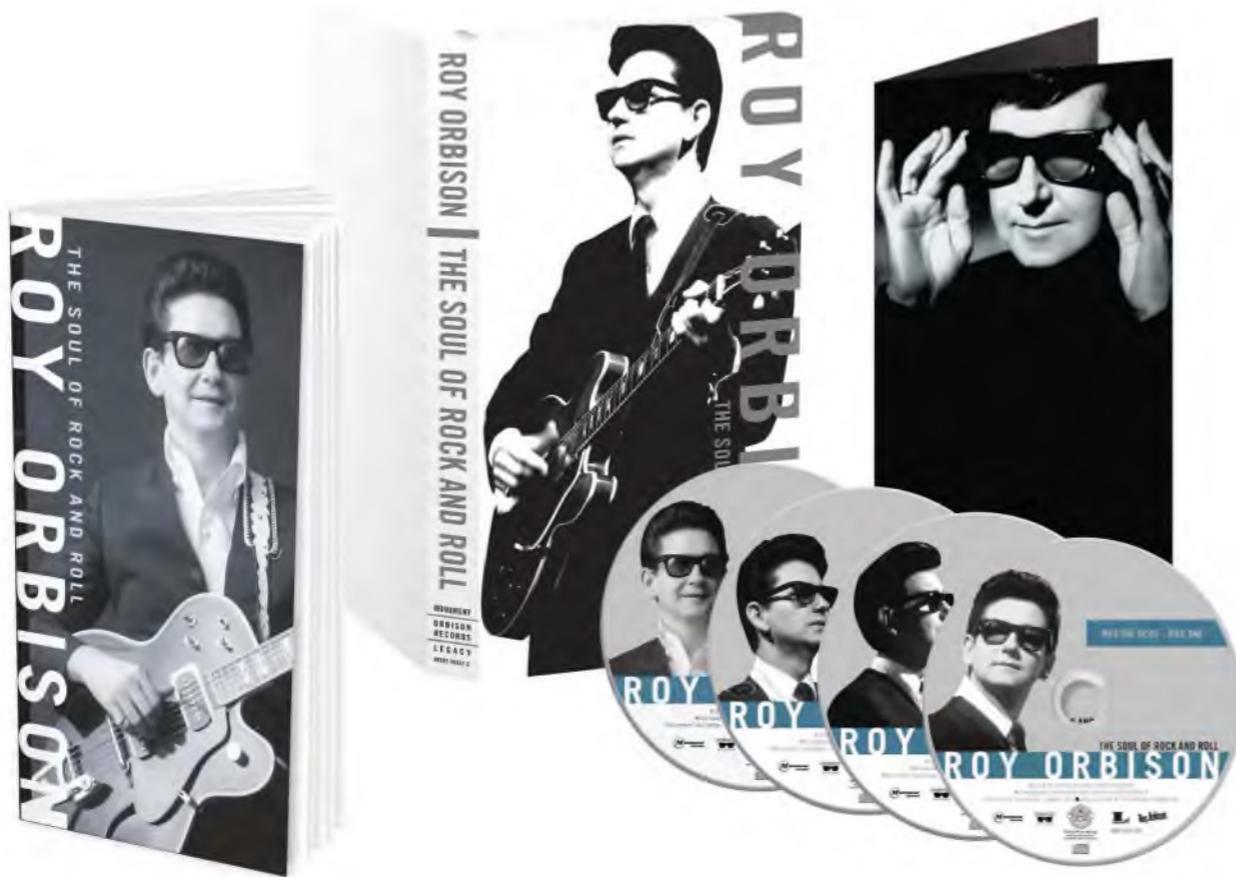
his major hits for the album In Dreams: The Greatest Hits. Soon after, Barbara became a subscriber to SongLink, now in its 12th year of providing fast, accurate "who's looking" information for music publishers and songwriters. Songlink founder David Stark recalls, "Roy played a one-off gig in November 1987 to launch the album at the old Mean Fiddler in Harlesden, which in retrospect seems bizarre, but was a totally fantastic night. The place was packed and Roy and his band were on top form, playing everything note-for-note to the originals. It really does seem like a dream now."

In the spring of 1988, with his public profile boosted by the film, Orbison started writing songs with a lifelong fan, ELO mainman Jeff Lynne. "The first song we wrote was You Got It," remembers Lynne. "It came very quickly. We recorded it and that's how I came to be producing Roy Orbison. The funny thing about Roy was that when he ran through a song he did it very quietly, almost mum-

THE VOICE LIVES ON

“Roy was an opera singer. He had the greatest voice” **BOB DYLAN**

“His voice was unearthly” **BRUCE SPRINGSTEEN**



The Soul Of Rock And Roll

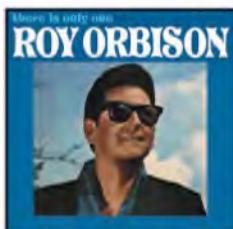
107 songs on 4CDs including 12 previously unreleased tracks and 6 limited-edition postcards in a white-linen covered box



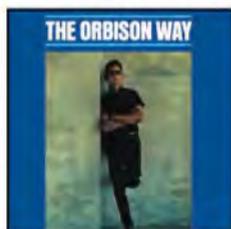
Finally on Blu-ray, Roy's landmark 1987 concert featuring an all-star guest list including Bruce Springsteen, Tom Waits, Elvis Costello, Jackson Browne, k.d. Lang, Bonnie Raitt and more



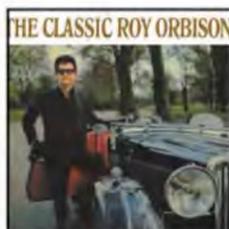
The four recent CD reissues from Roy's MGM catalogue



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ॐ





“The Lonely Man Of Rock ‘n’ Roll? Roy used to say, ‘If only they could come to our suite!’ We had kids running everywhere!”

Barbara Orbison

bling. Then when he did the actual take it would be about 10 times louder, so we’d have to scramble around resetting all the gear!”

Jeff and Roy’s work in progress was thrown into disarray in April, when old friend George Harrison turned up, in urgent need of a B-side for an imminent single. Hastily co-opting Bob Dylan and Tom Petty to help out, they knocked off Handle With Care, and then realised it was much too good for a B-side.

Thus, to the surprise of them all, was born the Traveling Wilburys supergroup whose debut album, released in October 1988, catapulted Orbison back into the superstar bracket.

He and Barbara flew to Europe to promote the Travelling Wilburys’ album, but the punishing schedule took its toll. “We all expressed our concern that he was working too hard,” Barbara later revealed, “but Roy was a strong-willed person.”

He refused to slow down, and succumbed to a heart attack on December 6, two months before *Mystery Girl*, the album he and Jeff Lynne had worked on, peaked at number five in the US and number two in the UK.

There is no denying that Roy Orbison, despite his astonishing gifts and his well-deserved success, faced far more grief in his time than most men. His enduring public image as rock’s broken-hearted loner, however, seems hard to justify.

K.d. Lang came away from her encounters with Roy feeling that, “He wasn’t a sad, tragic figure. Obviously he was deeply affected by the things that happened to him but in some way, I felt, those disasters made him a stronger person. He was like a tree, or like sleep, something so gentle and so mysterious.”

Smokey Robinson pointed out that the world never sees the tears of a clown, but the opposite is equally true.



Asked for one cherished memory of Roy Orbison, Jeff Lynne reveals a side of The Big O that only his dearest friends ever really knew.

“I’ll never forget being in the van leaving the location of the video shoot for *Handle With Care*,” says Lynne. “Roy was doing a Monty Python sketch, playing all the parts himself, which was really funny, then he started giggling. This giggle was totally infectious and the more he did it the more we couldn’t resist. I still have the picture in my mind of George Harrison, Bob Dylan, Tom Petty and me all giggling like a bunch of schoolgirls along with Roy Orbison.”

PICTURE ABOVE
Roy in the Eighties with wife Barbara and sons Roy Jr and Alex. The latter is now a drummer with Malibu rockers Whitestarr

Demon Music Group
is delighted to have worked with
Barbara Orbison and proud to have made
a contribution to Roy Orbison’s legendary
40 year career by releasing some of
Roy’s iconic catalogue

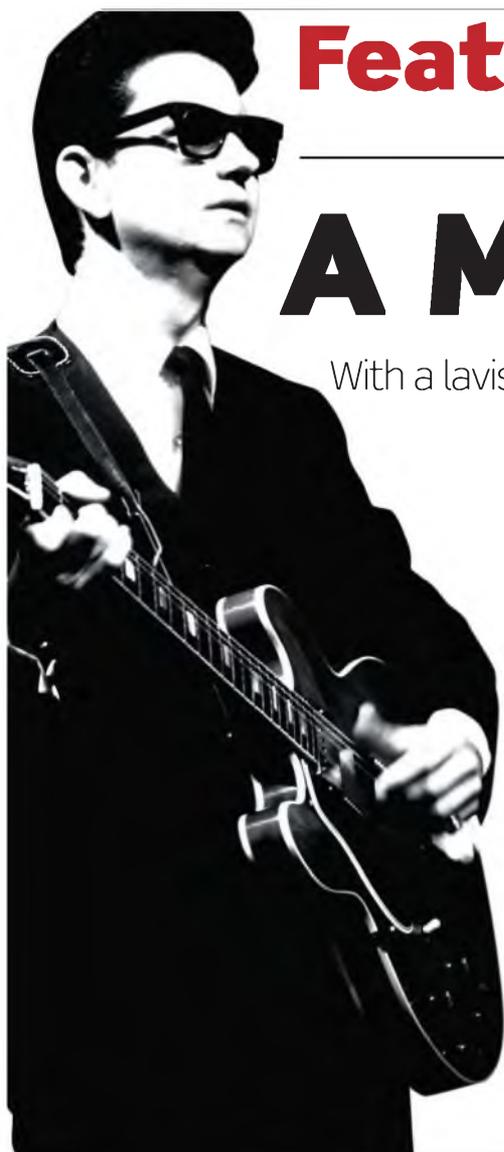
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Features tribute

A MAN FOR ALL AGES

With a lavish new boxed set on sale, Roy Orbison reaches out to new generations of fans



FROM PIONEERING FIFTIES ROCKABILLY, through a string of Sixties pop classics, to supergroup superstardom and beyond, Roy Orbison has always combined popular accessibility with uncompromising musical integrity.

Instead of grasping at the straws of passing musical styles, Orbison remained true to his unique musical identity and established a timeless repertoire of songs that transcend the whims of fashion.

October 13 marks the beginning of the biggest salute yet to The Big O's catalogue of classics, with the release of *The Soul Of Rock And Roll*, an epochal four-CD linen-clad boxed set which, for the first time, exhaustively chronicles Orbison's oeuvre from 1955 to 1958.

This veritable feast of Orbisonia continues with re-issues of classic back catalogue, a high definition Blu-ray concert and a major BBC Radio Two documentary series all tying in with the 20th anniversary of his death on December 6, 1988.

The architect of this celebratory festival is, appropriately, Barbara Orbison, his wife for the last 20 years of his life, and guardian of his musical legacy ever since. "Roy used to say we had five relationships. The first was lover to lover," she explains. "Then there was friend to friend, husband to wife, father to moth-

er and last but not least, manager to artist. We had to learn how to protect all of those roles by keeping them separate."

Business head

It was Barbara who oversaw Roy's return to the world stage in the 1980s and, although devastated by his untimely death, she was determined not to let her world fall apart. Known as a canny and astute businesswoman, she rarely misses a trick.

Adrian Sear, commercial director of the Demon Music Group, the UK's largest independent record company, says, "We put out several Roy Orbison compilations over the years, including a three-CD Tesco boxed set in 2003.

"There was a lot of scepticism about doing things exclusively in supermarkets, but for Barbara it was a no-brainer. She got the concept right away and realised you could reach another audience that way."



"There was a lot of scepticism about doing things exclusively in supermarkets..."

Adrian Sear,
Demon Music Group

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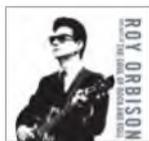
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Features tribute



PICTURE ABOVE
Forward-looking: married to Orbison in 1968, Barbara has kept his legacy fresh and in the public eye

PICTURE RIGHT
Orbison with Elvis Costello, Bruce Springsteen, Jackson Browne, Tom Waits, J D Souther, Jennifer Warnes, Bonnie Raitt and T Bone Burnett



PICTURE BELOW
The Big O in October: the lavish four-CD The Soul Of Rock And Roll was released on October 13

Similarly, SCEE (Sony Computer Entertainment Europe) Music Licensing and A&R Manager Sergio Pimentel, notes, "She's very clued-up, very forward-looking. Our target demographic is the younger end of teens, so when we launched the first Singstar PS2 game in 2004, it included Oh, Pretty Woman because Barbara immediately saw the opportunity to open up the Orbison catalogue to a new audience."

