

NEWS

HOUSE AMBITION

Industry mounts campaign to get producer Robin Millar into House of Lords



MASTERCLASS

SEYMOUR STEIN

Music entrepreneur and legendary co-founder of Sire speaks to *MW*



FEATURES

GET READY FOR

THE VOICE Russell Watson is reigniting his remarkable career

Geffen gets UK launch

Labels

By Ben Cardew

IN A BOLD MOVE BY UNIVERSAL MUSIC, Geffen Records is being launched in the UK for the first time with ambitious plans for the label to develop into a force in the wider entertainment industry.

The launch of the standalone label sees former Polydor co-president Colin Barlow take charge of the new imprint today (Monday) in the role of Geffen UK president.

Barlow is already assembling a team of around 15-20 staff to man the new UK label, which will sign and develop artists from a dedicated West London office, separate from the Universal HQ.

There are already impressive plans afoot to replicate the scale and influence of Geffen in the US, which was founded in 1980 by record executive and film producer David Geffen.

In his new role, Barlow will report to Universal Music UK chairman David Joseph, who was pivotal in Barlow's promotion to the new role.

Polydor is expected to respond to the managerial change "in the next few weeks", but in the interim Joseph will continue to oversee the label in the run-up to a packed pre-Christmas release schedule.

Barlow says that he intends to make Geffen an artist-led label that will prove "the hottest new company in the business". He



Left to right: Geffen UK president Colin Barlow, Universal Music Group International chairman and CEO Lucian Grainge, Universal Music Group chairman and CEO Doug Morris, Universal Music UK chairman David Joseph.

We have the right person to do that."

Geffen UK's launch roster will be confirmed shortly, although the label's first release will come from Vagabond at the start of 2009. Barlow promises a raft of signings will follow. "A lot of labels get complacent and rest on their laurels," Barlow says. "Geffen will be a broad label, artists with depth, great voices with great songs."

"I want this to be an A&R creative powerhouse," Joseph explains, adding that there will be further announcements to this end in the coming weeks.

Since taking his first job as a talent scout at CBS in 1984, Barlow has signed and developed a succession of global album-sellers, including Lighthouse Family (9m albums worldwide), Boyzone (15m) and James Morrison (2.6m).

He has also been at the A&R helm for Take That's comeback, which has seen their Beautiful World album shift more than 3.2m copies worldwide. Barlow has been with Polydor Records for 14 years, latterly as co-president.

"The UK marketplace continues to represent an enormous opportunity for our artists," says Universal Music Group chairman and CEO Doug Morris. "And there's no-one better to make the most of it for them than Colin. He is one of the most talented, aggressive and resourceful young executives and we are thrilled to have him take on this expanded role within Universal."

ben@musicweek.com

Former Polydor co-president Barlow to lead label

adds, "It is all about the quality of the people and the artists that you sign. I have lots of energy to go and create things. The A&R process at the moment is lacklustre at best: there are too many big deals, chasing the same people. What I add is creativity. I am not scared to sign artists early."

But his ambitions do not start and stop at signing and developing new artists. Geffen UK will also house a TV production arm in addition to parallel publishing and artist management ventures.

"It is more than me doing a record label," Barlow explains. "I

wanted to create an entertainment company. That is what David Geffen did."

"I wanted to play to Colin's strengths," Joseph explains of the decision to create such an all-encompassing new business.

"I tried to create a company around his major skill set areas.

Bauer calls for pooling power

BAUER RADIO MANAGING DIRECTOR of national brands Mark Story is calling on commercial digital broadcasters to work closely together, after a

traumatic couple of weeks for the sector.

Speaking to *Music Week* as part of our extensive Rajar feature (see p8-9), Story explains that he has been in discussions with fellow commercial digital broadcasters over the possibility of pooling advertising on digital radio.

"We probably need to hang together a bit as digital stations

and one of the ways might be to sell them a little bit more like the digital television channels do," he explains.

Bauer Radio is one of the five remaining partners in the 4 Digital Group, alongside BSkyB, UBC Media, UTV Radio and the Carphone Warehouse Group, after Channel 4 dramatically exited the sector earlier this month.

The future of 4 Digital was up for discussion last Friday at the Digital Radio Working Group, which met at the Department of Culture, Media and Sport in London.

The group - which was set up to discuss the future of digital radio - comprises key members of the digital radio industry, as well as

representatives from the Government and Ofcom.

While Channel 4's shock decision led many commentators to question the future of the embattled digital radio sector, last week's quarter-three Rajar results proved encouraging: the platform's share of listening rose to an all-time high of 18.7%, up from 17.9% in quarter two.

News

THE PLAYLIST



MIDDLE CLASS RUT Busy Bein' Born

Bright Antenna/Kids

One of our favourite unearthings of the past few months, the first limited-edition release comes ahead of their November visit. (single, Nov. 17)



BOY CRISIS L'Homme

Chess Club

We first saw Boy Crisis in New York in March and it was this sex-charged early demo that won our hearts. Now scheduled as their limited-edition debut release. (single, Nov. 17)



HAUNTS Haunts

Black

The gloriously heavy debut from Haunts, to come out on the Black imprint. Dark, stylish and disarming. (album, Nov. 24)



BEYONCÉ

If I Were A Boy

Columbia

A consciously slow start for the Beyoncé campaign as Columbia kicks things off with this killer, mid-paced pop song. Lyrically and melodically, this drips class. (single, Nov. 10)



THE VERY BEST Mix Tape Vol. 1

Green Owl

The threesome collectively known as The Very Best release their debut mix tape, ahead of their album next year, and it's a cracker. MIA, Santogold and Michael Jackson all feature. (album, Dec. 1)



PARAMORE Decode

Fueled By Ramen

Ahead of their new studio album, Paramore's new song, a contribution to the Twilight soundtrack, is a slice of urgent, guitar-driven pop with a big hook. (single, Dec. 8)



HOWLING BELLS Into The Chaos

Independiente

Pop with a dark heart, the first limited-edition single from Howling Bell's forthcoming studio album showcases their growing ambitions. (single, Nov. 17)



GURU JOSH PROJECT Infinity 2008

Big City Beats

A-listed on Radio One, and viewed more than 7m times on YouTube, this reworking of Guru Josh's defining 1990 hit is one hot potato. (single, Dec. 1)



TWO DOOR CINEMA CLUB Cigarettes In The Theatre

unsigned

Supporting Metronomy next month, this Irish group are writing songs that could elevate them from their indie roots. (demo)

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



SIGN HERE

Universal has secured the signature of 21-year-old singer/song-writer **Claire Maguire**. The UK artist was signed by Universal Music UK chairman David Joseph and Universal Music Group International chairman and CEO Lucian Grainge.

Sister Ray's Barton back in

Store founder Phil Barton saves Sister Ray following deal

Retail

By Ben Cardew

SISTER RAY IS GOING CAP IN HAND to the industry after founder Phil Barton saved the shop from bankruptcy.

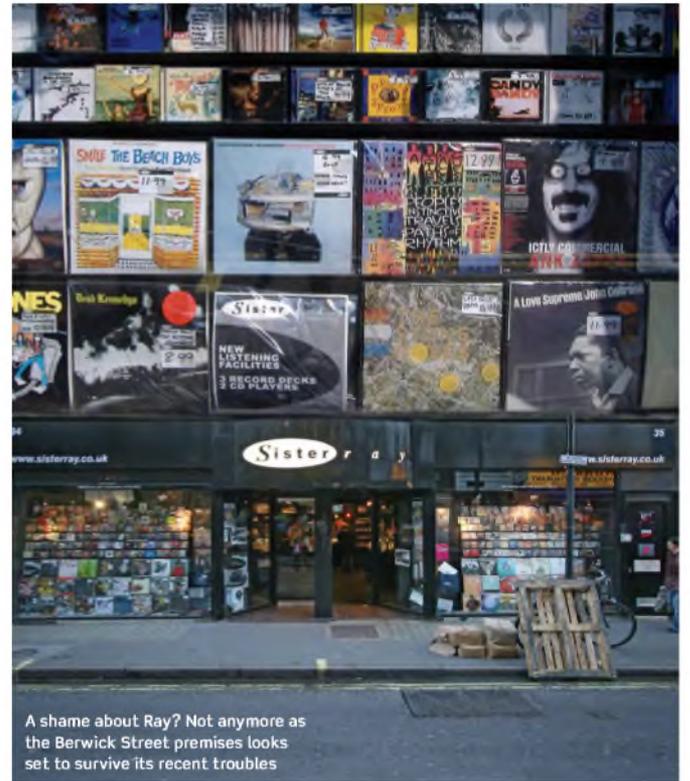
Barton did a deal with administrators Tenon Recovery last week to create a new company – Sister Ray 08 Ltd – to buy back the independent retailer, which went out of business in July.

Critically, the new deal means that the store will retain its premises on London's Berwick Street and is trading normally. Also, there will be no further staff cuts in the immediate future, although two part-time and two full-time employees were made redundant while Sister Ray was in administration.

"There is definitely room for an independent of Sister Ray's size in [London's] West End," Barton says. "There are a lot of labels and distributors out there that will be happy about the news."

With the current economic climate Barton says bank loans were difficult to come by and he "scraped every penny together" to buy the store. He now plans to "steady the ship" – including rebuilding stock levels – as well as letting people know that the store has been saved.

Barton says the store needs



A shame about Ray? Not anymore as the Berwick Street premises looks set to survive its recent troubles

investment to help build the iconic brand, much in the same way Rough Trade has done. "I am very confident. I think that Sister Ray is a great brand and we should be doing other things," he says. "We have to look for money and not just

through retail and the website. We need to get value out of a great brand like Sister Ray."

"In the long term we need more investment. There are people out there who maybe want to work with me on this. It is a great opportunity

IMX shrugs off Iceland's economic chill

UNDER A RARE CLOUDLESS SKY IN REYKJAVIK the inaugural You Are In Control conference saw 200 music industry delegates last week defy rumours surrounding the effects of Iceland's crippled economy to descend on Europe's most northerly capital.

Organisers of the event, which focused on new methods of doing business, ensured that, unlike many music industry conferences, the panels consisted equally of male and female speakers and that the emphasis was on action rather than deliberation.

The conference, organised by Iceland Music Export (IMX) and timed to coincide with the 10th anniversary of the Iceland Airwaves Festival, involved representatives from across the industry, including local artists and senior industry figures such as Nettwerk founder Terry McBride.

Proceedings kicked off with a revealing presentation examining Warner Chappell's ground-breaking one-stop-shop licensing agreement for Radiohead's In Rainbows download initiative.

Warner Chappell senior vice president of international and business affairs Jayne Dyball outlined that, while she couldn't say whether it was "the business model of the future" and that working without collection societies meant leaving a "protective environment", it is the job of Warner Chappell, part of a service industry, to provide the best service possible to its artists.

Dyball was not prepared to reveal the average price of a download during the three-month initial pay-what-you-want initiative, although she did emphasise that In Rainbows sold 100,000 units of the deluxe boxed set via the band's website and that the album had generated more revenue prior to the mass-market CD release than the band's previous album Hail To The Thief.

Among the other panels at the conference, one of the most heated proved to be a session entitled Can We Control The Internet? involving outspoken executives including Freibank Publishing managing director Mark Chung

and Erikur Tomasson the managing director of the Icelandic Performing Society STEF.

While suing illegal downloaders was deemed by the panel as impractical and the push for ISPs to disconnect offending customers was hailed by some as "draconian", a voluntary licence between collection societies and ISPs, to retain a sense of "free" for consumers, was seen as a possible solution.

Despite a difficult few weeks, that saw organisers having to publicly reassure attendees that the conference would be going ahead whatever the economic news, IMX managing director and conference organiser Anna Hildur deemed the inaugural event a success.

"Iceland is an inspiring setting to hold discussions on new and innovative approaches to doing business in the music industry; the country has never had a major label infrastructure and has relied on creativity and entrepreneurial spirit with great results," she says.



GIG OF THE WEEK

Who: Buraka

Som Sistema

When: Tuesday,

October 21

Where: Cargo,

London

Why: Portugal's biggest draw card will blow your socks off.

business

with administrator

to get involved in this business," he adds. "It is a leaner and meaner business going forward."

Neil Brown, who co-owned Sister Ray with Barton before the store's recent troubles, will continue to work at the store and Barton says he hopes Brown will be able to invest in the company at some point in the future.

While it was widely reported that high overheads – and more specifically West End rents – were to blame for the shop's troubles, Barton explains that numerous factors were to blame.

"It was like the perfect storm," he says. "But actually we didn't owe that much money. I am passionate about independent retail. As major retailers scale down their shops, it is the indies that will take up their slack. There is still a need for us. A healthy independent network is vital for the music industry."

Beggars Group chairman Martin Mills, himself a former retailer, gave Barton encouragement during Sister Ray's period in administration. He says, "It's really great news that Sister Ray is continuing – we need more like them, not less."

Sister Ray was *Music Week's* independent record store of the year in 2007.

ben@musicweek.com

Sony BMG bags exclusive AC/DC merchandise for album tie-in

SONY BMG IS TAKING ITS FIRST STEPS into band merchandise, via an exclusive AC/DC tie up.

The veteran band's new album *Black Ice* is released today (Monday) and to mark the occasion the major has been granted exclusive rights to several pieces of band merchandise by AC/DC's official merchandising company Anthill.

These include the only official *Black Ice* T-shirt and several baseball caps.

Sony BMG will sell these to retailers at the same time as the new album and anticipates stores will rack the merchandise at front of house alongside the CD instead of piling it in the usual merchandising section.

Sony BMG vice president of commercial markets Pete Leggatt says that the idea is to build profile for the release, while increasing consumers' basket spend.

"AC/DC is one of the biggest bands in the world and they have a massive amount of merchandise available," Leggatt explains. "Our thinking was that we are missing a trick. When you go to a retailer with the new AC/DC album, it is going to get racked at the front of the store. But I wonder how much merchandising companies are in line with our release dates?"

"As a record company we are much better placed to have that



conversation to ensure that the profile is as fantastic as it can be."

The move mirrors the strategy of retailers such as Zavvi, which used the release of the recent Metallica album *Death Magnetic* to push band merch to consumers, while Universal this summer announced plans for its Bravado merchandising arm to work closely with specialist music and entertainment retailers.

Leggatt says that, while *Black Ice* would have sold strongly in any case, merchandising can be used to boost sales under new chart rules that have relaxed the stance on bundling separate product with CDs.

"Now we can put the T-shirt and the CD together in a gift set, that is where the opportunity lies," he says. "That would be the next step, to have a gift set that had a range of merchandise with the album."

"In the longer term, if you were

to acquire merchandising rights then there would be opportunities there to make a decent amount of revenue," he adds.

Predictably, the reaction among retailers has been positive. "We've had a far stronger response from across retail than a dual approach will have had," explains Sony BMG senior vice president commercial sales group Nicola Tuer.

"Concentrating the retail opportunity for both the album and merchandise creates a more compelling customer offer in-store, which we've been able to utilise for the world's biggest-selling artist catalogue. It's a good model for us to work with."

"Working with Sony BMG on this project has opened the door to launching album-specific merchandise right alongside the release of the new album. The response has been terrific," concludes Steve Hatton of Anthill.

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Music peers set to form House trio

Industry mounts campaign to get Robin Millar into House Of Lords

Government

By Robert Ashton

THE MUSIC INDUSTRY IS MOUNTING AN AUDACIOUS BID to get another voice at the top level of Government thinking by pushing for producer Robin Millar to be ennobled.

Millar has already been interviewed for the appointment to the House of Lords as a cross-bench peer and has been placed on a shortlist to, hopefully, join the only other two "music peers" Lord Levy and Andrew Lloyd-Webber.

Last week Millar relinquished his role as the industry's producer lobbyist as part of the Music Producers Guild, in readiness for his possible new role and also out of frustration.

A raft of senior executives, famous artists and others from the media are sponsoring the



Three lords a leaping? Will Robin Millar join Lord Levy and Andrew Lloyd Webber?

move and already Sony Music Worldwide CEO Rob Stringer, IFPI CEO and chairman John Kennedy, PPL CEO and chairman Fran Nevrlka, Musicians' Union general secretary John Smith and George Michael have put their names to a supportive letter which will be forwarded to the

House of Lords appointments commission.

MPG chairman Mike Howlett says, "There is no doubt that having an articulate, fair and fiercely independent man such as Robin in the House of Lords will benefit far more people than simply those involved in the music industry. However, for our industry it would be a major advantage to know that there is one voice in the chamber that understands our concerns and has not only fought on behalf of the industry for many years, but will continue to do so for many years to come."

Millar says, "I want to be there because there is so much legislation coming up that affects the music business, such as copyright term. There is no one really in the House of Lords speaking up for us like for film, TV and theatre. Look at how Lord Puttnam has helped the film industry."

Also, he believes a producer is

the ideal industry person to have at the heart of Government because they don't take sides on issues. "We work for record companies and artists so I can represent all sides of the industry."

Millar told Howlett he is stepping down from his role as the producers' representative within the industry after two decades of lobbying last week. Partly his mind was made up after the MPG was snubbed by the recently formed UKMusic, which was established to be the one voice of the industry.

Millar, who has represented producers at the music business group and PPL, says he is frustrated and "mystified" that he and the MPG were not invited to join UKMusic and describes the snub as a "low point".

The producer, who is a founder member of the MPG, will remain as Honorary Patron of the organisation he founded.

robert@musicweek.com

News

Editorial Robert Ashton



BEGGARS BOSS MARTIN MILLS THINKS INDIES – being nimble and infinitely resourceful – are better equipped than most to deal with the tough economic market. But they will need to pull out every wily trick in the book to see them through this latest downturn – as will the dwindling number of indie retailers.

So the arrival of the new independent retail chart from the Official Charts Company is going to be a godsend and should be enthusiastically embraced by a sector feeling the pinch. It is a great marketing tool and can only help shift more CDs from “real indie” groups such as Liam Finn, Of Montreal and Fleet Foxes. It should also help indie stores to rediscover their cool

A generous spirit needs to keep flowing through music

and encourage more punters through their doors on a Saturday afternoon.

Thankfully, Sister Ray founder Phil Barton has managed to save his Soho institution from closure and will be one of the first to pin up the new chart this week. But Barton still needs an injection of cash to keep the wolves from the door and the sector should be doing everything it can to rally around and help get the store back on its feet.

Sure, there is no room for sentiment in business and it would be foolish to throw money at something that can't be fixed. But Rough Trade East's success in London's Brick Lane shows there is still plenty of life left in the indie retail market if it is done right. The whole industry will be much poorer if another indie outlet is allowed to go out of business without a fight.

Help, financial or otherwise, is something that king of the indies Seymour Stein understands only too well. As he testifies in his Masterclass in this week's *Music Week*, Stein was helped on his way up by several key figures in his life, including Ahmet Ertegun and Syd Nathan. The efforts of those men – and others – helped shape one of the greats of the music business, who is still as vibrant today as he was when struggling to get Sire off the ground in the mid-Sixties.

Now Stein is only too happy to pass on his wisdom to help others. He is exceptionally generous with his time and encouragement: in the Seventies, when Rough Trade's Geoff Travis told him he was a fan of The Ramones, Stein offered to take him to New York's CBGB next time he was in town. When Travis told him he had never been to the Big Apple, Stein sent him an airline ticket. More recently, he sent tickets to Transgressive's Toby L and Tim Dellow to make the same trip.

He is also a regular at industry events (Sire was even hatched at an early San Remo music festival), always willing to share his experiences with a younger generation.

But Stein is worried. He believes there are fewer executives, in the mould of Factory's Tony Wilson or Mute's Daniel Miller, who are willing to help out youngsters. Mentoring might not be a thing of the past, but some executives these days are too focused on steering their own career paths to worry about the ones on the ladder below them.

However, it is only by seeking out and encouraging new blood that the future Steins, Erteguns and Nathans will choose a career in the industry and, hopefully, enrich it as Stein has done over the last four decades.

As the man himself declares, “Music is not a luxury, it is an absolute necessity.” Keep it that way. Give generously.

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

Coalition of 26 UK retailers contribute to new chart reflecting

'True' indie retail chart

Charts

By Ben Cardew

ALTERNATIVE MUSIC TASTES and the shape of independent retailing will become much clearer today (Monday) with the launch of the first Official Coalition Retail Charts.

The weekly charts count down singles and album sales and are compiled by the Official Charts Company from sales at the 26 independent record shops that form the Coalition. These include many of the UK's most high-profile indie retailers such as Edinburgh's Avalanche Records, London's Rough Trade and Manchester's Piccadilly.

Avalanche owner Kevin Buckle thinks the new charts show what is really happening from an independent music viewpoint. “We are very excited about how the albums chart looks,” he says. “It was trialled in the summer and everyone is very happy and hoping it will become a market leader in the charts, in terms of people looking for what is really happening from an independent music viewpoint.”



Mercury rising: Snowflake Midnight appears at number 10 in the Coalition albums chart

“The albums chart shows how many independent shops see it. We don't see X Factor selling, for example”

Kevin Buckle, Avalanche

While the Coalition chart for week 41 (see right) shows many similarities with the Official UK Albums Chart for the same week – Oasis top both, followed by Kings Of Leon – Buckle explains that trials have shown “real differences” between the two charts.

“The albums chart shows how many independent shops see it,” he says. “We don't see X Factor selling, for example.”

The differences are underlined by OCC managing director Martin Talbot, who reveals that during testing, artists such as Fleet Foxes, The Hold Steady,

Beck, Sigur Ros and Joan As Policewoman all topped the Coalition charts.

Talbot adds, “The launch of this chart is great news for all alternative artists selling music in the UK, providing a fascinating shop window on alternative music tastes here.”

Importantly, Talbot explains that the OCC has put in place measures that ensure record companies are not able to “hype” the new charts using targeted buying; a danger with a chart compiled from such a small number of named stores.

Following dad's Fab Four fo



QUICKFIRE

Giles Martin is co-music director of the Apple/Cirque du Soleil production *Love*, which opened at The Mirage in Las Vegas in June 2006 and continues to run. A documentary on the making of the show entitled *All Together Now* is released on DVD today (Monday). Here, Martin talks about his recollections of that time, his work producing The Beatles' *Love* soundtrack album and his unintentional association with music of the Sixties.

What are your impressions, watching the documentary now?

It is funny for me. If you are in something, it is a bit like listening to your answerphone messages. But it made me realise that it [the creation of the show] was a much bigger thing than it really seemed at the time.

Are you still involved in the *Love* musical, two years into its run?

I'm ongoing with them. Obviously the hand performs the same thing every night, but I generally go back there every three or four months. The soundtrack was designed as a layered thing, like the back of an armadillo, so transitions between songs can vary from a minute to 30 seconds. We continually refine those processes, so actually the show gets shorter as it goes on. If it goes on another 10 years, the whole thing will only be three minutes long.

The DVD will be the first time most people here have had a chance to see what the show is all about. Is there any chance of it going out on tour?

I wish there was. It is quite tempting to do something else that would tour, but this has to stay in

Las Vegas. Maybe one day we will do something in England, because it only seems right.

The *Love* album is the soundtrack for the show, but here it is the better-known part of the whole enterprise

That's right. And when the soundtrack album came out, I found myself having to excuse myself for certain things, but the reason they were done is because of the requirements of the show. That's the reason *Kite* starts with *Blue Jay Way*. It wasn't just a case of “let the boy just chop up some Beatles' songs”. The album was a side-product of the show, though it is great that the album has become an entity in its own right.

Apparently the surviving Beatles were inclined to be more far-out with the new versions than you often were yourself...

In concept, they weren't. But then after *Within You, Without You*/*Tomorrow Never Knows*, they were like, “Do that with every one”. And of course you can't. But in a way, I was under huge pressure to do something different,

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 54% NO 46%

THIS WEEK'S QUESTION:

Will the new Coalition chart help Sister Ray and other indie retailers to thrive?

To vote, visit www.musicweek.com

cting the independent market

Chart launches

COALITION ALBUMS CHART

POS	ARTIST	TITLE	LABEL
1	Oasis	Dig Out Your Soul	Big Brother
2	Kings Of Leon	Only By The Night	Hand Me Down
3	Bob Dylan	Tell Tale Signs	Columbia
4	Seasick Steve	I Started Out With...	Warner Bros
5	TV On The Radio	Dear Science	4AD
6	Mr Scruff	Ninja Tuna	Ninja Tune
7	Mogwai	The Hawk Is Howling	Wall Of Sound
8	The Clash	Live At Shea Stadium	Columbia
9	Antony & The Johnsons	Another World	Rough Trade
10	Mercury Rev	Snowflake Midnight	Cooperative MusicV2

COALITION SINGLES CHART

POS	ARTIST	TITLE	LABEL
1	Kaiser Chiefs	Never Miss A Beat	B Unique/Polydor
2	Oasis	The Shock Of The Lightning	Big Brother
3	Courteeners	That Kiss	A&M
4	Cage The Elephant	In One Ear	Relentless
5	Steve Marriott	Moments EP	Acid Jazz
6	Dananananaykroyd	Pink Sabbath	Best Before
7	Matt Helders/Nesreen Shah	Dreamer	Azuli
8	Foals	Olympic Airways	Transgressive
9	Pink	So What	LaFace
10	White Lies	Death	Fiction

The OCC and the Coalition retailers are currently in discussion with a range of media outlets over potential licensing of the

charts, as well as the possible sponsorship of the chart run-down.

ben@musicweek.com

Hotsteps with Love

From Me To You:
Giles and father
George at work



because obviously that is what they were paying me for.

The Beatles' remasters are said to be in the can now. Did you have access to those yourself, and do you have any idea when they might be coming out?

I don't have too much to do with it, to be honest. I hope everything comes out soon. The remasters would be the stereo mixes that have been repaired and made shiny, but when we were working on the Love album, I just had the bare tapes.

What else are you working on

now?

I'm writing a show with [Love director] Dominic Champagne and that is taking up a lot of my time. I have also been asked to work on a Brian Wilson project along the same kind of lines [as Love], which I'm thinking about doing. It is something to do with him and his catalogue, but I'll let you know. I seem to spend all my time working with songs from 45 years ago. There must be some young bands I could work with - maybe the Bay City Rollers or someone like that.

November Brussels term talks approach

NO FIREWORKS ARE EXPECTED, but some industry executives are already blocking out early November in their diaries as the next critical date in the copyright term story.

The EC's Legal Affairs Committee (LAC) meets in Brussels on November 4 to discuss the issue, which has so far been exercising a number of working groups.

According to one insider, the LAC is then likely to draw up a draft report, which will be put before the European Parliament.

"The word from the working groups is that Holland and the UK are currently not supporting copyright term extension. But, if the UK is isolated, it will not insist on being difficult," he says. Poland was also thought to be against the extension of term, but another source suggests its ministers are sitting on the fence.

Once the European Parliament has looked at the work done by the LAC - and made its own amendments and readings - it will be sent down to the European Council for policy making.

But the source is worried that, with the EU presidency due to change next year, the timing is tight if the Parliament goes for a second reading. "I think we are talking about the Parliament working on it in January and February, but March is really the last month that Parliament can vote," he adds.

Copyright term was given a new lease of life in July when Internal Markets commissioner Charlie McCreevy pushed through proposals to increase term to 95 years, coupled with a fund for session musicians. The Competitiveness Council is also likely to look at the work of the working groups and LAC in December.

However, while the debate continues in Europe, in the UK the managers community, record companies and the Musicians' Union, are still formulating a consensus paper on term that they can feed into the discussions.

