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MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

26.09.09 £4.85

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RELEASED 12 OCTOBER 2009

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NEWS

UNIVERSAL HITS TOP GEAR

Deal with Formula One creates one of the biggest music TV shows in history



FEATURES

CRUZ CONTROL

Producer Taio Cruz is set to make his mark as an artist in his own right



FEATURES

THE CLASSICAL QUARTER

The majors build a sense of occasion around classical artists ahead of Christmas

All four majors and the indies are aboard Sky's imminent new all-singing digital music service

Sky lines up digital launch

Digital

By Eamonn Forde

SKY'S NEW DIGITAL MUSIC SERVICE, announced more than a year ago with only Universal on board, has now signed deals with the other majors and key independents and is only weeks away from launch.

All four majors and hundreds of indies have licensed content to the service according to an insider. The offering will work across a variety of content and access tiers and will be open to all UK customers.

"It's really a hybrid of every service already out there, taking the best bits from all of them," our source reveals. "There is a streaming service, a download service, a subscription model and also a straightforward retail model."

The service will not be restricted to Sky Broadband subscribers, although it is expected that they will benefit from preferential pricing and possibly access.

"The price points have not been fully agreed or signed off yet," the source says. "But there will be multiple price points depending on



what your relationship with Sky is."

The Sky service will be entirely browser-based, although there is a client-based download manager that will be familiar to users of services like Amazon MP3 and eMusic. All downloads will come DRM-free, irrespective of what tier the user is on.

The source explains that the

service has taken so long to come to market as "Sky wanted to make sure they had the marketing offers right".

"Every access option has been discussed and put through the mill," the source adds.

The precise offering is still being refined, with one possibility being that users get a month of free

streaming if they buy an average of one album per month.

The service is expected to launch with at least 4m tracks but it is currently going through private beta testing to iron out kinks in the user interface.

The market has seen a host of new entrants since this service was first announced a year ago. Sky, however, does not see this as a problem. "The difference here from services like Virgin or Spotify is that Sky has access to a lot of customers who trust their brand and who already see the benefit of having Sky in their house," our source says.

Earlier this summer, Virgin Media announced that it was launching its own unlimited download service before the end of the year and had already signed up Universal to provide content.

Virgin was confident it would launch in Q4 even if other labels were not on board, although the possibility remains that Sky could now beat it to the punch. While no pricing structure has been made public, it is expected that Virgin customers will pay around "the cost of a CD a month" on top of their broadband bill to access the service.

These initiatives chime with the recommendations outlined in Digital Britain, calling for ISPs and music companies to work in partnership to deliver innovative and compelling music services.

"The advantage that Sky has is its experience in offering subscription services," suggests our source. "There is no one in the country, arguably the world, who does subscription better than Sky."

Forrester vice president and research director Mark Mulligan adds, "As we move from the distribution paradigm into the consumption era, accessed-based music revenue will become increasingly important and ISPs are the ideal conduit."

"Does that mean they'll do a great job? Many probably won't as they have poor track records as music retailers and programmers. But the likes of Virgin and Sky have deep content expertise and stand a really decent chance."

Music Week approached Warner, EMI and Sony to provide comments on their involvement in the Sky service, but none of them wished to respond.

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Live sector lends support to P2P action – but discord remains

THE CREAM OF THE UK LIVE SECTOR has piled into the debate over P2P filesharing, which threatened to upset the industry's finely balanced stance on the issue last week.

In a letter to *Music Week*, leading UK promoters write that they want to add their "support to the proposed action by the Business Secretary Peter Mandelson to curb illegal P2P filesharing of recorded music".

The letter states that, although the live music industry is in good health, "We all realise investment in and development of new artists is

necessary to help create the live superstars for the decades to come. To secure this investment it is essential money be made from selling recorded music physically or digitally and we feel it is only right that the investors in this development and the artists themselves are fairly recompensed for their work."

SJM Concerts managing director Simon Moran adds that promoters need to "stand up and be counted". He says, "This is not a crusade for record companies. The live industry wouldn't be great if we gave tickets away for free."

Kilimanjaro CEO Stuart Galbraith adds, "We want to make the Government aware that the live industry considers filesharing as important as recorded music."

DF Concerts CEO Geoff Ellis says, "It's good the Government is being proactive. So we don't want to knock them back."