The lavish four-CD boxed set Roy Orbison – The Soul Of Rock And Roll gets the party under way on October 13. "It's not really tied to the anniversary," points out Barbara. "It's about honouring Roy's life. We have 107 songs of Roy's on four CDs starting with early demos from the Fifties, right through all the big hits and even including a Traveling Wilburys rarity."

Beyond the obvious commercial potential of this carefully-chosen treasure trove, Barbara sees The Soul Of Rock And Roll as a bona fide social history artefact. "If, in 100 years, schoolkids want to study rock 'n' roll, they can use this boxed set, even if they don't know anything about Roy. In the book they will discover Buddy Holly, Johnny Cash, Carl Perkins, John Lennon, Neil Diamond, Jeff Beck ... it's a complete view not just of Roy but of the world around him."



ROY ORBISON'S UK TOP 10 HITS

YEAR	TITLE	LABEL	CHART PEAK
1992	I Drove All Night	MCA	7
1989	You Got It	Virgin	3
1966	Too Soon To Know	London	3
1964	Pretty Paper	London	6
1964	Oh, Pretty Woman	London	1
1964	It's Over	London	1
1963	Blue Bayou	London	3
1963	Falling	London	9
1963	In Dreams	London	6
1962	Dream Baby	London	2
1961	Running Scared	London	9
1960	Only The Lonely	London	1

Singles total: 345 weeks in Top 75
Albums total: 248 weeks in Top 75

Neil Martin, Sony BMG senior marketing manager, catalogue, says, "On the same date, we're also releasing a single CD sampler, Best Of The Soul Of Rock And Roll which, as well as being a great stand-alone disc, will act as a taster for the boxed set." Sony BMG has also acquired all of Orbison's MGM catalogue, 11 albums in all, which will be released in their original form.

A no t h e r delight for Orbison aficionados is the new high-definition Blu-ray edition of the historic Black & White Night con-



"Barbara Orbison has been a tireless guardian of Roy's legacy... It's in great part thanks to her that his music lives on..."

Rak Sanghvi, Sony/ATV



"We are actively looking into other opportunities for Roy's songs... cover recordings, covermounts and concept albums..."

Peter McCamley, P&P Songs

cert, filmed on September 30, 1987, at the Coconut Grove in the Ambassador Hotel, Los Angeles. Orbison delivers stirring renditions of his classics, backed by a wishlist band that includes Bruce Springsteen, Elvis Costello, Tom Waits, Bonnie Raitt and k.d. Lang.

"The amazing thing," remembers Barbara Orbison, "is that it wasn't difficult to get all those people involved. They all came for one thing, out of love and respect for Roy. You can see it in their faces. Elvis Costello says he gets asked more about that show than anything else he has ever done on television."

The Sony BMG campaign behind this flood of product will focus on music press ads, supplemented by a thorough digital online campaign combining features, advertorial and streaming designed to reach younger consumers on sites such as NME.com, Bebo and MySpace.

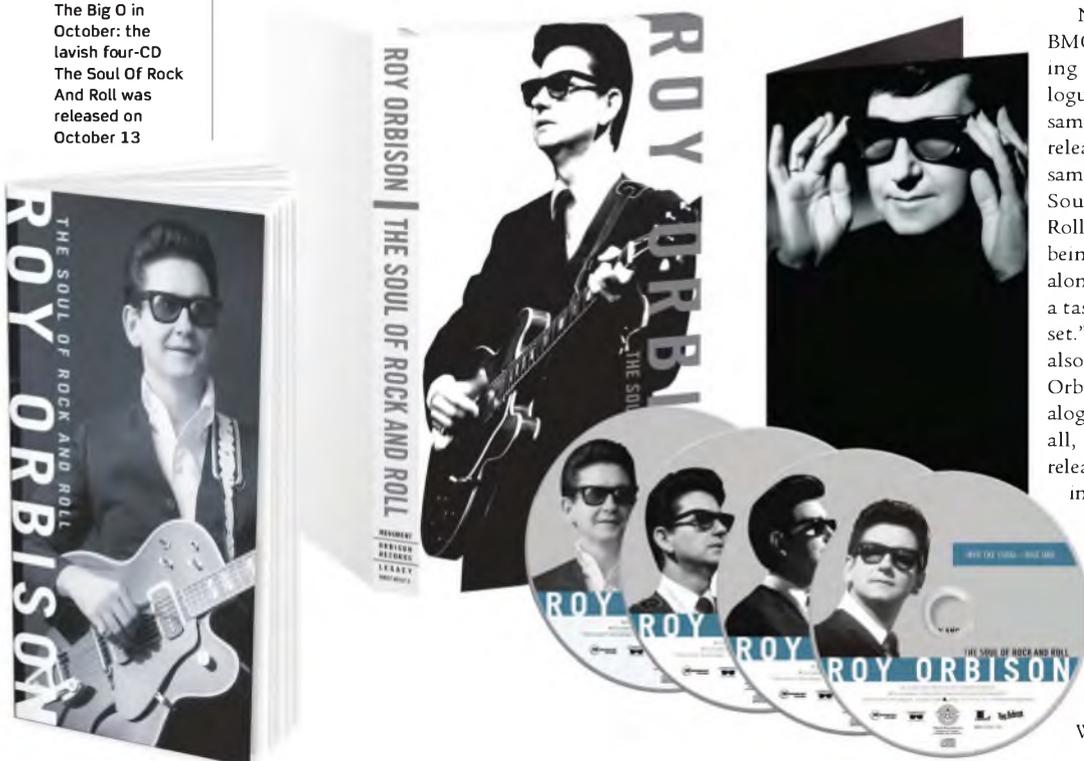
Publishing association

Sony/ATV Music Publishing began its association with Orbison when it acquired Nashville's revered Acuff-Rose Music publishing house in 2002. Acuff-Rose's assets included songwriters Joe Melson and Bill Dees who, between them, co-wrote many Orbison smashes, including Oh Pretty Woman, Only The Lonely, Crying and It's Over.

"We proudly represent some of the most iconic songs of Roy Orbison's career and we were thrilled about the anniversary release," says Sony/ATV Music Publishing UK's managing director Rak Sanghvi. "Barbara Orbison, has been a tireless guardian of his legacy, as well as building her own publishing company. It's in great part thanks to Barbara that his music lives on for a new generation to discover and enjoy."

In early September, Hammersmith-based P&P Songs Ltd signed a deal to look after the Orbison portions of his co-written songs. "We are actively seeking out sync opportunities for Roy's songs, and looking into other areas of exploitation such as new cover recordings, covermounts and concept albums," says managing director Peter McCamley. "Our consultant Ron McCreight has been working on radio and TV coverage in connection with Roy's 20-year anniversary as well as setting up several interviews for Barbara Orbison to ensure prominent feature space in national papers and magazines."

The Orbison legend will receive another boost on December 1 when Radio Two broadcasts the first of an as-yet-unnamed, new four-part documentary series from Unique with contributors including David Lynch, Don McLean and Barbara Orbison.



Key releases

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

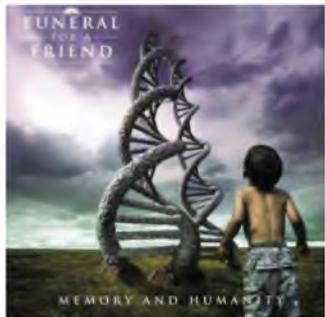
Out this week

Singles

- **Boy George** Yes We Can (Upside)
- Previous single (chart peak): Sad/Satan's Butterfly Ball (did not chart)
- **Leon Jackson** Don't Call This Love (Syco)
- Previous single: When You Believe (1)
- **Seth Lakeman** Solomon Browne (Relentless)
- Previous single: The Hurlers (did not chart)
- **Andrea McEwan** Candle In A Chatroom (Dramatico)
- Previous single: Crimson Dawn (did not chart)
- **The Saturdays** Up (Fascination)
- Previous single: If This Is Love (8)
- **Snow Patrol** Take Back The City (Fiction)
- Previous single: Signal Fire (4)
- **The Ting Tings** Be The One (Columbia)
- Previous single: Shut Up And Let Me Go (6)

Albums

- **Boyzone** Back Again... No Matter What (Polydor)
- Previous album (first-week sales/total sales): Ballads: The Love Song Collection (26,892/185,762)
- **Joe Brown** More Of The Truth (Track)
- Previous album: The Very Best Of: 50th Anniversary (12,978/88,867)



- **Funeral For A Friend** Memory And Humanity (Join Us)
- Previous album: Tales Don't Tell Themselves (25,111/67,290)
- **Keane** Perfect Symmetry (Island)
- Previous album: Under The Iron Sea (222,323/856,611)
- **Ray Lamontagne** Gossip In The Grain (14th Floor)
- Previous album: Till The Sun Turns Black (1,056/91,785)
- **Nitin Sawhney** London Undersound (Cooking Vinyl)
- Previous album: Philtre (3,277/19,629)
- **Robin Thicke** Somethin' Else (Interscope)
- Previous album: The Evolution Of (23/36,357)
- **Lucinda Williams** Little Honey (Mercury)
- Previous album: West (6,549/17,802)

Out next week

Singles

- **AC/DC** Rock N Roll Train (Columbia)
- **Christina Aguilera** Keeps Gettin' Better (RCA)
- **Bloc Party** Talons (Wichita)
- **The Charlatans** Oh! Vanity (Cooking Vinyl)
- **The Cool Kids** Mikey Rocks (XL)
- **Celine Dion** My Love (Columbia)
- **Fall Out Boy** I Don't Care (Mercury)
- **The Game feat. Lil' Wayne** My Life (Geffen/Interscope)
- **Keane** The Lovers Are Losing (Island)
- **The Kooks** Sway (Virgin)

- **The Last Shadow Puppets** My Mistakes Were Made For You (Domino)
- **The Pigeon Detectives** Say It Like You Mean It (Dance To The Radio)
- **Robert Wyatt & Bertrand Burgalat** This Summer Night (Domino)
- **Anni Rossi** Afton (4AD)

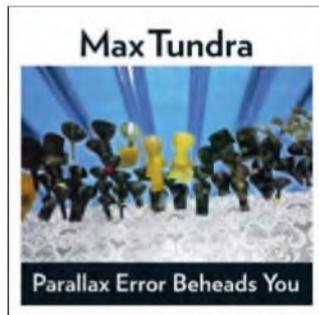
Albums

- **AC/DC** Black Ice (Columbia)
- **James Blunt** All The Lost Souls (deluxe) (Atlantic)
- **Mariah Carey** The Ballads (Sony BMG)
- **Don Cavalli** Cryland (A* Rag)

“If Frenchman Fabrizio Don Cavalli was an animal, he'd have to be a horse. You can just imagine his slack jaw as he draws out his wavering Deep South gospel vocals with such authenticity you can smell the gumbo and beans. His ability for switching between dirty blues, gospel and bluegrass styles is startling and his take on genuinely authentic funk manages to feel fresh, even though it's deeply embedded in the African-American tradition. This is an impressive debut; a hidden gem that deserves to be uncovered.”

www.musicweek.com/reviews

- **Cranes** Cranes (Dadaphonic)
- **Hush Arbors** Hush Arbors (Ecstatic Peace)
- **Leon Jackson** Right Now (Syco)
- **Katherine Jenkins** Sacred Arias (UIC)
- **Kaiser Chiefs** Off With Their Heads (B-Unique/Polydor)
- **The King Blues** Save The World, Get The Girl (Island)
- **John Legend** Evolver (RCA)
- **Pit Er Pat** High Time (Thrill Jockey)
- **Bonnie Prince Billy** Is It The Sea? (Domino)
- **Sash!** Best Of (Hard2beat)
- **The Sea And Cake** Car Alarm (Thrill Jockey)
- **Sugababes** Catfights & Spotlights (Island)



- **Max Tundra** Parallax Error Beheads You (Domino)

October 27

Singles

- **Dido** Don't Believe In Love (RCA)
- **Girls Aloud** The Promise (Fascination)
- **David Guetta & Chris Willis** feat. Toca Disco Tomorrow Can Wait (Positiva/Virgin)
- **Late Of The Pier** Bathroom Gurgle (Parlophone)
- **Lykke Li** Bedroom Eyes (LL Recordings/Atlantic)
- **Laura Marling** Night Terror (Virgin)
- **Eugene McGuinness** Moscow State Circus (Domino)
- **Razorlight** Wire To Wire (Vertigo)
- **Scooter Vs Status Quo** Jump That Rock (AATW)
- **The View** 5 Rebeccas (1965)

This is the first taster of the Dundonian quartet's summer recording sessions with producer Owen

Morris for their second album, due early 2009, heralding a more refined and spacious sound than the ramshackle lo-fi of debut album Hats Off To The Buskers. The band embark on a 35-date UK tour on October 16 in Dunfermline, with fans ordering tickets via the band's website to receive a limited pink seven-inch of the single.