NEWS IN BRIEF

- UK Music's top-level connections within the Government will be bolstered today by the arrival of **Jo Dipple**, former strategic communications adviser to the Prime Minister. Dipple joins the organisation - a week before its official launch on October 27 - as policy advisor.
- **Bertelsmann** has launched its new BMG Rights Management business, promising tailor-made services for songwriters and performers who want support in "the creation, marketing and licensing, collection and accounting, as well as advance financing of their music repertoire"
- **Estelle** and **Leona Lewis** shared the spoils at the 2008 Mobo Awards in a night that saw UK talent flourish. Estelle won best UK female and best song for American Boy, while Lewis won best album for Spirit and best video for Bleeding Love.
- **Dido** was named songwriter of the year at the 2008 ASCAP Awards. John Beck and Steve Chrisanthou won song of the year for Corinne Bailey Rae's Put Your Records On, while EMI Music Publishing managing director Guy Moot won publisher of the year.
- Universal Music Group chairman and CEO **Doug Morris** has signed a new long-term deal with the major, while former Capitol chairman and CEO **Jason Flom** is said to be close to joining Universal in an A&R capacity.
- **Play.com** has moved into the secondary ticketing sector with the launch of a new service which the online retailer claims will save music fans money.
- **Björk**'s Wanderlust won the video of the year award at the inaugural UK Music Video Awards last week. The clip also won best art direction in a video and best indie/alternative video.
- **Pete Simmons** has been appointed



programme director at Bauer's Magic 105.4

- Reggae singer **Alton Ellis** (pictured), known as a pioneer of rocksteady, has died at the age of 70.
- **Concert Live** have won the O2 X Award For Music for their "instant live CD" business.
- **Primary Wave Music Publishing** has created **Thinkmusic.net**, a joint venture with Pulse Music that is being billed as "the most advanced music search function within the publishing and production music community"
- The Merlin Media Group has created **The Merlin Music Company**, which will be headed by Giles Baxendale. The roster of managed talent includes Russell Watson and Lee Mead.
- Sony/ATV Music Publishing has signed Peter Kay character **Geraldine** to a worldwide music publishing deal for his The Winners Song, co-written by Sony/ATV's Gary Barlow.
- **The Music Industry Trusts' Award Committee** has announced two new sponsors for this year's MITs, Ingenious Media and Nokia.
- **Bug Music** and **Kings Of Leon** have entered into a publishing agreement and a joint-venture agreement that allows the band to pursue projects by signing and developing artists under the Bug Music umbrella.
- Leon Jackson's Don't Call This love was written by Carl Falk and Chris Braide and not as stated last week.
- The former managing director of Global Chrysalis is called Tom Glasgow and not as stated last week.

Media news

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	3	KINGS OF LEON	Sex On Fire	Hand Me Down	492
2	1	RIHANNA	Disturbia	Def Jam	485
3	4	LEONA LEWIS	Forgive Me	Syco	430
4	6	SUGABABES	Girls	Island	423
5	2	PUSSYCAT DOLLS	When I Grow Up	Interscope	412
6	7	PINK	So What	LaFace	405
7	8	NE-YO	Miss Independent	Def Jam	376
8	12	GIRLS ALoud	The Promise	Fascination	367
9	5	BASSHUNTER	Angel In The Night	Hard2beat	363
10	10	PLATNUM	Love Shy	Hard2beat	343
11	9	KATY PERRY	Kissed A Girl	Virgin	309
12	NEW	KANYE WEST	Love Lockdown	Def Jam	297
13	11	GYM CLASS HEROES FEAT. THE DREAM	Cookie Jar	Decaydance/Fueled By Ramen	285
14	17	SNOW PATROL	Take Back The City	Fiction	270
15	18	JORDIN SPARKS	Tattoo	Jive	265
16	13	MADCON	Beggin	RCA	260
17	26	FALL OUT BOY	I Don't Care	Mercury	248
18	16	JENNIFER HUDSON	Spotlight	RCA	239
19	NEW	BEYONCE	If I Were A Boy	Columbia	237
20	35	IGLU & HARTLY	In This City	Mercury	235
21	22	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	Hard2beat	233
22	18	JAMES MORRISON	You Make It Real	Polydor	232
23	21	JACK WHITE & ALICIA KEYS	Another Way To Die	RCA	227
24	18	KAISER CHIEFS	Never Miss A Beat	B Unique/Polydor	225
25	30	N-DUBZ	Ouch	AATW	223
26	NEW	ALESHA DIXON	The Boy Does Nothing	Asylum	222
27	27	OASIS	The Shock Of The Lightning	Big Brother	220
28	29	THE SATURDAYS	Up	Fascination	218
29	15	JORDIN SPARKS FEAT. CHRIS BROWN	No Air	Jive	216
30	NEW	BRITNEY SPEARS	Womanizer	Jive	209
31	14	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Dance Wiv Me	Dirtee Stank	208
32	NEW	LEMAR	If She Knew	RCA/White Rabbit	199
33	28	SCOOTER VS STATUS QUO	Jump That Rock	AATW	197
34	NEW	LEON JACKSON	Don't Call This Love	Syco	193
35	NEW	CHRIS BROWN	Superhuman	Jive	186
36	36	THE TING TINGS	Be The One	Columbia	184
37	34	THE SCRIPT	Break Even	Phonogenic	182
38	23	MIA	Paper Planes	XL	178
38	33	BOYZONE	I Love You Anyway	Polydor	178
40	NEW	KATY PERRY	Hot N Cold	Virgin	174

© 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

Music Week road tests Nokia's new mobile service

Does Comes With Music deliver the goods?

Mobile

By Ben Cardew

THE GENIUS OF NOKIA'S COMES WITH MUSIC lies in its back-of-a-fag-packet-simple marketing message: it offers free music to keep.

However, the success of the service, which launched to UK consumers last Thursday, will largely depend on how easy it is to use for a general public that has already been burned by confusion over DRM.

In short, while your Gran may be unlikely to ever use Comes

With Music, the service should be easy enough for even the most technology-shy consumer to use straight out of the box.

"It has to be as simple as the iPod," says Jupiter Research vice president and research director Mark Mulligan. "Otherwise it is a phone you just play some music on, rather than a music player."

The installation process, at least, promises to be relatively simple. You start by installing on your PC (forget about Mac for the while) the Nokia Music software – an unflashy programme for ripping CDs and syncing your computer's music library with your phone.

After signing in using the Comes With Music code, you are taken to the Nokia Music Store front page where, rather excitingly, all of the prices have dropped off the music files.

It is a great introduction and one can understand why Nokia entertainment and communities executive vice president Tero Ojanperä compared the moment to "the candy store opening" at a recent launch event.

I search for Suede – an easy-ish first choice – and am awarded with the choice of four albums, none of which are exactly what I want (Dog Man Star). I decided to download Animal Nitrate, click the relevant button and it arrives in my computer music library in seconds. So far, so good.

When I try to play it, however, a message pops up claiming that the

file is protected by Windows Media Player DRM and requires an update to Windows Media Player. This is hardly Nokia's fault – DRM is pretty essential in a service like Comes With Music – but is frustrating nonetheless, given the lengthy sign-up and installation procedure. I install the update and the Nokia music player duly crashes.

Annoyed but undeterred, I start up the store again and, to my great satisfaction, Animal Nitrate plays. Sound quality is reasonable – the track is a WMA file at iTunes-standard 192kbps – and the Nokia

the material that accompanies the handset. Interestingly, though, the service does not appear to be geared towards downloading to mobile – on the Comes With Music handset I try there is no obvious link to the online store.

So it is not all positive for Comes With Music. The store's search function (which surely needs to be particularly robust) is a bit confused: "Belle And Sebastian" and "Belle & Sebastian", for example, give different results, which is frustrating.

What is more, on my random sampling the library seems a touch

"You are taken to the Nokia Music Store front page where, rather excitingly, all of the prices have dropped off the music files"



limited. Dubstep artist Benga – hardly that obscure – is represented by only his Coki collaboration Night, which troubled the lower reaches of the chart. And the recommendation function doesn't throw up anything particularly appealing: Daft Punk leads to recommendations of Black Eyed Peas, Eminem and The White Stripes, which hardly inspires confidence.

These may seem like minor gripes and, to an extent they are: the overall experience of Comes With Music is very positive. It is fun for a start (when you get past the arduous installation process), while the idea of being able to download whatever you want, and keep it, is thrilling.

But it is important to remember that Comes With Music is competing not just against the DRM-ised appeal of iTunes and the high-street hassle of going to the shops to buy a CD. It is also up against the illegal services that, for all their moral dubiousness, do offer an incredible range of music, including many pre-release tracks in high-quality files that you can burn to CD.

That is tough competition. But one that it is vitally important for the music industry to face up to. Comes With Music, then, is far from perfect, but an audacious first step.

ben@musicweek.com

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

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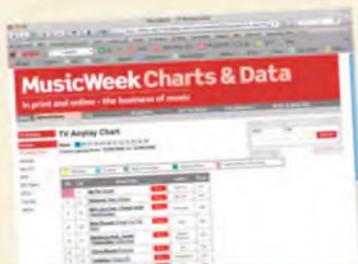
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- Kiss TV
- MTV
- The Box
- 4 Music

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Media news

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	16	MGMT Kids / Columbia	25	16	19804	
2	4	IGLU & HARTY In This City / Mercury	24	23	21553	
3	1	PINK So What / LaFace	23	27	18941	
3	2	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor	23	25	18992	
3	11	OASIS The Shock Of The Lightning / Big Brother	23	18	19122	
6	3	PENDULUM Granite / WEA	22	24	17400	
6	5	SNOW PATROL Take Back The City / Fiction	22	22	18929	
8	11	NE-YO Miss Independent / Def Jam	21	18	14190	
9	7	KINGS OF LEON Sex On Fire / Hand Me Down	19	21	15371	
10	24	GIRLS ALOUD The Promise / Fascination	18	11	14583	
10	25	THE KOOKS Sway / Virgin	18	10	14179	
12	16	MIA Paper Planes / XL	17	16	13175	
13	20	RAZORLIGHT Wire To Wire / Vertigo	16	13	13467	
14	11	SUGABABES Girls / Island	15	18	12608	
14	25	THE KILLERS Human / Vertigo	15	10	11094	
16	7	FALL OUT BOY I Don't Care / Mercury	14	21	12879	
16	9	THE TING TINGS Be The One / Columbia	14	20	12607	
16	14	JAMES MORRISON You Make It Real / Polydor	14	17	8727	
19	10	KANYE WEST Love Lockdown / Def Jam	13	19	9196	
19	41	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	13	6	12021	

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RADIO TWO TOP 20

This	Last	Artist Title / Label
1	1	THE TING TINGS Be The One / Columbia
2	6	SNOW PATROL Take Back The City / Fiction
3	7	KEANE The Lovers Are Losing / Island
3	7	JENNIFER HUDSON Spotlight / RCA
5	3	GIRLS ALOUD The Promise / Fascination
6	7	IDINA MENZEL Gorgeous / Warner Brothers
7	4	SIA Soon We'll Be Found / Monkey Puzzle
8	4	THE KILLERS Human / Vertigo
8	12	LEON JACKSON Don't Call This Love / Syco
8	14	DIDO Don't Believe In Love / RCA
8	16	RAZORLIGHT Wire To Wire / Vertigo
8	40	TOM JONES If He Should Ever Leave You / S-Curve
8	61	BEYONCE If I Were A Boy / Columbia
14	16	NE-YO Miss Independent / Def Jam
14	19	ANASTACIA I Can Feel You / Mercury
16	91	PAUL CARRACK I Don't Want To Hear Any More / Carrack UK
17	2	SUGABABES Girls / Island
17	19	ADELE Make You Feel My Love / XL
19	11	BOYZONE I Love You Anyway / Polydor
20	19	JULIE FOWLIS Lon-Dubh / Machair

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday.

COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays	This	Last	Audience
1	1	JENNIFER HUDSON Spotlight / RCA	2617	2324	37899	
2	2	RIHANNA Disturbia / Def Jam	2351	2270	33063	
3	4	LEONA LEWIS Forgive Me / Syco	2142	2143	30082	
4	5	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	2046	2071	23645	
5	3	KATY PERRY I Kissed A Girl / Virgin	2040	2150	30671	
6	6	JAMES MORRISON You Make It Real / Polydor	1890	2051	23182	
7	8	SUGABABES Girls / Island	1876	1918	26086	
7	10	NE-YO Miss Independent / Def Jam	1876	1746	27318	
9	9	PINK So What / LaFace	1834	1774	28767	
10	7	WILL YOUNG Changes / 19/RCA	1831	1994	22920	
11	11	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1627	1694	22331	
12	16	GIRLS ALOUD The Promise / Fascination	1576	1354	19890	
13	13	BOYZONE I Love You Anyway / Polydor	1554	1671	17448	
14	15	LEMAR If She Knew / RCA/White Rabbit	1499	1386	17893	
15	12	MADCON Beggin / RCA	1485	1651	21266	
16	14	COLDPLAY Viva La Vida / Parlophone	1425	1553	14826	
17	19	NE-YO Closer / Def Jam	1282	1176	18432	
18	22	DIDO Don't Believe In Love / RCA	1244	1149	13836	
19	18	SAM SPARRO Black & Gold / Island	1189	1198	16611	
20	20	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1142	1169	15746	

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday.

Key
■ Highest new entry ■ Highest climber

Commercial radio enjoys small percentage growth

Relaxed Ofcom regulations aid commercial resurgence



Nation's number one: Sir Terry Wogan enjoys his breakfast show's lead despite a small quarter-on-quarter loss

Radio

By Adam Woods

COMMERCIAL RADIO HAS MAINTAINED ITS FIGHTBACK against the BBC with a second successive quarter of strong Rajar results as Ofcom's relaxation of local radio regulation kicks in.

Against what can scarcely be called a collapse for the BBC, which traded a 55.5% share in the second quarter for 54.9% this time around, the commercial sector claimed 31.2m adult listeners and 43.1% of all listening – getting on towards a percentage point increase on the previous period.

“One share point might not sound like a lot, but in the battle against the BBC, it is a big leap,” says Absolute Radio COO Clive Dickens. “There is only a hundred of them, so to go up by one is a lot of extra listening.”

Strictly speaking, the increase was by 0.7%, but there was particular strength among the core 14–24-year-old market, which saw a third uplift in reach on the quarter,

NATIONAL AND REGIONAL BREAKFAST SHOWS

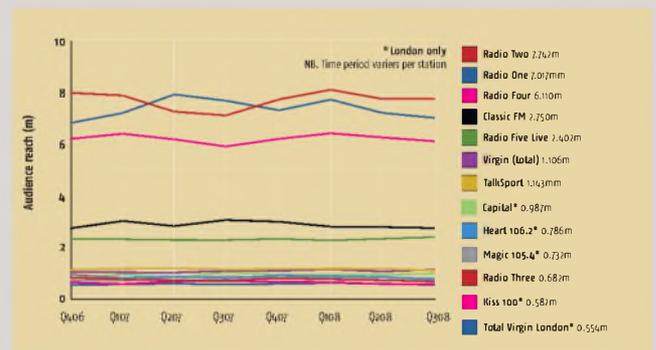
BAUER FLAGSHIP MAGIC 105.4

maintained its pre-eminence in London for a seventh successive quarter, though its strength appeared somewhat diminished. It recorded a 6% fall in reach quarter-on-quarter, which helped to narrow the gap with Global's Heart 106.2 to 104,000 listeners, down from 231,000 three months ago. Magic's share, meanwhile, tumbled from a mighty 7.4% to a distinctly human 5.8%.

Mark Story believes a reporting anomaly partially accounts for the uncharacteristic decline, which saw Magic dip well below 2m to report at 1.88m.

“We got a notice from Ipsos MORI saying that last time they got people who listened very heavily to Magic and this time they didn't,” he says. “That doesn't mean they are not there, it just means they had to weight it up because they couldn't get enough people in the same demo.”

The increased pressure on Magic injects fresh drama into the battle for the capital, where Heart (1.78m listeners), 95.8 Capital (1.59m) and Bauer's Kiss 100 (1.53m) are all strong



challengers, with solid-to-strong quarter-on-quarter performances.

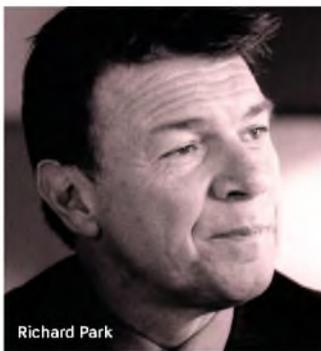
Global occupies the two chasing places and Richard Park says there is more pressure to come, from Capital in particular.

“Having returned it to a CHR station, I am delighted to see that progress has been made,” he says. “But I wouldn't say it was strong. Getting the share back above 5% is decent, but there is a long, long way to go to fulfil ambitions.”

Good gains from Kiss – up by 8.3% in reach quarter-on-quarter – and particularly from GMG's Smooth Radio, which piled on 100,000 listeners in the same period – a 23.1% gain – complete the overall London picture.

In a significant boost to its spirits, Capital won back bragging rights at breakfast time in London, where Johnny Vaughan beat Magic's Neil Fox back down into third place. Vaughan had a weekly audience of 862,000 listeners between 6am and 9am. Jamie Theakston and Harriet Scott on Heart 106.2 averaged 768,000 listeners and Fox took 732,000 listeners.

Nationally, Chris Moyles's Radio One breakfast show lost 190,000 listeners – its second consecutive loss. Terry Wogan at Radio Two lost a handful quarter-on-quarter but gained year-on-year for an audience of 7.74m, leaving him still the nation's largest.



DIGITAL REACH NME RADIO HEADS TOWARDS 300,000 MARK

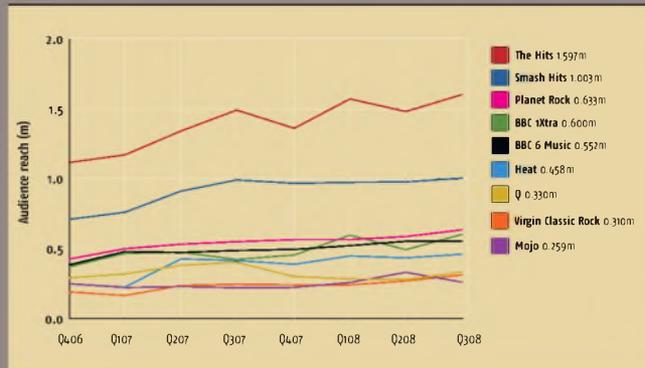
DAYS AFTER CHANNEL 4 BACKED OUT OF DIGITAL RADIO,

there were welcome signs of good heart in the market as the platform's share of listening rose to an all-time high of 18.7%, up from 17.9% in quarter two.

DAB made up the largest digital part of the pie, taking 11.3% of all listening, but the arrival of NME Radio, which logged its first Rajar figure with an audience of 215,000, makes a case that DAB is not an essential ingredient for digital success.

The station, operated by DX Media under licence from IPC and run by Xfm founder Sammy Jacob, is available only online and via Sky, Virgin Media and Freesat.

"We always expected to be ending year one at around the 300,000 mark, so we are two-



thirds of the way there," says Jacob. "Of course it is important to increase our availability, but I think this just proves that what we are doing, programming-wise, is sufficiently compelling."

Fellow digital soldier Planet Rock received its first full Rajar as an

independent station, having been bought out from GCap by Malcolm Bluemel in June.

Remarkably, it has recorded audience growth in all 10 of its Rajars since launching in June 2006, and it now claims 633,000 listeners, up 48,000 since last time.

"The problem we have got with digital is that there aren't more Planet Rocks out there," says Bluemel. "The content is missing and that really needs to be addressed, but all the time the entry costs are so prohibitive, it is going to be a problem."

Meanwhile, Bauer's Mark Story says he has recently been in discussions with other commercial digital broadcasters, including Planet Rock, to talk about the possibility of pooling the digital advertising offer.

"We probably need to hang together a bit as digital stations, and one of the ways might be to sell them a little bit more like the digital television channels do," he says.

and among the 45-plus group, which has added almost 160,000 listeners since last year.

"Commercial radio seems to be coming back," says Bauer Radio managing director of national brands Mark Story (pictured top). "Certainly in its target demos, it is doing very well against the BBC now."

The BBC's share of listeners gave it its narrowest lead over commercial radio for a year. But both Radio One and Radio Two have made small audience gains since Q3 2007, claiming 10.9m and 13.1m listeners respectively this time. Both also grew their audiences quarter-on-quarter.

Among the BBC's other music services, Radio Three was static for the quarter and for the year with a 1.2% share. In a strong report for the embattled digital sector, 6 Music now averages 552,000 listeners and a 0.4% share, compared to 485,000 a year ago; 1Xtra has a 0.3% share and 600,000 listeners - 179,000 more than it claimed this time last year.

At corporate level, Global Radio reported for the first time as a combined entity, claiming 18.1m listeners and a 16.7% share to establish it as the largest commercial group by some significant distance.

"I think, from a Global point of view, this is a decent start," says Global director of broadcasting Richard Park (pictured above). "With Rajar, I have learned never to expect anything. I have had some good days and some bad days, but I would count this as a good day."

Among Global's stable of assets, Capital saw its reach in London climb back to 5.4% after a spell in the fours, while the Galaxy network recorded its best set of figures to date, by Park's reckoning, ahead of the launch of the new Galaxy

Scotland and Galaxy South Coast stations.

There was gloomier news for Classic FM and Xfm, however, the former having lost 300,000 listeners in a year to take it to 5.5m, the latter continuing to slide in London, where it has lost 17% of its reach both quarter-on-quarter and year-on-year.

Bauer Radio, the second-largest group, announced its best audience results to date, chalking up 12.5m listeners a week. Its 11.1% share was up from 10.7% last quarter and 10.5% a year ago, when the group was still in Emap hands.

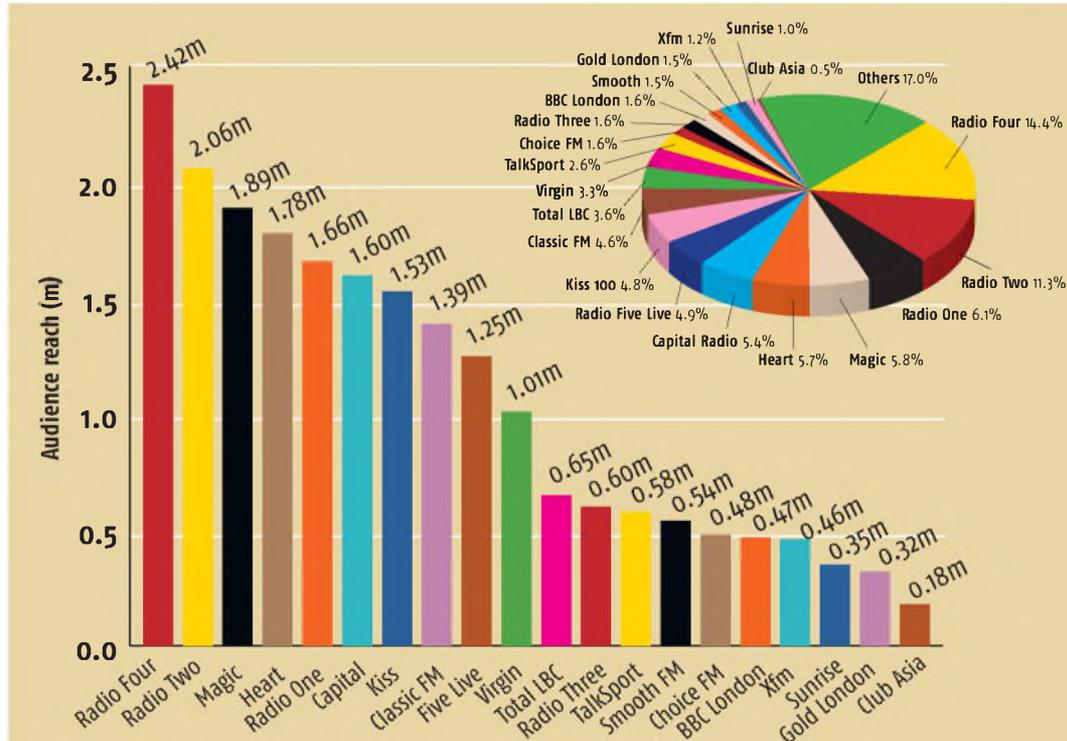
Bauer group highlights included another quarter at the top in London for Magic 105.4, a highest reach to date for Kiss and the Big City Network's highest reach for two years with 4.7m listeners.

In a time of unprecedented corporate upheaval in radio, there will be another notable new national addition to the Rajar list next time, Virgin Radio having presented its final set of results under its former brand.

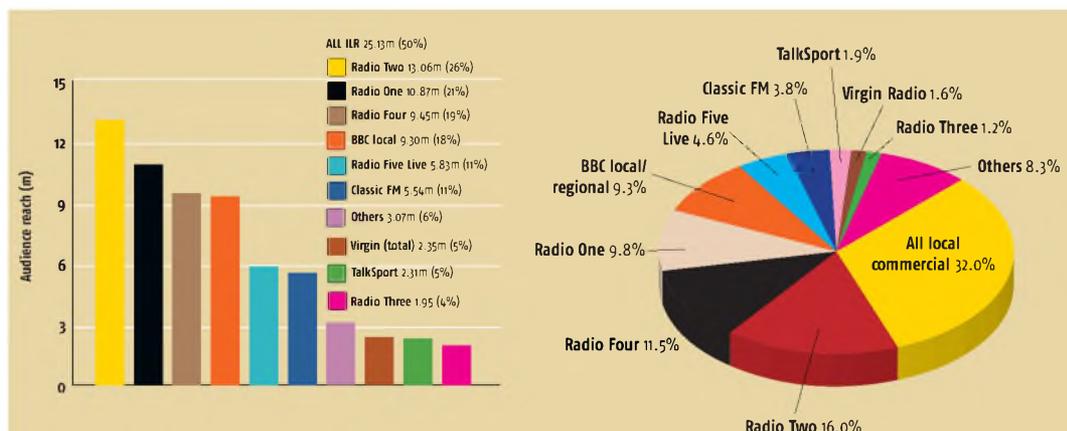
Now in the hands of Times of India Group and in the process of a high-profile rebrand, Virgin signed off with a small increase in total hours and a small decline in reach but held last quarter's 1.4% audience share as it moves into its new Absolute incarnation.

"In terms of what this suggests for the future, there is nothing in here other than the fact that we go into the first Rajar as Absolute as a steady ship, rather than a wildly optimistic one or even a wildly pessimistic one," says Dickens.

"We are launching a new radio station, with an existing audience base, that is already number one," he adds, referring to the station's position among commercial stations in its target 15-44-year-old market.



LONDON REACH AND SHARE



NATIONAL WEEKLY AUDIENCE REACH AND SHARE

News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
£3,216,465	VARIOUS: HARD ROCK CALLING Hyde Park, London	57,561	Live Nation
£2,427,397	BON JOVI Twickenham Stadium, London	55,000	AEG Live
£2,332,225	BON JOVI City of Manchester Stadium	60,000	AEG Live
£2,077,356	BON JOVI Twickenham Stadium, London	55,000	AEG Live
£1,460,465	BON JOVI Ricoh Arena, Coventry	37,000	AEG Live
£965,414	BOYZONE RDS Arena, Dublin	19,506	MCD
£952,894	RADIOHEAD Glasgow Green	24,748	DF Concerts
£743,870	NEIL DIAMOND Wembley Arena, London	10,948	Live Nation
£664,073	BOYZONE Glasgow	21,428	3A Entertainment
£437,581	LINKIN PARK RDS Arena, Dublin	9,575	MCD
£412,500	DEF LEPPARD Sheffield Arena	11,000	Live Nation
£412,500	DEF LEPPARD Wembley Arena, London	11,000	Live Nation
£411,413	DEF LEPPARD Sheffield Arena	11,379	Live Nation
£399,600	DEF LEPPARD/WHITESNAKE Wembley Arena, London	11,309	Live Nation
£319,650	DEF LEPPARD Newcastle Arena	8,524	Live Nation
£259,620	ERIC CLAPTON Trent FM Arena, Nottingham	5,605	3A Entertainment
£161,168	WESTLIFE Nottingham Arena	4,959	Live Nation
£149,870	WESTLIFE Cardiff International Arena	4,710	Live Nation
£149,500	WESTLIFE Cardiff CIA	4,600	Live Nation
£139,337	JOHN MAYER Brixton Academy, London	4,889	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week June 22-28. 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

No Half Measures looks at earlier band playing times

Teen-focused tour hopes for Golden half term

Promoters

By Gordon Masson

PROMOTERS GOLDENVOICE ARE AIMING to capitalise on next week's half-term break by putting on a nine-date, multi-band tour around the UK as part of a rolling programme of events aimed at teenagers.

The No Half Measures Tour will feature five up-and-coming acts – The Holloways, Underground Heroes, Haunts, Regards and New York outfit Bear Hands (pictured below) – at venues with capacities of between 400 to 1,000.