However, the three are less keen on expanding on which of Mandelson's ideas to curb filesharing they favour, shying away from the suggestion in the ongoing P2P consultation that ISP subscribers accounts could be suspended. "That is not an area of

expertise and something for the MMF and BPI to lobby... what measures [are used] we are not saying. That needs to be thrashed out," adds Galbraith.

The move follows the appearance of deeper fissures in the industry's response to Government plans to stop filesharing with legislative measures.

The BPI is in favour of strong measures to tackle the problem, but Mandelson's tough approach finds little favour at the MMF, Featured Artists Coalition, Music Producers Guild or BASCA.

UK Music was forced last week

to issue a statement saying it continues to back Government intervention following two manager meetings at Sony and EMI, which discussed the issue.

Other signatories to the promoters' letter include AEG Live president of international touring Rob Hallett, Live Nation CEO Paul Latham, Metropolis Music managing director Bob Angus, MCD managing director Denis Desmond, Marshall Arts managing director Barrie Marshall and Festival Republic chief executive Melvin Benn.

● See Editorial on page 4.

News

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

The Playlist



ANNIE
Songs Remind Me Of You
 Smalltown Supersounds
 Now part of Xenomania, co-writing Mini Viva's debut, Annie's own return is a slice of cool pop that should help to lift her own status in the UK. (single, October 26)



30 SECONDS TO MARS
Kings & Queens
 Virgin
 Under the guiding hand of Flood and Steve Lillywhite, the band's third album could elevate their global standing. This single gets the ball rolling. (single, November 23)



JONATHAN JEREMIAH
Happiness
 Island
 Delightfully-produced, the timeless quality of Jeremiah's songwriting leaves a refreshing taste. Catch him at U2rthed, Royal Albert Hall next month. (single, out now)



MR HUDSON
White Lies
 Mercury
 The second single from Hudson's second album is equally infectious as the first, and serves as a strong precursor to the album, out the following week. (single, October 12)



PETE LAWRIE FEAT. SPEECH DEBELLE
Black & Blue (That's How I Feel About You)
 Field/Island
 The Mercury Prize winner delivers a classy touch to this remix of Pete Lawrie's debut single and a timeless pop song. (single, October tbc)



COBRA STARSHIP
Good Girls Go Bad
 Atlantic
 The catchy-as-hell return from Cobra Starship has racked up more than 55m spins on MySpace. It is brash, guitar-driven pop with a big hook. (single, October 19)



GRACIOUS K
Migraine Skank
 RCA
 Dizze Rascal's cousin takes his first steps into the commercial arena with this catchy tune enjoying spins courtesy of Kiss, Radio 1 and The Box. (single, October 12)



SOUND OF GUNS
Elementary Of Youth
 Distiller
 With a handful of Zane Lowe spins already in the box, this song which leads a new EP, out next month, is building nicely for the band. (single, October 26)



MATT & KIM
Daylight
 Nettwerk
 M&K beat off strong competition to win the video breakthrough category at the MTV Awards. If you're not a fan, this single will change your mind. (single, October 19)



JAMIE CULLUM
I'm All Over It
 Decca
 Four and a half years since his last album, the piano whizz is back with a song that is as ambitious as it is evocative. (single, November 2)



SIGN HERE

Global Publishing has signed songwriters **Talay Riley** and **Mark Asari**, who penned the current Chipmunk single *Oopsy Daisy*

Music retailer to take advantage of spare capacity to open

HMV to open 'temp' stores

Retail

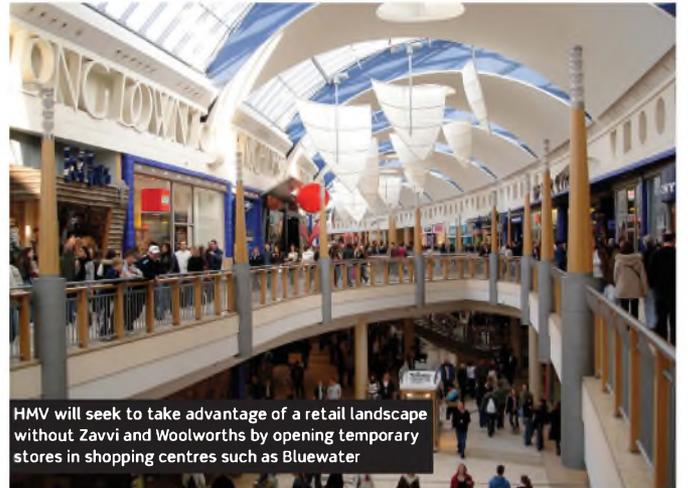
By Ben Cardew

HMV IS DRAMATICALLY BUCKING THE RETAIL TREND by opening around a dozen temporary stores in the run-up to Christmas and during the January sales.