- **Wave Machines** The Greatest Escape We Ever Made (Chess Club)

Albums

- **Ryan Adams & The Cardinals** Cardinology (Lost Highway)
- **Anastacia** Heavy Rotation (Mercury)
- **Brendan Campbell** Burgers & Murders (Everybody's Records)



- **The Cure** 4:13 Dream (Suretone/Geffen)
- “Having invited founding guitarist Porl Thompson back for a third time alongside long-standing bassist Simon Gallup, Robert Smith and co sounds almost refreshing again, certainly less jaded than in recent years. This new album, their 13th, continues the four-year release schedule the band have maintained since 1992, and it fuses the best bits of their gothic Eighties sounds with the catchier elements of their pop leanings. In short: the best thing they've produced since the days of 1989's benchmark Disintegration and 1992's Wish.”

www.musicweek.com/reviews

- **Deerhunter** Microcastle (4AD)
- **Celine Dion** My Love: Essential Collection (Columbia)
- **Jennifer Lopez** Greatest Hits (Epic)
- **Katie Melua** The Katie Melua Collection (Dramatico)
- **Pink** Funhouse (LaFace)
- **Plain White T's** Big Bad World (Hollywood)

- **Psapp** The Camel's Back (Domino)
- **Lou Reed** Berlin: Live At St. Ann's Warehouse (Matador)
- **The Saturdays** Chasing Lights (Fascination)
- **Snow Patrol** A Hundred Million Suns (Fiction)
- **Various** Now That's What I Call 25 Years (EMI)
- **Hayley Westenra** River Of Dreams: Very Best Of (Decca)
- **Wiley** I See Clear (Asylum)

November 3

Singles

- **Tony Christie** Born To Cry (Decca/Autonomy)
- **Miley Cyrus** 7 Things (Polydor)
- **Alesha Dixon** The Boy Does Nothing (Atlantic)
- **Jason Donovan** Dreamboats & Petticoats (Decca/UMTV)
- **Filthy Dukes** Tupac Robot (Club Rock (Fiction))
- **David Jordan** Only Living Soul (Mercury)
- **Chaka Khan** Angel (Megafan)
- **Kids In Glass Houses** Fisticuffs (Roadrunner)



- **Leona Lewis** Forgive Me (Syco)
- **Little Jackie** The Stoop (Parlophone)
- **Madcon** Liar (RCA)
- **Psapp** The Monster Song (Domino)
- **Scouting For Girls** I Wish I Was James Bond (Epic)
- **Stereophonics** You're My Star (V2)
- **Martha Wainwright** Comin' Tonight

- (Drowned In Sound)
- **Paul Weller** Sea Spray/22 Dreams (Island)

Albums

- **Chris Cornell** Scream (Interscope)
- **Escala** Escala (Syco)
- **Fall Out Boy** Folie A Deux (Mercury)
- **Horse Feathers** House With No Home (Kill Rock Stars)
- **Grace Jones** Hurricane (Wall Of Sound)



- **Little Joy** Little Joy (Rough Trade)
- **Of Montreal** Skeletal Lamping (Polyvinyl)
- **Razorlight** Slipway Fires (Vertigo)

“For their third studio album, Johnny Borrell and co have attempted to go for the regular and show the world they have matured lyrically and musically. The Mike Crossey-produced set sees Borrell lamenting life and love with a pseudo-maturity that has led him to sweepingly clichéd song titles such as Hostage Of Love and lyrics including “I'm a sinner, I'm a saint”. Razorlight have taken The Libertines' garage-rock ethic and littered it with Springsteen-esque Americanisms, piano flourishes and sweeping choruses, harking back mid-Eighties AOR on more than one occasion. Lead single Wire To Wire (released October 27) is the set's defining moment, with echoes of Neil Young, weighty and epic and A-listed at Radios One and Two.”

www.musicweek.com/reviews

- **Seal** Soul (Warner Brothers)
- **South Central** The Owl Of Minerva (Eggregate)
- **Status Quo** Pictures - 40 Years Of Hits (Umtv)
- **Threatmantics** Upbeat Love (Double Six)

THE PANEL

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



ANDRZEJ LUKOWSKI (METRO)
The Dears: Money Babies (Dangerbird)

Murray Lightburn has shrugged off the guitars, the faux-Morrissey croon and most of his old bandmates to craft a tender, intricate retreat from the world. The time has probably passed for The Dears to become superstars, but this box of introverted delights will reward their faithful.



MIC WRIGHT (O)
Baddies: Battleships (Yoyo Acapulco)

Switching between twisted pop sensibilities that scream Talking Heads and a bass-driven heft that takes more than a little from Queens Of The Stone Age, Baddies are an impeccably-dressed four-piece from Southend who've come racing out of the traps with this adrenaline-drenched first single.



MISCHA PEARLMAN (THE FL)
SixToes Trick Of The Night (Toe Music)

SixToes' debut album is a collection of oddball yet moving songs. Neo-classical guitars mix with soaring vocals to create something both spooky and comforting. As playful as Andrew Bird but with the eccentricities of Tom Waits and the elegance of Shearwater. Marvellous.



DAN MELIA (GIGWISE)
Dutch Uncles: Face In (Tapete)

Dutch Uncles were my surprise package of In The City, having not heard a note before seeing their Night & Day set. Each song is an exercise in control; what could be soaring indie-pop is curtailed through agitated guitar lines while they retain the ability to throw a great melody at you.

- **Various** Sleepwalk: Optimo Selection (Domino)

November 10

Singles

- **The Automatic** Magazines (B-Unique/Polydor)
- **Beyoncé** If I Were A Boy (Columbia)
- **James Blunt** Love Love Love (Atlantic)
- **Gabriella Cilmi** Sanctuary (Island)
- **Coldplay** Lost! (Parlophone)
- **Crazy Cousinz feat. Calista** Bongo Jam (Defenders Los)
- **Taio Cruz** I Just Wanna Know (Universal)
- **Friendly Fires** Paris (XL)
- **Tom Jones** If He Should Ever Leave You (S-Curve)



- **Nickelback** Gotta Be Somebody (Roadrunner)
- **Same Difference** We R One (Syco)
- **The Script** Break Even (Phonogenic)
- **Simply Red** Go Now (simplyred.com)

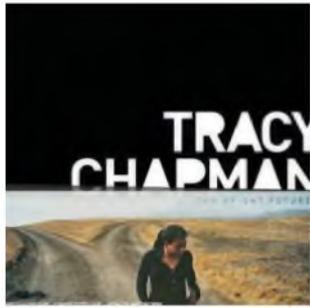
This cover of The Moody Blues classic will form part of a deluxe greatest hits package which follows the single release on November 17. The band will be running through a greatest hits set at a sold-out, one-off gig at The O2 in December, before embarking on a worldwide tour next February. They will be back in the UK at the end of March for a series of arena dates.

- **The Verve** Rather Be (Parlophone)

Albums

- **Christina Aguilera** Keeps Getting Better – A Decade Of Hits (RCA)
- **Jonathan Ansell** Forever (UCI)
- **Brandy** Human (Atlantic)

- **Brightblack Morning Light** Motion To Rejoin (Matador)



- **Tracy Chapman** Our Bright Future (Elektra)
- **Tony Christie** Made In Sheffield (Decca/Autonomy)
- **Il Divo** The Promise (Syco)
- **Jason Donovan** Let It Be Me (Decca/UMTV)
- **Enya** And Winter Came (Warner Brothers)
- **The Flaming Lips** Christmas On Mars (Warner Brothers)
- **Foo Fighters** Best Of (RCA)
- **Enrique Iglesias** Greatest Hits (Interscope)
- **Brad Paisley** Play (Sony BMG)
- **Stereophonics** A Decade In The Sun – Best Of (Mercury)
- **T-Pain** Thr33 Ringz (Jive)

November 17

Singles

- **Alphabeat** What Is Happening (Virgin)
- **Chris Brown** Superhuman (Jive)
- **Daniel Powter** The Best Of Me (Warner Brothers)
- **Christian Falk feat. Robyn** Dream On (Data)
- **Jonas Brothers** Lovebug (Polydor)
- **Kid Rock** Roll On (Atlantic)
- **George Pringle** LCD, I Love You But... (Trouble)
- **Santogold** Say A-Ha (Atlantic)

Albums

- **Belle & Sebastian** The BBC Sessions (Jeepster)

- **Dan Black** Yours (A&M)

“New A&M signing Dan Black was first noticed when he covered Notorious B.I.G.’s Hypnotize this summer, which had Jo Whiley, Zane Lowe and the pop blogosphere in a tizz. Now preparing for his debut album, due early 2009, this is his first solo single proper. Formally with late Nineties band The Servant, he has swapped his indie leanings for a more Calvin Harris approach. And mixing clunky beats, smooth vocals, and a stripped back bassline with big-studio electro sounds, Yours could be the track to launch his pop career.”

www.musicweek.com/reviews

- **Dido** Safe Trip Home (RCA)
- **Alesha Dixon** The Alesha Show (Atlantic)
- **The Fireman** Electric Arguments (MPL)
- **Essie Jain** The Imbetween (Leaf)
- **Tom Jones** 24 Hours (S-Curve)
- **Nickelback** Dark Horse (Roadrunner)
- **The Priests** The Priests (Epic)
- **Same Difference** Pop (Syco)
- **School Of Seven Bells** Alpinisms (Ghostly International)



- **Simply Red** Greatest Hits 25 (simplyred.com)
- **Wye Oak** If Children (Affairs Of The Heart)

November 24

Singles

- **Bob The Builder** Big Fish Little Fish (UMTV)
- **Coldplay** Prospekt’s March (Parlophone)

Hot on the heels of new single Lost! (November

10), this eight-track EP features unreleased material alongside a new version of the single featuring Jay-Z. All eight tracks will be included in a deluxe reissue of the triple-platinum Viva La Vida or Death And All His Friends album, also out on November 24, in time for the Christmas rush. Last week the band picked up two Q Awards for best album and best act in the world.

- **Anthony Hamilton** I’m Cool (RCA)
- **Nick Harrison** Something Special (A&M)
- **Ironik** Tiny Dancer (Asylum)
- **Ladyhawke** My Delirium (Modular)
- **Little Boots** Stuck On Repeat (Sixsevine)
- **Britney Spears** Womanizer (Jive)

Albums

- **Andrew Bain** Modern Classics (RCA)
- **Craig David** Greatest Hits (Warner Brothers)
- **The Killers** Day & Age (Vertigo)
- **Lemar** The Reason (Epic)
- **Imelda May** Love Tattoo (Absolute)
- **The Police** Certifiable (A&M/Polydor)

December 1

Singles

- **Pussycat Dolls** I Hate This Part (A&M)
- **Fields** Are You Ready Yet? (Atlantic)



- **Usher** Trading Places (LaFace)

Lifted from Usher’s fifth studio album Here I Stand, this single will replace the previously-announced release What’s Your Name featuring will.i.am, originally due out on October 20. The promotional video was premiered on Yahoo and an MTV Behind

The Scenes feature, while the track, apparently inspired by classic Prince, has already been added to the Choice FM A-list.

Albums

- **Bob The Builder** Never Mind The Breezblocks (UMTV)
- **Anthony Hamilton** The Point Of It All (RCA)



- **Britney Spears** Circus (Jive)

December 8

Singles

- **Cold War Kids** I’ve Seen Enough (V2)
- **Kings Of Leon** Use Somebody (Hand Me Down)
- **Paramore** Decode (Fueled By Ramen)

Albums

- **Bow Wow** Face Off (RCA)
- **Cat Power** Dark End Of The Street (Smells Like)
- **Gara** Fantasy Ride (LaFace)

December 15 & beyond

Albums

- **The Shaky Hands** Lunglight (Memphis Industries) (05/01)
- **Cut Off Your Hands** You And I (Sixsevine) (26/1)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (02/02)
- **Lily Allen** Stuck On The Naughty Step (Regal) (09/02)
- **The Virgins** The Virgins (Atlantic) (30/03)

SINGLE OF THE WEEK

Leon Jackson Don’t Call This Love (Syco)



This sweeping Steve Robson-penned ballad heralds the return of last year’s X Factor

winner, following his debut When You Believe – 2007’s Christmas number one and the fastest-selling single of the year. It was released digitally last Saturday, coinciding with his appearance on the X Factor results show, with a physical release scheduled for today (Monday). Radio Two has A-listed it, and it has been playlisted at Capital, Heart and Magic, while the *Observer* magazine, *Glamour*, *Cosmopolitan*, *OK*, *Daily Record*, *The Sun*, *Heat* and *Sugar* have all lavished column inches on him. A clutch of TV spots should further whip up interest ahead of his debut album release next week.