"The idea behind running the tour during half-

term means that the kids can be at the venues earlier than they could if they were at school," explains Goldenvoice promoter Tom Hopewell. "Logistically that allows us to put on more than three bands, so we've put together a line-up of five acts who we know can do decent sets."

Doors for the shows open as early as 5pm, with venues such as Newcastle Academy 2, Glasgow Garage, Leeds Faversham, Manchester Club Academy, Brighton Concorde 2, Birmingham Custard Factory, Oxford Zodiac, Sheffield Leadmill and London's ULU being used by Goldenvoice.

The tour, which begins this Friday, marks the first significant move by Goldenvoice on this side of the Atlantic. The company, which promotes the Coachella festival and other events in the US is part of AEG Live. With the UK operation only being in existence for a few months and with Hopewell and Sheffield-based promoter Rupert Dell at the helm, Goldenvoice will become an integral part of

School's out: Goldenvoice promoter Tom Hopewell

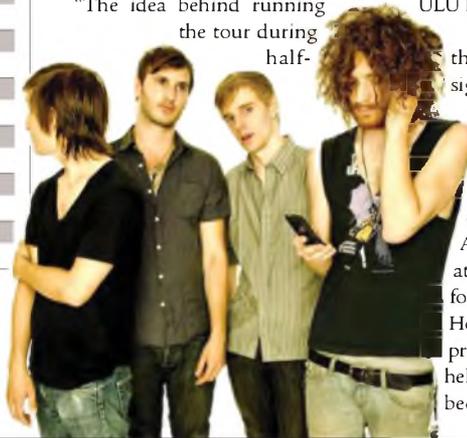


AEG Live's grass-roots strategy.

Hopewell says the tour, sponsored by energy drink Relentless and clothing brand Lowlife, has not been put together to make a profit, but rather to keep ticket costs to a minimum in an effort to entice a new generation of music fans to attend gigs. Tickets for the shows cost £12 except for London, which are priced at £14.

"Personally I would like to alleviate the booking fee altogether on tours such as this and that's something we'll be working to achieve in the future," continues Hopewell. "The idea is that we'll have three of these tours a year, one during each half-term break, so this month's tour should be the first of many."

gordon@musicweek.com



VIEWPOINT JOE COHEN, CEO and founder of Seatwave



GORDON MASSON'S ARTICLE 'Bond just the ticket for secondary reputation' (*Music Week*, October 11), reports that the Association of Secondary Ticketing Agents (ASTA) has announced a bonding scheme for all its members. Under this scheme, a Lloyds of London-backed insurance broker will insure every ticket purchased from an ASTA member. So, if an ASTA member fails to deliver the promised tickets or sells some duff tickets, the consumer gets a

100% refund – not exactly a solution to set hearts soaring. As it stands, fans are better protected if they buy from non-ASTA members such as Seatwave.

The reasons are simple. First, fans want to do business with people who plan to deliver on their promises, not those who are making excuses before the sale even happens. Secondly, the proposed bond provides only £2m worth of cover for fans if a firm goes into liquidation, and recent events tell us that is simply not enough. Xclusive Leisure, the fraudulent company behind the Beijing Olympic ticket scam, collapsed earlier this year owing £4.5m of customer money – if it had been ASTA-bonded, fans would have been left out of pocket by £2.5m. Is ASTA also going to decide who gets their money back and who doesn't?

Looking beyond the inadequacies of the ASTA proposal, it is difficult to see how the organisation

Rogue traders are bad news for both fans and reputable outfits. Success in any business is determined by reputation among the people who matter most: fans

could ever be the vehicle to promote the reputation of the ticketing industry. With just 53 mostly anonymous members (no Ticketmaster, no eBay, no Seatwave), ASTA sits in the dark corner of the ticketing world. This is the organisation that was disinclined to the 'ticketing summits' organised by the Department of Culture, Media and Sport. According to the report of the Culture, Media and Sport Select Committee on Ticket Touting, "It was not felt constructive to issue

further invitations to the Association of Secondary Ticket Agents following the first of these sessions."

ASTA chairman Graham Burns also claims to have introduced an important new criteria for mem-

bership whereby prospective members have to be sponsored by two existing members and have to be a 'known and respected ticketing agency' – by whose standards? This sounds more like a neighborhood social club than a trade organisation that fans can place their trust in.

ASTA may claim to be "a credible and highly-visible presence in the Secondary Ticket Industry" but there's a reason why Seatwave has gone it alone to offer what we think is a better

and higher level of consumer protection. What fans actually want, and what Seatwave offers, is:

- 1) a guarantee on every single transaction and;
- 2) a commitment to source alternative tickets as a last resort. Only this approach can give fans the peace of mind they deserve – remember they bought tickets for a reason in the first place – and ultimately promote the reputation of the ticket industry.

Rogue traders such as Xclusive Leisure and the various outfits of Michael Rangos (Getmetickets, London Ticket Shop, etc) are bad news for both fans and reputable outfits like Ticketmaster and Seatwave. Success in any business is determined by reputation among the people who matter most: fans. ASTA's proposals, and indeed ASTA itself, are not a solution and only work to further confuse consumers in this traditionally fan-unfriendly market.

Kilimanjaro flares over Hyde Park

Festivals

By Gordon Masson

THE FUTURE OWNERSHIP OF MUSIC FESTIVALS in London's Hyde Park is in the balance after an appeal has been lodged against the decision to award the contract to promoters Live Nation.

The contract to stage large-scale music events in the park has been in the hands of Live Nation since 2005. But, earlier this year, custodians The Royal Parks put the deal for the site out to tender for 2009-2011.

That process again resulted in Live Nation being chosen for the next three years, but an appeal on that decision has now been lodged by rival promoters Kilimanjaro, who are apparently unhappy about The Royal Parks' criteria in selecting the winning bid.

"The events programme went out to tender at the beginning of the year," a spokesperson for The Royal Parks tells *Music Week*.

"One of the organisations that was chosen as part of that process was Live Nation, but as part of the European tendering regulations there has to be a 10-day period between the decision being made and the contract being awarded, so that unsuccessful parties can lodge an appeal. In this instance, one of the unsuccessful [bidders], Kilimanjaro, submitted an appeal and the appeal process has now started."

No timetable has been set for the appeal, which will be heard by Royal Parks CEO Mark Camley and a representative of the Department of Culture Media and Sport, but the spokesperson added that they hoped the matter would be reviewed "as soon as possible."

The assessment criteria used by The Royal Parks to award events contracts include ticket pricing, health and safety arrangements, environmental impact and proof that the applicant has previous experience of managing similar events.

In addition to the prestige of staging concerts in the central London venue, the use of the iconic park is a lucrative money-spinner, with June's two-day Hard Rock Calling festival grossing £3.2m in ticket sales for Live Nation. Hyde Park currently has a licence from Westminster City Council to host up to 13 large scale (more than 5,000-capacity) events per year. This year the park hosted 11 such events.

A spokesman for Kilimanjaro said, "Royal Parks had a meeting with us to talk through the details of our bid and the winning bid and we felt the marking of the tenders was close enough to merit an appeal."

A spokesperson for Live Nation said the company is aware of the appeal situation, but would make no further comment.
gordon@musicweek.com

Battersea gets set for big freeze

THE ENEMY, CYPRESS HILL AND THE AUTOMATIC (pictured) are set to headline a music festival to accompany a World Cup Winter Sports Event in London's Battersea Power Station.

The Freesports on 4 Freeze event kicks off this Thursday and runs through to Sunday with a line-up of more than 20 acts across two stages, plus a number of DJs.

Sponsored by LG, the event will mark the first time that a high-profile winter sports event has been held in the capital, with organisers Sports Vision importing 500 tonnes of real snow to create a 30-metre-high snow jump for the snowboard and ski competitors.

The music side of the event will take place in the 600-capacity Relentless Blizzard Bar, while the main stage will have a capacity of about 6,500.

"It's a difficult time to be launching a new festival, but Sports Vision are bringing a lot more to it than just your regular outdoor music festival," notes Katy Thomas of Truro-based SW1 Productions, which has booked the acts for the event.

"SW1 are regional promoters, but we've worked with Sports Vision on other extreme sports events such as Rip Curl Boardmasters in Newquay and Nassfest at the Bath and West Showground."

A late license go-ahead meant that SW1 had little time to book acts for the festival side of Freeze, but Thomas rose to the challenge.



"Sports Vision combine extreme sports with live music, so we know exactly the kind of acts that suit that audience and, even though we received the remit very late in the day and at a time when a lot of bands are on their own headline tours, we've put together a bill that will hopefully tick all the boxes," says Thomas.

"We want to have music for the core 15- to 30-year-old demographic who are into extreme sports, but we're also looking to appeal to families, so it's quite an eclectic line-up."

Among the other acts confirmed to perform at Freeze are The Cuban Brothers, The Holloways, Reverend And The Makers, Sway, The Anomalies, Underground Heroes, Cage The Elephant and The Cocknbulldid.

NEWS IN BRIEF

● Following the success of the inaugural **Bestival Reunion Tour**, founder Rob da Bank has organised another outing to take the Bestival vibe across the country. Acts including De La Soul, Mystery Jets, 808 State, Kentaro and Sombrero Sound System will embark on a seven-date tour, visiting Liverpool, Manchester, Glasgow, Leeds, Southampton, Dublin and Birmingham. "We really want people in the regions to experience a slice of the Bestival magic," explains da Bank. "While this is intimate and indoors, I've personally selected all of the acts and, yes, I'm DJing on every single date."

● Madonna and Lenny Kravitz manager **Guy Oseary** (pictured) is joining the advisory board of secondary ticketing company Viagogo, where he will help the company continue its development of the secondary ticketing market and to offer unique solutions to artists, promoters and venues. Previously chairman of Maverick Records, Oseary's appointment to the board follows Viagogo

being named the official premium and secondary ticketing partner of Madonna's

Sticky & Sweet tour in Europe, excluding Germany and Italy. This is the first time an artist has signed a deal of this kind and it follows similar landmark deals that Viagogo has initiated with Warner Music and Live Nation. Viagogo CEO Eric Baker says, "It has long been our intention to work with the industry and Guy has an outstanding track record in the music and entertainment business. We intend to use his passion and knowledge to strengthen our offering to the millions of people who use our site." (see Viagogo feature, p15)

● **Ticketmaster** has signed a multi-year deal to provide ticketing services for the Aberdeen Exhibition and Conference Centre. The company is installing its AccessManager system as part of the contract, allowing the venue's staff to scan each ticket's unique barcode, validating tickets in real-time and deterring counterfeiters by identifying invalid tickets and denying access. The deal will allow the 200,000 music fans who visit the arena each year to use both the TicketFast and MobileTicket services, enabling consumers to print their own tickets at home or to opt for a bar-coded ticket on their mobile phone.



TIXDAQ TICKET SALES VALUE CHART

current	previous	artist	number of dates
1	1	Oasis	18
2	6	The Killers	15
3	4	Coldplay	19
4	3	Kings Of Leon	13
5	7	Tina Turner	12
6	11	Leonard Cohen	12
7	NEW	Depeche Mode	1
8	10	Kanye West	8
9	16	Simply Red	12
10	8	James Blunt	7
11	NEW	Elbow	16
12	18	Elton John	6
13	9	Barry Manilow	4
14	5	Boyzone	8
15	15	Slipknot	9
16	20	Bryan Adams	10
17	NEW	Razorlight	9
18	13	The Courteeners	12
19	19	Will Young	19
20	NEW	Kaiser Chiefs	11

HITWISE PRIMARY TICKETING CHART

Current	Previous	Artist
1	16	The Killers
2	1	Oasis
3	2	Kings of Leon
4	NEW	Pussycat Dolls
5	NEW	Depeche Mode
6	NEW	Simply Red
7	6	Coldplay
8	4	AC/DC
9	8	Tina Turner
10	NEW	Snow Patrol
11	11	Kanye West
12	NEW	Various
13	NEW	Enter Shikari
14	3	Razorlight
15	NEW	Barry Manilow
16	9	Boyzone
17	NEW	Fleetwood Mac
18	NEW	Bryan Adams
19	NEW	Chris Brown
20	NEW	Jonas Brothers

News publishing

PRS TOP 10: JUKEBOX PLAYS



Pos Song Writer / Publisher

- MERCY** by Stephen Booker, Aimee Duffy / Bookerman/EMI/Universal
- STOP AND STARE** by Ryan Tedder, Andrew Brown, Tim Myers, Zachary Filkins, Eddie Fisher / Sony ATV/Kobalt
- HEARTBEAT** by Roy Stride / EMI
- BETTER IN TIME** by Jonathan Rotem, Andrea Martin / IQ/Sony ATV
- LOVE SONG** by Sara Bareilles / Sony/ATV
- WARWICK AVE** by Aimee Duffy, Francis White, James Hogarth / Dalmation/EMI/Universal
- AMERICAN BOY** by Estelle Swaray, Kanye West / Chrysalis/Carlin/Cherry Lane/EMI
- APOLOGIZE** by Ryan Tedder / Sony/ATV
- SWEET ABOUT ME** by Miranda Cooper, Brian Higgins, Timothy Powell, Timothy Larcombe, Nicholas Coler, Gabriella Cilmi / EMI/Warner-Chappell
- CHASING CARS** by Gary Lightbody, Jonathan Quinn, Nathan Connolly, Paul Wilson, Tom Simpson / Big Life/Universal

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

DUFFY RULES THE PUB JUKEBOX



WITH HER MOTOWN-ESQUE ALBUM ROCKFERRY the year's biggest seller to date by a long chalk, it comes as little surprise that Duffy's *Mercy* tops the PRS jukebox chart, while recent single *Warwick Avenue* comes in at number six. Indeed, it is a rundown dominated by songs originally sung by female vocalists - Leona Lewis, Sara Bareilles, Estelle and Gabriella Cilmi all feature - suggesting the nation's pub-goers get misty eyed and soulful over their lager tops and a game of pool.

In-demand songwriter Ryan Tedder, who dominated a recent PRS chart of online plays, has also made his mark on this chart, which is based on data compiled by PRS from April to June 2008. Tedder has co-written two of the top 10 tracks, *Stop And Stare* by his own band *One Republic* and *Apologize*, by co-writer Timbaland Featuring *One Republic*.

Elsewhere, indie and alternative acts figure courtesy of *Scouting For Girls'* *Heartbeat* (surprisingly high at number three) and *Snow Patrol's* perennial *Chasing Cars*, one of the oldest songs in the chart at number 10.

VIEWPOINT Roger Faxon, EMI Music Publishing chairman/CEO



IT CAN'T HAVE ESCAPED ANYONE'S NOTICE that the digital music market in the UK and Europe has stalled. While the US feeds continued entrepreneurialism and innovation, the market on this side of the pond does not have the same level of dynamism and growth. In spite of the recent launch of Nokia's *Comes With Music*, we are still not seeing the extent of new projects that will truly capture the imagination of European music fans.

The sad thing is that this digital music slowdown is, at least in part, a problem of the industry's own making.

Those people who seek to establish digital services in the UK and mainland Europe face a minefield of complexity and a punitive administrative burden. When faced with the need to acquire licenses for each different activity at different rates in every member state, it's not hard to understand why budding entrepreneurs might shrug their

shoulders and turn to a more accessible content stream instead.

As publishers and societies, it is our duty to create a vibrant market that fosters innovation and development. But the current system is resulting in the ineffective licensing of the rights of composers, a significant loss of revenues, and the encouragement of digital piracy.

There have certainly been initiatives attempting to get to grips with this problem. The European Commission has proposed an approach that empowers rights-holders through a cross-border system which adopts the principle of competition in the provision of licensing services. And we at EMI Music Publishing have taken action in creating CELAS to bring together all of our digital rights, and license them on a pan-European basis.

However, there is still a resistance to change, and the biggest loser in this is the songwriter. Local-language songwriters are particularly affected given their inability to transfer their rights for licensing on a pan-European basis, but all songwriters suffer because the lack of flexible licensing is materially affecting the growth of the digital music market.

So how do we break this impasse, and ensure that we deliver the vibrant digital marketplace that songwriters and recording artists deserve?

We need to reaffirm our belief in the collective management of our rights, at the same time as encouraging greater interaction between rights holders and rights users to construct licensing regimes that are more reflective of the requirements of new services.

Licensees need to be able to access all rights more effectively and efficiently through better digital interchange of information from the information that exists within the society system already. And we must embrace the efficiency improvements that will come through greater competition as societies forge new relationships with each other.

Europe has incredible cultural diversity, and we must ensure that we do everything we can to incentivise its development. That means taking a forceful line on copyright protection, and it means seeking more effective ways to develop a more robust market.

Resistance to building new models and approaches only hastens the demise of the old models, and relying on the old assumptions and metrics leads the industry in the wrong direction. We have an opportunity ahead of us to speed the growth of the market for the benefit of songwriters, artists and all those who look to music as a revenue stream. Let's not allow fear to impede the development of a bright new future.

24 Hours' songwriting team unveils the Future Cut of Jones's jib

A DESIRE TO MOVE AWAY FROM THE CLICHÉD SEX-CHARGED ANTHEMS typically thrown his way when whispers of a new Tom Jones album start circulating has led the Kobalt-published Welsh superstar to his most collaborative effort yet.

24 Hours, Jones' first album for S Curve and the first to see his name among the majority of the songwriting credits, has been largely shaped by a partnership with UK songwriting and production duo Future Cut.

"So often when you approach people for songs from writers, people that have never met Tom, they will write material that fits their image of who he is, and you tend to get the same thing over and over again - Sex Bomb part two," says Jones' manager Mark Woodward. "We knew on this album we wanted to move away from that, so looked for people that Tom could form a partnership with."

The key partnership came in the form of the aforementioned production duo, who flew to Los Angeles with a virtual suitcase of ideas, half-songs and beats that were then bent and twisted, with



the input of Jones and a bevy of other songwriters, into the songs that make up the album.

"I brought Future Cut to LA and they had a vision of involving Tom in the top line and the lyric writing," says Woodward, who believed having producers involved in the songwriting process from the start was important to keeping the momentum and spirit of the album moving in the same direction.

"We needed to get Tom stimulated and that happens much better if there's a basic song, a beat or a bass line, already there," he adds.

Future Cut, who are published by Universal Music, are one of the most active production duos in the UK at the moment. Having entered the mainstream with their work on Lily Allen's debut, they have since had a hand in songs for Dizzee Rascal, Mr

Tom Jones: 24 Hours

- I'M ALIVE** by Tommy James/Peter Lucia *EMI Longitude Music*
- IF HE SHOULD EVER LEAVE YOU** by Tom Jones/Nicole Morier/Darren Lewis/Iyola Babalola (Interpolation of I'll Never Let You Go by Gordon Mills, performed by Tom Jones by Universal) *Published By Seconds Out/Kobalt/Universal/Valley*
- WE GOT LOVE** by Jones/Lisa Greene/Darren Lewis/Iyola Babalola *Seconds Out/Kobalt/Warner Chappell/Universal*
- FEELS LIKE MUSIC** by Jones/Lisa Greene/Darren Lewis/Iyola Babalola/Barrett Strong/Norman Whitfield *Seconds Out/Kobalt/Warner Chappell/Universal/Stone Agate*
- GIVE A LITTLE LOVE** by Jones/Kara DioGuardi/Darren Lewis/Iyola Babalola *Seconds Out/Kobalt/Sunshine Terrace/Bug/Universal*
- THE ROAD** by Jones/Lisa Greene/Darren Lewis/Iyola Babalola/Gene Lees/Armando Manzanero *Seconds Out/Kobalt/Warner Chappell/Universal/MGB Songs*
- IN STYLE AND RHYTHM** by Georg Hartwig/Thomas Wander *Seconds Out Music/Kobalt*
- SUGAR DADDY** by Bono/The Edge/Simon Carmody *Universal/Evolving Music Co*
- SEASONS** by Jones/Lisa Greene/Darren Lewis/Iyola Babalola *Seconds Out/Kobalt/Warner Chappell/Universal*
- NEVER** by Kara DioGuardi/Darren Lewis/Iyola Babalola/Carl H Davis/Willie Henderson/Floyd Smith *Sunshine Terrace/Bug/Universal/Warner Chappell*
- THE HITTER** by Bruce Springsteen *Bruce Springsteen Music by ASCAP*
- SEEN THAT FACE** by Jones/Nicole Morier/Darren Lewis/Iyola Babalola *Seconds Out/Kobalt/Universal*
- 24 HOURS** by Jones/Lisa Greene/Darren Lewis/Iyola Babalola *Seconds Out/Kobalt/Warner Chappell/Universal*

Hudson And The Library and Nicole Scherzinger from the Pussycat Dolls.

Tracey Fox, owner of management and consultancy firm Good Groove who did the A&R on the new album, boasts a long history with Jones, having previously had A&R responsibilities for the singer's 1999 set *Reload*.

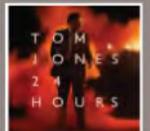
"I've worked with Tom for a long time so I'm always looking for songs," she says. "It's often quite a monumental task because of the type of songs that tend to get

submitted. This time around we thought, 'Let's think out of the box a bit.' Right from the beginning he hit it off with Future Cut."

One of the early collaborations on the set came from Warner/Chappell writer Lisa Greene, who has a hand in five of the album tracks. Greene was signed to Warner/Chappell by Fox previously and she says the writer proved a key part of the album.

"Lisa wrote a song called *The Road* and *24 Hours*, which is a lynchpin of the record," Fox explains.

Keeping up with Jones: Tom Jones is credited on eight of the songs on *24 Hours*



Fellow Kobalt writer Nicole Morier co-wrote two songs, while Kara DioGuardi appears on two songs.

Of the songs without credits for Jones, the first comes in the shape of album opener *I'm Alive*, by EMI-published duo Tommy James and Peter Lucia. Georg Hartwig and Thomas Wander penned *In Style And Rhythm*, while The Edge and Bono from U2 contributed a track called *Sugar Daddy*. The album also includes a cover of the Bruce Springsteen hit, *The Hitter*.

News diary

Dooley's Diary



Hurrah! A good old-fashioned A&R scrum...

AFTER ONE OF THE HOTTEST A&R RACES FOR SOME TIME, Universal has secured the signature of 21-year-old singer/songwriter **Claire Maguire**. The signing was made personally by Universal Music bosses David Joseph and Lucian Grainge, who beat off competition from the likes of Warner Music chief Lyor Cohen and Rick Rubin. Phew... Now here are two unlikely bedfellows: **Tom Jones and Pete Doherty** pressed the flesh at a recent gathering for EMI UK, where the major put the re-organisation behind it and moved its focus to the future, with a presentation focused firmly on the first quarter of 2009. Performances at the event, which was held at Riverside Studios in London, came from **Lily Allen** as well as the aforementioned Msrs Jones and Doherty. Pictured (l-r): EMI UK and Ireland chairman Ashley Unwin (or is that Enrique Iglesias), Doherty, Jones, president of A&R labels Nick Gatfield and Parlophone president



Miles Leonard... Columbia celebrated the platinum sales success of **The Ting Tings' debut album** recently, tying



in nicely with three sold-out gigs in London. Pictured backstage at the Shepherd's Bush Empire are (l-r): Stephen Taverner (manager), Katie White, Columbia managing director Mike Smith and Jules De Martino... Hearty congratulations to Universal Music UK's executive vice-president **Clive Fisher**, who is **celebrating 30 years with the company** - no small achievement in these troubled times. As part of his anniversary celebrations, Fisher was presented with **30 themed doughnuts** reflecting his years with the company. What, sticky and full of holes? We think not. Congrats too, to up-and-coming London MC **Chipmunk**, who last week became the youngest artist to win a Mobo award, picking up best newcomer... **Ever fancied meeting David Beckham?** What do you mean "no"? Well, anyway, if you do, why not sign up to the David Beckham Academy Corporate Cup 2008, taking place at his London academy on December 22? Entry is a challenging £25,000, but you get a celebrity coach, a free kit and a party. Plus Becks will be on hand to present the winning trophy and it's all for charity, natch. "Music, football and charity are good friends," an organiser notes, wisely... If the events of the past few weeks have left you feeling a little downhearted, then Dooley can thoroughly recommend the new book from

former Auteurs/Black Box Recorder mainman Luke Haines, **Bad Vibes: Britpop And My Part In Its Downfall**, in which he lays waste to pretty much everyone involved in the British music scene in the Nineties. Frankly we're amazed most of it passed the libel lawyers, although if we were Haines, we'd avoid running into Damon Albarn, Justin Frischmann, Oasis, The Verve, the Boo Radleys, Kula Shaker and a whole bunch of others for a very, very long time. The only person he appears to have really liked in the period was Steve Albini, although **Music Week gets grudging praise** for our support for a PR stunt he pulled to launch solo side project Baader-Meinhof... **Winter came early for Enya** and Warner Music Europe president John Reid at the launch of Enya's new album *And Winter Came*. The event was held



at Two Temple Place and was attended by guests and media from around the world. A fake snow storm greeted people as they arrived, hence the surroundings... So **who was the sales manager** that introduced Jonathan Shalit to a colleague as Harvey Goldsmith at the Mobos last week? We're not sure who to feel sorry for... And finally, Dooley would like to wish his **congratulations to Island Records group co-president Ted Cockle** and his partner Joanne, who gave birth to a baby girl called Thandie last week.

ON THE WEB THIS WEEK

The Mechanical-Copyright Protection Society (MCPS) has announced new rates for UK independent production companies using library music:

Stuart Roslyn: "Although it would appear that the royalty rate is being reduced, it could encourage more use of the music, as it's now more affordable. I am a composer and anything that encourages more use of music for broadcast is welcomed by me."

UK Festival Awards announces nominations shortlists:

John Christie: "I went to Standon Calling. The underwater disco was amazing. You couldn't hear the music outside whilst underwater the bass was pumping."

Bertelsmann announces details of BMG Rights Management:

Sir Harry Cowell: "BMG RM, might be on to something here. Certainly better than the old tired format."

Lewis secures UK and Ireland vote for MTV:

Eon: "Vote for Leona. She truly deserves this."

● www.musicweek.com

MUSIC WEEK UNEARTHED

Single from former The Servant member to become flagship release for newly-revived AM:PM label

DAN BLACK

DAN BLACK IS TO SPEAR-HEAD THE RELAUNCH of A&M's dance imprint AM:PM with the release of his first single with the label on December 1.

Yours will be released on a limited run of 12-inch singles under the AM:PM brand, with remixes from Black Devil Disco Club and Justus K, while standard CDs and digital formats will be released on A&M directly.

A&M's head of A&R James Oldham says the relaunch is in response to a sea-change in the current music environment.

"While everyone else is bogged down with guitar music, we are changing our focus," he says. "NME's circulation is falling rapidly, you can't get guitar bands played on Radio One, so we are changing our tack."

Following the release of Yours, each single from Black's forthcoming debut album will be accompanied by a run of 12-inch singles on AM:PM with additional mixes.

Dan Foat will oversee the running of the imprint, alongside his



Management
Ferdie Hall, Crown
A&R
James Oldham A&M
Marketing
Steve Warby,
Polydor
Press
Natasha Mann,
Toast
Publishing
Sony/ATV

Radio
Kate Burnett,
Rapture
Regional Radio
Gavin Hughes
Digital
Karen Piper,
RadarMaker
TV
Ruth Thompson,
Polydor

existing responsibilities at legendary techno label, R&S.

The English born, Parisian-based Black gained his first taste of success via London rock band The Servant, through which he secured a publishing deal with Sony ATV and a record deal with Edel Records. But, it is the solo material recorded since leaving

the group earlier this year that has been turning heads.

Hypntz, a cover/mash up of The Notorious B.I.G. classic Hypnotize, fuses the beat from Rihanna's Umbrella with samples from the film soundtrack of John Carpenter's Starman.

It secured record of the week support from Zane Lowe and Jo Whiley at Radio One and served as a catalyst for the media and industry scurry that followed, ultimately leading to him signing to A&M in September.

Yours will precede Black's debut album, which is due in 2009. The track boasts a video shot by Parisian production outfit Chic et Artistic.

"Dan is a chic, cool, cutting-edge pop artist and to us represents the direction music is going now," affirms Oldham.