The retailer, which increased sales in its UK and Ireland stores by 12.5% in the 18 weeks to the end of August, will be taking on stores on short term leases in the seasonal period.

The final number of temporary stores is yet to be confirmed, but it is likely to be between 10 and 15 and will mainly be located in shopping centres, such as Bluewater in Kent, where they can provide additional support to existing HMV stores. However, some sites are likely to be new to HMV.

The temporary units should start trading in October, running until January 2010, covering the all-important fourth quarter, when the music industry generates the majority of its sales.



HMV will seek to take advantage of a retail landscape without Zavvi and Woolworths by opening temporary stores in shopping centres such as Bluewater

"It's not something we've ever done before or been in a position to undertake, but there's quite a bit of spare retail capacity out there at the moment, which shopping-centre management and property agents are keen to use up," explains HMV director of property Mark Bowles. "They can see the benefit of getting well-known brands in to attract cus-

tomers and to avoid empty sites in the run-up to Christmas. From HMV's perspective it complements our existing offer and increases our capacity to cater to the huge surge in demand that builds during the holiday season."

The final quarter this year is seen as being particularly important for the music industry - and in particu-

Going for Gold Badges... Faulder falls in



WARNER/CHAPPELL MUSIC UK managing director **Richard Manners** and singer/songwriter **Robert Wyatt** (pictured) are among a 13-strong group who will pick up Gold Badge awards next month.

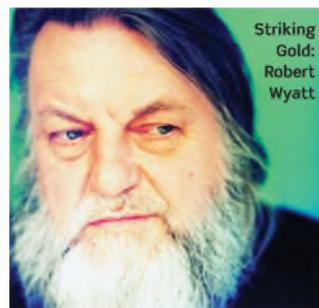
The BASCA awards, in association with PRS for Music, will also see **Sting** and **Phil Collins** producer **Hugh Padgham**, songwriters **Bill Martin** and **Phil Coulter**, former BASCA chief executive **Chris Green** and classical promoter **Raymond Gubbay** pick up honours in October.

BASCA chairman **Sarah Rodgers** says that this year's event recognises a broad range of disciplines - singers and songwriters, a music copyist, producer, concert promoter and a violinist are all included - and the diversity of talent currently operating in the music industry.

Rodgers adds, "Some of this year's recipients are well-known to the public, and some have spent their whole working lives behind the scenes; this unique occasion places a well-deserved spotlight on some talented individuals whose vital role is otherwise sometimes lost or overlooked."

The full list of winners, which will be unveiled at the Park Lane Hotel on October 28, are:

- Procol Harum founder **Gary Brooker**;



Striking Gold: Robert Wyatt

- songwriters **Bill Martin** and **Phil Coulter**;
- violinist **Tasmin Little**;
- music copyist **Vic Fraser**;
- guitarist **Hank Marvin**;
- promoter **Raymond Gubbay**;
- singer **Aled Jones**;
- former BASCA chief executive **Chris Green**;
- Warner/Chappell managing director **Richard Manners**;
- singer **Ruby Turner**;
- Soft Machine drummer and solo artist **Robert Wyatt**; and
- producer **Hugh Padgham**.

The MCPS chairman at PRS for Music **Tom Bradley** says without these winners, "fans could simply never get to hear, let alone have the opportunity to own, such great songs and compositions".

Previous recipients of the Gold Badge Award include **Tommy Steele**, **Trevor Horn**, **Rob Dickins**, **Steve Winwood**, **Shirley Bassey** and **Sir Cliff Richard**.

PRS FOR MUSIC'S DIRECTOR OF PUBLIC AFFAIRS

Sarah Faulder (right) has become one of the biggest casualties of the "operational review" being undertaken by the organisation.