ALBUM OF THE WEEK

Keane Perfect Symmetry (Island)



Awash with big brass grooves, electric guitars and colourful production from Jon Brion (Dido)

and Stuart Price (The Killers), Perfect Symmetry is one of the year’s most anticipated albums and provides a stark contrast to Keane’s dark previous album Under The Iron Sea. Led by Q Awards’ single of the year Spiralling, this set boasts a slew of radio-friendly hits, including forthcoming single The Lovers Are Losing (October 20). The album was streamed in its entirety on Last.fm from October 6, and attracted more than 116,000 plays in its first four days. The band embark on a UK tour early next year, which culminates in a repeat performance of their O2 gig this summer on February 12.

Charts club charts



Chart beano: Denis The Menace rises to one in Upfront



Up, up, up: The Saturdays climb to one in the Commercial Pop chart

COOL CUTS TOP 20

Pos	ARTIST	Title
1	BREEZY	Get Drunk
2	THE WIDEBOYS	Sambuca
3	MGMT	Kids
4	CHRISTIAN FALK/ROBYN	Dream On
5	NADASTROM	Pussy Ep
6	SHAKEDOWN	At Night
7	MOBY	Ooh Yeah
8	SUITAN/N SHEPHARD	Jeopardy
9	DANNY DOVE & STEVE SMART	Doesn't Really Matter
10	SIS	Trompeta
11	RPO & DAVID WEED	The Darkest Symphony
12	ALPHABEAT	What Is Happening
13	ICADA	Falling Rockets
14	BEN WATT	Guinea Pig
15	FLO-RIDA	In The Ayer
16	DENIS THE MENACE & BIG WORLD	PRESENT PHILIPP VAN HET VELD Show Me A Reason
17	FILTHY DUKES	Tupac Robot Club Rock
18	VERACOCHA	Carte Blanche
19	EPMD	Run It
20	GREG CERRONE	The Block

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	7	3	DENIS THE MENACE/BIG WORLD/P VAN HET VELD	Show Me A Reason	Tuna/Nervous
2	6	3	WAWA & HERD FEAT. AMANDA WILSON	The Right Way	Funk Recordings
3	8	10	MILK & SUGAR PRESENTS MS2	Stay Around	AATW
4	12	3	SNEAKY SOUND SYSTEM	UFO	14th Floor
5	11	2	ANASTASIA	Can Feel You	Mercury
6	1	4	DAMIEN WILSON FEAT. ANN BAILEY	Take Me Away	CR2
7	3	5	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom
8	29	2	WAWA Traxx1: Forever/Time/Star Track		Wawa Traxx
9	14	5	SAM SMITH	Bad Day All Week	Keystone
10	35	2	TONY DI BART	The Real Thing	AATW
11	5	4	FARLEY JACKMASTER FUNK	Love Can't Turn Around	Back Yard
12	2	4	ALEX GAUDINO VS NARI & MILANI	I'm A DJ	Rise
13	10	4	DAMIEN S FEAT. FEMKE	Summerfeeling	Loverush Digital
14	4	3	DAVID GUETTA/CHRIS WILLIS/TOCADISCO	Tomorrow Can Wait	Positiva/Virgin
15	9	6	ENERGY 52	Cafe Del Mar	AATW
16	28	2	PHATS FEAT. BEN OFOEDU	Can't Stop	Data
17	13	4	DELINQUENT FEAT. K-CAT	Got U	Spoilt Rotten
18	NEW		ROB MAYTH	Heart To Heart	AATW
19	23	2	WEEKEND LOVERS FEAT. AMANDA WILSON	Saturday	white label
20	NEW		TOKYOBLU	Groove Tonight/Set Your Soul On Fire	Tokyoblu Digital
21	16	4	KATHY BROWN VS THE WHITE KNIGHTS	Sound Of The City	Champion
22	18	6	SUGABABES	Girls	Island
23	20	5	ASTEROID GALAXY TOUR	The Sun Ain't Shining No More	Cayenne/Small Giants
24	17	7	BUZZ JUNKIES FEAT. ALISON LIMERICK	Where Love Lives	AATW
25	22	8	AKWELL/BOB SINCLAR/IRON CARROLL	What A Wonderful World	Defected/Positiva
26	NEW		HONEY RYDER	Fly Away	Honey Ryder
27	Re	6	BRIAN ANTHONY	Worked Up	Sogrit/Entertainment
28	NEW		ALPHABEAT	What Is Happening	Virgin
29	15	5	THE TING TINGS	Be The One	Columbia
30	19	3	PICOTTO VS. PAPINI	Gonna Get Ya	Big In Ibiza
31	30	13	ERIC PRYDZ	Pjanoo	Data
32	NEW		THE SATURDAYS	Up	Fascination
33	NEW		LOVERUSH UK! FEAT. MOLLY BANCROFT	Fountains Of Youth	Loverush Digital
34	25	8	RIHANNA	Disturbia	Def Jam
35	24	6	BEN DJ FEAT. SUSHY	Me & Myself	House-Trained
36	32	9	STEVE MAC	Paddy's Revenge	3 Beat Blue
37	26	8	SIR IVAN	For What It's Worth	Peaceman
38	NEW		SASH!	Best Of	Hardbeat
39	21	6	STOCKHOLM SYNDROME	Make You Whole	Super Superb/Nero
40	33	7	SHARAM	Get Wild	Yoshitoshi

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	5	3	THE SATURDAYS	Up	Fascination
2	11	2	ANASTASIA	Can Feel You	Mercury
3	1	3	ROBIN THICKE FEAT. MARY J. BLIGE	Magic Touch	Interscope
4	15	3	BOY GEORGE	Yes We Can	Upside
5	27	2	CRAZY COUSINZ FEAT. CALISTA	Bongo Jam	Defenders 105
6	13	4	SIRENS	Dreams	Kitchenware
7	2	3	N-DUBZ	Ouch	AATW
8	14	2	SAM SMITH	Bad Day All Week	Keystone
9	NEW		TONY DI BART	The Real Thing	AATW
10	NEW		MILK & SUGAR PRESENTS MS2	Stay Around	AATW
11	NEW		LEMAR	If She Knew	Epic
12	17	2	LUIGI MASI	Strobelight	Bunx
13	18	3	SHAWYZE	Buzzin'	Polydor
14	NEW		THE 4ORCE	All My Life	AATW
15	21	2	PIERRE	Broken	Colonel Music
16	28	2	FRANCESCA KIMBERLEY	Chasing Cars	Blue Sheep
17	4	3	THE TING TINGS	Be The One	Columbia
18	16	5	SUGABABES	Girls	Island
19	3	4	DELINQUENT FEAT. K-CAT	Got U	Spoilt Rotten
20	23	2	HONEY RYDER	Fly Away	Honey Ryder
21	6	4	NE-YO	Miss Independent	Def Jam
22	22	3	DAVID GUETTA/CHRIS WILLIS/TOCADISCO	Tomorrow Can Wait	Positiva/Virgin
23	NEW		PHATS FEAT. BEN OFOEDU	Can't Stop	Data
24	9	6	CYNDI LAUPER	Into The Nightlife	RCA
25	NEW		ROB MAYTH	Heart To Heart	AATW
26	NEW		KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen
27	NEW		THE GAME FEAT. LIL WAYNE	My Life	Geffen/Interscope
28	19	4	ENERGY 52	Cafe Del Mar	AATW
29	20	8	RIHANNA	Disturbia	Def Jam
30	8	5	JOHN LEGEND FEAT. ANDRE 3000	Green Light	Columbia

URBAN TOP 20

Pos	Last	Wks	ARTIST	Title	Label
1	1	13	ROBIN THICKE	Magic	Interscope
2	2	8	NE-YO	Miss Independent	Def Jam
3	NEW		KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen
4	6	6	THE GAME FEAT. LIL WAYNE	My Life	Geffen/Interscope
5	4	6	SWAY FEAT. LEMAR	Saturday Night Hustle	Dcypa Productions
6	3	8	RIHANNA	Disturbia	Def Jam
7	9	9	FLO-RIDA FEAT. WILL.I.AM	In The Ayer	Atlantic
8	NEW		LEMAR	If She Knew	Epic
9	7	5	BRICK & LACE	Love Is Wicked	Kon Live/Geffen/Polydor
10	8	8	SHAWYZE	Buzzin'	Polydor
11	5	12	PUSSYCAT DOLLS	When I Grow Up	Interscope
12	25	2	N-DUBZ	Ouch	AATW
13	11	3	LIL' WAYNE FEAT. JAY Z	Mr. Carter	Island
14	24	7	GYM CLASS HEROES/THE DREAM	Cookie Jar	Decadance/Fueled By Ramen
15	13	6	RAGHAV FEAT. REDMAN	My Kinda Girl	Palestar
16	26	3	T.I	Whatever You Like	Atlantic
17	14	14	TAIO CRUZ	She's Like A Star	4th & Broadway
18	19	6	WILEY	Summertime	Asylum
19	16	6	ESTELLE	Pretty Please	Atlantic
20	21	16	RAY J FEAT. YUNG BERG	Sexy Can I	Koch

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

MusicWeek.com

Go online for more chart data

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

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ANALYSIS

by Alan Jones

Denis and friends rise to the chart summit

FOUR MONTHS AFTER REACHING NUMBER TWO on the Upfront club chart with their remake of Funky Green Dogs' classic Fired Up, Denis The Menace & Big World go one better, topping the chart with their Show Me A Reason collaboration with Austria's Phillip Van Het Veld. A sturdy house instrumental, it is the first release on their own Berlin-based label

Tuna, and is getting support from the likes of Roger Sanchez and Erick Morillo, not to mention enough of our own upfront DJ panel for it to enjoy a 5.7% victory margin atop the upfront chart from the double-headed The Right Way by WAWA & Herd feat. Amanda Wilson and My Girl by Jason Herd Vs. Flashlight feat. Jason Heerah.

The latest girl group to make an

impression are The Saturdays, whose debut single If This Is Love reached number two on the Commercial Pop club chart during the summer and went on to reach number eight on the OCC sales chart. The arguably superior Up leaps decisively to the top of the Commercial Pop chart this week for the band, who are Fascination labelmates of Girls Aloud, and include two former members of S

Club 8 in their number.

While Robin Thicke dips to number three on the Commercial Pop chart, his Magic secures a 10th week at number one on the Urban chart. Ne-Yo's Miss Independent is in second place for the third straight week and is now a real challenger, just 10% in arrears, having increased its support every week since it first hit the chart eight weeks ago.

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Booking deadline: Thursday 3pm for publication the follow Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Charts predictive

CAMPAIGN FOCUS

OF MONTREAL

CANADIAN OUTFIT OF MONTREAL ARE TAKING the packaging of their new studio album to the next level by releasing the set as part of a range of merchandise which gives fans the option to choose between various limited-edition selections.

As well as the standard CD and LP versions, the band have designed a range of seven different merchandise ideas, including a lantern, sets of wall stickers and tote bags, which will be sold by select retail outlets complete with a code which will allow fans access to a digital download of the album, entitled Skeletal Lamping.

"It's all about giving extra value to their fans and driving kids back into stores and away from their laptops," says Forte Distribution's Simon Keeler, who is distributing the set for Polyvinyl Records in the UK. "There are only going to be a handful of stores that will carry all the options, but the idea is you walk into a Rough Trade or Piccadilly Records store and the entire collection is displayed."

Each merchandise item will be limited to just 1,000 units worldwide. "The packaging really is just second to none.



I've been doing this a long time and seen a lot of interesting things but this just blows them all out of the water," he says.

Of Montreal's last album Hissing Fauna sold more than 90,000 copies worldwide, including 4,500 in the UK.

Of Montreal's approach is the latest

example of artists and labels finding new ways to package their music to the discerning music consumer - Parlophone bundled Radiohead's Greatest Hits onto a cleverly-designed, high-end rubber USB, Mr Scruff combines his music sales with a range of tea and teapots and, just last

week, Max Tundra announced he would be selling his new studio album with a soup range.

"A lot of the high-end packaging is doing very well at the moment," says Keeler. "Beck has just released a pricey five-album box set in the States and the Nine Inch Nails collection, which retailed for something like \$200 in the US, sold out in less than a day, immediately pocketing them about \$500,000 in revenue."

Of Montreal's T-shirts alone retail for just shy of £20, but for those fans feeling the effect of the credit crunch, the standard CD and vinyl versions of Skeletal Lamping are not without their indulgences. The vinyl is to be sold on super-heavyweight vinyl with a fold-out, full-gloss poster of - and in the shape of - a horse, while the CD offers the same in a sized-down version.

"They've gone beyond the realm of the ridiculous, but it's amazing," says Keeler.