Black will perform a 500-capacity show in Paris next month, providing a selection of UK media with their first opportunity to see the artist live.

stuart@musicweek.com

Features

COMING IN FROM THE COLD

For so long the pariahs of the live sector, secondary ticketing businesses such as Viagogo are now winning over customers and clients alike and seem set for mainstream success in the UK

Live

By Gordon Masson

AFTER YEARS SPENT IN MUSIC-INDUSTRY SIBERIA, there are signs that the secondary ticketing market is finally coming in from the cold by helping to eradicate online fraudsters and dodgy ticket touts.

Although the ability to exchange tickets has been enthusiastically embraced by consumers from the very start, the live music industry has been – to put it politely – slow to accept the concept.

Many in the secondary ticketing business have been treated as pariahs. But, with the more responsible outfits driving out the less scrupulous dealers and with the European market expected to generate billions of pounds in revenues as the market opens up, many are now stripping off their flak jackets and finding new friends within the industry.

Viagogo founder Eric Baker is one of them. He is enjoying a record year through his company's rapid expansion in the continent and Baker has reasons for his bullish attitude in a sector of the market which was almost universally vilified when he first arrived in the UK.

"At the end of our first year of trading we were already bigger than StubHub was after its third year," reveals Baker. "In 2008 StubHub will sell well over \$1 billion worth of tickets just in the United States. Similarly we think we can do billions worth of turnover here."

From an initial hostile welcome to the UK, Baker and his team have gradually started to win over the industry on this side of the Atlantic, although a few dissenters remain. "In 2006 I opened the office here in Hammersmith and sat across the table from Harvey Goldsmith who told me in no uncertain terms that the secondary ticketing market would be outlawed, our company would be shut down, nobody would do business with us and I would probably have to swim back to the United States," recalls Baker.

"But here we are two short years later and what has happened? Well, the parliamentary select committee came out and said you should not outlaw secondary ticketing. The DCMS has said that they don't want legislation, so the government doesn't have a problem with us.

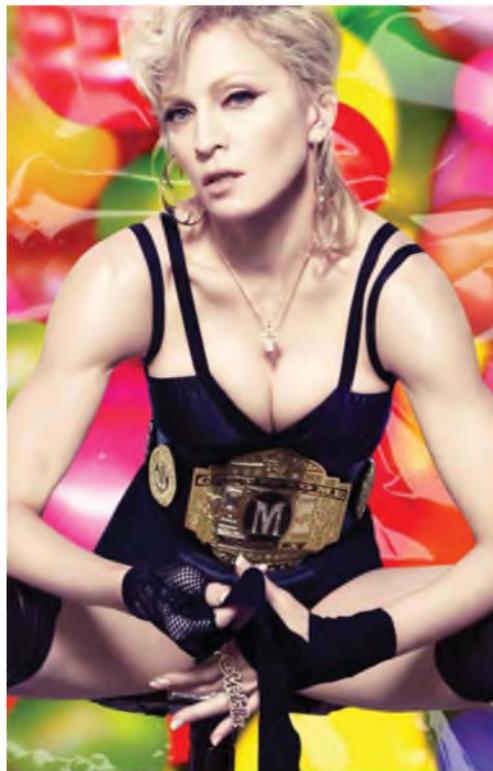
"Here in the UK I'm in business with the largest, most famous football club on the planet – Manchester United; Madonna who is the best-selling female artist of all time has endorsed us for secondary ticketing; and we're about to announce a huge deal in theatre. We have a growing, thriving business that is selling hundreds of millions of dollars worth of tickets annually."

"In fact, secondary ticketing has become so mainstream and legitimised that even people like our friends at Ticketmaster have obviously found religion because not only are they no longer attacking what we do, but they decided to go out and acquire someone in the secondary ticketing market.

"So it appears that the minority of naysayers has dwindled so much that it may only number Harvey Goldsmith and one or two of his poker-playing friends."

The change in attitude, according to Baker, has much to do with his desire to drive rogue operators out of business. "Viagogo protects the punters from the unscrupulous touts on the street," claims Baker. "If you look at what happened with the festival market this summer, there are a lot of con artists and complete criminals trying to take the fans' hard-earned money and then leaving them high and dry. We're trying to solve that.

"We want to drive these crooks out of business and that's what we're helping to do because fans before had no alternative but to take their chances with some guy on



the street corner. Now they know that if they go to Viagogo, they can actually get the ticket, guaranteed."

Viagogo makes its money by taking a cut of the selling price of a ticket – 10% from the buyer and 15% from the seller. But the development of the company is taking it beyond that initial business model, with the likes of promoters Live Nation partnering with Viagogo on certain deals.

The company already has a far-reaching agreement with Live Nation in the Netherlands and, earlier this summer, Baker struck a groundbreaking deal with the promoter and Madonna on the singer's Sticky and Sweet tour in Europe.

"We're thrilled at the outcome of everything that went on with the Madonna deal with Live Nation, so it's great to get that vote of confidence," says Baker.

Explaining how the deal worked, he continues, "Madonna and Live Nation, when the tour goes out, may have official tour sponsors, official beer, official car or whatever it may be. We were the official premium ticketing and secondary ticketing partner and for that there was basically a sponsorship consideration – a flat fee. They did not participate in any percentage of the secondary sales or anything like that.

"But the Madonna deal was profitable for Viagogo, so it was not only a good thing for the artist and Live Nation, but it was a good deal for us, full stop."

Baker believes that such deals are more about just the extra money that acts can make.

"Artists like it because they can protect fans against shady touts and there is an economic benefit in that they can make some money, but also it is a great marketing tool. With Madonna, it provided her with a great way of building her database to deal directly with her fans."

The backing by such a high-profile artist has already helped generate a flood of enquiries from other acts and Baker notes, "Madonna over the years has often been the first to blaze a trail – she's rarely the last. We'd be thrilled to break new ground with any artist, but to do it with the best-selling female artist of all time and arguably the most famous female artist on the planet today, we are very, very



TOP 10 ROCK SHOWS ON VIAGOGO BY TOTAL TICKETS TRADED

	BAND	VENUE
1	Led Zeppelin	The O2 Arena
2	Muse	Wembley Stadium
3	Foo Fighters	Wembley Stadium
4	Metallica	Wembley Stadium
5	My Chemical Romance	The O2 Arena
6	Nickelback	MEN Arena
7	Linkin Park	M Keynes Bowl
8	Sex Pistols	Brixton Acad.
9	Bon Jovi	Manchester Stad.
10	Iron Maiden	Twickenham



viagogo
real tickets for real fans

PICTURE S
Wake me up, Viagogo: Eric Baker (above), Viagogo CEO, has seen the secondary ticketing market legitimised courtesy of deals with the likes of Madonna/Live Nation (left) and expects the AC/DC tour (middle) to be the biggest rock show this year for the market

happy with. It's opened the market up and there are a lot of exciting deals we'll be announcing soon with more artists and more people in the live performance space."

As for the future, Baker dismisses industry speculation that the secondary ticketing market might suffer in a global recession.

He claims the resale market, and the ability it gives people to get their money back if they cannot use a ticket, is more important in tougher economic times.

Baker adds, "The live music sector and people who work in it are in a better position than many other industries. There are a few reasons for that. One is that live music is something that has been around forever. It is also something that people are very passionate about and that people really love and find to be a diversion in difficult times. It's a sector of the economy that is as recession proof as any sector is going to be."

The American founder of Viagogo has reason for his confidence, based on his experience as a founder of StubHub, which became the leading secondary ticketing exchange in the US.

"StubHub's early years of 2001 to 2003, and certainly after September 11, is the closest parallel in terms of an economic shakeout I've seen. But even then we saw that live events were going strong because people are passionate about going."

As for the immediate future, Baker reveals that the forthcoming AC/DC tour is expected to be the biggest rock show on the secondary market this year.

"We have had more pre-sale enquiries for the AC/DC shows on Viagogo than any other concert in our history and we expect it to be the most sought after rock ticket since Led Zep at The O2 last year. When tickets went on sale for the German dates on the weekend it was the biggest ticket we've ever seen on Viagogo and we expect demand in the UK to be even greater."

"Live music... is a sector of the economy that is as recession proof as any sector is going to be..."

Eric Baker,
Viagogo

Features



Seymour Stein, the music entrepreneur and legendary co-founder of Sire Records who many credit with the birth of new wave, explains why treating artists, their songs and their music like royalty, has got him where he is today...

“MUSIC DOESN'T KNOW ANY BOUNDARIES...”

PICTURE RIGHT

Pointing the way: Seymour Stein counts The Ramones, Talking Heads, The Pretenders and Madonna among his most celebrated signings

Masterclass

By Robert Ashton

BORN IN BROOKLYN IN 1942, SEYMOUR STEIN ignored his parents' pleas to become a doctor or lawyer to make a career in music.

He started early – at 13 working at *Billboard*, before learning his trade with some of the legendary figures from the Fifties and Sixties, including Syd Nathan and George Goldner.

In his early twenties he co-founded Sire Records with Richard Gottehrer and a decade later had discovered The Ramones playing a dingy bar on the Bowery.

After that, he quickly made Sire a who's who of punk and new-wave acts, signing Talking Heads and The Pretenders in quick succession. In 1982, fearing he might be pipped at the post, he signed Madonna.

He was inducted into the Rock and Roll Hall of Fame in 2005 and is still a vital part of the industry as president of Sire Records and also vice president of Warner.

In this exclusive masterclass interview, the man who launched new wave reveals the secrets of his success in a career stretching back to the 1950s.

Love music

“My only vision was that I loved music. I was exposed to it at a very early age, my sister Ann was six years older than me and the radio was always playing in our house.

Those were the days just before rock 'n' roll with big stars such as my favourite Guy Mitchell, Patti Page, Nat “King” Cole, Jo Stafford, Eddie Fisher, Frankie Lane, Doris Day.

That was around 1950 when I was eight. Martin Block was my sister's favourite disc jockey on WNEW and later on WNEC and every Saturday morning he would run down the top 25 hits off the *Billboard* chart. That is how I first heard of the magazine.

At the other end of radio dial, on stations like WOV and WNJB, I was exposed to rhythm and blues and in particular artists like Fats Domino, Chuck Berry, and doo wop favourites The Moon Glows, The Flamingos, The Harptones, Lee Andrews and The Hearts, The Heartbeats, and older groups like The Orioles and The Ravens.

“Even before I knew what it entailed, all I wanted was to be in and part of the record business...”

PHOTO BY PAUL CROWTHER @ REVOLVERPHOTO

Buying records, unless they were in the Top 40, was difficult and almost every week I would take the D train from Kings Highway up to 125th Street in Harlem and home to the Apollo theatre and great record stores like The Record Shack, Rainbow Records and Bobby's, run by Bobby Robinson owner of Fire and Fury Records. Even then, before I knew what it entailed, all I wanted was to be in and part of the record business. It was always at the front of my mind.

Find a mentor and learn the business

I have had at least six mentors since I was quite young and just breaking into the record business. They were Tom Noonan, Paul Ackerman, Syd Nathan, Jerry Wexler, George Goldner and Ahmet Ertegun.

There doesn't seem to be enough mentoring these days, certainly not in the US. However, the UK indies starting with Chris Blackwell at Island have always lent a helping hand. Of the UK indies that sprung up in the mid or late Seventies, Daniel Miller at Mute had the biggest heart and was a guiding light to many.

Martin Mills at Beggars Banquet shared his business

acumen with others and where would any of those indies be without Rough Trade and Geoff Travis in those early days of punk and new wave? Tony Wilson was always keen to share what he'd learned from his accomplishments as well as his mistakes. Today's indie entrepreneurs owe them and also Creation founder Alan McGee a great debt. Pioneers all.

My own mentoring started around 1956 when I went up to *Billboard* aged 13. It was in the historic building that housed the Palace Theatre, the crown jewel in vaudeville.

When I said I'd liked to do some research, Tom Noonan, *Billboard*'s music chart editor, set me up at a desk. I would go through one bound volume at a time going back to 1939 and read about the big bands and write down the charts.

Paul Ackerman was the legendary music editor of *Billboard*. He came over one day and said, “You know there is a rock and roll show going on in Brooklyn. Would you like to review it?” It was probably an Alan Freed show and I think Chuck Berry and Fats Domino were headliners. My review appeared in *Billboard* and at the end of the week they gave me a cheque. I couldn't believe it. I took it



home to my mother and said "Can you believe this? I should be paying them."

In those days the success of releases of singles depended on a strong review in *Billboard*. Record labels would come up to *Billboard*'s review sessions in the evening and hope to get their record spotlighted in the magazine. That is how I first met Ahmet Ertegun and Jerry Wexler. I also met Syd Nathan at a *Billboard* review session and he became my most important mentor. He was head of King Records and really taught me the business from the bottom up.

When Syd invited me to spend the summer in Cincinnati with his family I was 15. My parents wanted me to be what every good Jewish parent wanted back then; a doctor or a lawyer. I didn't want any of that.

Syd came to New York to meet my parents and told them, "I hope you've got some money, because your son has shellac in his veins. This business is all he wants, if he doesn't do this he won't amount to anything and you will need the money to buy him a newspaper route."

I really learned a lot at King. I was basically Syd's assistant and he would move me about from one department to another. He even had me checking his promotion men's expense accounts. He also had me pressing records, which was a little scary, working in the studio learning from the engineers and sitting in on sessions.

I spent over two years in Cincinnati working at King and when I returned to New York I was hired by George Goldner, another industry legend. George released one of the very first rock and roll records, Gee by The Crows. He also discovered Frankie Lymon and The Teenagers.

By the time I worked with him George had just gone into business with Jerry Leiber and Mike Stoller at Red Bird Records. George was not only a great music man. He knew how to get records on the radio. Their first release, Chapel of Love by the Dixie Cups, broke in a week and was number one in a month.

Red Bird became a very hot label, very quickly. The offices were on the ninth floor of the Brill Building. A floor above was FGG Productions with three young songwriter/producers - Bob Feldman, Jerry Goldstein and Richard Gottehrer. I got friendly with all of them, especially Richard.

It's all about relationships

I was 23 and my partner Richard Gottehrer was 25 when we started Sire Records. There was confident trust, it was a good relationship.

We started in 1966, but I knew that one of the things against us was the lack of money. I don't think we could have started Sire as robustly as we did if it were not for Tom Noonan. Richard and I put up \$25,000 each. Tom Noonan had left *Billboard* and moved over to CBS where he was running their Date Label. Tom helped us get an additional \$50,000 in overhead money plus free use of the Columbia studios around the world.

Also, Syd Nathan was winding down King Records and as a favour he rented us his New York office, a brownstone at 146 West 54th Street in the heart of everything. We had the parlour floor for \$325 a month.

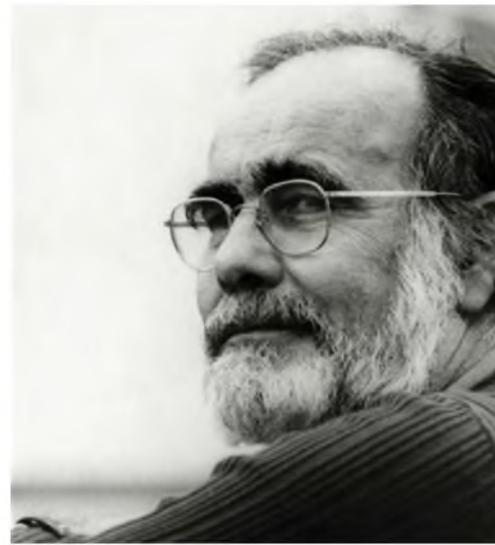
We had a great office almost rent free, which relieved a lot of pressure. We also developed a relationship with British Decca, our first international licensees and in particular with veteran A&R head Hugh Mendl. Hugh recognised the need for indie label deals and gave us recording budgets to sign acts in the UK that we owned in North America and Decca controlled throughout the rest of the world.

Not everybody can spot talent

Not being a musician myself or playing an instrument I felt something was lacking. But, I got over that.

I remember going to The Windsor Pop and Jazz Festival with producer Mike Vernon of Blue Horizon Records (Sire was partnered with Blue Horizon, home to Peter Green's Fleetwood Mac and Chicken Shack). Mike brought along his engineer, Gus Dudgeon.

There was a band managed by Chris Wright and Terry Ellis in the days before Chrysalis and I thought they were amazing. I couldn't wait to tell Mike to sign them to Blue Horizon. I said, "Mike, we have got to sign



them and you should produce them." But, he wasn't interested. So I turned to Gus for help, but he was dismissive too. He said, "They are shit, didn't you hear all the bad notes they hit?"

Gus told me it was obvious I didn't play an instrument so I wouldn't know. I told him, "It is only rock and roll - it's not meant to be perfect."

I am a fan, I have always been a fan. By the way, the band was Jethro Tull and that is how I got over my insecurity at not being able to play an instrument. Many producers, even the best of them - and Gus went on to produce Elton John - are not good A&R men.

Be courageous

If you believe in something, you have got to have the courage of your own convictions. I actually received death threats when I signed The Ramones.

I remember Miles Copeland was managing [Sire acts] Renaissance and the Climax Blues Band and he said, "I don't want my artists on the same label as The Ramones." He threatened to sue us and all that. Of course, a year later he had met up with Mark P [founder of punk fanzine *Sniffin' Glue* and lead singer in Alternative TV] and got Step Forward Records and IRS Records going.

Did I know The Ramones would be the making of my label? Of course not. No more than I

knew Madonna would become the most successful female artist of the 20th century. If I told you that I would be a fucking liar. I loved what I heard. I also loved and liked a lot of stuff that never made it. But, taking chances is what it is all about. If you really believe in something, that doesn't mean you are right, but it means you should follow it through. You shouldn't allow anyone to talk you out of it.

Artists are king

It is the artist's music, it is their property. By the time I started Sire, in my mid-twenties, I had been around the music biz for 10 years. But not many artists last that long. It is almost like comparing a human life to a dog's life and I don't mean it in a bad way. I have always gone out of my way to respect artists because time is more precious to them.

Also, I couldn't offer the kind of money other companies could so I figured - at the very least - artistic freedom is what I could offer and wanted to offer. Let them get on with it.

Songs are what matter

Producers, even the best, don't always make great A&R men. I think musicians look for perfection, I think musicianship is great if it's Eric Clapton, Jeff Beck or Jimmy



Page. It's fabulous. But the most important thing is the songs. If the artists don't have songs, then no matter how good the musicianship is they will be relegated to just being session musicians.

Songs are what people are attracted to, songs build memories. Sometimes, it might be by a one-hit wonder by a group you can't even remember. But you remember the song. Earth Angel by The Penguins or In The Still of The Night by The Five Satins are songs I will never forget. The Penguins didn't have another hit, but Earth Angel is a classic. It's all about the songs.

Hits come from anywhere

In the Sixties, I looked to England as a source of repertoire. Capitol rejected The Beatles not once, but twice. When they finally were able to get The Beatles they only took other Brian Epstein acts and ignored The Hollies, The Animals, Herman's Hermits and many others.

Several years later I thought we could pick up some great British bands from EMI and we did. The Climax Blues Band, Renaissance and Barclay James Harvest. From EMI's Dutch company Bovema I first heard an incredible guitarist Jan Akkerman. When he left the label and formed Focus we signed them and Focus gave Sire our first million selling album *Moving Wave*.

So hits can come from anywhere in the world. Music doesn't know any boundaries. And today people should be looking at China, Russia, South Africa, Eastern Europe, Turkey, Indonesia, Egypt and India. With 400m people, most of whom can either speak or at least understand English, India is high on my radar. Music is after all the lowest common denominator.

Don't follow the pack

After The Knack made it, there were some A&R men looking for bands with skinny ties. I mean it is ridiculous what people do. It is all about the music and the songs, that is the most important thing.

There are only two types of music - good and bad

Back when I was a fan growing up, there were three categories, pop, R&B and Country and Western. That was okay. Today with all the different categories it is confusing. It also puts things in boxes, which is limiting.

I don't believe in labels, only good and bad. Good and bad music. It doesn't matter how bad something is. If it is bad, it is bad. But if it is good, then there are varying degrees of how good something can be. The only thing now is that something that was good enough to sign 10 or 15 years ago can't be signed today because the market has shrunk.

PICTURE ABOVE
Courage under fire: Stein has the courage of his convictions after getting death threats upon signing The Ramones

PICTURE ABOVE LEFT
Must-have one of Stein's early mentors was *Billboard* journalist and later legendary record producer Jerry Wexler who died in August



Features

GET READY FOR THE VOICE

With his stratospheric rise to fame and two life-threatening illnesses to contend with over the past decade, it is no understatement to say the life of tenor Russell Watson has been quite a journey. On the eve of his new studio album *People Get Ready*, *Music Week* looks at his remarkable career

Profile

By Andrew Stewart

SCREENPLAY WRITERS IN SEARCH OF A WINNING STORYLINE could do worse than look at the biography of Russell Watson for inspiration.

The 41-year-old tenor, known to millions simply as *The Voice*, would be an ideal candidate for a biopic on the strength of his career alone.

Here is a lad from Salford who won a pub talent contest, quit his job at a "nuts and bolts factory" the following week, landed a record contract with Universal and went on to dominate the UK classical album charts.

That Watson has twice faced death from a non-cancerous pituitary brain tumour, discussed the experience publicly and returned to singing within weeks of finishing radiotherapy, makes his story stand out on human terms.

Since the release of his debut album in 2000, Watson has sold more than 7m albums worldwide. He performed for George W. Bush at the White House, has serenaded prime ministers at home and overseas, and sang for Pope John Paul II.

It is a far cry from the Wigan Road Working Men's Club in Salford, although it was there that the singer first added Puccini's aria *Nessun Dorma* to his hitherto non-classical repertoire.

The piece registered an immediate hit with club members and paved Watson's road to Wembley, where he sang the national anthem before the 1999 Rugby League Challenge Cup final.

His performance after Manchester United's final game of the 1998-1999 Premiership season and a subsequent duet of Barcelona with Montserrat Caballé before the Red Devil's triumph over Bayern Munich in the UEFA Champions League final three weeks later helped turn Watson into a bankable commodity.

Watson's latest album, his seventh, is set for release through Universal's Decca label on November

17. *People Get Ready* represents a repertoire shift for the artist; one that might yet prove as auspicious as his initial move into classical crossover. The tracklist includes such soul hits as *Me And Mrs Jones*, *Georgia*, *Papa Was A Rolling Stone* and *New York State Of Mind*.

People Get Ready was recorded at Capitol Studios in Los Angeles, where Watson first discovered that he had a brain tumour while preparing his fifth album, *That's Life*, in September 2006. The singer was playing tennis with producer Nick Patrick when he realised he was unable to see the ball. After a visit to the opticians he was directed immediately to hospital. Watson insisted on returning home to have treatment on the tumour.

Last October, while recording *Outside In*, Watson experienced multiple symptoms associated with his tumour's return. An MRI scan revealed that the growth was causing bleeding into his brain, requiring a three-hour emergency operation and subsequent radiotherapy.

In May this year, Watson returned to public performance when he sang *Land of Hope And Glory*

"It's been a real boost to get back to singing and being creative. That's given me a real moral lift after what I've been through"

Russell Watson



before boxer Ricky Hatton's fight at the City Of Manchester Stadium. He has since performed on tour in the UK, was the subject of Sir Trevor McDonald's *Tonight* show on ITV1 and featured as a judge on

BBC1's Saturday primetime show, *Last Choir Standing*.

After his life-saving surgery, Watson battled with the debilitating effects of

radiotherapy. The singer reported on the recovery process on his website and also kept a video diary. His experience, widely reported by the tabloid press, inevitably drew public interest and empathy. "I used to be the type of person who was always thinking about the future," Watson recalls. "One of the fundamental differences now with my life is that I'm living for now, for the moment."

He adds that when he was taken ill for the second time, he almost gave up the fight. "It felt like my head was going to explode." Before entering the operating theatre, Watson tried to reassure his young daughters that all would be well, "But I didn't think I was going to be all right – not for a minute! I felt like it was

going to be goodbye to the children."

Watson's innate focus and determination – qualities that had already propelled him from obscurity on the club circuit to international celebrity, were tested again by illness. The singer's punishing former schedule and wholehearted performing style have been tempered by experience. And yet he says he is looking for new challenges as a performer. *People Get Ready* stems from Watson's search.

"Russell is both adaptable and adventurous," observes Universal Classics and Jazz managing director Dickon Stainer. "He doesn't believe in avoiding risks, which is what makes him more interesting. His latest album represents a brand new direction and opens up the options on what he's going to do next. I'm sure he'll continue to be known as a classical crossover artist. But he has this incredible versatility and the ability to sing in a number of different styles, and I'm sure he will explore that potential in future."

Production values for *People Get Ready* are of the highest order. The album was produced by Nick Patrick, who has worked with everyone from Roy Orbison and the Gypsy Kings to Katherine Jenkins and Hayley Westenra.

Patrick, who produced Watson's debut album *The Voice*, brought together a combination of top-flight local session players and Amy Winehouse's band at Capitol Studios for the singer's latest project. The finishing touches were made after Watson's recovery.

"I got a real emotional lift from starting to sing again," the tenor recalls. "It's been a real boost for me

PICTURE ABOVE
Russell Watson's new album *People Get Ready* was recorded in Capitol Studios with help from Amy Winehouse's backing band

Features



PICTURES
The People's Tenor: A string of high-profile collaborations and prime-time television appearances have helped mould a unique place for Russell Watson in the public eye



to get back to work, to get back to singing and being creative. That's given me a real moral lift after what I've been through."

According to Stainer, *People Get Ready* "has every chance of being a very successful release". He points to the strength of public interest in the Russell Watson story and the related affection felt by fans for the artist. "What he has gone through really doesn't bear thinking about," Stainer reflects. "People have always been able to relate to Russell. He's a great communicator, able to tell his story and touch people with it. There's a great deal of affection for him within our company, for example, because he's such a talented guy; very witty and always open. We've seen his ups and downs, and that has contributed to an extra special relationship between individuals here at UCJ and Russell."

Although Andrea Bocelli and a few others, Lesley Garrett among them, were already making headway with classical crossover before *The Voice* came to market, Watson stands as the first British artist to draw a mass-market pop audience in the direction of classical music. Certainly, Watson spearheaded Universal's development of the classical crossover market in the early Naughties and has since helped define the genre.

"The scale of his early success was simply incredible," says Stainer. "He was the godfather, if you like, of mass-market classical crossover. Russell genuinely brought in a new audience."

"Russell doesn't believe in avoiding risks, which is what makes him more interesting"

Dickon Stainer, Universal Classics And Jazz

Specialist critics and classical columnists have reasonably questioned tabloid descriptions of Watson as an opera singer, not least because the man has never appeared on stage in an opera production. Their point, however, is lost on readers of *The Sun* or *Daily Mail*, happy to accept Watson's self-styled description as "The People's Tenor" and clearly interested in his life offstage. Four Classical Brit Awards and sold-out stadium dates further testify to Watson's popular appeal.