Faulder, arguably the highest-profile executive to depart, is being made redundant alongside around 30 people who are losing their jobs in a round of redundancies started last month by acting CEO **Jeremy Fabinyi**.

Neither Faulder nor PRS for Music would comment on her departure, but it is a blow to the industry's collective political lobbying arm. Now the job of lobbying Government ministers and pushing the industry's agenda in Westminster is pretty much spear-headed by UK Music's senior political advisor **Jo Dipple**, BPI's director of public affairs **Richard Mollet** (pictured below) and PPL's director



en short-term stores s for Xmas



lar for retailers of physical product – as it is the first since the disappearance of Woolworths and Zavvi from the high streets.

It also comes after a year in which the world economy has struggled, while in music retail year-to-date album sales in the UK are down around 8%.

ben@musicweek.com

h PRS review



of government relations
Dominic McGonigal.

Faulder's departure also comes at an important time because the industry is facing a number of tricky challenges, which require astute backroom lobbying, such as how the Government deals with P2P filesharing in the next few weeks and months. It is also understood that at least one other industry organisation is now looking to beef up its political clout.

Faulder, who recently helped draft the PRS for Music code of conduct, joined PRS in 2006 as its first public affairs director to deal with Government in the UK and Europe.

Her arrival coincided with Brussels driving legislation on the future of European online licensing and PRS was able to draw on her experience as *chargée de mission* to BIEM, the International Bureau of Mechanical Rights Societies, and as senior consultant with the International Confederation of Societies of Authors and Composers.

A lawyer, Faulder trained with Taylor Wessing (then known as Taylor Joynson Garrett), a London law firm where she specialised in intellectual property and became a partner in 1985.

Formula One deal to get TV exposure in 147 countries

Universal gears up for global F1 Rocks coverage

Media

By Gordon Masson

UNIVERSAL MUSIC'S DEAL WITH FORMULA ONE will create one of the biggest music TV shows in history when it makes its debut at the Singapore Grand Prix this weekend, with broadcasters in more than 140 countries signed up for the coverage covering a potential audience of 1bn viewers.

Universal's All the Worlds subsidiary is busily working on programming that will include footage of No Doubt, N*E*R*D, Black Eyed Peas and Beyoncé, who are performing at the F1 Rocks concerts prior to the race.

"It's been crazy trying to put everything together, but we were determined to do it for the Singapore Grand Prix as that's the night race, making it arguably the most rock'n'roll event in the Formula One calendar," says All The Worlds CEO and COO Paul Morrison. "Singapore also bent over backwards to accommodate us, so we've been very lucky in having a great partner and willing administration to help us."

All The Worlds is planning to record two programmes from each F1 Rocks event. The debut events in Singapore this week will include concerts at Fort Canning Park on Thursday, Friday and Saturday nights.

"Those performances will be recorded for one show, but we'll also be involving some of the participating artists in our lifestyle show, where they'll team up with some of the Formula One drivers and personalities," continues Morrison.

"The enthusiasm we've seen from some of the artists has been fantastic. They are all anxious to take part in the TV show, not just as presenters but doing stuff that they wouldn't normally get to do, like location stuff with drivers taking them around the circuit in a very fast car."



But with such a massive potential global audience tuning into the show, it is not just the artists who are going out of their way to be involved.

"We're getting a lot of interest from the record labels now," reports Morrison. "The TV show has

now been bought by broadcasters in 147 countries, which makes it probably the biggest music TV show ever – I certainly can't think of anything of this size before.

"To put it into context, those are the kinds of numbers that the likes of the Olympic Games and the World Cup would get. Formula One is the biggest TV event in the world, being beamed into 188 countries, but this is still massive and in terms of promotional opportunities for the music business, there's nothing that comes close."

Morrison pays tribute to F1 Rocks executive producer Chris Sice who he says has "been on a plane for the last four months" to secure all the broadcasting deals.

Sice reveals that in the UK, where Formula One race coverage is exclusive to the BBC, the F1 Rocks shows have been bought by Channel 4 and 4Music. "Channel 4 plans to broadcast the show the Friday after this weekend's Singapore Grand Prix," reveals Sice. "Channel 4 will air the programme twice, while programming will also be used in various T4 slots."