Skeletal Lamping, the band's ninth album, is released on November 3 on Polyvinyl in the UK. The band perform a headline show at London's Koko on October 16.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	AC/DC	Black Ice	Columbia
2	SNOW PATROL	A Hundred Million Suns	Fiction
3	PINK	Funhouse	LaFace
4	VARIOUS	High School Musical 3	EMI
5	KAISER CHIEFS	Off With Their Heads	B-Unique
6	THE KILLERS	Day And Age	Vertigo
7	DIDO	Safe Trip Home	RCA
8	BLOC PARTY	Intimacy	Wichita
9	RAZORLIGHT	Slipway Fires	Vertigo
10	STEREOPHONICS	Decade In The Sun	Mercury
11	FALL OUT BOY	Folie A Deux	Mercury
12	IL DIVO	The Promise	Syco
13	IMELDA MAY	Love Tattoo	UCJ
14	VARIOUS	Now! 71	EMI Virgin/UMTV
15	SUGABABES	Catfights & Spotlights	Island
16	ST ETIENNE	London Conversations	Heavenly
17	LEON JACKSON	Right Now	Syco
18	ANASTACIA	Heavy Rotation	Mercury
19	JOHN LEGEND	Evolver	RCA
20	KATHERINE JENKINS	Sacred Arias	UCJ

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	SNOW PATROL	A Hundred Million Suns	Fiction
2	AC/DC	Black Ice	Columbia
3	KAISER CHIEFS	Off with their Heads	B-Unique
4	VARIOUS	High School Musical 3	EMI
5	KATHERINE JENKINS	Sacred Arias	UCJ
6	DIDO	Safe Trip Home	RCA
7	THE KILLERS	Day and Age	Vertigo
8	IL DIVO	The Promise	Syco
9	MY BLOODY VALENTINE	Loveless	Sony
10	IMELDA MAY	Love Tattoo	Absolute
11	PINK	Funhouse	LaFace
12	J BARROWMAN	Music, Music, Music	Sony
13	GENESIS	Genesis: 1970 - 1975	Virgin
14	PAUL WELLER	At the BBC	Polydor
15	RAZORLIGHT	Slipway Fires	Vertigo
16	JONATHAN ANSELL	Forever	UCJ
17	VARIOUS	DJ Kicks - Burial	TK7
18	ANDREA BOCELLI	Incanto	UCJ
19	VARIOUS	Now! 71	EMI Virgin/UMTV
20	R LAMONTAGNE	Gossip in the Grain	4th Floor

amazon.co.uk

TOP 20 SHAZAM PRE-RELEASE

Pos	ARTIST	Title	Label
1	GURU JOSH PROJECT	Infinity 2008	Maelstrom
2	T.I. FEAT. RIHANNA	Live Your Life	Atlantic
3	LEONA LEWIS	Forgive Me	Syco
4	SASH! FEAT. STUNT	Raindrops	Hard2Beat
5	RAZORLIGHT	Wire To Wire	Vertigo
6	THE SATURDAYS	Up	Fascination
7	MUJAWA	Township Funk	Warp
8	CHAIRLIFT	Bruises	Kanine
9	SNOW PATROL	Take Back The City	Fiction
10	THE KILLERS	Human	Vertigo
11	THE TING TINGS	Be The One	Columbia
12	T.I./LIL' WAYNE ...	Swagger Like Us	Atlantic
13	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
14	GIRLS ALOUD	The Promise	Fascination
15	ROBIN THICKE	Magic	Interscope
16	RAGHAV/REDMAN	My Kinda Girl	Homepage
17	LEON JACKSON	Don't Call This Love	Syco
18	DEADMAU5 & KASKADE	I Remember	MoS
19	SIA	Soon We'll Be Found	Monkey Puzzle
20	DIDO	Don't Believe In Love	RCA

shazam

TOP 20 LAST FM CHART

Pos	ARTIST	Title	Label
1	KINGS OF LEON	Sex On Fire	Hand Me Down
2	KINGS OF LEON	Use Somebody	Hand Me Down
3	KINGS OF LEON	Closer	Hand Me Down
4	KINGS OF LEON	Manhattan	Hand Me Down
5	KINGS OF LEON	Crawl	Hand Me Down
6	KINGS OF LEON	Reverly	Hand Me Down
7	KINGS OF LEON	Notion	Hand Me Down
8	KINGS OF LEON	17	Hand Me Down
9	KINGS OF LEON	Be Somebody	Hand Me Down
10	KINGS OF LEON	I Want You	Hand Me Down
11	MGMT	Time To Pretend	Columbia
12	KINGS OF LEON	Cold Desert	Hand Me Down
13	MGMT	Kids	Columbia
14	MGMT	Electric Feel	Columbia
15	COLDPLAY	Viva La Vida	Parlophone
16	KATY PERRY	I Kissed A Girl	Virgin
17	KINGS OF LEON	On Call	Hand Me Down
18	KINGS OF LEON	Fans	Hand Me Down
19	METALLICA	The Day That Never Comes	Vertigo
20	VAMPIRE WEEKEND	A-Punk	XL

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	AC/DC	Black Ice	Columbia
2	PINK	Funhouse	LaFace
3	KAISER CHIEFS	Off With Their Heads	B-Unique
4	KILLERS	Day & Age	Vertigo
5	SNOW PATROL	A Hundred Million Suns	Fiction
6	VARIOUS	High School Musical 3	EMI
7	DIDO	Safe Trip Home	RCA
8	KATHERINE JENKINS	Sacred Arias	UCJ
9	CURE	4:13 Dream	Suretone/Geffen
10	PAUL WELLER	At The BBC	Polydor
11	SUGABABES	Catfights & Spotlights	Island
12	BLOC PARTY	Intimacy	Wichita
13	LEON JACKSON	Right Now	Syco
14	IMELDA MAY	Love Tattoo	Absolute
15	KATIE MELUA	Katie Melua Collection	Dramatico
16	CELINE DION	My Love: Essential	Columbia
17	IL DIVO	The Promise	Syco
18	RAZORLIGHT	Slipway Fires	Vertigo
19	BRITNEY SPEARS	Circus	Jive
20	GIRLS ALOUD	Out Of Control	Fascination

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ANALYSIS

by Alan Jones

A slow start for X Factor's Jackson

IT IS 10 MONTHS SINCE LEON JACKSON WON the fourth series of X Factor. His immediate predecessor Leona Lewis's debut album Spirit spent three weeks at the pre-release charts at HMV, Amazon and Play but Jackson's album is heading for a much lower peak. With a week to go before it is released, it debuts at 13 at HMV and 17 at Play, but is absent from Amazon's Top 20.

No such problem for AC/DC, however, whose Black Ice continues to dominate, remaining at number one at HMV and Play and at number two at Amazon.

While AC/DC strike a blow for veterans, the hottest new act on the horizon is Dubliner Imelda May, whose upcoming Absolute/UCJ debut set Love Tattoo has won rave reviews. Undeniably retro, it has burlesque and rockabilly influences

and simultaneously debuts at 10 on Amazon, 13 on Play and 14 on HMV.

For the third week in a row, the Guru Josh Project's remake of 1990 smash Infinity tops the list of tracks most frequently submitted to Shazam for identification, suggesting it will become a big hit all over again.

With consecutive albums both selling more than 3m copies one

would think Dido's new single Don't Believe In Love would be easy enough to identify, but sufficient fans heard it, liked it but failed to identify it for it to debut at number 20 on Shazam.

Meanwhile, Kings Of Leon's Only By The Night continues to dominate Last FM's overall chart, where their current single Sex On Fire is number one and the rest of the Top 10 filled by other tracks from the album.

Charts sales

MusicWeek

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

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VAT registration 238 6233 56
Company number 370721

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Office as a newspaper.

Origination/printing by Headley Brothers, Invicta
Press.



Average weekly
circulation:
1 July 2006 to 30 June
2007: 7,960

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 £219; Europe £255;
Rest Of World Airmail 1 £333; Rest Of World
Airmail 2 £370.

Refunds on cancelled subscriptions will only be
provided at the Publisher's discretion, unless
specifically guaranteed within the terms of
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HIT 40 UK

This	Last	Artist Title / Label
1	1	PINK So What / LaFace
2	2	KINGS OF LEON Sex On Fire / Hand Me Down
3	4	SUGABABES Girls / Island
4	6	RIHANNA Disturbia / Def Jam
5	NEW	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor
6	11	NE-YO Miss Independent / Def Jam
7	7	KATY PERRY I Kissed A Girl / Virgin
8	8	PUSSYCAT DOLLS When I Grow Up / Interscope
9	10	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar / Dcaydance/Purely By Rameau
10	9	IGLU & HARTIY In This City / Mercury
11	13	JENNIFER HUDSON Spotlight / RCA
12	5	BOYZONE I Love You Anyway / Polydor
13	15	MADCON Beggin / RCA
14	12	JAMES MORRISON You Make It Real / Polydor
15	16	THE SCRIPT The Man Who Can't Be Moved / Polygram
16	14	WILL YOUNG Changes / 191RCA
17	17	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Live
18	NEW	SNOW PATROL Take Back The City / Fiction
19	3	OASIS The Shock Of The Lightning / Big Brother
20	29	PLATNUM Love Shy / Hardbeat
21	27	KANYE WEST Love Lockdown / Def Jam
22	21	LEONA LEWIS Forgive Me / Syco
23	22	SAM SPARRO Black & Gold / Island
24	19	COLDPLAY Viva La Vida / Parlophone
25	20	NE-YO Closer / Def Jam
26	23	GABRIELLA CIMI Sweet About Me / Island
27	18	KID ROCK All Summer Long / Atlantic
28	25	BASSHUNTER Angel In The Night / Hardbeat
29	28	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dntee Stank
30	24	ERIC PRYDZ Pjanoo / Data
31	26	TAKE THAT Rule The World / Polydor
32	RE	JORDIN SPARKS Tattoo / Live
33	30	DUFFY Stepping Stone / A&M
34	32	MIA Paper Planes / XL
35	NEW	N-DUBZ Ouch / AATW
36	34	FLOBOTS Handlebars / Universal
37	45	JACK WHITE & ALICIA KEYS Another Way To Die / RCA
38	31	DUFFY Mercy / A&M
39	38	LEMAR If She Knew / Realwhite Rabbit
40	NEW	GIRLS ALOUD The Promise / Fascination

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

INDIE SINGLES TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS The Shock Of The Lightning / Big Brother (PIAS)
2	3	CHASE & STATUS Pieces / Ram (SRD)
3	NEW	MATT HELDERS FT NESREEN SHAH Dreamer / Azuli (PIAS)
4	NEW	STEVE MARRIOTT Moments Ep / Acid Jazz (SHKIP)
5	2	FUNERAL FOR A FRIEND Kicking And Screaming / Join Us (PIAS)
6	NEW	BRUCE SPRINGSTEEN Dream Baby Dream / Blast First Petite (C)
7	NEW	DANANANANAYKROYD Pink Sabbath / Best Before (PIAS)
8	NEW	WHITE DENIM Shake, Shake, Shake / Full Time Hobby (PIAS)
9	7	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dntee Stank (PIAS)
10	NEW	ED RUSH & OPTICAL Pacman / Virus (SRD)

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

JAZZ & BLUES ALBUMS TOP 10

This	Artist Title / Label
1	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
2	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
3	SEASICK STEVE Dog House Music / Bronzerat (PIAS)
4	AMY WINEHOUSE Frank / Island (ARV)
5	MILES DAVIS Kind Of Blue / Columbia (ARV)
6	MICHAEL BUBLE It's Time / Reprise (CIN)
7	MICHAEL BUBLE Sings Totally Blond / Metro
8	BILLIE HOLIDAY The Collection / The Red Box (SDU)
9	RE RAY CHARLES The Collection / The Red Box (SDU)
10	GARY MOORE Bad For You Baby / Eagle (RSK)

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

Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Massive R&B - Winter 2008 / JMTV (ARV)
2	2	VARIOUS Classic Big Tunes / Hardbeat (ARV)
3	1	OST Mamma Mia / Polydor (ARV)
4	NEW	VARIOUS Andrew Lloyd Webber - 60 / Polydor (ARV)
5	3	VARIOUS Floorfillers Clubmix / AATW/JMTV (ARV)
6	4	VARIOUS Now That's What I Call Music 70 / EMI Virgin/JMTV (C)
7	7	VARIOUS My Songs / JMTV (ARV)
8	5	OST Camp Rock / Walt Disney (C)
9	6	VARIOUS Kerrang - The Album '08 / Rhino (CIN)
10	5	VARIOUS The Girls / EMI/Sony BMG/JMTV (C)
11	8	VARIOUS 101 Fifties Songs / EMI Virgin (C)
12	12	VARIOUS The Very Best Of While My Guitar Gently / JMTV (ARV)
13	10	VARIOUS The R&B Mixtape / Rhino (CIN)
14	RE	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (C)
15	13	VARIOUS Girls Night In / Sony BMG (ARV)
16	11	VARIOUS Seventies Power Ballads / EMI Virgin (C)
17	RE	ORIGINAL TV SOUNDTRACK High School Musical 2 / Walt Disney (C)
18	14	OST Sex And The City / Decca (ARV)
19	15	VARIOUS Essential R&B - Hit Selection / Rhino/Sony BMG (ARV)
20	16	VARIOUS The Mash Up Mix - Old Skool / Ministry (ARV)