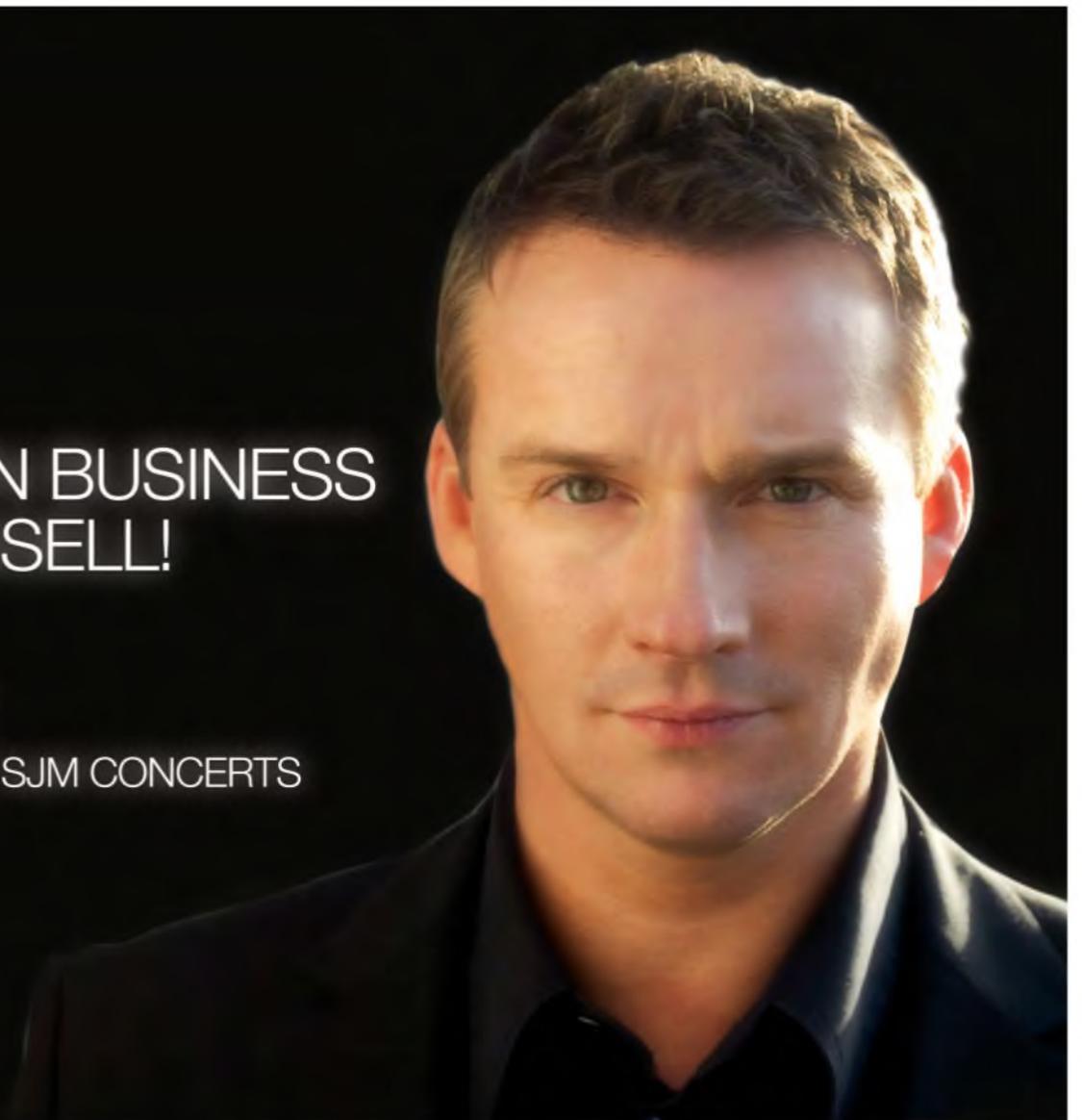
"Leaving aside his illness, I think people know that Russell's career has not been plain sailing," explains Stainer. "They know he's had his challenges. He's rolled with the punches to sustain what is already becoming a long career. That's one of the reasons people like him so much – they can relate to him and he certainly can relate to them."

People Get Ready comes to market with the inevitable PR advantages generated by Watson's human interest story. It also rolls out on the back of a heavyweight television advertising campaign, targeted to reach the greatest audience of viewers north of the Watford Gap. Coronation Street, *Emmerdale*, *The Paul O'Grady Show* and daytime Channel 4 are in the mix for Watson ads before and after the album's release date.

"Television tends to be where the bulk of our spend goes on marketing Russell," explains UCJ marketing manager Buffie Du Pon. "We know that it really gets to his fanbase, which is largely northern in

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demographic. It's a matter of focusing on the right regions and not focusing too much on Meridian and Carlton. The market and the desire for Russell albums are much stronger in the north than the south."

Du Pon adds that Manchester's Trafford Centre is running People Get Ready ads on the complex's own channel. "It's not something they do regularly. I would be amazed if any other artist was TV-advertised there. We couldn't be nearer to the consumer's shopping experience."

In addition to television marketing, People Get Ready is set for a significant online advertising campaign. Manchester-related websites will lead the way, with ads also appearing on the online

sites of *Reader's Digest*, *Daily Telegraph* and the *Daily Mail*. Du Pon admits that a fair percentage of Watson's older fans do not have easy access to the internet or email. Consequently, more traditional forms of marketing are important to the campaign mix.

"We find press advertising in women's magazines is really effective with Russell," she notes. "Rather than doing blanket national or regional press advertising, it's a matter of knowing who we're aiming for and keeping things targeted to them. There are so many people who have supported Russell over the years, especially in the time of his ill health. We want to let them know that there is a new record and

what's on it. They already know that it will be quality, so it's about letting as many of Russell's fans know about it as possible."

Du Pon adds that marketing People Get Ready represents both a challenge and an opportunity in terms of people's perceptions of Russell Watson. She expects his core audience will welcome the album's

focus on soul; meanwhile, others who have not been attracted to the singer's classical crossover titles will be drawn to tenor's no-holds-barred account of *Me And Mrs Jones*.

"This new album represents a new direction for him and something special after the dark months he's had," Du Pon suggests. "Russell is the absolute master at conquering a new

genre of music and pulling it off to perfection. He completely nails these great soul songs, just as he nails *Nessun Dorma* or *Vesti La Giubba*. There are some lovely tracks on there, which no one would have expected from him a few years ago. It's something he's done for himself that his fans will love."

Watson was busy at the beginning of October with the album photoshoot and making the television ad in Manchester. "He takes great care with the creative process here and with how he comes across," explains Du Pon. "That's a great strength. Russell is very savvy in terms of his career and knows how he touches people. This album and the way it's being presented show that he's back to his best."

"This new album represents a new direction for him and something special after the dark months he's had"

Buffie Du Pon, Universal Classics and Jazz



PICTURE
Diversity: Watson has performed duets with such names as Shaun Ryder and Steps' Faye Tozer in the past



RUSSELL WATSON'S ALBUM CAREER

ALBUM	TOP 75 PEAK	CLASSICAL PEAK	RELEASE DATE
<i>The Voice</i>	5	1	October 2000
<i>Encore</i>	6	1	November 2001
<i>Reprise</i>	13	1	November 2002
<i>Amore Musica</i>	10	1	November 2004
<i>The Ultimate Collection</i>	5	1	March 2006
<i>That's Life</i>	4	n/a	March 2007
<i>Outside In</i>	14	n/a	November 2007

PEOPLE GET READY...THE VOICE IS BACK

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Features

MUCHO MOSHI MOSHI

UK independent label Moshi Moshi has won itself a reputation as a breeding ground for hot commercial talent over the past 10 years, thanks to its founders' shared belief in 'the right music'



PICTURED ABOVE
L-R
Acts to roll off the Moshi Moshi conveyor belt include Friendly Fires, Lykke Li, Hot Chip and Bloc Party

LABELS

By Stuart Clarke

IT IS EXACTLY 10 YEARS SINCE Stephen Bass and Michael McClatchey, two label guys who shared a blind optimism that there was a place for some of their favourite new music outside of the major label infrastructure, decided to turn their extra curricular attentions into a record label of their own.

A decade on, Moshi Moshi has become one of the most respected independent names in the UK, sharing an involvement in the early careers of some of the biggest names in contemporary British music, from Hot Chip to Kate Nash. That the small, London-based indie has survived its first decade is an achievement in itself; that it remains at the forefront of new music today is testament to its abilities to survive in an increasingly testing industry.

"Moshi Moshi's success is really down to a real blind optimism," affirms Bass, a seasoned A&R man with history at both Island and Virgin. "From day one we've kept everything tight and sensible and, most importantly, worked with the right music. You have to work with music that you believe in, rather than just taking a punt on things, because you're always going to be better off that way. People smell it if you're taking a punt."

After spending six months trying to come up with a name, the duo decided on Moshi Moshi (it means "hello" in Japanese) after being told to say it down the phone in their quest to track down a Japanese DJ they had read about in *Jockey Slut*. "It seemed suitable," Bass explains. "It didn't mean anything to anyone, didn't say too much."

Despite a growing ambition in

recent years that has seen Moshi Moshi branching into management and soon, publishing, the company remains a tight-knit team of just three people: Bass, McClatchey and Hannah Jones, who keeps day-to-day operations ticking over.

Beginning life as a singles label, Moshi Moshi's first release came in the shape of Sukpatch's debut album *Twenty Three*, a release that secured the label its first mention in *NME*. This fuelled their confidence and demonstrated that they were doing the right thing "That was nice," says Bass. "It was reassuring to get that straight off."

More releases followed, including the Pedro Vs Kathryn Williams single *Demons In Cases*, from an album that later earned Williams a nomination for the Nationwide Mercury Prize, further building the profile of the label and turning heads to its on-the-money musical tastes.

However, it was Bloc Party's second single, *Banquet*, that really started to put Moshi Moshi on the map. Released prior to the start of the band's relationship with Wichita, the single put Moshi Moshi firmly on the mainstream media radar, with the single proving an integral part of Bloc Party's ascent to indie rock royalty. Another discovery in the form of Hot Chip followed quick on Bloc Party's heels, giving McClatchey the confidence to devote his attention to the label full-time.

"We found Hot Chip quickly after the Bloc Party release and really fought to get them as far as we could within our means. That was a big step and again it affirmed our belief in the label," says Bass.

Since then, the label's album release schedule has been bolstered with the launch of the Moshi Moshi singles club in 2006, taking the label back to its roots and increasing its visibility in the market. The club has provided an early release platform for the likes of Kate Nash (*Caroline's A Victim*), Slow Club (*Because We're Dead*) and Florence And The Machine (*Kiss With A Fist*).

"We started the singles club a few years ago and it was really about going back to our

roots," says Bass. "It has really enabled us to keep putting out things that we like and increased the amount of artists we can get involved with."

Earlier this year the label celebrated some of those artists from the singles club with the release of its first compilation album, *Moshi Moshi Records: 2006-2008*. Among the artists included are Kate Nash, *Late of the Pier* and *Friendly Fires*.

Meanwhile, the culmination of the label's 10-year anniversary celebrations came last weekend with the Moshi Moshi 10th Birthday Party at Matter in London. The new O2-housed venue, run by the owners of Fabric, hosted a star-studded line up of musical guests spanning the entire label back catalogue. Hot Chip topped a bill which also included Kate Nash, Florence And The Machine, Slow Club,

The Wave Pictures, Mae Shi, James Yuill and Tilly And The Wall, the latter of which just gave label its first Radio One playlist with the single *Beat Control*.

With 2,200 tickets sold, it marked the largest live event by the label to date, a significant step up from its monthly nights at the Hoxton Bar & Kitchen in East London.

Away from the label, which remains a wholly-independent operation, plugging into the Co-Operative network for distribution and marketing support across Europe, Moshi Moshi management has been an important part of operations for the past four years, providing a home to *Metronomy* and *Slow Club*.

Further expansion will see the launch of a publishing arm later this year, for which the indie is to partner with an existing publisher.

Bass says that having management and publishing interests creates an opportunity to get involved with more bands going forward.

"The publishing arm is a free-standing thing from Moshi Moshi records, and just enables us to work with as many great bands as we find and like as possible," he says.

"Some bands will be right for records, some will be better for publishing, some bands will be better to manage. The broader range of services we can offer, the more acts we can get involved with and continue working with. In the past we've been involved with acts and then had to wave them goodbye. It would be quite nice to keep working with them."

PICTURED BELOW
L-R
Stephen Bass and Michael McClatchey founded Moshi Moshi after discovering their shared belief in life away from major labels



THE MOSHI FAMILY, PAST AND PRESENT

BLOC PARTY
HOT CHIP
THE RAKES
KATE NASH (RIGHT)
ARCHITECTURE IN HELSINKI
AU REVOIR SIMONE
TILLY AND THE WALL
THE MAE SHI
BREAKBOT
FRIENDLY FIRES
CASIOKIDS
STILL FLYIN'
LATE OF THE PIER
LYKKE LI

FLORENCE AND THE MACHINE
JAMES YUILL
THE WAVE PICTURES
SLOW CLUB
HOT CLUB DE PARIS
BEST FWENDS
LO-FI-FNK
DANANANANACKROYD
DNTEL
MATES OF STATE
KATHRYN WILLIAMS V
PEDRO
MATT HARDING



Features

THE MATURING OF MUSIC EDUCATION

The number of students starting music-related degrees has more than doubled in a decade. And with the Government's £332m injection into music education boosting the sector, the study of music is benefitting as never before

"It is vital that a new generation of songwriters and musicians is aware of how industries like the music business operate and the value they create..."

Feargal Sharkey,
UKMusic



Education

By Anna Winston

THIS AUTUMN, MORE THAN 25,000 STUDENTS started the first term of their academic year in higher education studying a music or music-related degree – it is more than double the number 10 years ago and the impact is being felt throughout the music industry.

Every major record label is now involved in music education in some form; giving talks at colleges, universities and schools, running internships or creating apprenticeship placements.

It has been a good year for music graduates too, with

artists such as Adele, The Kooks, The Feeling, Amy Winehouse, Newton Faulkner and Kate Nash making a big impact on the charts and at awards ceremonies.

Music education has also risen up the Government's agenda. In November 2007, in response to recommendations made by the Music Manifesto, a Government- and industry-led campaign, education secretary Ed Balls unveiled £332m of new funding for choirs, orchestras, live performances, instruments and free music lessons.

In February this year, the Department for Culture, Media and Sport and the Department for Children Schools and Families also unveiled a new £25m scheme called Find Your Talent, with the aim of giving every child five hours of arts or cultural activities a

week, encouraging them to learn musical instruments and get hands-on experience in the creative industries.

The programme includes a £110m investment in the Creative Partnerships scheme, which connects children with professionals in the creative industries for work placements and experience, as well as collaborative projects.

And last month the Creative and Cultural Skills Sector Skills Council launched the first officially recognised apprenticeship scheme for the music industry, which has been road-tested by companies including EMI and Universal (see profile of Mairin Gannon on p27).

The new minister for creative industries, Barbara Follett, says the Government is now committed to music

PICTURE ABOVE
Good foundations: Kate Nash is one of a bevy of recent music graduates to have enjoyed chart success and awards recognition

Features

PICTURE RIGHT
Musical youth:
UKMusic CEO
Feargal Sharkey at
Nower Hill School,
Pinner, during its
QuickStart Music
Programme



PICTURE ABOVE
Yes minister: new
creative industries
minister Barbara
Follett underlines
the Government's
commitment to
expanding music
education

education. "There is a lot to be done in this area. We need to work with schools and industry on the recognition of the value of intellectual property and to make sure that young people have the opportunities they deserve to fulfill their musical ambitions," says Follett.

"Taking part in musical activities has a significant impact on young people – it gives them the chance to develop important life skills; inspires creativity and is very enjoyable.

"We also know that it is important to encourage young people to pursue careers in the music industry. That is why the DCMS has been supporting the Young Enterprise QuickStart Music programme which offers groups of up to 50 students aged 13 to 15 the chance to run their own mini music enterprises in school."

QuickStart, which was piloted last year by Young Enterprise and British Music Rights, has enjoyed a considerable amount of success. It is going through its final pilot this term and is due to be rolled out across

the country in January with the support of the newly-formed UKMusic group.

A change to the Key Stage Three curriculum, which requires the schools to include the role of music and musicians in society, the music industry and artists and intellectual property rights in lessons by September 2009, will also be supported by a new UKMusic initiative that was originally piloted by BMR.

Meanwhile Sound Rights, a free online resource for teachers and students, will offer module guidelines, lesson plans, podcasts, music streams, videos and sound junction composition software.

"UKMusic is a new organisation, but our commitment to projects like Sound Rights and support for the Quickstart Music programme will remain as strong as ever," says UKMusic's CEO Feargal Sharkey.

"Education will underpin UKMusic's entire strategy – especially in regards to promoting and supporting our young creators. Recent events have certainly highlighted

the UK's over-reliance on the financial services sector. "It is vital that a new generation of songwriters and musicians is aware of how industries like the music business operate, the value they create and the potential career opportunities that are open to them."

At further and higher education levels, the colleges themselves are in the middle of a period of significant growth and change, with many expanding their brands beyond the shores of the UK.

After seven years of building a solid reputation for producing new talent in Brighton, the Brighton Institute of Modern Music (BIMM) has branched out with a new college in Bristol, a city currently enjoying something of a musical renaissance.

At the SAE Institute, which specialises in teaching audio engineering, the current interest in music-related education is seeing the organisation open colleges in Oxford, San Francisco, Istanbul and Tokyo.

Earlier this month, the Guildford-based music college ACM unveiled a new partnership with the University of Central Oklahoma in the USA to create the new ACM@UCO. There are plans for further colleges to be rolled out across America, with Scott Booker, manager of the Flaming Lips, as director.

"In the last year I think we've really established ourselves in the music industry's eyes as a centre of excellence for musicians, producers and business professionals," says ACM's commercial manager Julia Leggett.

"That does have an influence on prospective students because they see that there is a credible route to the music industry through formal education," enthuses Leggett.

ACM is also planning to partner with a leading industry brand to launch a new course targeted specifically at the live industry.

Over in the public sector, mergers and expansions are also making an impact. City College Manchester, with its own in-house record label RawFish run by Phil Ellis, has merged with its main rival to create Manchester College – Europe's biggest FE college with an annual turnover exceeding £130m.

Manchester College is at the forefront of piloting the new creative diplomas for 16 to 18 year olds which aim to change the way music education is delivered. It has wrapped that programme around a European initiative called Leonardo that will see students building their own European music company.

"It's going to be an interesting year for us," says Ellis. "We've just increased our music industry management programme by another 80% this year, because it's seen as a real destination now. We've had to change some of our policies and make them tougher and we've had to be more responsive to the industry but there's a lot of creativity that's kicked in during the last year."

But, although 2008 has been a year of many positive changes, there are still challenges to overcome. Anecdotal evidence from university teachers and lecturers suggests that too many students are coming into further and higher education without the ability to read music or having never attempted to play an instrument.

"There has been concern among our instrumental teachers recently that instrumental ability has dropped over the past couple of years," says Alan Dumbreck, head of music at the University of the West of Scotland and editor of the music education directory.

"It's not dramatic – we don't suddenly have legions of dullards coming over the horizon trying to get on to the course, but we are seeing standards dropping a little bit and we have to be careful how we handle that."

Student debt is also continuing to rise, with some students coming off a three-year degree course with debts in excess of £20,000. Nevertheless, the colleges and universities are realistic about what they can offer both their students and the industry. University of Westminster head of music Alan Fisher says that his students are more than ready for the challenges that face them.

"I know the industry is going through some strange times but the students are acting in a much more entrepreneurial fashion. They have a real sense of their place in the world and they're comfortable promoting themselves. It's pretty positive at the moment."

"I know the industry is going through some strange times but the students are acting in a much more entrepreneurial fashion..."

Alan Fisher,
University of
Westminster

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MEET THE MUSIC SPECIALISTS...

Music Week talks to industry employers, music-school graduates, teachers and current students about the advantages of music education

MEET THE EMPLOYERS

Darren Henley

Classic FM



"Classic FM was a launch signatory of the Music Manifesto. Last year I was invited to chair the Music Manifesto Partnership and Advocacy Group, whose role is to inspire and drive the activities of the Manifesto's 1,500 signatories and act as a watchdog on Government progress.

"Plato once said that music 'is a more potent instrument than any other for education'. Music education is vital not just to the music industry, but to society as a whole. Music has a role to play in the education of all children, not just those with the potential to become great professional musicians and composers.

"The Government has demonstrated its commitment

to music education. The Music Manifesto's role is to ensure that it remains on the agenda going forward.

"We work closely with a number of organisations on specific music education projects. Our partnership with the Royal Welsh College of Music and Drama gives music students a platform on air, while our sponsorship of Music For Youth and the Schools Prom offers an invaluable showcase for some of this country's brightest young musical talent. We also work closely with our orchestras - the LSO, the RLPO, the RSNO, the Philharmonia and the orchestra of WNO - on projects that take music out into schools to give young people hands-on experience.

"Classic FM has a work-experience programme that offers graduates an opportunity to gain a valuable insight into the broadcasting industry. A number of these graduates have gone on to secure full-time roles with the station. We also engage with music colleges through a series of talks from key Classic FM staff."

Steve Proud

Junior A&R manager, 14th Floor Records

"I've been to ACM's end-of-year review shows and I've been down to BIMM quite a few times. I've also been to the Brit School and the Institute of Contemporary Music performance in Kilburn.

"I have put bands together from students at those institutes and I think they are absolutely perfect for those sorts of requirements. There have been certain artists at all of those institutes that I've looked into on an original creative basis as well, singer-songwriters and a couple of bands.

"Anyone who works in the world of A&R and finding new talent would be a fool not to have look at these places and see what there is there. The students realise that it's not an easy route to being signed but it can be a very good starting point."



PICTURE ABOVE
Steve Proud, 14th
Floor Records

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Features

Mairin Gannon

Head of training and management, Universal
“My responsibility is management development but I’m also involved with the Chocolate Factory and the music apprentice scheme, which is my baby here at Universal, and I’m involved in organising internships.”



“Universal Group International has interns in for a year and we also have other interns that come in on a less formal basis. Last year the one-year internships were specifically targeted at organisations such as ACM in Guildford and Buckinghamshire College.

“The part of the creative apprenticeship programme that really appeals to us as an organisation is that it opens a new pool of potential employees. It has people doing real jobs and being paid a wage rather than doing unpaid work experience. This is a way of getting people some real experience and that’s important to us.”

Adrian Maggs

HR co-ordinator, Warner Music

“Many of our interns find that coming here helps them land their first job in the industry or grow more focused in their career goals.



“The wide diversity of departments means we are regularly on the look out for graduates with a range of qualifications and skills. We work hard to ensure each graduate is placed in a department where they will learn and contribute the most, but we’re also flexible so people do move around once they are here.

“As a general rule, this industry is like any other and good qualifications always help to demonstrate how employable you are. However, practical experience is also extremely valuable. Working at a student radio station, managing a local band or promoting a club night can really help candidates to stick out.”

Brian Mahoney

A&R co-ordinator, Sony/ATV

“The Brit School and ACM have really made a name for themselves with the success of their graduates in the last year.



“History shows that the greatest songwriters or guitar players were never taught. But sometimes creativity does need a channel to flow down and needs a focus; music colleges can really help.

“They teach a lot to do with the music business as a whole and in that respect I think it’s really useful – these students understand what a record label is, what a publishing company is and what managers really do.

“They are a good resource for us – not just for new bands or new artists. They’re really useful if you’re dealing with a pop act and you need some really good, young session musicians. The students can instantly play what you ask them to.”

MEET THE GRADUATES

Katie Melua

Studied a BTEC and A-level in music at the Brit School

“I had never heard of the Brit School. A friend was going there to study media. She was the one who told me it was the only free performing arts college in the UK and I auditioned and got in.



“Being surrounded by people who were the same age as me who were equally into music and introducing me to artists I’d never heard of before like Dylan and Joni Mitchell, that everyday social interaction was as valuable as the course itself.

“Every week they had someone come in and hold an audition on Tuesday after school, whether it was producers, A&R men or people’s managers looking for artists for specific projects. I’d go to them and most of the time would never hear about them again, but one week it happened to be my producer Mike Batt.

“Most A&R men do have an eye on places like the Brit School, LIPA in Liverpool, BIMM in Brighton. Going there won’t suddenly make you better and it definitely won’t suddenly make you famous. But it will help improve your skills and there is nothing wrong with getting training.

“Contemporary music, and especially rock, isn’t meant to be controlled and I think that’s why people find it so hard to understand that it can be taught. You go through education and then you end up creating music that’s meant to be uncontrollable and shambolic. I don’t think people will ever wear the name of their college like a badge.”

David Bass

Studied commercial music at Westminster University and is now a music manager for an advertising agency



“I enjoyed the course most of the time. Obviously there are a few modules you enjoy more than others – the sociology bits were a bit wanky – but the rest was fine.

“I work for an independent company called Stream, owned by ad agency TBWA, searching for music for adverts, licensing and then doing music exploitation.

“The fact that I’d been to uni helped get me my first work experience which helped me get my first job which led to this. I couldn’t have done it without the work experience – I did about two years going in to Sony two days a week.

“I think some people just gave up looking for jobs in music, although some have done really well. I’m meeting people now in my professional life that I was on the course with, which is crazy. Having that network is a massive advantage.”

Jim Tattersall

Oversees digital and marketing at Roadrunner Records, who took a commercial music course at Westminster University



“What I took from the course definitely made me a more employable candidate than if I hadn’t gone.

“I knew that I wanted to work in music but I didn’t have an idea of whereabouts in the industry I really wanted to be.

“I started off wanting to be a session guitarist but you’re surrounded by really talented musicians and it gives you an idea of how good you actually need to be. It made me reassess my goals.

“The majority of the people that I studied with now work in music in one form or another so you leave and in a year you realise you’re quite well connected. The first job I got at Gut Records was because a girl called Stacy, who was in the year above me, worked there and she recommended me.”

Guy Katsav

Studied audio engineering at SAE and has since worked with artists including The Gossip, CSS and Sway. He has just opened his own studio in London’s West End called The Gaff(e)



“Nobody [at SAE] feeds you with stuff – they give you access to lots of information and to studios and the door to a network of people that are doing things. So it’s down to you really to utilise that.

“I came over to London from Israel so it was a door to the music industry for me because I met a lot of other people who were into music and film, working hard and paying attention to what was going on – one thing led to another.

“I loved the course. I brought a sleeping bag and food and I stayed there for a year, almost living there. That’s also how I got my first job, I came down with a sleeping bag and lots of food – I came to stay.”



Jesse Monroe

Studied for a contemporary vocals diploma at ACM. She now runs her own label, Your Mama Music, and featured on dance singles Summer’s Gone and Sick Of Hearing Love Songs

“I had a friend who suggested ACM, and I wasn’t doing much at the time. It wasn’t something I had considered doing professionally until I went to the college, but I haven’t looked back since.

“It was a practical course, rather than a how-to-survive-in-the-industry kind of course, but it was invaluable to my career.

“I started my own record label and released two dance singles, so I’ve set my life up around music. I wouldn’t have done any of that if I hadn’t been on the course.

“It prepared me for the practicalities of being a singer, but it didn’t prepare me for the industry. That was a very unpleasant surprise that I had to discover on my own.”

MEET THE TEACHERS

Mike Exarchos

Teaches production masters students at Westminster University and also performs as a hip-hop artist in Greece under the name Stereo Mike. He has recently been nominated for a



European MTV Video award

“I grew up in Greece and I was there until I was 18. I moved over to England to study and that got me into academia. At the same time I was working as a hip-hop engineer for various studios in East London. I decided to record a Greek version of one of my works and that created a bit of a buzz in Greece. Ever since then I’ve taken performing

quite seriously alongside my academic career so I’m sort of living in two worlds at the same time.

“It works well, combining both sides. You can come back from a studio session and pass on new techniques and talk about relevant stuff that the students will be doing in the next few months.

“Teaching is similar to performing in many ways. Coming in to class, it’s not just what you know and what you need to pass on, it’s also winning the audience, winning your students and making them interested. Giving a three-hour lecture about something like analogue

“I’ve set up my life around music. I wouldn’t have done that if I hadn’t been on the course...”

Jesse Monroe

Features

synthesis is also a bit of a performance.

"I have collaborated with many ex-students. A lot of them have engineered for me at some point or recorded vocals for me after they've graduated. So there's definitely a two-way interaction. Our students could be our colleagues in the next few months so we try and engage with them. There's a lot of talent in the courses.

"To see students do a course that is relevant to something they love and then coming out and practicing it, that's the greatest satisfaction for all of us involved in the MA."

Carlos Lellis

Head lecturer of audio engineering at the SAE college in London



"I'd been engineering for most of my life and am a musician also. I took a course at Berkley college and then I studied at SAE and I was invited to join the staff at the school.

"This job keeps me in touch with the changes in the industry. From an engineer's point of view, the more you are required to explain something to somebody else, the quicker the process for you when you're in the field again. The processes become more streamlined because you've thought about it so many different ways and you've had to rationalise it.

"I really do enjoy teaching, which is a bit surprising to some people, I suppose, because the teaching profession has a strange reputation. Everyone has heard the maxim those who can't, teach. But I think it's extremely rewarding."

Keith Mullen

A lecturer at LIFA and the lead guitarist for Liverpool-based band The Farm



"I fell into teaching really. In the Eighties when there was very little employment around I did a stint in a rehabilitation centre teaching guitar to schizophrenics who had just been released from hospital. It was a really interesting job.

"Then The Farm happened, and after all that madness I started to get asked to do specific things in the community and it grew from there.