"Singapore will launch F1 Rocks but we're hoping we might squeeze in one more this year and hopefully we'll be able to announce details of the second show at the end of this month," continues Morrison. "Going forward we're planning a lot more for next year and judging by the calibre of acts who are coming to us already, we'll have some very exciting shows."

He adds, "The feedback on F1 Rocks from the artists and the record industry has been fantastic and the take up by broadcasters is beyond our wildest dreams. It's obviously an exciting proposition, twinning music with motor sport, and judging by the number of artist managers and agents who have been on the phone pleading for their acts to be considered – as long as they can come to the Grands Prix as well, of course – we're never going to be short on choice for F1 Rocks."

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Artists such as Beyoncé (above) will light up the night-time Singapore Grand Prix this year



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Wake up to reality of the threat



"There is no issue more important right now because what we are talking about is the very future of the music industry as a viable business. The stakes really are that high"

WITH THE CONSULTATION DEADLINE FOR THE DIGITAL ECONOMY BILL FAST APPROACHING, the stakes for the music business have never been higher.

Over these past few weeks many words have been spoken and written about the Government's proposal to step up legislation against illegal file-sharing and downloading. The diverse opinion only emphasises just how emotive and important this topic is. In fact, there is no issue more important right now because what we are talking about is the very future of the music industry as a viable business. The stakes really are that high.

But hearing from some in the business you might not realise how urgently direct action is now needed if we ever hope to tackle the devastating menace of online piracy in any meaningful way.

Some seem to believe it is morally wrong to punish those who persistently steal music online – surely the moral argument is the other way round – while others shrug their shoulders and suggest the piracy problem is so big that attempting to tackle it through legislation is a waste of time. With an attitude like that we may as well give up.

The reality is the problem of piracy is not going to be solved just through the industry's own endeavours; we need help, legislative help.

Given what is at stake, it is disappointing then that yet again the industry finds itself with conflicting voices on such a critical issue. There is also a dreaded sense of déjà vu because a late intervention by the Featured Artists Coalition, which is against beefing up measures against filesharers, helped derail Government and industry efforts to extend copyright term.

And, frankly, too much of what is being said by those who oppose the route of tougher legislation reeks of naivety and inadvertently plays into the hands of the ISPs and others, who would only be too happy if none of the Government proposals about technical measures to curb filesharers gained traction.

Comments like those from FAC's Ed O'Brien, who says, "Filesharing is like a sampler, like taping your mate's music" do not stand up to scrutiny. Taping your mate's music gave you an inferior version of the real thing. Too often, in the online world, a pirate copy is as good as the real thing negating the need to buy a legitimate version.

Blur drummer and fellow FAC member Dave Rowntree seems equally ill advised. He describes illegal filesharing as "an incredibly positive thing for the music industry". What? He does suggest, "We have to try and bring these people into the fold of doing it legitimately", but the industry has been doing that for years and is currently losing the battle.

Such comments might have found purchase in 1999, when the industry was rightly criticised for having very few answers to the original Napster, other than to try to shut down Shawn Fanning's creation.

But it is now 2009 and it is a very different story. There are plenty of attractive legal services now of varying make-ups. Some of them are even free at the point of use, such as Spotify and We7, so the economic argument that some people cannot afford to use legal services doesn't stack up. Besides, even the paid-for services hardly break the bank. Is 79p or 99p really extortionate to own a track forever in 2009? When I started buying singles in 1980 they cost about £1 when the price of a pint of beer was then 60p. The average price of a pint now is around £2.75.

The industry is also pushing ahead with new business models, as illustrated by the likes of Sky, which has just added Warner, Sony and EMI to its mix, and Virgin Media's planned subscription services backed by Universal.

Unfortunately, no matter how exciting or cheap these offers are, they are unlikely to stem the rampant piracy on their own without the backing of the right legislation.

If you think we can afford to be complacent then take a look at



Japan, both the world's second-biggest music market and economy, where digital revenue fell by 3% year on year in unit terms during the second quarter. Worrying trends like that cannot be ignored.