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

CATALOGUE SINGLES TOP 20

This	Artist Title / Label (Distributor)
1	1 FAITH HILL There You'll Be / Warner Bros
2	8 SNOW PATROL Chasing Cars / Fiction
3	2 NICKELBACK Far Away / Roadrunner
4	NEW JEFF BUCKLEY Hallelujah / Columbia
5	3 ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy
6	12 ERNIE K DOE Here Come The Girls / Soul Jazz
7	5 THE KILLERS Mr Brightside / Vertigo
8	7 NICKELBACK Photograph / Roadrunner
9	5 SOURCE FEAT. CANDI STATON You Got The Love / Positiva
10	11 BONNIE TYLER Total Eclipse Of The Heart / RCA
11	14 BON JOVI Livin' On A Prayer / Mercury
12	NEW ROBERTA FLACK The First Time Ever I Saw Your Face / Atlantic
13	10 IYNYRD SKYNYRD Sweet Home Alabama / MCA
14	4 BETTE MIDLER Wind Beneath My Wings / Atlantic
15	NEW MICHAEL BUBLE Home/Song For You / Reprise
16	18 AEROSMITH I Don't Want To Miss A Thing / Columbia
17	13 STEVIE WONDER Superstition / Simply 12
18	6 METALLICA Enter Sandman / Vertigo
19	15 QUEEN Don't Stop Me Now / Parlophone
20	17 JAY-Z & LINKIN PARK Numb/Encore / WEA

Official Charts Company 2008.

Catalogue reviews

ROY ORBISON: The Soul Of Rock And Roll (Monument/Orbison/Legacy 8869705372)

Roy Orbison died 20 years ago on December 6, and the occasion is marked by this career-spanning four-disc set featuring 107 tracks. It includes previously-unreleased demos and live recordings plus a recording of his hit 'It's Over', finished just two days before his death. The centrepiece release of a major Sony BMG reissue campaign, the album is also available in a single-disc distillation (88697381772). It is a worthy tribute to one of the major talents of the rock and roll era; the combination of Orbison's distinctive, melancholic voice, his economic guitar style and superior songs has few peers.

CLARENCE CLEMONS: Hero (SPV Yellow SPV 305752)

Best known as the sax player in Bruce Springsteen's E Street Band, Clarence Clemons worked with Narada Michael Walden for this 1985 album, which included the uplifting top 20 hit 'You're A Friend Of Mine', a duet with Jackson Browne. Although Walden supplied the songwriting and production nous to make it a hit, Clemons' sax hooks are impressive and his voice is a nice contrast to Browne's. Much of the remainder is in the same bright but slightly-dated style, which really falters only with an ill-advised version of The Sun Ain't Gonna Shine Any More.

JOHN FOX: Glimmer - The Best Of (Music Club Deluxe MCDLX 097); Metamatic (Edsel EDSO 2013); The Garden (EDSO 2014); The Golden Section (EDSO 2015); Mysterious Ways (EDSO 2016)

The original lead singer of Ultravox, John Foxx left the band to become a pioneering synth musician in his own right. He released four acclaimed albums for Virgin, all of which are now reissued in remastered, expanded two-CD editions with previously-unreleased bonus tracks by Edsel. Sister label Music Club Deluxe hoovers up hits, demos and alternate versions for its own double-disc set, which was compiled by, and features notes from Foxx himself. Quirky, original and enjoyable.

THE VIBRATIONS: The Vibrating Vibrations - The Okeh And Epic Singles 1963-1968 (Kent CDKEND 304)

Although choosing to ignore the group's four US hits during the period it covers, this album remains enjoyable. A black vocal quintet from Los Angeles, The Vibrations specialised in propulsive R&B and many of their finest songs are classic northern soul hits, such as their take on the classic 'Gonna Get Along Without You Now', which sets the lyrics against an unrecognisable but compelling beat. They also excelled on ballads, with 'Remember The Rain' among their best.

Charts analysis

Oasis dig out seventh helping of glory

Singles & Albums

By Alan Jones

SEVEN STUDIO ALBUMS AND SEVEN NUMBER ONE DEBUTS – that is the enviable record of Oasis, who maintain their 100% strike rate with *Dig Out Your Soul*, which dashes to the chart summit this week on sales of 200,866.

Dig Out Your Soul outsold nearest rival *Only By The Night* by Kings Of Leon – which sold 66,362 copies – by a margin of three to one. It is the third album this year to register a weekly sale in excess of 200,000: Coldplay's *Viva La Vida or Death And All His Friends* opened with 302,074 units in June; and Kings Of Leon's *Only By The Night* sold 220,879 copies just a fortnight ago.

Despite its success, *Dig Out Your Soul* had the second-slowest first week of any regular Oasis album to date. Their most recent new album *Don't Believe The Truth* sold 237,865 copies on its first week in the shops in 2005. Working backwards, *Heathen Chemistry* debuted in pole position in 2002, with sales of 230,551, *Standing On The Shoulder Of Giants* sold 311,265 copies in the week of its release in 2000, while 1997's *Be Here Now*, a Thursday release, sold 356,000 on its first day alone.

Be Here Now continued at a furious pace, selling 696,000 in three days before the end of the chart week to debut at number one. It sold a further 235,000 copies the following week, 813,000 in its first seven days in the shops, and topped the 1m sales mark in 11 days.

(*What's The Story*) *Morning Glory?* opened with sales of 345,000 in 1995, while Oasis's first album *Definitely Maybe* is the only one to open lower than *Dig Out Your Soul*, debuting with sales of 86,000 in 1994.

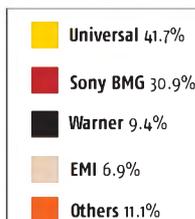
Oasis have released three other albums: their B-sides set *The Masterplan* (1998) peaked at number two with first-week sales of 122,000, their live album *Familiar To Millions* (2000) reached number five (59,000 sales) and their 2006 compilation *Stop The Clocks* debuted at number two on sales of 213,000.

Dig Out Your Soul's opening takes overall Oasis album sales to more than 13m in the UK. (*What's The Story*) *Morning Glory?* tops the list, selling more copies than its two closest rivals – *Be Here Now* and *Definitely Maybe* – combined.

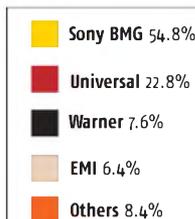
Bob Dylan chalks up his 50th album chart entry in a 44-year chart career, debuting at number nine with his latest rarities set *The Bootleg Series Volume 8 – Tell Tale Signs: Rare And Unreleased 1989-2006*. Selling 15,122 copies on its first week in the shops, the album is the most successful yet from the 17-year-old bootleg series, topping the previous best placing of 21 gained by the last, *No Direction Home – The Soundtrack – The Bootleg Series Volume 7* in 2005. *Tell Tale Signs* comes in single, double and treble CD sets, and also on vinyl. The three-CD set, though the most comprehensive, is also by some distance the most expensive, with punters paying an average of more than £100 to secure the extra 12 tracks, 150-page photo album and 60-page booklet it adds to the double-disc version. Not surprisingly, this deluxe edition accounts for a mere 4.3% of sales.

There are also Top 40 debuts for *The Best Of Chicane* 1996-2008, in at number 16 for Nick Bracegirdle's dance act on sales of 10,441; emo band *You Me At Six*, whose first album *Take Off Your Colours* debuts at number

SINGLES



ARTIST ALBUMS



25 on sales of 7,184; and *Live At Shea Stadium*, a recording of *The Clash* on fine form in New York's legendary stadium in 1982 (number 31, 5,836 sales).

You Me At Six are from the Weybridge, Surrey and their album follows four singles which have all been released physically and virtually on their own Slam Dunk label without denting the Top 75.

Chicane have had 13 hit singles, but have been absent from the album chart since 2000. Their compilation includes new collaborations with Natasha Bedingfield, Jewel and Keane, as well as their hits, and is likewise on their own (Modena) label.

On the compilation chart, the *Mamma Mia!* soundtrack ends its second stint at number one, slipping to third place on sales of 18,551. Number one for 10 of its 14 weeks in the chart, it has now sold 666,343 copies. Replacing it at the summit, *Massive R&B – Winter 2008* is the fourth album in UMTV's *Massive R&B* series, and the second to reach number one. The company also partnered Sony BMG in four earlier *Massive R&B* compilations, of which one – the first – reached number one, in May 2005.

No change at the top of the singles chart, with *Pink's* *So What* still setting the pace, though it slips 17.3% week-on-week to 44,037 sales, allowing former incumbents Kings Of Leon's *Sex On Fire* to close the gap, as it remains at number two on sales of 33,341.

Sugababes' *Girls* is the only record in the Top 10 to improve sales, adding 16.2% week-on-week to 27,544, as it climbs 4-3.

The only other record by a British act is *Never Miss A Beat*, the first single from the *Kaiser Chiefs* upcoming third album *Off With Their Heads*. This week's highest new entry, it debuts at number five on sales of 17,941 copies, a combination of physical and download sales. It is the Leeds band's eighth hit. The previous seven have sold 959,966 copies, of which their only number one – *Ruby* – contributed most (362,193 sales).

Another of the 21st Century's most successful new bands, *Snow Patrol*, open at number 15 on sales of 11,802 downloads of *Take Back The City*, the first single from their upcoming fifth album. It is their 10th hit, and their first since *Signal Fire* in May 2007. *Signal Fire* is their highest-charting song – reaching number five – though its sales (141,532) are less than a third of their biggest hit, *Chasing Cars*, which peaked at number six but has thus far sold 466,293 copies. *Chasing Cars* retreats 49-59 this week, and has spent 87 weeks in the Top 75 since its May 2006 debut.

Dipping 54-66 – its lowest placing yet – on its 35th week in the chart, *Duffy's* *Mercy* sold 2,646 copies last week to become the first single to top the 500,000 mark this year. *Mirroring* *Mercy's* dip, parent album *Rockferry* slides 7-10 (14,968 sales), the lowest placing of its 32-week chart career. *Rockferry* is still by far the year's biggest album, with sales to date of 1,280,693. *Mercy* has sold 502,140 copies.

Boyzone's comeback single *I Love You Anyway* suffers a 5-13 second week reversal with sales down 41.5% at 13,216. It is thus confirmed as the lowest charting single of the Irish band's 17 hit career to date.

Singles sales eased 3.1% over the previous frame last week but remain above the 2m mark for only the third time in 2008, at 2,013,916 copies. Despite the arrival of Oasis' latest, album sales are also down, falling 7.8% week-on-week to 2,096,361 – but that is 4.3% up on same-week sales of 2,010,643 in 2007, when *Sugababes'* *Change* debuted at number one on sales of 53,540.