"You get to work with an exceptional amount of talented people. Seeing the development and the learning in progress gives you a significant amount of fulfillment. I really enjoy that side of it. I actually found I was good at something I didn't know I was good at.

"You have to make sure that you are training students for the industry that exists. We are going through a pretty momentous transitional phase in the music industry so it's a big challenge to ensure that you're relevant. And keeping up with Government legislation is a challenge too.

"You have to work hard for them – but the rewards are many."

Barak Schmool

Teaches at the Royal Academy of Music, Trinity College and is a visiting lecturer in African music at City University



"I've been teaching for 15 years. It's one of the modes of employment for musicians who are not playing to earn money all the time – who are picky about what they play or who play 'poor' music like samba or traditional African music or jazz where you don't get paid much.

"The biggest reward in teaching music is the same as teaching in general – you're passing on knowledge which has been entrusted to you. But it's also about enabling others and it's an amazing reward when you see any student become competent at something. Other people's success gives you a feeling of success even though they've usually done the work themselves.

"Right now the biggest challenge in the places that I teach is probably the curve of ability within the students.

Only parents with spare cash can afford to give their kids one-on-one instrumental teaching."

Tamara Arom-Hobbs

A secondary school music teacher, working for the London Borough of Harrow and St Augustine's Church of England High School in Kilburn, North West London



"I teach everything from year four to 13 (ages seven to 18) – a whole class of African music and dance with year four, steel pans in small groups across the whole age range, samba with high-school age students and as a contrast to all of that, cello on a one-on-one basis.

"A lot of the styles of music I learnt whilst I was growing up – particularly steel pans and samba – are fundamentally oral traditions where the ways of learning are embedded in the style and the older a person gets the more they are encouraged to teach the less experienced people around them. This environment, balanced with the more rigid classical approach sparked my interest in teaching.

"Seeing children develop a sense of identity through music is the highest reward. Keeping talented children who don't have support from home participating in music making can be difficult, but supportive music staff can make a big difference to keeping them involved."

MEET THE STUDENTS

Paul Sculler, 22

In his fourth year of a commercial music degree at the University of the West of Scotland. He has also promoted regular live music nights around Glasgow and been a scout for Island Records during his degree



"I was going to study architecture but at the last minute I decided I was going to do something that I enjoy.

"The course is great in terms of developing interpersonal skills like how to negotiate and deal with people and not crumble under the pressure of dealing with managers and labels and venue owners.

"We had a class in second year called events management which was basically about putting on a gig. Our group decided to invite every record label to a venue that only holds 200. We only expected a small percentage of them to actually turn up but the idea was, wouldn't it be great if someone from Sony or Warner Brothers actually showed up and we couldn't let them in. The venue sold out.

"I got an email a couple of weeks from someone at Universal saying, 'I heard about the night, would you like to meet up?' So we had a bit of an informal chat and he said Island were looking for a scout and I would be perfect and that's how I got the Island job. The amount of people I've got to meet from that in the last year is incredible.

"I'm thinking about deferring to take a permanent job that I've been offered with Keren McKean [artist manager]. Alan [Dumbreck, head of music] said that at the end of the day if someone's offered you a full-time job in the music industry you'd be out of your mind not to take it. You can see that little proud look in Alan's eye whenever someone gets a job in the industry."

Luke Rogers, 21

A singer in the final year of a three-year degree at BIMM, having completed a diploma and higher diploma in music also at BIMM. He is also currently planning a tour with his band Way Tangent



"I took music as something to do on my gap year initially, but I enjoyed it so much and had such good feedback from the tutors that I decided to do a degree in music.

"The course is accredited by Sussex University so they're not going to pass off any old degree. They make it quite academic which

is good in a way because you get a top-quality degree but analysing such a practical thing as music can be quite difficult.

"The degree has prepared me to consider other areas of the industry if things don't work out with the band. I've done a module in session singing which I'm going to pursue. I've not got all my eggs in one basket as it were."

Michael Farrell, 26

Just started the second year of a two-year foundation music and new media-management degree at Manchester College



"I've worked full time since I was 17 and I worked in construction for eight years. Much as I love building and architecture, the paperwork side of the business is somewhat soul destroying.

"I've always put on gigs though and I used to help out at music festivals. I thought, well, I'm not getting any younger so I'll give it a crack and go full-time doing what I actually love, so I gave up a very well-paid job and became a student.

"At the moment it's going brilliantly so I think I made the right choice. We went to South By South West last year and we've just promoted a sampler around Popkomm.

"The course equips you to do many things. It's about teaching you to be self-sufficient and run yourself as a business."

Christina Hizon, 16

Studying for her GCSEs at the Brit School, where she is also taking a BTEC in music

"My main instrument is my voice but I also play the cello, violin and guitar. We don't just learn about the performing side, we learn about other parts of the industry such as being a songwriter or producer. So if being a performer doesn't work out we always have a back-up plan.

"I like Alicia Keyes because she can write her own songs, accompany herself and she has an amazing voice. I think our school definitely encourages that approach.

"The teachers may be quite laid back but they have high expectations for us and they encourage creativity, especially composing our own material. They really push us. The name of the school will probably help me because of the publicity it gets but I don't want to rely on that. I'd like to make it with my own talent."

Rokhsan Heydari, 23

A singer-songwriter who has just finished a course in vocals and contemporary music at ACM. She has recently played at Glastonbury and Bestival on the BBC Introducing stage

"I started my degree at the Reading College of Art and Design, but it was discontinued after two years. When I first came to check out ACM, I was like, 'This is more like it'. Coming from Reading to here, it just seemed like it was so much more professional and they knew what they were doing. Everyone is so up for it here, they know what they want to try and achieve and everybody has the right attitude. It rubs off on you and it makes you want to try harder because there's so much competition. There's loads of involvement with the industry, which puts you right in it, so you know what to expect.

"Trying to choose the right music college is difficult – coming here after Reading I realised I'd wasted two years of my life."

"The course equips you to do so many things..."

Michael Farrell



"When I first came to check out ACM I was like, 'This is more like it...'"

Rokhsan Heydari

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

● **Christina Aguilera** Keeps Gettin' Better (RCA)

Previous single (chart peak): Candyman (17)

● **Bloc Party** Talons (Wichita)

Previous single: Mercury (16)

● **Girls Aloud** The Promise (Fascination)

Previous single: Can't Speak French (9)

● **Keane** The Lovers Are Losing (Island)

Previous single: Spiralling (23)

● **The Kooks** Sway (Virgin)

Previous single: Shine On (25)

Albums

● **AC/DC** Black Ice (Columbia)

Previous album (first-week sales/total sales): Stiff Upper Lip (14,280/75,605)

● **James Blunt** All The Lost Souls (Deluxe) (Atlantic)

Previous album: All The Lost Souls (standard edition) (118,008/699,579)

● **Mariah Carey** The Ballads (Sony BMG)

Previous album: E=MC² (34,778/106,909)

● **Leon Jackson** Right Now (Syco)

Debut album

● **Katherine Jenkins** Sacred Arias (UCI)

Previous album: Rejoice (50,767/358,161)

● **Kaiser Chiefs** Off With Their Heads (B-Unique/Polydor)

Previous album: Your Truly, Angry Mob (151,164/766,022)

● **John Legend** Evolver (RCA)

Previous album: Once Again (23,478/108,011)

● **Sugababes** Catfights & Spotlights (Island)

Previous album: Change (53,558/493,348)

Out next week

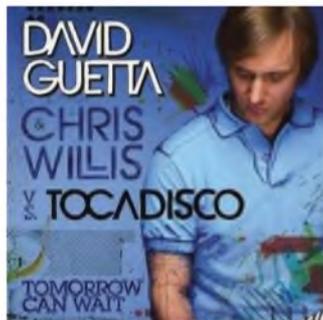
Singles

● **Adele** Make You Feel My Love (XL)

● **Anastacia** I Can Feel You (Mercury)

● **Bear Hands** Golden (Guerrilla Music)

● **Dido** Don't Believe In Love (RCA)



● **David Guetta & Chris Willis Feat. Tocadisco** Tomorrow Can Wait (Positiva/Virgin)

● **Late Of The Pier** Bathroom Gurgle (Parlophone)

● **Lykke Li** Little Bit (LL Recordings/Atlantic)

● **Laura Marling** Night Terror (Virgin)

● **Eugene McGuinness** Moscow State Circus (Domino)

● **Katie Melua** Two Bare Feet (Dramatico)

● **Razorlight** Wire To Wire (Vertigo)

● **Scooter Vs Status Quo** Jump That Rock (AATW)

● **Robin Thicke** Magic (Interscope)

● **The View** 5 Rebeccas (1965)

Albums

● **Ryan Adams & The Cardinals** Cardiology (Lost Highway)

● **Anastacia** Heavy Rotation (Mercury)

● **Chairlift** Does You Inspire You (Kanine)

This MGMT-endorsed trio with a panache for DIY electro-pop will be best known to UK audiences for the use of their album track Bruises on the recent iPod nano TV ads. Unfortunately, that extremely bright spark is as good as it gets on the band's debut album. While the cutesy Bruises fizzes and pops with an agreeable, simplistic chorus and an airy Saint Etienne-esque wibe, the remaining 10 songs suffer by comparison – just that little bit too stripped-down and introspective to make any lasting impact."

www.musicweek.com/reviews

● **The Cure** 4:13 Dream (Suretone/Geffen)

● **Deerhunter** Microcastle (4AD)

The third album from the Atlanta-based art-rockers sees them hitting their stride, fusing an impressive blast of experimentation with chugging hooks. Never Stops is a standout, with surfy touches and swooning vocals recalling experimenters such as The Jesus And Mary Chain or Pixies, with similar mass appeal. It is this pop element that will ultimately make the band, and will lift them out of the realm of hotly-tipped bloggers' favourites and into the indie disco."

www.musicweek.com/reviews



● **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)

November 3

Singles

● **Tony Christie** Born To Cry (Decca/Autonomy)

● **Miley Cyrus** 7 Things (Polydor)

● **Jason Donovan** Dreamboats & Petticoats (UMTV)

● **Fall Out Boy** I Don't Care (Mercury)

● **Filthy Dukes** Tupac Robot Club Rock (Fiction)

● **David Jordan** Only Living Soul (Mercury)

● **Kardinal Offishall Feat. Akon** Dangerous (Geffen)

● **Chaka Khan** Angel (Megafan)

● **Leona Lewis** Forgive Me (Syco)

● **Madcon** Liar (RCA)

● **Scouting For Girls** I Wish I Was James Bond (Epic)

● **Stereophonics** You're My Star (V2)

● **Paul Weller** Sea Spray/22 Dreams (Island)

Albums

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

At the core of BBML are two Alabama-born souls who are happy to live in isolated adobe huts and record psychedelic folk that lazily meanders around easy listening and deep southern musical traditions. Motion To Rejoin continues along the path they first forged with 2006's self-titled debut, but sees Rachel Hughes and Nathan Shineywater really cement their arrangements into more solid and coherent songs."

www.musicweek.com/reviews

● **Chris Cornell** Scream (Interscope)

● **Death Vessel** Nothing Is Precious Enough For Us (Sub Pop)

● **Horse Feathers** House With No Home (Kill Rock Stars)



● **Grace Jones** Hurricane (Wall Of Sound)

● **Little Joy** Little Joy (Rough Trade)

● **Mia Vigar** True Adventures Happen Inside Your Head (Hungry Audio)

● **Of Montreal** Skeletal Lamping (Polyvinyl)

● **Razorlight** Slipway Fires (Vertigo)

● **Seal** Soul (Warner Brothers)

● **Status Quo** Pictures – 40 Years Of Hits (UMTV)

● **Threatmantics** Upbeat Love (Double Six)

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

DJs Twitch and Wilkes take time out from the uptempo joys of their near-legendary Optimo

(Espacio) Glasgow club nights with this eerily soothing collection of downtempo tracks. But don't be fooled by the word downtempo – with a selection including nourishing, rootsy tracks from Nitty Gritty Dirt Band, Muliatu Astatke and Karen Dalton sidling up to the outright disturbing sonic joys of Wall Of Voodoo, Nurse With Wound and Cluster, this album positions itself about as far as it could possibly get from the generic DJ-mix chillout album. A heavy-lidded, slightly disturbed but endlessly enriching set. Sleepwalk is the perfect soundtrack for those pre-dawn moments of insomnia."

www.musicweek.com/reviews

● **Various** Michael Parkinson: My Life In Music (Warner Brothers)



● **Various** Dreamcoats & Petticoats 2 (UMTV)

November 10

Singles

● **The Automatic** Magazines (B-Unique/Polydor)

● **Beyonce** If I Were A Boy (Columbia)

● **James Blunt** Love Love Love (Atlantic)

● **Gabriella Cilmi** Sanctuary (Island)

● **Alesha Dixon** The Boy Does Nothing (Atlantic)

Already picking up plaudits from the likes of Popjustice, this slice of Xenomania-produced soul-pop is B-listed at Radio Two and C-listed at Radio One. It is the lead single from Dixon's forthcoming album The Alesha Show, the first of her four-album deal with Asylum, which drops on November 17

● **Enya** Trains & Winter Rains (Warner Brothers)

● **Tom Jones** If He Should Ever Leave You (S-Curve)

● **N-Dubz** Papa (AATW)

● **Nickelback** Gotta Be Somebody (Roadrunner)

● **The Script** Break Even (Phonogenic)

● **Simply Red** Go Now (SimplyRed.Com)

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

Albums

● **Christina Aguilera** Keeps Getting Better – A Decade Of Hits (RCA)

● **Jonathan Ansell** Forever (UCI)

● **Castanets** City Of Refuge (Asthmatic Kitty)

● **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)

● **Stereophonics** A Decade In The Sun – Best Of (Mercury)



● **T-Pain** Thr33 Ringz (Jive)

● **Nancy Wallis** Old Stories (Midwich)

● **Wiley** I See Clear (Asylum)

THE PANEL

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



BEN EAST (METRO)

Broadcast 2000: Don't Weigh Me Down (Gronland)

Picking a battered singer-songwriter out from the crowd is increasingly difficult – and Joe Steer doesn't help by hiding behind the name Broadcast 2000. But this track is both lovely and impressive in the way it allies gently-picked guitar to subdued strings and a woozy, boozy singalong chorus.



CHRIS PARKIN (TIME OUT)

Jesca Hoop: Kismet Acoustic (Last Laugh/Nettwerk)

Endorsements from the likes of Tom Waits and Guy Garvey persuaded us to give Jesca Hoop a go, and she definitely didn't disappoint. Not at all like a lot of other hiccupping folk-pop songstrels around, Hoops' vaudeville style is fantastical and really engaging.



DAVID LUCAS (BOX TELEVISION)

Chromeo: Momma's Boy (Back Yard)

Taken from the brilliant fancy footwork album, Momma's Boy is an unashamedly Eighties-influenced tune combining humorous lyrics with the singalong pop tones of Supertramp's Dreamer and the electro edge of Daft Punk's Robot Rock. An exciting, vibrant tune that has you grinning from start to finish.



PAUL REES (Ø)

Joseph Arthur & The Lonely Astronauts: Faith (Fargo)

Ever since I saw Joseph Arthur perform at the 100 Club a couple of years back, it's been clear to me that he is a great talent begging for a wider audience. His new album, Temporary People has been something of a fixture on the Ø stereo for months, and his November dates are eagerly anticipated.

November 17

Singles

- **Alphabeat** What Is Happening (Virgin)
- **Chris Brown** Superhuman (Jive)



- **Daniel Powter** The Best Of Me (Warner Brothers)
- **Craig David** Insomnia (Warner Brothers)
- **Duffy** Rain On Your Parade (A&M)
- **Estelle** Come Over (Atlantic)
- **Christian Falk feat. Robyn** Dream On (Data)
- **it's a buffalo** Marbles (aA)

Mancunian stamps it's a buffalo display a dexterity in their songwriting which continues to dazzle with Marbles, an unashamedly catchy song with big hooks thrown around in wild abandon. The quartet are busy recording their debut album due early 2009, and on the evidence here it is only a matter of time before they give up their day jobs for good, and join the likes of The Courteeners, whom they have been supporting on their UK tour.

www.musicweek.com/reviews

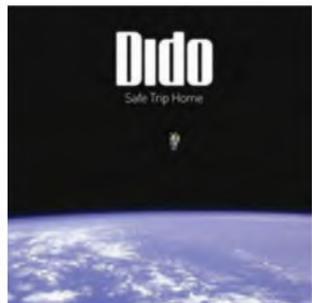
- **Jonas Brothers** Lovebug (Polydor)
- **The Killers** Human (Vertigo)

Brandon Flowers nicked the record reviewer's standard lazy comparison by declaring his band's first single from third studio album *Day & Age* (released November 24) as "like Johnny Cash meets the Pet Shop Boys". There's a slow intro to make room for some epic Flowers angst, then the vocals soar and the guitars jangle and – bang! – the early Nineties dance beat kicks in, the chorus ascends, and you find yourself tapping your feet and welcoming The Killers back to life with a warm smile.

www.musicweek.com/reviews

- **George Pringle** LCD, I Love You But... (Trouble)
- **Santogold** Say A-Ha (Atlantic)
- **The Streets** Heaven For The Weather (Sixsevine)

Albums



- **Dido** Safe Trip Home (RCA)
- **Fall Out Boy** Folie A Deux (Mercury)
- **The Fireman** Electric Arguments (MPL)
- **Tom Jones** 24 Hours (S-Curve)
- **Nickelback** Dark Horse (Roadrunner)
- **The Priests** The Priests (Epic)
- **Simply Red** Greatest Hits 25 (Simplyred.Com)
- **Rod Stewart** Some The Guys Have All The Luck (Rhino)
- **Wye Oak** If Children (Affairs Of The Heart)

November 24

Singles

- **Akon** Right Now (Island)
- **Bob The Builder** Big Fish Little Fish (UMTV)
- **Coldplay** Prospekt's March (Parlophone)
- **Anthony Hamilton** Im Cool (RCA)
- **Nick Harrison** Something Special (A&M)
- **Ironik** Tiny Dancer (Asylum)
- **Little Boots** Stuck On Repeat (Sixsevine)
- **Madonna** Miles Away (Warner Brothers)
- **Katy Perry** Hot N Cold (Virgin)

(Katy Perry has been one of the year's biggest breakthrough artists and the follow up to her uber hit, *I Kissed A Girl*, looks set to further cement her standing with British audiences. This is an upbeat, slick production that further strengthens her fresh, colourful image. Pop with attitude and some huge hooks to boot.

www.musicweek.com/reviews

- **Same Difference** We R One (Syco)
- **Solange** Sandcastle Disco (Geffen)
- **Britney Spears** Womanizer (Jive)

The promo for *Womanizer* has already got the press in a lather, thanks to its somewhat saucy content. Thankfully, though, the song is strong enough to stand up to the story, tearing along at a fair old clip atop a Timbaland-esque beat – think Furtado's *Maneater* on +8 – and mysterious synth noises which are seemingly robbed from an old rave tune. While Spears' melodies are infectious, *Womanizer* is really all about the irresistible momentum."

www.musicweek.com/reviews

- **T.I. feat. Rihanna** Live Your Life (Atlantic)
- **Take That** Greatest Day (Polydor)

Albums

- **Andrew Bain** Modern Classics (RCA)



- **Craig David** Greatest Hits (Warner Brothers)
- **Alesha Dixon** The Alesha Show (Atlantic)
- **Haunts** London's Burning (Black)
- **Jay-Z** Blueprint III (Def Jam)
- **The Killers** Day & Age (Vertigo)
- **Lemar** The Reason (Epic)
- **Imelda May** Love Tattoo (Absolute)
- **Paramore** The Final Riot (Fueled By Ramen)

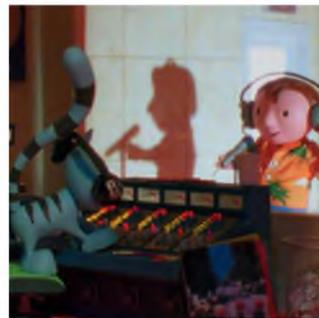
- **The Police** Certifiable (A&M/Polydor)
- **Kanye West** 808S & Heartbreaks (Def Jam)

December 1

Singles

- **Dan Black** Yours (A&M)
- **Pussycat Dolls** I Hate This Part (A&M)
- **Fields** Are You Ready Yet? (Atlantic)
- **Enrique Iglesias** Sway (Interscope)
- **Usher** Trading Places (LaFace)

Albums



- **Bob The Builder** Never Mind The Breezeblocks (UMTV)
- **Glasvegas** tbc (Columbia)
- **Anthony Hamilton** The Point Of It All (RCA)
- **Same Difference** Pop (Syco)
- **Britney Spears** The Circus (Jive)
- **Take That** The Circus (Polydor)

Greatest Day, the lead single from this set, is released a week earlier on November 24 and received its first radio play last Monday on Chris Moyles' Radio One show. It is this week's record of the week on Radio Two, and has been added to Radio One's C-list.

December 8

Singles

- **Attic Lights** Light Night Sunshine (Island)
- **Cold War Kids** I've Seen Enough (V2)
- **Kings Of Leon** Use Somebody (Hand Me Down)
- **Paramore** Decode (Fueled By Ramen)

- **Pendulum** Showdown (WEA)

Albums

- **50 Cent** Before I Self Destruct (Interscope)
- **Bow Wow** Face Off (RCA)
- **Brandy** Human (Atlantic)
- **Cat Power** Dark End Of The Street (Matador)
- **Ciara** Fantasy Ride (LaFace)
- **Neil Young** Sugar Mountain (Reprise)

December 15 & beyond

Albums

- **Lily Allen** Stuck On The Naughty Step (Regal) (09/02)
- **Animal Collective** Merriweather Post Pavilion (Domino) (20/01)
- **Cut Off Your Hands** You And I (Sixsevine) (26/01)
- **Sophie Ellis-Bextor** tbc (Fascination) (19/01)



- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **Johnny Greenwood** There Will Be Blood (Warner Brothers) (15/12)
- **Hot Chip** B-Sides And Outtakes (Moshi Moshi) (15/12)
- **Laura Izbor** Let The Truth Be Told (Atlantic) (15/12)
- **The Shaky Hands** Lunglight (Memphis Industries) (05/01)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **Nancy Wallace** Old Stories (Wichwood) (26/01)

SINGLE OF THE WEEK

Girls Aloud The Promise (Fascination)



The Guinness World Record-busting quintet are back and ready to sail into the Top 10 for

the 19th time with this Xenomania-produced paean to the Sixties girl group sound. They performed this taster for their November 3-released album *Out Of Control* on X Factor last Saturday, while they are also scheduled to appear on Friday Night With Jonathan Ross this Friday, with performances on GMTV and T4 to follow. And testimony to their continuing broad appeal, press coverage will include an *Observer Magazine* cover, *The Sun's Weekend* magazine, *Attitude* and *Maxim*. The song is A-listed on Radio One, Radio Two and the GCap Network.

ALBUM OF THE WEEK

AC/DC Black Ice (Columbia)



There is no messing with the formula on AC/DC's riff-charged new studio album,

and thank God for that. The Aussie group's first studio effort in eight years boasts a collection of 15 new songs, each of which stay true to the band's past hits. Lead single, *Rock N Roll Train* sets the agenda early on, this is an album about dirty guitars, big rhythm sections, big vocals and lyrics that the egg-and-ham music fan can relate to – money, drinking, fighting, rock 'n' rolling. Produced by Brendan O'Brien at Warehouse studio in Vancouver, *Black Ice* is the follow-up to AC/DC's 2000 album, *Stiff Upper Lip* and will be backed with a gargantuan world tour in 2009. Get in!

Charts club charts



Back around: Milk & Sugar return to Upfront number one



Feeling success: Anastacia climbs to the top of Commercial Pop

COOL CUTS TOP 20

Pos	ARTIST	Title
1	HERVE & KISSY	SELL OUT
2	BREEZY	Get Drunk
3	MGMT	Kids
4	MOBY	Ooh Yeah
5	DANNY DOVE & STEVE SMART	Doesn't Really Matter
6	NADASTROM	Pussy EP
7	SIS	Trompeta
8	CHICANE FEAT. KEANE	Wake Up
9	CICADA	Falling Rockets
10	BEN WATT	Guinea Pig
11	LISA MISKOVSKY	Still Alive
12	SANTOGOLD	Say A-Ha
13	TARANTELLA	Jigsaw
14	MICHAEL WOODS	Natural High
15	GABRIELLA CILMI	Sanctuary
16	THE YOUNG PUNX	Mashitup
17	PAUL HARRIS FEAT. CEVIN FISHER	Deliver Me
18	MARK TROPHY	Out Of My Mind
19	OVERUSH UK!	Fountains Of Youth
20	TITO PUENTE JR FEAT. INDIA	Oye Como Va

UPFRONT CLUB TOP 40

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

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

www.musicweek.com

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	3	ANASTASIA	I Can Feel You	Mercury
2	10	6	MILK & SUGAR	PRESENTS MS2 Stay Around	AATW
3	NEW		PINK	So What	LaFace
4	9	2	TONY DI BART	The Real Thing	AATW
5	11	2	LEMAR	If She Knew	Rca/white Rabbit
6	12	3	LUIGI MASI	Strobelight	Bunx
7	14	1	N-FORCE	All My Life	AATW
8	1	4	THE SATURDAYS	Up	Fascination
9	NEW		SASH!	Best Of	Hardzbeat
10	15	3	PIERRE	Broken	Colonel Music
11	20	3	HONEY RYDER	Fly Away	Honey Ryder
12	NEW		ALPHABEAT	What Is Happening	Virgin
13	3	4	ROBIN THICKE FEAT. MARY J. BLIGE	Magic Touch	Interscope
14	NEW		SHARON WOOLF VS. BIMBO JONES	Sweet Like Chocolate	white label
15	NEW		JODIE AYSHA	So Typical La La La	white label
16	25	2	ROB MAYTH	Heart To Heart	AATW
17	26	2	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen
18	27	2	THE GAME FEAT. LIL WAYNE	My Life	Geffen/Interscope
19	NEW		DMT	Touch You	AATW
20	16	3	FRANCESCA KIMBERLEY	Chasing Cars	Blue Sheep
21	7	4	N-DUBZ	Ouch	AATW
22	4	4	BOY GEORGE	Yes We Can	Upside
23	18	6	SUGABABES	Girls	Island
24	NEW		PEACE MAKERZ FEAT. DANIELLE SENIOR	Take It To The Dance Floor	AATW
25	NEW		ANEMO	Musicbox	City Canyon
26	21	5	NE-YO	Miss Independent	Def Jam
27	22	4	DAVID GUETTA/CHRIS WILLIS/TOCADISCO	Tomorrow Can Wait	Positiva/Virgin
28	17	4	THE TING TINGS	Be The One	Columbia
29	6	5	SIRENS	Dreams	Kitchenware
30	NEW		TINATIN	Thinking Of Someone Else	white label

URBAN TOP 20

Pos	Last	Wks	ARTIST	Title	Label
1	1	14	ROBIN THICKE	Magic	Interscope
2	2	9	NE-YO	Miss Independent	Def Jam
3	3	2	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen
4	7	10	FLO-RIDA FEAT. WILL.I.AM	In The Ayer	Atlantic
5	4	7	THE GAME FEAT. LIL WAYNE	My Life	Geffen/Interscope
6	6	9	RIHANNA	Disturbia	Def Jam
7	NEW		T.I FEAT. RIHANNA	Live Your Life	Atlantic
8	11	13	PUSSYCAT DOLLS	When I Grow Up	Interscope
9	8	2	LEMAR	If She Knew	Rca/white Rabbit
10	14	8	GYM CLASS HEROES FEAT. THE DREAM	Cookie Jar	Decaydance/Fueled By Ramen
11	9	6	BRICK & LACE	Love Is Wicked	Kon Live/Geffen/Polydor
12	5	7	SWAY FEAT. LEMAR	Saturday Night Hustle	Dcypha Productions
13	16	4	T.I	Whatever You Like	Atlantic
14	13	4	LIL' WAYNE FEAT. JAY Z	Mr. Carter	Island
15	20	17	RAY J FEAT. YUNG BERG	Sexy Can I	Koch
16	22	8	CHRIS BROWN FEAT. T-PAIN	Kiss Kiss	Jive
17	10	9	SHAWYZE	Buzzin'	Geffen
18	19	7	ESTELLE	Pretty Please	Atlantic
19	25	16	NELLY FEAT. AKON & ASHANTI	Body On Me	Island
20	24	7	IRONIK	I Wanna Be Your Man	Asylum

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

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ANALYSIS

by Alan Jones

Milk & Sugar return for another Stay in chart

IT IS TWO WEEKS SHY OF A YEAR since Michael 'Milk' Kronenberger and Steffen 'Sugar' Harning celebrated their 10th anniversary as a mixing and production team by topping the Upfront club chart with their most commercial cut yet in Stay Around, credited on promo to Milk & Sugar presents MS2. Kicking around in one form or another since 2004, its lengthy gestation was speeded up by

the record's success in Miami and Ibiza in 2007, but for some reason it never advanced to full release. One year on and it is back on top of the chart, with new mixes by Paul Harris and Spencer & Hill joining those of Syke N Sugarstarr.