As for those opposed to any legislative crack-down, it is all too easy for musicians whose careers are already long established (probably at least partially because of a record company's support) to say illegal filesharing has the positive benefits of encouraging ticket sales and merchandise so artists can earn in these ways instead. That may help some, but not all artists are in a position to play live and it is certainly not an option for the non-performing songwriter or producer – a point so eloquently argued recently by Bjorn Ulvaeus in *The Times*.

Nobody, of course, is preventing any act from giving away their music if they so desire because they believe it will bring promotional benefits and lead to them making money from other revenue channels. The point is that it should only be

an option; it is not a business model for the industry as a whole.

Another big difference between now and the days of the original Napster is that the music industry is no longer alone in this debate. Every industry with intellectual property interests is being affected by online piracy and the faster broadband speeds get, the more heavily others will be hit. This takes in everything from the television and movie industries to sport (think how much the Premier League relies on its Sky money and, in turn, how dependent Sky's survival is on subscription money from fans paying to watch its football coverage – not much use if the coverage is pirated online).

The newspaper industry is also changing tack. Where once the language in Wapping was too often about "greedy" music companies, now Murdoch-owned media is re-assessing the internet's use as their intellectual property comes under threat.

Given so many industries and jobs are being affected, it is little wonder the TUC has waded into the debate. At its conference last week all the talk was about how many thousands of jobs in the music, TV, film, sport and publishing industries have been lost to piracy.

When Lord Carter's Digital Britain report was published in June this magazine broadly welcomed its findings, although we raised concerns that its approach in trying to deal with serial offenders lacked a sense of urgency, especially if the Government's stated aim of reducing online piracy by 70%-80% over the next two to three years were ever to be realised.

Since then the Government itself has recognised this, with Lord Mandelson revealing last month it was now considering suspending filesharers' accounts. This was just what many in the industry had been calling for.

Too often in the past this Government has talked much about the music industry's importance to the economy, but in practice delivered little in the way of legislative help. Now there is an opportunity for the Government to make a positive difference and it is an opportunity this industry cannot afford to throw away. Don't let P2P go the same way as copyright term. The luxury of procrastinating is over; we need legislative action now.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will iTunes LP ignite the digital albums market?

YES 14% NO 86%

THIS WEEK WE ASK:

With all four majors signed up to Sky's new subscription service, will punters embrace the initiative?

To vote, visit www.musicweek.com

More MC deals in place, as provider identifies growth area

Chipmunk deal marks urban direction for Digital Stores

Retail

By Ben Cardew

DIGITAL STORES IS MOVING INTO THE WORLD OF URBAN MUSIC, as it looks to reflect a new wave of young British talent

The company, which provides online retail services for acts including Queen and Placebo, has agreed a deal with Chipmunk's management to provide an online store for the Jive-signed star. It is also close to concluding deals with other hotly-tipped UK MCs.

Digital Stores commercial director Simon Coates explains that signing up new acts is vitally important for Digital Stores, which is probably better known for its work with heritage artists.

Coates believes the urban sector, with its traditionally entrepreneurial thinking, is well suited to the Digital Stores approach. "I have worked with urban music for many years," he says. "You can see that the actual money made, that is now coming

via ticketing, merch and sponsorship deals and has been for many years. For example, Jay Z created his Rocawear clothing line years ago."

Chipmunk's store will start off by selling tour merchandise and exclusive fan-only releases, while Coates envisages such stores eventually selling "limited-edition trainers and exclusive apparel" rather than just

tour T-shirts and hooded tops.

Digital Stores will also look at ways of giving away free mixtapes in the urban music tradition.

"A huge amount of urban music is freely exchanged between music fans and has been for a long time," Coates explains. "It seems like the world is now catching on to the idea of free music as an introduction to an artist."