MusicWeek.com

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- Music DVD

ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Woolworths	Tesco	Amazon
Oasis	£9.99	£10.00	£9.97	£9.73	£6.98
Kings Of Leon	£10.99	£11.00	£10.97	£9.73	£8.98
	£9.99	£10.00	£9.97	£9.73	£8.98
Rihanna	£5.00	£7.00	£5.00	£6.97	£3.98
James Morrison	£9.99	£10.00	£10.97	£9.73	£8.98

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,013,916	1,714,603	381,758	2,096,361
vs prev week	2,077,297	1,863,534	411,062	2,274,596
% change	-3.1%	-8.0%	-7.1%	-7.8%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	77,96,805	66,449,094	20,098,082	86,547,176
vs prev year	47,517,847	72,232,530	19,547,998	91,780,528
% change	+62.9%	-8.0%	+2.8%	-5.7%

Compiled from sales data by Music Week

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)	
1	1	3	PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 8869737272 (ARV)	
2	2	5	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 8869735202 (ARV)	
3	4	3	SUGABABES Girls (Hulbert/Kuiter) EMI/Reverb/Screan Gems (Jenkinson/Mcdonald/Toussaint) / Island 1786986 (ARV)	SALES INCREASE ↑
4	6	14	RIHANNA Disturbia (Seals) Universal/A-List Vocals/Sony ATV (Brown/Seals/Merritt/Allan) / Def Jam CAT0142038478 (ARV)	
5	New		KAISER CHIEFS Never Miss A Beat (Ronson) Imagem (Hooegson/Wilson/Rix/Baines/White) / B Unique/Polydor BUN145CD (ARV)	HIGHEST NEW ENTRY ▲
6	11	7	NE-YO Miss Independent (Stargate) EMI/Sony ATV/CC/Imagem (Hermansen/Eriksen/Smith) / Def Jam CAT0142013774 (ARV)	
7	7	11	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt/CC (Perry/Gotwald/Max/Dennis) / Virgin VSCD1976 (E)	
8	8	6	PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B. Feldman (Uerkins/Thomas/Thomas/Samwell-Smith/Mccarty) / Interscope 1783453 (ARV)	
9	10	6	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/Peet/Music (Gym Class Heroes/Stewart) / Decadance/Fuel2d By Ramen ATO321CDX (CIN)	
10	9	5	IGLU & HARTY In This City (Jarvis) EMI (Jarvis / Katz / Martin) / Mercury 1778767 (ARV)	
11	13	4	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CAT0140886892 (ARV)	SALES INCREASE ↑
12	20	2	PLATINUM Love Shy (Platinum) Kobalt/CC (Manni/Evers/Poll/Mckenna) / Hard2beat H2B12CDS (ARV)	SALES INCREASE ↑
13	5	2	BOYZONE I Love You Anyway (Mac) Universal/Blue Sky/Chrysalis/CC (Atkinson/Rogers/Keating) / Polydor 1786297 (ARV)	
14	18	3	KANYE WEST Love Lockdown (West) EMI (West) / Def Jam CAT0142766692 (ARV)	SALES INCREASE ↑
15	New		SNOW PATROL Take Back The City (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction GBUI70801474 (PIAS)	
16	3	2	OASIS The Shock Of Lightning (Sardy) Oasis/Sony ATV (Gallagher) / Big Brother RKIDS052 (PIAS)	
17	14	6	BASSHUNTER Angel In The Night (Basshunter) CC (Altberg) / Hard2beat H2B16CDS (ARV)	
18	15	12	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/CC/Imagem (Sheehan/Donoghue/Frington/Kierner) / Phonogenic 8859735012 (ARV)	
19	16	9	MADCON Beggin (Crews) EMI (Gaudin/Farina) / RCA 88697332512 (ARV)	
20	12	3	JAMES MORRISON You Make It Real (Taylor) Universal/Sony ATV (Morrison/Barry) / Polydor 1783983 (ARV)	
21	21	6	MIA Paper Plane (Diplo) Universal/Dominion/Imagem (Strummer/Jones/Sinonon/Headon/Arulpragasam/Pentz) / XL XIT328 (PIAS)	
22	37	2	N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDG108E991 (ARV)	HIGHEST CLIMBER ▲
23	25	17	JORDIN SPARKS FEAT. CHRIS BROWN No Air 1* (The Underdog) Universal/EMI/Missing Link/CC (Fauntleroy/Mason/Russell/Gunns/Thomas) / Jive 88697296612 (ARV)	SALES INCREASE ↑
24	19	8	FLOBOTS Handlebars (Flobots) Sony ATV/Imagem (Brackett/Laurie/Guerrero/Roberts/Walker/Ortiz) / Universal CAT0142086452 (ARV)	
25	17	4	WILL YOUNG Changes (White) Universal/Sony ATV (White/Young) / 191RCA 88697344452 (ARV)	
26	26	3	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA CAT0142765034 (ARV)	SALES INCREASE ↑
27	23	15	KID ROCK All Summer Long (Clark) Universal/Warner Chappell/Kobalt/Imagem (King/Rossington/Nan Zanti/Shafiq/Ritchie/Zevoni/Mari) / Atlantic ATO35CD (CIN)	
28	30	8	MILEY CYRUS See You Again (Armatto / James) Warner Chappell (Cyrus / Armatto / Price) / Hollywood D000264532 (E)	SALES INCREASE ↑
29	32	17	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CAT013R291476 (E)	SALES INCREASE ↑
30	45	8	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/CC (Hosoi/Daichi/Eriksen/Hermansen) / Jive CAT0136269561 (ARV)	HIGHEST CLIMBER ▲
31	28	15	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wiv Me (Mills/Harris/Detnon) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Detnon/Paul) / Dirtlee Slank STANK002CDS (PIAS)	
32	24	7	ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Data DATA200CDS (ARV)	
33	46	30	SAM SPARRO Black & Gold (Rogg/Falson) EMI (Rogg/Falson) / Island 1766841 (ARV)	SALES INCREASE ↑
34	36	9	KEANE Spiralling (Keane) Universal (Rice-Oxley/Chaplin/Hughes) / Island CAT014398392 (ARV)	SALES INCREASE ↑
35	39	3	MGMT Kids (Fridmann) Universal (Goldwasser/Nanwynyngarden) / Columbia USSM10702135 (ARV)	SALES INCREASE ↑
36	New		THE COURTEENERS That Kiss (Street/Willard) Universal (Fray) / A&M 1785867 (ARV)	
37	33	23	NE-YO Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen/Stray/Belle) / Def Jam 1776445 (ARV)	
38	29	3	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down USR10800301 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	22	3	FAITH HILL There You'll Be (Gallimore/Horn) Sony ATV (Warren) / Warner Brothers W563CD (CIN)	
40	31	8	BIFFY CYRO Mountains (Richardson) Universal/Good Soldier (Neil) / 14th Floor 14FLR32CD (CIN)	
41	38	32	GABRIELLA CIMI Sweet About Me (Higgins/Menomania) EMI/Warner Chappell/Menosongs (Cooper/Higgins/Powell/Marcombe/Coler/Cimi) / Island 1764472 (ARV)	SALES INCREASE ↑
42	42	10	TAIO CRUZ She's Like A Star (Cruz) In The Pocket/Kobalt (Cruz) / 4th & Broadway 1781907 (ARV)	SALES INCREASE ↑
43	56	2	KARDINAL OFFSHALL FEAT. AKON Dangerous (Dj. Kemo/Haze) Sony ATV/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Geffen USUM70830921 (ARV)	SALES INCREASE ↑
44	27	5	MCFY Lies (Perry) Universal (Fletcher) / Super CXSUPR2 (TBC)	
45	57	2	JOHN LEGEND FEAT. ANDRE 3000 Green Light (Malay/Kp) Catalyst/Cherry Lane/Chrysalis/Finnian PG/CC (Stephens/Benjamin/Knowles/Greenall/Ho) / Columbia 88697378522 (ARV)	SALES INCREASE ↑
46	New		THE TING TINGS Be The One (Demartino) Sony ATV/Warner Chappell (Demartino/White) / Columbia CAT0141526128 (ARV)	
47	50	4	T.I Whatever You Like (Jonsin) Universal/Warner Chappell/CC (Jones/Scherzinger/Garrett/Harris/Carter) / Atlantic CAT0141497301 (CIN)	SALES INCREASE ↑
48	35	10	THE VERVE Love Is Noise (The Verve) Kobalt (Jones/Salisbury/McCabe/Ashcroft) / Parlophone VERVE004 (E)	
49	34	3	JONAS BROTHERS Burnin' Up/When You Look Me In The Eyes (Whit) Sony ATV (Jonas/Jonas/Jonas) / Hollywood CAT0142201822 (E)	
50	New		CHAIRLIFT Bruises (Phenning/Polachek/Wimberly) cc (Phenning/Polachek/Wimberly) / Kamine US28E0834204 (TBC)	
51	New		CAGE THE ELEPHANT In One Ear (Joyce) CC (Schultz/Stratton/Schultz/Paris/Mitchell/Champion) / Relentless RELCD57 (E)	
52	47	8	DUFFY Stepping Stone (Booker) Universal/EMI (Duffy/Booker) / A&M 1780731 (ARV)	
53	40	13	NOAH & THE WHALE 5 Years Time (Noah & The Whale) Universal (Fink) / Vertigo 1774960 (ARV)	
54	51	20	CHRIS BROWN Forever (Polow Da Don) Universal/Sony ATV/CC (Jones/Brown/Seals/Merritt/Allen) / Jiv: 88697330882 (ARV)	
55	Re-entry		FALL OUT BOY I Don't Care (Avron) Sony ATV/Warner Chappell/Great Honesty (Wentz/Stump/Hurley/Trohan/Greenbaum) / Mercury CAT0142518349 (ARV)	
56	58	15	BASSHUNTER All I Ever Wanted (Basshunter) EMI/Motest (Bekvalit/Proy/Damian) / Hard2beat H2B08CDS (ARV)	
57	41	46	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donald) / Polydor 1746285 (ARV)	
58	62	3	THE GAME FEAT. LIL WAYNE My Life (Cool & Dre) Sony ATV/CC (Taylor/Lyon/Williams/Carter/Varios) / Geffen/Interscope USUM70826440 (ARV)	SALES INCREASE ↑
59	49	89	SNOW PATROL Chasing Cars (Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 1704397 (PIAS)	
60	66	36	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATV/Imagem (Dillard/Humphrey/Roberson/Simmons) / Atlantic ATO302CD (CIN)	SALES INCREASE ↑
61	71	22	THE TING TINGS That's Not My Name (De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)	SALES INCREASE ↑
62	63	25	DUFFY Warwick Avenue (Hogan) Universal/EMI/Dalmation (Hogan/White/Duffy) / A&M 1766149 (ARV)	
63	65	3	KATY PERRY Hot N Cold (Dr. Luke) Warner Chappell/Kobalt/CC (Gotwald/Max/Perry) / Virgin IISCA20802544 (E)	
64	53	2	KATE VOEGELE Hallelujah (Altiman) Sony ATV (Cohen) / Interscope CAT0142575760 (ARV)	
65	Re-entry		ADELE Hometown Glory (Abbiss) Universal (Adkins) / XL XLS374CD (PIAS)	
66	54	35	DUFFY Mercy (Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)	
67	43	6	STEVE MAC Paddy's Revenge (Mac) Notting Hill/EMI (Burton/McGuinness/Jeffes/Mac) / 3 Beat Blue CDGLOBE987 (ARV)	
68	73	21	THE TING TINGS Shut Up And Let Me Go (De Martino) Playwrite/Sony ATV/Warner Chappell (De Martino/White) / Columbia 88697328482 (ARV)	SALES INCREASE ↑
69	60	9	FLO-RIDA FEAT. WILL.I.AM In The Ayer (Will.I.Am) Catalyst/Capri/Mane Music/Sony ATV (Adam/Dillard/Butler) / Atlantic ATO322CD (CIN)	
70	52	10	ELBOW One Day Like This (Pruitt/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (PIAS)	
71	55	7	NICKELBACK Far Away (Nickelback/Mo) Warner Chappell/Arm Your Dillo/Zero-G/Black Diesel (Kroeger/Nicks/Black) / Roadrunner RR394B3 (CIN)	
72	64	22	RIHANNA Take A Bow (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen) / Def Jam 1773577 (ARV)	
73	New		MILEY CYRUS 7 Things (Tbc) TBC (Tbc) / Polydor USHR10823877 (ARV)	
74	72	15	THE SCRIPT We Cry (The Script) CC/Imagem (Sheehan/Donoghue/Power) / Phonogenic 88597291512 (ARV)	
75	Re-entry		MGMT Time To Pretend (Fridmann/Mgmt) Universal (Nanwynyngarden/Goldwasser) / Columbia 88697235412 (ARV)	

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| <ul style="list-style-type: none"> Titles A-Z 5 Years Time 53 7 Things 73 All I Ever Wanted 56 All Summer Long 27 Angel In The Night 17 Another Way To Die 26 B2 The One 46 Beggin 19 Black & Gold 33 Bruises 50 Burnin' Up/When You Look Me In The Eyes 49 Changes 25 Chasing Cars 59 Closer 37 Cookie Jar 9 Dance Wiv Me 31 Dangerous 43 Disturbia 4 Far Away 71 Forever 54 Green Light 45 Hallelujah 64 Handlebars 24 Hometown Glory 65 Hot N Cold 63 I Don't Care 55 I Kissed A Girl 7 I Love You Anyway 13 In One Ear 51 In The Ayer 69 In This City 10 Kids 35 Girls 3 Green Light 45 Love Is Noise 48 Love Lockdown 4 Love Shy 12 Low 60 Mercy 66 Miss Independent 6 Mountains 40 My Life 58 Never Miss A Beat 5 No Air 23 One Day Like This 70 Ouch 22 Paddy's Revenge 67 Paper Planes 21 Pjanoo 32 Rule: The World 57 See You Again 28 Sex On Fire 2 She's Like A Star 42 Shut Up And Let Me Go 68 So What 1 Spralling 34 Spotlight 11 Stepping Stone 52 Sweet About Me 41 Take A Bow 72 Take Back The City 15 Tattoo 30 That Kiss 36 That's Not My Name 61 The Man Who Can't Be Moved 18 The Shock Of The Lightning 16 There You'll Be 39 Time To Pretend 75 Use Somebody 38 Viva La Vida 29 Warwick Avenue 62 We Cry 74 Whatever You Like 47 When I Grow Up 8 You Make It Real 20 Key ★ Platinum (600,000) ★ Gold (400,000) ● Silver (200,000) ○ Physically unreleased to date BPI Awards Rihanna: Take A Bow (Silver); Ne-Yo: Closer (Silver) As used by Radio One |
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Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2008.