Stay Around originally had to settle for a number two peak on the Commercial Pop chart, and takes runners-up slot on the list again this week, behind Anastacia's I Can Feel

You, the introductory single from Heavy Rotation, the singer's first album for four years. The track is Anastacia's first release for new label Mercury, following four successful albums for Epic, who have scheduled a new 'best of' set for release on 27 October - the same day that Heavy Rotation hits the shops.

Robin Thicke's Magic still has Urban DJs under its spell, as it

completes its 10th week at the top of the chart, retaining a small lead over Ne-Yo's Miss Independent. Kardinal Off!Shall and Flo-Rida are gaining fast but the next big threat to Thicke could come from T.I. and Rihanna, whose Live Your Life collaboration storms onto the list at number seven, eclipsing T.I.'s current single Whatever You Like, which has had a more leisurely 29-26-16-13 climb on the chart thus far.

Charts predictive

CAMPAIGN FOCUS

DIDO

WHEN APPROACHING THE RELEASE OF Dido's long-awaited third studio album, Sony BMG knew it had to re-awaken the singer's global audience. To help achieve this, the major set about undertaking a global research campaign that took a team of four people to five continents to discover the buying habits, passions, hobbies and internet usage of fans. The research team also discovered how and where fans consume music.

The research results found striking similarities among Dido fans around the world and has played a key influence in shaping the marketing and promotional activity around *Safe Trip Home*, the follow up to Dido's multi-million selling second album *Life For Rent*.

"The research was global, qualitative and quantitative. With time on our side, we were able to have the most extensive research we'd done on an Arista act ever," says RCA marketing manager Paul McGhie. "The biggest insight was that, although Dido has an enormous amount of fans in most parts of the world, she is part of their lives, but not everything in their lives. Her music connects emotionally and touches people, but her fans aren't as avid as, say, a Pink fan."



Keen to bring those Dido fans from around the world together, RCA will launch a social networking site connecting them. "Just telling her audience there's a record

is not enough, says McGhie. "We have to re-connect with them and their lifestyle on an emotional level."

The site, located at safetrip.com will

be launched on October 27, and fans will be able to communicate with other enthusiasts from around the world and upload their own content to the site.

Meanwhile, a series of short films from locations around the world has been commissioned to accompany each of the album tracks. McGhie says each will tell "a story about 'home' and what it means to them. This content will form a large part of our communication with her audience."

RCA got the ball rolling on the campaign with a free download of *Look No Further* in September. *Safe Trip Home* will be released in the UK by Cheeky/RCA on November 17. Recorded in Los Angeles and London, the album is produced by Jon Brion, Ark and Dido, and also includes a song co-written with Brian Eno.

The first single, *Don't Believe In Love*, is released as a download on October 26 and on CD the following week.

Dido's single *White Flag*, taken from her second album *Life For Rent*, was one of the most-played radio songs in 2003. It amassed a listening audience of more than 1.5bn during its time on UK radio and was in the airplay chart top three for four months.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	SNOW PATROL	A Hundred Million Suns	Fiction
2	PINK	Funhouse	LaFace
3	THE KILLERS	Day & Age	Vertigo
4	DIDO	Safe Trip Home	RCA
5	RAZORLIGHT	Slipway Fires	Vertigo
6	BLOC PARTY	Intimacy	Wichita
7	STEREOPHONICS	Decade In The Sun	Mercury
8	FALL OUT BOY	Folie A Deux	Mercury
9	IL DIVO	The Promise	Syco
10	VARIOUS	Now! 71	EMI TV/UMTV
11	NICKELBACK	Dark Horse	Roadrunner
12	TAKE THAT	The Circus	Polydor
13	ANASTACIA	Heavy Rotation	Mercury
14	GIRLS ALOUD	Out Of Control	fascination
15	ST ETIENNE	London Conversations	Heavenly
16	BRITNEY SPEARS	Circus	Jive
17	THE CURE	4:13 Dream	Suretone/Geffen
18	VARIOUS	Doctor Who: Series 4 Silva	Screen
19	CRADLE OF FIITH	Godspeed...	Roadrunner
20	RHYDIAN ROBERTS	Rhydian	Syco

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	SNOW PATROL	A Hundred Million Suns	Fiction
2	THE KILLERS	Day & Age	Vertigo
3	DIDO	Safe Trip Home	RCA
4	IL DIVO	The Promise	Syco
5	PINK	Funhouse	LaFace
6	MY BLOODY VALENTINE	Loveless	Sony
7	JOHN BARROWMAN	Music, Music, Music	Sony
8	VARIOUS	Now! 71	EMI TV/UMTV
9	RAZORLIGHT	Slipway Fires	Vertigo
10	GENESIS	Genesis: 1970 - 1975	Virgin
11	PAUL WELLER	At The BBC	Polydor
12	ANDREA BOCELLI	Incanto	UCJ
13	JONATHAN ANSELL	Forever	UCJ
14	THE CURE	4:13 Dream	Suretone/Geffen
15	BLOC PARTY	Intimacy	Wichita
16	ANASTACIA	Heavy Rotation	Mercury
17	THE SMITHS	Sound Of The Smiths	Warner
18	CRADLE OF FIITH	Godspeed...	Roadrunner
19	FALL OUT BOY	Folie A Deux	Mercury
20	HAYLEY WESTENRA	River of Dreams	UCJ

amazon.co.uk

TOP 20 SHAZAM PRE-RELEASE

Pos	ARTIST	Title	Label
1	GURU JOSH PROJECT	Infinity 2008	Maelstrom
2	KID CUDI	Day & Night Fools'	Gold
3	T.I. FEAT. RIHANNA	Live Your Life	Atlantic
4	LEONA LEWIS	Forgive Me	Syco
5	THE KILLERS	Human	Vertigo
6	RAZORLIGHT	Wire To Wire	Vertigo
7	GIRLS ALOUD	The Promise	Fascination
8	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA
9	MUJAVVA	Township Funk	This Is Music
10	PALEFACE FEAT. KYLA	Do You Mind	Data
11	BRITNEY SPEARS	Womanizer	Jive
12	ROBIN THICKE	Magic	Interscope
13	T.I.	Whatever You Like	Atlantic
14	ANASTACIA	I Can Feel You	Mercury
15	DIDO	Don't Believe In Love	RCA
16	ADELE	Make You Feel My Love	XL
17	KEANE	The Lovers Are Losing	Island
18	THE SCRIPT	Breakeven	RCA
19	AKON	Right Now	Island
20	LADY GAGA	Just Dance	Interscope

shazam

TOP 20 LAST FM HYPE CHART

Pos	ARTIST	Title	Label
1	KEANE	Love Is The End	Island
2	BRITNEY SPEARS	Womanizer	Jive
3	RISE AGAINST	Re-Education	Geffen
4	DIDO	Don't Believe In Love	RCA
5	MR. SCRUFF	Kalimba Ninja	Tune
6	SENSES FAIL	Family Tradition	Vagrant
7	KEANE	The Lovers Are Losing	Island
8	F FOR A FRIEND	Kicking & Screaming	Join Us
9	CHAIRLIFT	Bruises	Kanine
10	SENSES FAIL	Wolves At The Door	Vagrant
11	CHAIRLIFT	Somewhere Around Here	Kanine
12	CHAIRLIFT	Garbage	Kanine
13	CHAIRLIFT	Planet Health	Kanine
14	CHAIRLIFT	Earwig Town	Kanine
15	KATY PERRY	Hot 'N'	Cold Virgin
16	DOORS	I Can't See Your Face In My Mind	Elektra
17	THE RASMUS	Livin' In A World...	Playground
18	BOYZONE	Love You Anyway	Polydor
19	LAMBCHOP	Oh! Ohio	City Slang
20	CHAIRLIFT	Territory	Kanine

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day & Age	Vertigo
2	PINK	Funhouse	LaFace
3	SNOW PATROL	A Hundred Million Suns	Fiction
4	JOSH GROBAN	A Collection	Reprise
5	DIDO	Safe Trip Home	RCA
6	STEREOPHONICS	Decade In The Sun	Mercury
7	PAUL WELLER	At The BBC	Polydor
8	RAZORLIGHT	Slipway Fires	Vertigo
9	GIRLS ALOUD	Out Of Control	fascination
10	BLOC PARTY	Intimacy	Wichita
11	CELINE DION	My Love	Columbia
12	THE CURE	4:13 Dream	Suretone/Geffen
13	FALL OUT BOY	Folie A Deux	Island
14	BRITNEY SPEARS	Circus	Jive
15	IL DIVO	The Promise	Syco
16	KATIE MELUA	Collection	Dramatico
17	THE SATURDAYS	Chasing Lights	fascination
18	CRADLE OF FIITH	Godspeed...	Roadrunner
19	ANASTACIA	Heavy Rotation	Mercury
20	VARIOUS	Now! 71	EMI TV/UMTV

hmv.com

ANALYSIS

by Alan Jones

Snow Patrol hit the ground running

WITH AC/DC'S LONG-AWAITED *BLACK ICE* skating into stores today, there is a new title at the top of the pre-release charts, with Amazon and Play customers opting for Snow Patrol's *A Hundred Million Suns* and HMV customers preferring The Killers' *Day & Age*. All three stores offer both albums within a tiny range - from £8.95 to £8.99 - though, of course, Amazon buyers

are subject to postal charges if they spend less than £15.

A climber on all three charts is Razorlight's upcoming (third) album, *Slipway Fires*, which moves 9-5 on Play, 18-8 on HMV and 15-9 on Amazon. With release just a fortnight away, the only surprise is that it is not placed higher: the band's last, self-titled album has sold 1.4m copies since its 2006 release, eclipsing its predecessor

Up All Night by a 49.4% margin.

The first single from *Slipway Fires* is *Wire To Wire*, which continues to pick up at Shazam, where it was the sixth-most-ID'd track last week. Guru Josh Projects' *Infinity* stretches its lead at the top to four weeks but has a new rival in second place in the form of Kid Cudi and his stoner anthem *Day N Night*. The Ohio native was listed as one of the top five indie hip-

hop artists by *Rolling Stone* recently.

Last FM's Hype chart was dominated by TV On The Radio and The Kings Of Leon a fortnight ago, but the entire chart has changed, with Keane's *Love Is The End* now in pole position and rock's domination given a welcome break by Britney Spears' *Womanizer*, Dido's *Don't Believe In Love* and Boyzone's *Love You Anyway*.

Charts sales

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United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9UY
Tel: (020) 7921
+ext (see below)
Fax: (020) 7921 8327



EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE Gordon Masson
(020 7560 4419/gordon)
CHART CONSULTANT Alan Jones

CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
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For direct lines, dial (020) 7921 plus the
extension listed. For emails, type in name as
shown, followed by @musicweek.com, unless
stated otherwise.

DIGITAL CONTENT MANAGER Tim Frost
(tfrost@cmpi.biz)
GROUP SALES MANAGER Steve Connolly
(8316/sconnolly@cmpi.biz)
CIRCULATION AND MARKETING MANAGER
David Pagandam (8320/dpagandam@cmpi.biz)
AD PRODUCTION EXECUTIVE Nicoly Hembra
(8332/nicky)
BUSINESS SUPPORT MANAGER Lianne Davey
(8401/lianne)
BUSINESS SUPPORT EXECUTIVE Martina Hoppood
(8346/martina)
PUBLISHING DIRECTOR Joe Hosken
(8364/jhosken@cmpi.biz)

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HIT 40 UK

This	Last	Artist Title / Label
1	1	PINK So What / LaFace
2	NEW	GERALDINE The Winner's Song / Polydor
3	NEW	LEON JACKSON Don't Call This Love / Syco
4	2	KINGS OF LEON Sex On Fire / Hand Me Down
5	NEW	THE SATURDAYS Up / Fascination
6	18	SNOW PATROL Take Back The City / Fiction
7	5	NE-YO Miss Independent / Def Jam
8	4	RIHANNA Disturbia / Def Jam
9	NEW	SASH! FEAT. STUNT Raindrops (Encore Une Fois) / Hard2beat
10	3	SUGABABES Girls / Island
11	11	JENNIFER HUDSON Spotlight / RCA
12	7	KATY PERRY I Kissed A Girl / Virgin
13	12	BOYZONE I Love You Anyway / Polydor
14	15	THE SCRIPT The Man Who Can't Be Moved / Polygram
15	8	PUSSYCAT DOLLS When I Grow Up / Interscope
16	21	KANYE WEST Love Lockdown / Def Jam
17	13	MADCON Beggin' / RCA
18	5	KAISER CHIEFS Never Miss A Beat / B Unique/Polydor
19	17	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive
20	16	WILL YOUNG Changes / 19/RCA
21	14	JAMES MORRISON You Make It Real / Polydor
22	9	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar / Decaydance/Pulled By Ramen
23	10	IGLU & HARTYI In This City / Mercury
24	25	NE-YO Closer / Def Jam
25	22	LEONA LEWIS Forgive Me / Syco
26	20	PLATNUM Love Shy / Hard2beat
27	32	JORDIN SPARKS Tattoo / Jive
28	24	COLDPLAY Viva La Vida / Parlophone
29	23	SAM SPARRO Black & Gold / Island
30	26	GABRIELLA CIMI Sweet About Me / Island
31	29	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Ditee Stank
32	NEW	KATY PERRY Hot N Cold / Virgin
33	NEW	THE TING TINGS Be The One / Columbia
34	34	MIA Paper Planes / XL
35	28	BASSHUNTER Angel In The Night / Hard2beat
36	31	TAKE THAT Rule The World / Polydor
37	RE	KEANE Spiralling / Island
38	27	KID ROCK All Summer Long / Atlantic
39	38	DUFFY Mercy / A&M
40	40	GIRLS ALOUD The Promise / Fascination

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

INDIE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS Dig Out Your Soul / Big Brother (PIAS)
2	NEW	FUNERAL FOR A FRIEND Memory And Humanity / Inn Us (PIAS)
3	NEW	CHASE & STATUS More Than Alot / Ram (SRD)
4	3	OASIS Stop The Clocks / Big Brother (PIAS)
5	NEW	BUENA VISTA SOCIAL CLUB At Carnegie Hall / World Circuit (TBC)
6	9	PENDULUM Hold Your Colour / Breakbeat Kaos (SRD)
7	2	YOU ME AT SIX Take Off Your Colours / Siam. Dux (MTHE)
8	5	SEASICK STEVE Dog House Music / Bronzbeat (PIAS)
9	RE	ADELE 19 / XL (PIAS)
10	NEW	NITIN SAWHNEY London Undersound / (noir) Vinyl (P)

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CLASSICAL ALBUMS TOP 10

This	Artist Title / Label
1	RE BRYN TERFEL Songs From The British Isles / Deutsche Grammophon (ARV)
2	RE WILL MARTIN A New World / UCI (ARV)
3	RE HAYLEY WESTENRA Pure / Decca (ARV)
4	RE BLAKE Blake / UCI (ARV)
5	RE KATHERINE JENKINS Living A Dream / UCI (ARV)
6	RE LIBERA New Dawn / EMI Classics (E)
7	RE RUSSELL WATSON The Voice - The Ultimate Collection (Special) / Decca (ARV)
8	RE ANDREA BOCELLI Viaggio Italiano / Philips (ARV)
9	RE KATHERINE JENKINS Serenade / UCI (ARV)
10	RE KATHERINE JENKINS Second Nature / UCI (ARV)

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Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Massive R&B - Winter 2008 / Universal TV (ARV)
2	3	OST Mamma Mia / Polydor (ARV)
3	2	VARIOUS Classic Big Tunes / Hard2beat (ARV)
4	6	VARIOUS Now That's What I Call Music 70 / EMI Virgin/UMTV (E)
5	VARIOUS Andrew Lloyd Webber - Go / Polydor (ARV)	
6	5	VARIOUS Floorfillers Clubmix / AATW/UMTV (ARV)
7	7	VARIOUS My Songs / Universal TV (ARV)
8	8	OST Camp Rock / Walt Disney (E)
9	14	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (E)
10	9	VARIOUS Kerrang - The Album '08 / Rhino (CINR)
11	10	VARIOUS The Girls / EMI/Sony BMG/UMTh (E)
12	NEW	VARIOUS Breakbeat Kaos Presents Stadium Drum And Bass / Breakbeat Kaos (SRD)
13	12	VARIOUS The Very Best Of While My Guitar Gently / Universal TV (ARV)
14	17	ORIGINAL TV SOUNDTRACK High School Musical 2 / Walt Disney (E)
15	15	VARIOUS Girls Night In / Sony BMG (ARV)
16	13	VARIOUS The R&B Mixtape / Rhino (CINR)
17	RE	OST Dirty Dancing / RCA (ARV)
18	19	VARIOUS Essential R&B - Hit Selection / Rhino/Sony BMG (ARV)
19	RE	VARIOUS Clubland Classics / AATW/UMTV (ARV)
20	11	VARIOUS 101 Fifties Songs / EMI Virgin (E)

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

CATALOGUE STUDIO ALBUMS TOP 20

This	Artist Title / Label (Distributor)
1	FAITH HILL There You'll Be / Warner Brothers
2	SNOW PATROL Chasing Cars / Fiction
3	NICKELBACK Far Away / Roadrunner
4	THE KILLERS Mr Brightside / Lizard King
5	NEW CYNDI LAUPER True Colors / Epic
6	JEFF BUCKLEY Hallelujah / Columbia
7	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy
8	ERNIE K-DOE Here Come The Girls / Soul Jazz
9	NEW OASIS Wonderwall / Big Brother
10	NICKELBACK Photograph / Roadrunner
11	13 LYNYRD SKYNYRD Sweet Home Alabama / MCA
12	NEW CHRISTINA AGUILERA The Voice Within / RCA
13	16 AEROSMITH Don't Want To Miss A Thing / Columbia
14	19 QUEEN Don't Stop Me Now / Parlophone
15	NEW DJ SAMMY & YANOU FEAT. DO Heaven / Data
16	11 BON JOVI Livin' On A Prayer / Mercury
17	NEW GOO GOO DOLLS Iris/Stay With You / Warner Brothers
18	18 METALLICA Enter Sandman / Vertigo
19	20 JAY-Z & LINKIN PARK Numb/Encore / WEA
20	NEW JOURNEY Don't Stop Believin' / Columbia

Official Charts Company 2008.

Catalogue reviews

COUNT BASIE: Basie On The Beatles (Groove Hut GH6671)



Basie On The Beatles was originally released in 1970 as a belated follow-up to the acclaimed 1966 album Basie's Beatle Bag. It is a fine piece of work, with Basie and his band's interpretations of Bob Florence's imaginative arrangements retaining the melodic roots of songs such as Hey Jude, Yesterday and Something while planting them firmly in the jazz idiom. The CD also includes the classic 1959 album The Atomic Mr. Basie, an incendiary collaboration with Neal 'Batman' Hefti that stands as one of the highlights of Basie's later career.

ETTA JAMES: Mystery Lady - Songs Of Billie Holiday (SPV Blue SPV305812)



The tragic life of Billie Holiday has obvious parallels with Etta James, who had drink and drugs problems and suffered marital woes, bankruptcy and obesity by the time she got round to recording this tribute to Holiday in 1994. But she got her act together so well that Mystery Lady won her the Grammy for best jazz performance. James wisely chooses not to imitate Holiday, instead putting her own spin on songs such as The Man I Love, I'll Be Seeing You and Lover Man, with clean, crisp arrangements. Digitally remastered here, it is arguably her best album release in 30 years.

THE ROKES: Let's Live For Today - The Rokes In English 1966-1968 (Rev-Ola CDREV262)



One of the most popular British beat groups of the Sixties... in Italy at least, The Rokes headed for the continent in 1963, and built themselves a considerable career there. They released four albums, which included a selection of songs in their native tongue, which are anthologised here. They were actually a very good group, with clear influences from The Beatles and The Hollies apparent in their output, which ranges from charming beat-era plodders to early psych rock and includes Let's Live For Today - a song they first cut in Italian, which eventually wound up as a US Top 10 hit for The Grassroots.

VARIOUS: The Big Top Records Story - Classic New York Pop 1958-1964 (Ace CDCHD1207)



Based in New York's iconic Brill Building, Big Top Records was successful publishers Hill & Range's imprint. Early successes such as Sammy Turner's Lavender Blue and Johnny & The Hurricane's Rockin' Goose gave the label a solid platform, while Del Shannon put together a string of hits including Runaway and Little Town Flirt. A young Phil Spector shows promise on songs by Karen Lake, Arlene Smith and Sammy Turner alongside Burt Bacharach protégé Lou Johnson's original recording of (There's) Always Something There To Remind Me.

Charts analysis

Keane score third number one album

Singles & Albums

By Alan Jones

ALL THREE OF OASIS' PREVIOUS NUMBER ONE ALBUMS in the 21st century have fallen from the chart summit after just one week, so it's no surprise that their latest, *Dig Out Your Soul*, does likewise, dipping to number two on sales of 56,650 – a 71.8% slide week-on-week. In their stead, Keane complete a hat-trick of number ones with their third studio album, *Perfect Symmetry*, which debuts in pole position on sales of 79,106 copies.

Four years ago, Keane's debut album *Hopes And Fears* entered the chart at number one on sales of 155,373, and in 2006 *Under The Iron Sea* debuted in pole position with sales of 222,297 copies, so first-week sales of *Perfect Symmetry* are somewhat disappointing, especially as it can be picked up for as little as £6.71 (Asda). It is hard to judge whether or not introductory single *Spiralling* has underachieved, as it was initially available for free from the band's website, a fact which doubtless had a negative impact on its subsequent paid sales. Surprisingly, however, although *Spiralling* initially peaked six weeks ago, it has enjoyed a resurgence recently, climbing 54-36-34-23 in the last three weeks to equal its previous chart peak, while increasing its paid-for sales to more than 52,000.

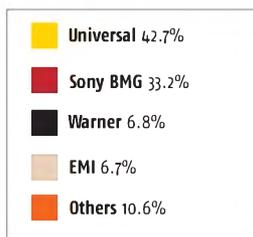
Boyzone had a longer run of number one albums – four in a row – than Keane but the muted response to their comeback single, *I Love You Anyway*, has rubbed off on their new *Back Again: No Matter What* hits set which debuts at number four on sales of 44,906 copies. Boyzone fanatics will have opted for the CD/DVD combination, which accounts for 2,464 of total sales of the package. They would also have shelled out for the live DVD of the same title, which enters the video chart at number 157 on sales of 3,932 copies, and the *B-Sides & rarities* set, which enters the albums chart at number 34 on sales of 5,198 copies, helped by the fact it sells for £1.97 in Woolworth's when purchased with *Back Again*.

Of all 1960s hitmakers, **Dave Clark** has been the most sparing in licensing his copyrights, but was tempted to allow Universal to issue the new *Dave Clark Five* compilation *The Hits* last week. Only the third compilation Clark has approved in the past 30 years, it debuts at number 15 on sales of 10,565 copies beating the number 28 peak of the last such release, 1993's *Glad All Over Again*, but falling short of the number seven peak of 1978's *25 Thumping Great Hits*.

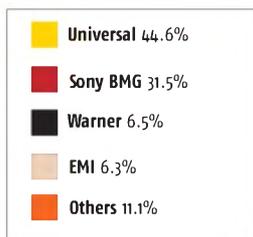
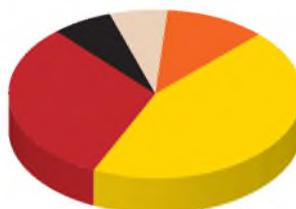
Drum & bass label Ram Records has been in existence since 1992 and has landed 14 Top 75 singles in that time. But it snares its first artist album chart entry this week, courtesy of its **Chase & Status** release, *More Than Alot*, which debuts at number 49 on sales of 3,234 copies. Just 12 albums from the drum & bass genre have made the Top 75 in the last decade, of which the most recent was Aussie band *Pendulum's* *In Silico*, which reached number two in May.

Welsh rockers **Funeral For A Friend** reached number 12 with each of their first two albums, and the dizzy heights of number three with their third but their fourth, *Memory And Humanity*, falls short of them all, debuting at number 17 this week on sales of 9,626 copies. It is their first release on their own *Join Us* imprint, and they join a record number of current chart acts on self-funded indie labels as major company rosters get smaller, the others being *Chicane* on *Modena*, *McFly* on *Super*, *Travis* on

ARTIST ALBUMS



SINGLES



Red Telephone Box and *You Me At Six* on *Slam Dunk*.

There's a third Top 40 album this week for **Ray Lamontagne**, whose *Gossip In The Grain* debuts at number 23 on sales of 7,687 copies.

No change at the top of the singles chart, where **Pink** extends her own reign to three weeks and US supremacy to 12 weeks, with *So What* regaining some of the ground it lost last week, increasing sales by 2.1% to 44,982.

The battle for runners-up position intriguingly pitted latest *X Factor* winner **Leon Jackson's** second single *Don't Call This Love* against **Peter Kay's** fictional reality TV star *Geraldine's* debut single, *The Winner's Song* – and fiction won out over fact, with *Geraldine* powering to second place on sales of 39,564. *Leon* – a good enough sport to declare the whole thing “hilarious” on London's 95.8 Capital FM on Thursday – has to settle for a number three debut (32,404 sales). *Jackson's* debut single *When You Believe* raced to number one on first-week sales of 275,742 last Christmas but dropped off very quickly, and has thus far sold 477,567 copies. Both *Jackson's* singles are on his debut album, *Right Now*, which was released today (Monday).

Although *Girlband* and *Bad Lashes* are the first two casualties of the finals of this season's *X Factor*, the girl band genre is still healthy. Latest graduates, *The Saturdays* reached number eight in August with debut single *If This Is Love*. Follow-up *Up* fares even better, debuting at number five on sales of 26,593 copies this week.

Snow Patrol secure their fifth Top 10 hit, with *Take Back The City*, the introductory single from their upcoming album, *A Hundred Million Suns*. The track jumps 15-6, on sales of 18,460 copies.

The Ministry Of Sound's commercial dance offshoot *Hard2Beat* has done extremely well since its launch in January, and secures its seventh Top 10 single with *Raindrops (Encore Une Fois)* debuting at number nine on sales of 17,618 copies for **Sash! Feat. Stunt**. As its credits suggests, it is an updating of *Sash!'s* introductory 1997 hit, *Encore Une Fois*.

The rest of the Top 10 is made up of fallers: *The Kings Of Leon's* *Sex On Fire* flickers 2-4 on sales of 32,330; *Ne-Yo's* *Miss Independent* ebbs 6-7 (18,315 sales); *Rihanna's* *Disturbia* declines 4-8 (17,748 sales); *Sugababes' Girls* fades 3-10 (16,947 sales).

The Ting Tings have really hit the ground running, and chalk up their fourth Top 40 single in just five months, with latest hit *Be The One* jumping 46-28 this week (7,070 sales). The band's debut hit *That's Not My Name* went all the way to number one, *Great DJ* reached number 33, and *Shut Up And Let Me Go* got to number six. The duo's debut album, *We Started Nothing*, number one in May, dipped as low as number 29 a fortnight ago but has since improved, first to number 20, and now to number 18 (9,277 sales). It passed the 300,000 sales mark last week and is the third biggest-selling debut of 2008, behind *Duffy's* *Rockferry* and *Adele's* 19.