The Official UK Albums Chart

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		OASIS Dig Out Your Soul ★ (Sardy) / Big Brother 88697362042 (PIAS)	HIGHEST NEW ENTRY
2	1	3	KINGS OF LEON Only By The Night (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
3	2	2	WILL YOUNG Let It Go (White/Hipson/Spencer/Stannard/Howes/Varios) / 19/RCA 88697344442 (ARV)	
4	5	71	RIHANNA Good Girl Gone Bad 4★3★ (Carter Administration/Sturken/Rogers/Varios) / Def Jam 1735109 (ARV)	
5	3	2	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Fedder/Shanks/White) / Polydor 1779250 (ARV)	
6	6	4	NE-YO Year Of The Gentleman (Stargate/Harmony/Polow Dan Don/Taylor/Varios) / Def Jam 1774984 (ARV)	
7	8	3	BETTE MIDLER The Best Of Bette (Various) / Rhino 8122798931 (CIN)	
8	4	2	ANDREW JOHNSTON One Voice (Wright/Beetham) / Syco 88697351872 (ARV)	
9	New		BOB DYLAN Tell Tale Signs - The Bootleg Series Vol. 8 (Various) / Columbia 88697347472 (ARV)	
10	7	32	DUFFY Rockferry 4★2★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
11	9	2	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 256469411 (CIN)	
12	12	26	ELBOW The Seldom Seen Kid (Potter) / Fiction 1743990 (PIAS)	
13	15	9	THE SCRIPT The Script (The Script) / Phonogenic 88697361942 (ARV)	
14	10	3	PUSSYCAT DOLLS Doll Domination (Timbaland/Jerkins/Garrett/Polow Da Don/Danja/Vario) / Interscope 1784995 (ARV)	
15	30	13	BASSHUNTER Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)	HIGHEST CLIMBER
16	New		CHICANE Best Of (Various) / Modena MODENACD3 (ARV)	
17	11	5	METALLICA Death Magnetic (Rubin) / Vertigo 1773726 (U)	
18	13	3	DAVID GILMOUR Live In Gdansk (Various) / EMI 2354841 (E)	
19	14	2	BLAKE And So It Goes (Lipson/Young/Blake) / UCI 4766879 (ARV)	
20	29	21	THE TING TINGS We Started Nothing ★ (De Martino) / Columbia 88697313342 (ARV)	SALES INCREASE
21	16	48	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down 88697037762 (ARV)	
22	27	18	COLDPLAY Viva La Vida 3★ (Eno/Dravs/Simpson) / Parlophone 221140 (E)	SALES INCREASE
23	37	2	JENNIFER HUDSON Jennifer Hudson (Ne-Yo/Stargate/Missy Elliott/Varios) / Sony BMG 88697386482 (ARV)	SALES INCREASE
24	18	3	KATY PERRY One Of The Boys (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (E)	
25	New		YOU ME AT SIX Take Off Your Colours (Wilcock) / Slam Dunk SIAMD005 (PIAS)	
26	35	25	MGMT Oracular Spectacular (Fridmann/Mgmt) / Columbia 88697195121 (ARV)	SALES INCREASE
27	25	22	ABBA Gold - Greatest Hits (Andersson/Ulvæus) / Polydor 5170072 (ARV)	
28	26	7	THE VERVE Forth (The Verve) / Parlophone 2355841 (E)	
29	23	6	STEVIE WONDER The Definitive Collection (Various) / Universal TV 0665022 (ARV)	
30	38	13	SHARLEEN SPITERI Melody (Butler/Spiteri) / Mercury 1769263 (ARV)	
31	New		THE CLASH Live At Shea Stadium (N/A) / Columbia 88697348802 (ARV)	
32	24	16	ABBA 18 Hits (Andersson/Ulvæus) / Polar 9831452 (ARV)	
33	34	15	ORIGINAL CAST RECORDING Mamma Mia! (Andersson) / Polydor 9866307 (ARV)	
34	19	2	JONAS BROTHERS A Little Bit Longer (Fields) / Hollywood 8712158 (E)	
35	42	54	OASIS Stop The Clocks 4★ (Oasis/Coyler/Morris/Sardy/Batchelor/Stant) / Big Brother 88697007542 (PIAS)	
36	21	2	IRONIK No Point In Wasting Tears (Agent X) / Asylum 2564693494 (CIN)	
37	43	18	QUEEN Greatest Hits 11★ (Various) / Parlophone (DPCS014) (E)	
38	33	2	VAL DOONICAN The Very Best Of (Various) / UMTV 5312558 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	22	3	MCFly Radio:Active (Perry/Jones) / Super SUPRCD1 (ARV)	
40	28	5	GLASVEGAS Glasvegas (Costey) / Columbia 88697362042 (ARV)	
41	17	2	TRIVIUM Shogun (Raskulnecz) / Roadrunner RR79852 (CIN)	
42	46	21	KINGS OF LEON Aha Shake Heartbreak ★ (Johns/Angelo) / Hand Me Down 82876764102 (ARV)	
43	20	2	TRAVIS Ode To J Smith (Dobyns) / Red Telephone Box PHONE004 (PIAS)	
44	41	7	EVA CASSIDY Somewhere (Biondo/Lima) / Blix Street 5210130 (P)	
45	40	4	QUEEN & PAUL RODGERS The Cosmos Rocks (Queen/Rodgers/Macrae/Smith/Fredriksson) / Parlophone 216432 (E)	
46	53	49	AMY WINEHOUSE Back To Black - The Deluxe Edition 2★ (Ranson/Salaamimi/Com) / Island 1749097 (ARV)	
47	44	30	CHRIS BROWN Exclusive ★ (West/T-Pain/Will.I.Am/Varios) / Jive 88697160592 (ARV)	
48	60	6	MILEY CYRUS Breakout (Fields/Armato/James/Priever/Cutler/Wilder) / Hollywood 8712893 (E)	SALES INCREASE
49	32	4	THE STREETS Everything Is Borrowed (Skinner) / sixsevenine 2564693762 (CIN)	
50	54	31	KINGS OF LEON Youth & Young Manhood (Johns/Angelo) / Hand Me Down HMD2r (ARV)	
51	New		SWAY The Signature (Sway/Gibson/West/Shuxi/Akon) / Dcypa Productions DCY01CD (PIAS)	
52	39	7	MICHAEL JACKSON King Of Pop (Various) / Epic 8869735612 (ARV)	
53	63	22	PENDULUM In Silico (Swire/McGrillen/Gwynedd/Harding/Kodish) / Warner Brothers 2564695276 (CIN)	SALES INCREASE
54	55	68	JAMES MORRISON Undiscovered 2★ (Terefe/Robson/Hogarth/White) / Polydor 1702905 (ARV)	
55	45	52	MICHAEL BUBLE Call Me Irresponsible - Special Edition 3★ (Foster/Gattica) / Reprise 936249911 (CIN)	
56	51	24	MADONNA Hard Candy ★★ (Timberlake/Timbaland/T-Pain/Ne-Yo/Dr. Dre/Danja/Madonna) / Warner Brothers 9362498685 (CIN)	
57	36	2	IGLU & HARTY And Then Boom (Jarvis) / Mercury 1778762 (ARV)	
58	50	9	SEASICK STEVE Dog House Music (Wold) / Bronzerat BRO4 (PIAS)	
59	49	2	T.I. The Paper Trail (Diesel/Knox/Timberlake/Jonsin/Varios) / Atlantic 7567898198 (CIN)	
60	New		MR SCRUFF Ninja Tuna (Carthy) / Ninja Tune ZENC0143 (PIAS)	
61	57	45	NICKELBACK All The Right Reasons 2★ (Nickelback/Kroeger) / Roadrunner RR83002 (CIN)	
62	67	25	PENDULUM Hold Your Colour (Pendulum) / Breakfast Kaos BBK002CD (SRD)	
63	31	3	WILL MARTIN A New World (Franglen) / UCI 1747031 (ARV)	
64	68	26	BOB MARLEY & THE WAILERS Legend (Marley/Varios) / Tuff Gong 5301640 (ARV)	
65	Re-entry		THE KOOKS Konk (Hoffer) / Virgin 2146120 (E)	
66	58	3	TV ON THE RADIO Dear Science (Silek) / 4AD CAD2821CD (PIAS)	
67	56	56	SCOUTING FOR GIRLS Scouting For Girls 2★ (Green) / Epic 8869715192 (ARV)	
68	New		RISE AGAINST Appeal To Reason (Steenhenson/Livermore) / Geffen 1784353 (ARV)	
69	74	13	JORDIN SPARKS Jordin Sparks (Stargate/Timberlake/Cutler/Neil/Varios) / Jive 88697296602 (ARV)	
70	71	21	THE LAST SHADOW PUPPETS The Age Of The Understatement (Ford) / Domino WIGCD208 (PIAS)	
71	Re-entry		NEIL DIAMOND The Best Of (Various) / MCA 9838711 (ARV)	
72	Re-entry		ADELE 19 ★ (Abbiss/White/Ranson) / XL XLCD313 (PIAS)	
73	66	9	NOAH & THE WHALE Peaceful, The World Lays Me Down 1★ (Noah & The Whale) / Vertigo 1768177 (ARV)	
74	69	105	SNOW PATROL Eyes Open 6★ (Jack/Knife Lee) / Fiction 9852908 (PIAS)	
75	61	7	SLIPKNOT All Hope Is Gone 1★ (Fortman/Slipknot) / Roadrunner RR79932 (CIN)	

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<p>Artists A-Z</p> <p>Abba 27, 32</p> <p>Adele 72</p> <p>Basshunter 15</p> <p>Blake 19</p> <p>Brown, Chris 47</p> <p>Buble, Michael 55</p> <p>Cassidy, Eva 44</p> <p>Chicane 16</p> <p>Clash, The 31</p> <p>Coldplay 22</p> <p>Cyrus, Miley 48</p> <p>Diamond, Neil 71</p>	<p>Dolls, Pussycat 14</p> <p>Doonican, Val 38</p> <p>Duffy 10</p> <p>Dylan, Bob 9</p> <p>Elbow 12</p> <p>Gilmour, David 18</p> <p>Glasvegas 40</p> <p>Hudson, Jennifer 23</p> <p>Iglu & Hartly 57</p> <p>Ironik 36</p> <p>Jackson, Michael 52</p> <p>Johnston, Andrew 8</p> <p>Jonas Brothers 34</p>	<p>Kings Of Leon 2, 21, 42, 50</p> <p>Kooks, The 65</p> <p>Last Shadow Puppets, The 70</p> <p>Madonna 56</p> <p>Marley, Bob & The Wailers 64</p> <p>Martin, Will 63</p> <p>Mcfly 39</p> <p>Metallica 17</p> <p>MGMT 26</p> <p>Midler, Bette 7</p>	<p>Morrison, James 5, 54</p> <p>Mr Scruff 60</p> <p>Ne-Yo 6</p> <p>Nickelback 61</p> <p>Noah & The Whale 73</p> <p>Casis 1, 35</p> <p>Original Cast Recording 33</p> <p>Pendulum 53, 62</p> <p>Perry, Katy 24</p> <p>Queen & Paul Rodgers 45</p>	<p>Rihanna 4</p> <p>Rise Against 68</p> <p>Scouting For Girls 67</p> <p>Script, The 13</p> <p>Seasick Steve 11</p> <p>Seasick Steve 58</p> <p>Slipknot 75</p> <p>Snow Patrol 74</p> <p>Sparks, Jordin 69</p> <p>Spiteri, Sharleen 30</p> <p>Streets, The 49</p> <p>Sway 51</p> <p>T.I. 59</p>	<p>Ting Tings, The 20</p> <p>Travis 43</p> <p>Trivium 41</p> <p>TV On The Radio 66</p> <p>Verve, The 28</p> <p>Will Young 3</p> <p>Winehouse, Amy 46</p> <p>Wonder, Stevie 29</p> <p>You Me At Six 25</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (50,000)</p> <p>● im European sales</p>	<p>BPI Awards</p> <p>Noah & The Whale: Peaceful The World Lays Me Down (Silver); Bette Midler: The Best Of Bette (Silver); Alphabeat: This Is Alphabeat (Gold); Ne-Yo: Year Of The Gentleman (Gold); Metallica: Death Magnetic (Gold); Seasick Steve: Dog House Music (Gold); Davy: Dig Out Your Soul (Plat); Rihanna: Good Girl Gone Bad (Plat)</p>
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