Despite the release of Keane's new set, album sales last week retreated 7.7% over the prior frame to 1,935,766. That's just 0.5% below same week 2007 sales of 1,945,037, when *The Stereophonics' Pull The Pin* debuted at number one on sales of 49,012 copies.

Singles sales, meanwhile, rack up their third straight week above the 2m mark – a record. They increased by 3.2% week-on-week to 2,078,093, their highest level for 41 weeks, and 38.95% above same week 2007 sales of 1,495,550. Although no single sold 50,000 copies, the top 19 singles each sold more than 10,000 copies, while 42 singles sold upwards of 5,000 copies.

MusicWeek.com

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

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

ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Woolworths	Tesco	Amazon
Keane	£10.99	£10.00	£9.97	£9.73	£7.98
Oasis	£9.99	£11.00	£9.97	£9.73	£8.98
	£10.99	£11.00	£10.97	£9.71	£7.98
Boyzone	£9.99	£10.00	£9.97	£9.73	£8.98
Ne-Yo	£10.99	£11.00	£5.00	£9.73	£8.98

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums
Sales	2,078,093	1,578,096	357,669	1,935,765
vs prev week	2,013,916	1,714,603	381,758	2,096,361
% change	+3.2%	-8.0%	-6.3%	-7.7%
Year to date	Singles	Artist albums	Compilations	Total albums
Sales	79,474,898	68,027,190	20,455,751	88,482,941
vs prev year	48,891,474	73,795,628	19,930,170	93,725,798
% change	+62.5%	-7.8%	+2.6%	-5.6%

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	4	PINK So What (Martin) EMI/Kobalt (Moore/Max/Chuster) / LaFace 8869737272 (ARV)	SALES INCREASE
2	New		GERALDINE The Winner's Song (Mac) Sony ATV (Barlow/Kay) / Polydor 1789241 (ARV)	HIGHEST NEW ENTRY
3	New		LEON JACKSON Don't Call This Love (Robson) Sony ATV/San Remo/Kobalt (Christopher/Braide/Falke) / Syco 8869739532 (ARV)	
4	2	6	KINGS OF LEON Sex On Fire (Patriglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 8869735202 (ARV)	
5	New		THE SATURDAYS Up (Quiz/Larossi) Universal/PP&P (Larossi/Romchan/Wroldsen) / Fascination 1785660 (ARV)	
6	15	2	SNOW PATROL Take Back The City (Jackknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) / Fiction 1784828 (WTHE)	+50% SALES INCREASE
7	6	8	NE-YO Miss Independent (Stargate) EMI/Sony ATW/Imagem (Hermansen/Eriksen/Smith) / Def Jam CATCO14203774 (ARV)	SALES INCREASE
8	4	15	RIHANNA Disturbia (Spears) Universal/A-List Vocalz/Sony ATV (Brown/Snails/Merritt/Allen) / Def Jam CATCO142038478 (ARV)	
9	New		SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sash!) Universal/Bucks Music (Kappeler/Leppesen/Alison/Waller/Smitten) / Hard2beat H2B15CDS (ARV)	
10	3	4	SUGABABES Girls (Hubbert/Kulters) EMI/Reverb/Screen Geims (Jenkinson/McDonald/Toussaint) / Island 1786986 (ARV)	
11	14	4	KANYE WEST Love Lockdown (West) EMI (West) / Def Jam CATCO142766692 (ARV)	SALES INCREASE
12	11	5	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATW/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CATCO140886892 (ARV)	SALES INCREASE
13	5	2	KAISER CHIEFS Never Miss A Beat (James/Ronson) Imagem (Hodgeson/Wilson/Rix/Baines/White) / B Unique/Polydor BUN145CD (ARV)	
14	7	12	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt/CC (Perry/Gotwald/Max/Dennis) / Virgin VSCD1976 (E)	
15	8	7	PUSSYCAT DOLLS When I Grow Up (Darkchild) EMI/Universal/B Feldman (Jenkins/Thomas/Thomas/Samwell-Smith/Mccarty) / Interscope 1783453 (ARV)	
16	9	7	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/PeerMusic (Gym Class Heroes/Stewart) / Decadancer/Fuelled By Ramen ATO321CDX (CIN)	
17	10	6	IGLU & HARTY In This City (Jarvis) EMI (Jarvis / Katz / Martin) / Mercury 1778767 (ARV)	
18	13	3	BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornall/Imagem (Alkinsam/Rogers/Keating) / Polydor 1786297 (ARV)	
19	12	3	PLATNUM Love Shy (Platnum) Kobalt/CC (Manni/Evers/Poll/Mckenna) / Hard2beat H2B12CDS (ARV)	
20	21	7	MIA Paper Planes (Diplo) Universal/Dominant/Imagem (Strummer/Jones/Simonon/Headon/Arulpragasam/Pentz) / XL XL5396CD (PIAS)	SALES INCREASE
21	17	7	BASSHUNTER Angel In The Night (Basshunter) CC (Altborg) / Hard2beat H2B16CDS (ARV)	
22	18	13	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/CC/Imagem (Sheehan/Donoghue/Frampkin/Kiper) / Phonogenic 88697350612 (ARV)	
23	34	10	KEANE Spiralling (Keane) Universal (Rice-Oxley/Chaplin/Hughes) / Island CATCO143398392 (ARV)	+50% SALES INCREASE
24	19	10	MADCON Beggin (Crewe) EMI (Gaudiol/Farina) / RCA 88697332512 (ARV)	
25	35	4	MGMT Kids (Fridmann) Universal (Goldwasser/Wanvyngarden) / Columbia 88697387482 (ARV)	SALES INCREASE
26	63	4	KATY PERRY Hot N Cold (Dr. Luke) Warner Chappell/Kobalt/CC (Gotwald/Max/Perry) / Virgin USCA20802544 (E)	HIGHEST CUMBER
27	26	4	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA 88597473642 (ARV)	SALES INCREASE
28	46	2	THE TING TINGS Be The One (DeMartino) Sony ATV/Warner Chappell (DeMartino/White) / Columbia 88697385012 (ARV)	+50% SALES INCREASE
29	30	9	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATW/Kobalt (Ghost/Dnachi/Eriksen/Hermansen) / Jive CATCO136269561 (ARV)	SALES INCREASE
30	New		RAZORLIGHT Wire To Wire (Tbc) TBC (Tbc) / Vertigo 1785877 (ARV)	
31	22	3	N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavios/Contostavios/Rawson) / AATW CDGL08E991 (ARV)	
32	23	18	JORDIN SPARKS FEAT. CHRIS BROWN No Air (The Underdog) Universal/EMI/Missing Link/CC (Faulteroy/Mason/Russell/Griggs/Thomas) / Jive 88697296512 (ARV)	
33	20	4	JAMES MORRISON You Make It Real (Taylor) Universal/Sony ATV (Morrison/Barry) / Polydor 1783983 (ARV)	
34	31	16	DIZZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/DeNton) EMI/Herz Music/Notting Hill/Universal (Mills/Wiles/DeNton/Paul) / Dirtee Slank STAN K002CDS (PIAS)	
35	25	5	WILL YOUNG Changes (White) Universal/Sony ATV (White/Young) / 19/RCA 88697344452 (ARV)	
36	16	3	OASIS The Shock Of The Lightning (Sandy) Oasis/Sony ATV (Callaghan) / Big Brother RKIDS052 (PIAS)	
37	24	9	FLOBOTS Handlebars (Flobots) Sony ATV (Brackett/Laurie/Guerrero/Roberts/Walker/Ortiz) / Universal CATCO142086452 (ARV)	
38	28	9	MILEY CYRUS See You Again (Ariano / James) Warner Chappell (Cyrus / Ariano / Price) / Hollywood D332264632 (E)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer) / Label / Catalogue number (Distributor)	
39	29	18	COLDPLAY Viva La Vida (Coldplay/Eno/Dravs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138291475 (E)	
40	27	16	KID ROCK All Summer Long (Clark) Universal/Warner Chappell/Kobalt/Imagem (King/Rossington/Van Zant/Shaffer/Ritchie/Zevon/Mari) / Atlantic ATO315CD (CIN)	
41	New		THE KOOKS Sway (Hoffer) Sony ATV (Pritchard) / Virgin VSCD1978 (E)	+50% SALES INCREASE
42	37	24	NE-YO Closer (Stargate) EMI/Sony ATW/Imagem (Smith/Eriksen/Hermansen/Stray/Spite) / Def Jam 1776445 (ARV)	
43	New		AKON Right Now (Akon/Tuinfort) Sony ATV (Thiam/Tuinfort) / Island CATCO14299691 (ARV)	+50% SALES INCREASE
44	32	8	ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Data DATA200CDS (ARV)	
45	New		WILEY Summertime (Wiley) Sony ATW/CC (Woolf/Gosling/Cowie/Christo/Bangalter) / Asylum ASYLUM5CDX (CIN)	
46	43	3	KARDINAL OFFISHALL FEAT. AKON Dangerous (Dj Kenai/Hazel) Sony ATW/EMI/Chrysalis/CC (Thiam/Harrow/Bahamonde/Sales) / Geffen USUM70830921 (ARV)	SALES INCREASE
47	55	4	FALL OUT BOY I Don't Care (Aron) Sony ATW/Warner Chappell/Great Honesty (Wentz/Stump/Hurley/Trohanin/Greenbaum) / Mercury 1788723 (ARV)	SALES INCREASE
48	38	4	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down USR13833301 (ARV)	
49	33	31	SAM SPARRO Black & Gold (Roggs/Falson) EMI (Roggs/Falson) / Island 1766841 (ARV)	
50	45	3	JOHN LEGEND FEAT. ANDRE 3000 Green Light (Malay/Kp) Catalyst/Cherry Lane/Chrysalis/Infin PGMC (Stephens/Benjamin/Knowles/Greenall/Hu) / Columbia 88697378522 (ARV)	
51	42	11	TAIO CRUZ She's Like A Star (Cruz) In The Pocket/Kobalt (Cruz) / 4th & Broadway 1781907 (ARV)	
52	47	5	T.I Whatever You Like (J. Ivy) Universal/Warner Chappell/CC (J. Ivy/Scherzinger/Garrett/Harris/Carter) / Atlantic CATCO141497301 (CIN)	
53	41	33	GABRIELLA CIMI Sweet About Me (Figgins/Xencumalia) EMI/Warner Chappell/Xencumalia (C. C. Figgins/Powell/Larcombe/Cole/CIMI) / Island 1764472 (ARV)	
54	40	9	BIFFY CIYRO Mountains (Richardson) Universal/Gold Sufster (Neil) / 14th Floor 14FLR32CD (CIN)	
55	58	4	THE GAME FEAT. LIL WAYNE My Life (Cool & Dre) Sony ATW/Published By Patrick (Taylor/Lyon/Williams/Carter/Varios) / Geffen USUM70826440 (ARV)	SALES INCREASE
56	New		GURU JOSH Infinity (Walden) EMI Virgin Music (Walden) / Bmg 0BA213100013 (ARV)	
57	44	6	MCFLY Lies (Perry) Universal (Fletcher) / Super OXUPR2 (TBC)	
58	49	4	JONAS BROTHERS Burnin' Up/When You Look Me In The Eyes (Wells) Sony ATV (Jonas/Jonas/Jonas) / Hollywood CATCO142201822 (E)	
59	65	19	ADELE Hometown Glory (Abbiss) Universal (Adkins) / XL XLS376CD (PIAS)	SALES INCREASE
60	52	9	DUFFY Stepping Stone (Booker) Universal/EMI (Duffy/Booker) / A&M 1783731 (ARV)	
61	60	37	FLO-RIDA FEAT. T-PAIN Low (T-Pain) Sony ATW/Imagem (Dillard/Humphrey/Roberson/Simmons) / Atlantic ATO302CD (CIN)	SALES INCREASE
62	50	2	CHAIRLIFT Bruises (Pfenning/Polache/Wimberly/Myers) CC (Pfenning/Polache/Wimberly) / Kamine US28E0834204 (TBC)	
63	73	2	MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armatol/Price) / Polydor D304232 (ARV)	SALES INCREASE
64	59	90	SNOW PATROL Chasing Cars (Jackknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson) / Fiction 1704397 (WTHE)	
65	62	26	DUFFY Warwick Avenue (Hogarth) Universal/EMI/Dalination (Hogarth/White/Duffy) / A&M 1766149 (ARV)	SALES INCREASE
66	New		U2 With Or Without You (Eno/Lanois) Blue Mountain (Bono/U2) / Island CATCO106369 (ARV)	+50% SALES INCREASE
67	61	23	THE TING TINGS That's Not My Name (De Martino) Playwrite/Sony ATW/Warner Chappell (De Martino/White) / Columbia 88697293792 (ARV)	
68	57	47	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Uwen/Barlow/Uranger/Donald) / Polydor 1746285 (ARV)	
69	54	21	CHRIS BROWN Forever (Palow D. Dnm) Universal/Sony ATW/CC (J. Ivy/Brown/Snails/Merritt/Allen) / Jive 88697330882 (ARV)	
70	53	14	NOAH & THE WHALE 5 Years Time (Noah & The Whale/James) Universal (Fink) / Vertigo 1749660 (ARV)	
71	48	11	THE VERVE Love Is Noise (The Verve) Kobalt (James/Salisbury/McCabe/Ashcroft) / Parlophone VERVE004 (E)	
72	New		THE SCRIPT Break Even (Tbc) TBC (Tbc) / Phonogenic 88697418467 (ARV)	+50% SALES INCREASE
73	66	36	DUFFY Mercy (Booker) EMI/Universal (Duffy/Booker) / A&M 1761794 (ARV)	
74	56	16	BASSHUNTER All I Ever Wanted (Basshunter) EMI/Modest (Belval/Leroy/Damian) / Hard2beat H2B08CDS (ARV)	
75	70	11	ELBOW One Day Like This (Pruitt/Elbow) Warner Chappell/Salvation (Elbow) / Fiction 1767730 (WTHE)	SALES INCREASE

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

<p>Titles A-Z 5 Years Time 70 7 Things 63 All I Ever Wanted 74 All Summer Long 40 Angel In The Night 21 Another Way To Die 27 Be The One 28 Beggin 24 Black & Gold 49 Break Even 72 Bruises 62 Burnin' Up/When You</p>	<p>Look Me In The Eyes 58 Changes 35 Chasing Cars 64 Closer 42 Cookie Jar 16 Dance Wit Me 34 Dangerous 46 Disturbia 8 Don't Call This Love 3 Forever 69 Girls 10 Green Light 50 Handlebars 37</p>	<p>Hometown Glory 59 Hot N Cold 26 I Don't Care 47 I Kissed A Girl 14 I Love You Anyway 18 In This City 17 Infinity 56 Kids 25 Lies 57 Love Is Noise 71 Love Lockdown 11 Love Shy 19 Low 61</p>	<p>Mercy 73 Miss Independent 7 Mountains 54 My Life 55 Never Miss A Beat 13 No Air 32 One Day Like This 75 Ouch 31 Paper Planes 20 Pjanoo 44 Raindrops (Encore Une Fois) 9 Right Now 43</p>	<p>Rule The World 68 See You Again 38 Sex On Fire 4 She's Like A Star 51 So What 1 Spiralling 23 Spotlight 12 Stepping Stone 60 Summertime 45 Sway 41 Sweet About Me 53 Take Back The City 6 Tattoo 29</p>	<p>That's Not My Name 67 The Man Who Can't Be Moved 22 The Shock Of The Lightning 36 The Winner's Song 2 Up 5 Use Somebody 48 Viva La Vida 39 Warwick Avenue 65 Whatever You Like 52 When I Grow Up 15 Wire To Wire 30</p>	<p>With Or Without You 66 You Make It Real 33</p>	<p>Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000) ○ Physically unreleased to date</p> <p>BPI Awards Alma beat: Fascination (Silver); Katy Perry: I Kissed A Girl (Silver)</p>	<p>As used by Radio One</p>
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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		KEANE Perfect Symmetry (Keane/Steni/Price/Brian) / Island 1784417 (ARV)	HIGHEST NEW ENTRY
2	1	2	OASIS Dig Out Your Soul 2 (Seady) / Big Brother 88697362042 (PIAS)	
3	2	4	KINGS OF LEON Only By The Night (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
4	New		BOYZONE Back Again...No Matter What (Hedges/Rogers/Lipson/Mac/Variou) / Polydor 1785256 (ARV)	
5	6	5	NE-YO Year Of The Gentleman (Stargate/Harmony/Polow Da Don/Taylor/Variou) / Def Jam 1774984 (ARV)	SALES INCREASE
6	3	3	WILL YOUNG Let It Go (White/Lipson/Spencer/Stannard/Howe/Variou) / 19/RCA 88697344442 (ARV)	
7	4	72	RIHANNA Good Girl Gone Bad 3 (Carer Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (ARV)	
8	7	4	BETTE MIDLER The Best Of Bette (Variou) / Rhino 8122798931 (CINR)	
9	5	3	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Tedder/Shank/White) / Polydor 1779250 (ARV)	
10	10	33	DUFFY Rockferry 4 (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	SALES INCREASE
11	15	14	BASSHUNTER Now You're Gone (Basshunter) / Hardbeat H2BCD04 (ARV)	SALES INCREASE
12	11	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve) / Warner Brothers 256469411 (CIN)	
13	13	10	THE SCRIPT The Script 2 (The Script) / Phonogenic 88697361942 (ARV)	
14	12	27	ELBOW The Seldom Seen Kid (Potter) / Fiction 1749990 (WTHE)	
15	New		DAVE CLARK FIVE The Hits (Clark/Variou) / UMTV 1781774 (ARV)	
16	16	2	CHICANE Best Of (Variou) / Modena MODENACD3 (ARV)	
17	New		FUNERAL FOR A FRIEND Memory And Humanity (Dodgson/Funeral For A Friend) / Join Us JOINUS003 (PIAS)	
18	20	22	THE TING TINGS We Started Nothing (De Martino) / Columbia 8869733342 (ARV)	SALES INCREASE
19	8	3	ANDREW JOHNSTON One Voice (Wright) / Syco 88697351872 (ARV)	
20	14	4	PUSSYCAT DOLLS Doll Domination (Timbaland/Jerkins/Garrett/Polow Da Don/Danjai/Variou) / Interscope 1784995 (ARV)	
21	23	3	JENNIFER HUDSON Jennifer Hudson (Ne-Yo/Stargate/Missy Elliot/Variou) / Sony BMG 88697386482 (ARV)	
22	22	19	COLDPLAY Viva La Vida 3 (Eno/Dravs/Simpson) / Parlophone 2121140 (E)	
23	New		RAY LAMONTAGNE Gossip In The Grain (Johns) / 14th Floor 518510202 (CIN)	
24	29	7	STEVIE WONDER The Definitive Collection 2 (Variou) / UMTV 0665022 (ARV)	SALES INCREASE
25	24	4	KATY PERRY One Of The Boys (Wells/Dr Luke/Stewart/Ballard/Perry/Walker) / Virgin CAP042492 (E)	
26	18	4	DAVID GILMOUR Live In Gdansk (Variou) / EMI 2354841 (E)	
27	26	26	MGMT Oracular Spectacular (Fildmann/Mgmt) / Columbia 88697195121 (ARV)	
28	17	6	METALLICA Death Magnetic (Rubin) / Vertigo 1773726 (ARV)	
29	9	2	BOB DYLAN Tell Tale Signs - The Bootleg Series Vol. 8 (Variou) / Columbia 88697347472 (ARV)	
30	21	49	KINGS OF LEON Because Of The Times (Johns) / Hand Me Down 88697077412 (ARV)	
31	30	14	SHARLEEN SPITERI Melody (Butler/Spiteri) / Mercury 1769263 (ARV)	
32	19	3	BLAKE And So It Goes (Lipson/Young/Blake) / UCI 4766879 (ARV)	
33	27	23	ABBA Gold - Greatest Hits 16 (Andersson/Ulvaeus) / Polydor 5170072 (ARV)	
34	New		BOYZONE B-Sides & Rarities (Hedges/Rogers/Curnow) / Polydor 1787001 (ARV)	
35	33	16	ORIGINAL CAST RECORDING Mamma Mia 2 (Andersson) / Polydor 5431152 (ARV)	
36	32	17	ABBA 18 Hits (Andersson/Ulvaeus) / Polar 9831452 (TBC)	
37	37	19	QUEEN Greatest Hits 4 (Variou) / Parlophone CDPDSD141 (E)	
38	28	8	THE VERVE Forth (The Verve) / Parlophone 2355R41 (E)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	35	55	OASIS Stop The Clocks 4 (Oasis/Coyler/Morris/Seady/Balchelor/Stant) / Big Brother 88697007542 (PIAS)	
40	44	8	EVA CASSIDY Somewhere (Blondal/Tina) / Blix Street 6210130 (P)	SALES INCREASE
41	48	7	MILEY CYRUS Breakout (Fields/Arnato/James/Preven/Culler/Wilder) / Hollywood 8712353 (E)	
42	New		AC/DC Back In Black 2 (Lange) / Epic 5107652 (ARV)	
43	72	36	ADELE 19 (Abbiss/White/Ranson) / XL XLCD313 (PIAS)	HIGHEST CLIMBER
44	34	3	JONAS BROTHERS A Little Bit Longer (Fields) / Hollywood 8712158 (E)	
45	45	5	QUEEN & PAUL RODGERS The Cosmos Rocks (Queen/Rodgers/Martin/Smith/Fredriksson) / Parlophone 2161432 (E)	
46	42	22	KINGS OF LEON Aha Shake Heartbreak (Johns/Angelo) / Hand Me Down HMD39 (ARV)	
47	52	8	MICHAEL JACKSON King Of Pop (Variou) / Epic 88697356512 (ARV)	
48	46	50	AMY WINEHOUSE Back To Black - The Deluxe Edition 2 (Ranson/Salaamem/Com) / Island 1749097 (ARV)	
49	New		CHASE & STATUS More Than Alot (Milton/Kennard) / Ram RAMMLP12 (SRD)	
50	39	4	MCFIY Radio:Active (Perry/Jones) / Super SUPRCD1 (TBC)	
51	New		LUCINDA WILLIAMS Little Honey (Lejestrand/Overby) / Lost Highway 1785915 (ARV)	
52	36	3	IRONIK No Point In Wasting Tears (Agmat XIS/enmar/Killian/Ward/Variou) / Asylum 25646933494 (CIN)	
53	47	31	CHRIS BROWN Exclusive 2 (WesUT-Pain/Will.L.Am/Variou) / Jive 88697160592 (ARV)	
54	New		IDINA MENZEL I Stand (Ballard) / Warner Brothers 9362444232 (CIN)	
55	New		BUENA VISTA SOCIAL CLUB At Carnegie Hall (Variou) / World Circuit WCD030 (TBC)	
56	50	32	KINGS OF LEON Youth & Young Manhood (Johns/Angelo) / Hand Me Down HMD27 (ARV)	
57	40	6	GLASVEGAS Glasvegas (Cosey) / Columbia 60WOW010 (ARV)	
58	38	3	VAL DOONICAN The Very Best Of (Variou) / UMTV 5312558 (ARV)	
59	54	69	JAMES MORRISON Undiscovered 4 (Terefe/Robson/Hogarth/White) / Polydor 1721332 (ARV)	
60	Re-entry		AMY WINEHOUSE Back To Black 6 (Ranson/Salaamem/Com) / Island 1713041 (ARV)	
61	65	22	THE KOOKS Konk 2 (Hoffer) / Virgin 2146120 (E)	
62	64	27	BOB MARLEY & THE WAILERS Legend 4 (Marley/Variou) / Tuff Gang 5301640 (ARV)	
63	71	29	NEIL DIAMOND The Best Of (Variou) / MCA 9838711 (ARV)	SALES INCREASE
64	74	106	SNOW PATROL Eyes Open 7 (Jackmill/Lee) / Fiction 9852908 (WTHE)	SALES INCREASE
65	62	26	PENDULUM Hold Your Colour 2 (Pendulum) / Breakbeat Kaos BBK002CD (SRD)	
66	55	53	MICHAEL BUBLE Call Me Irresponsible - Special Edition 2 (Foster/Gattica) / Reprise 936249311 (CIN)	
67	56	25	MADONNA Hard Candy (Timberlake/Timbaland/The Ne-Yos/Danjai/Madonna) / Warner Brothers 9362498686 (CIN)	
68	New		NITIN SAWHNEY London Underground (Sawhney) / Cooking Vinyl POSITIVECD1 (P)	
69	Re-entry		MIA Kala (Mia/Switch/Diplomat/Morganick/Blackstar) / XL 8000965902 (PIAS)	+50% SALES INCREASE
70	Re-entry		CASCADA Everytime We Touch (Maniani/Yanou) / AATW GLOBECD61 (ARV)	
71	Re-entry		ABBA More Abba Gold (Andersson/Ulvaeus) / Polar 1724733 (TBC)	
72	Re-entry		MIKA Life In Cartoon Motion 5 (Mika/Wells/Marr/Merchant) / Casablanca/Island 000835202 (ARV)	
73	70	22	THE LAST SHADOW PUPPETS The Age Of The Understatement (Ford) / Domino WIGCD208 (PIAS)	
74	58	10	SEASICK STEVE Dog House Music (Wolfe) / Bronzerat BR04 (PIAS)	
75	Re-entry		QUEEN Greatest Hits II 2 (Variou) / Parlophone CDPMT02 (E)	

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

<p>Artists A-Z</p> <p>Abba 33</p> <p>Abba 36</p> <p>Abba 71</p> <p>Ac/Dc 42</p> <p>Adele 43</p> <p>Basshunter 11</p> <p>Blake 32</p> <p>Boyzone 4</p> <p>Boyzone 34</p> <p>Brown, Chris 53</p> <p>Buble, Michael 66</p> <p>Buena Vista Social</p>	<p>Club 55</p> <p>Cascada 70</p> <p>Cassidy, Eva 40</p> <p>Cast Recording, Original 35</p> <p>Chase & Status 49</p> <p>Chicane 16</p> <p>Coldplay 22</p> <p>Cyrus, Miley 41</p> <p>Dave Clark Five 15</p> <p>Diamond, Neil 63</p> <p>Dolls, Pussycat 20</p> <p>Doonica, Val 58</p>	<p>Duffy 10</p> <p>Dylan, Bob 29</p> <p>Elbow 14</p> <p>Funeral For A Friend 17</p> <p>Gilmour, David 26</p> <p>Glasvegas 57</p> <p>Hudson, Jennifer 21</p> <p>Ironik 52</p> <p>Jackson, Michael 47</p> <p>Johnston, Andrew 19</p> <p>Jonas Brothers 44</p> <p>Keane 1</p> <p>Kings Of Leon 3</p>	<p>Kings Of Leon 30</p> <p>Kings Of Leon 46</p> <p>Kings Of Leon 56</p> <p>Kooks, The 61</p> <p>Lamontagne, Ray 23</p> <p>Last Shadow Puppets, The 73</p> <p>Madonna 67</p> <p>Marley, Bob & The Wailers 62</p> <p>Mcfly 50</p> <p>Menzel, Idina 54</p> <p>Metallica 28</p>	<p>MGMT 27</p> <p>Mia 69</p> <p>Midler, Bette 8</p> <p>Mika 72</p> <p>Morrison, James 9</p> <p>Morrison, James 59</p> <p>Ne-Yo 5</p> <p>Oasis 2</p> <p>Oasis 39</p> <p>Pendulum 65</p> <p>Perry, Katy 25</p> <p>Queen 37</p> <p>Queen 75</p>	<p>Queen & Paul Rodgers 45</p> <p>Rihanna 7</p> <p>Sawhney, Nitin 68</p> <p>Script, The 13</p> <p>Seasick Steve 12</p> <p>Seasick Steve 74</p> <p>Snow Patrol 64</p> <p>Spiteri, Sharleen 31</p> <p>Ting Tings, The 18</p> <p>Verve, The 38</p> <p>Will Young 6</p> <p>Williams, Lucinda 51</p>	<p>Winehouse, Amy 48</p> <p>Winehouse, Amy 60</p> <p>Wonder, Stevie 24</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (50,000)</p> <p>★ 1m European sales</p>	<p>BPI Awards</p> <p>Bette Midler: The Best Bette (2011), Prince: 1999 (platinum), Spinal Tap: 51 (platinum)</p>
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