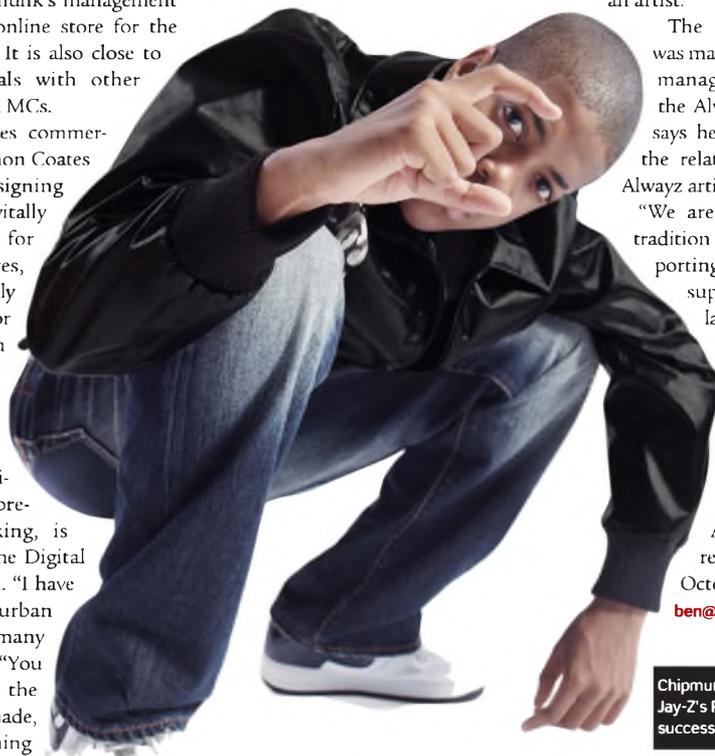
The Chipmunk deal was made with the artist's management, who run the Alwaysz label. Coates says he hopes to extend the relationship to other Alwaysz artists.

"We are continuing that tradition of not just supporting a single artist but supporting a whole label," he says. "There is going to be a whole slew of urban artists added to our roster."

Chipmunk's debut album, *I Am Chipmunk*, is released by Jive on October 12.

ben@musicweek.com

Chipmunk: seeks to emulate Jay-Z's Rocawear clothing success via online store



ABC sales uplift expected for Q

Q MAGAZINE APPEARS TO HAVE TURNED A CORNER as it approaches the first anniversary of its re-launch, according to new ABC figures.

While the Bauer Media title reported sales of just over 100,000 – down 11.5% – in the most recent six-monthly ABC results, newly released month-by-month figures for consumer magazines show that sales are on the up at Q.

Its February 2009 edition, with U2 on the cover, sold 94,655 copies according to ABC, with its March issue shifting 89,334 and April 89,032.

However, subsequent issues for May, June and July sold 112,543, 108,644 and 117,564 respectively. ABC figures are not yet available for Q's August edition, which featured Michael Jackson on the cover, but Q editor in chief Paul



Q: rebuilding sales after radical revamp

Rees says it sold roughly as many as the May issue.

Rees acknowledges that such rises rely to some extent on the magazine's cover stars – a dual cover Oasis edition in October

2008 sold 123,538 for example – but he says that other indicators, such as subscriptions, have been positive.

"The first thing we did, we went too far," Rees explains of the November 2008 re-launch. "We made the classic mistake of trying to be too radical. But we have improved it over the last six months. We have had stability and a little growth as well."

Rees adds that maintaining sales of more than 100,000 is now his intention and this will rely on editorial quality. Issues such as promotion and marketing of the title, however, will be in Bauer's hands.

"I know what we have got in the next few issues and I am really confident," Rees concludes. "The issue at the end of the year is a genuinely extraordinary cover proposition."

News in brief

● Shadow Culture Secretary Jeremy Hunt has criticised Lord Mandelson's plans to beef up the arsenal available against **illegal file-sharers**. Speaking at the Trades Union Congress in Liverpool last week, Hunt accused the Business Secretary of going for the "soundbite" in suggesting last month that

the possibility of suspending a subscriber's account should be added to the list of technical measures available to tackle P2P filesharing.

● **Nokia** is to release details imminently explaining how Comes With Music subscribers can renew their membership to the service. The service launched last October in the UK, meaning that the first consumers to sign up are coming to the end of their one-year subscription. Nokia has sent an email to early subscribers explaining, "You'll be able to renew your membership and continue getting unlimited music downloads (with no additional charge) from millions of free tracks, and save money, too."

● **Joe Satriani** and **Coldplay** have reportedly settled their legal battle over alleged similarities between the former's *If I Could Fly* and Coldplay's *Viva La Vida*. Satriani filed the lawsuit last December but Coldplay strenuously denied the allegations. Reports claim that a financial settlement between the two parties may have been reached, with Coldplay not required to admit to any wrongdoing.

● The recording industry is backing a European Union initiative to clamp down on counterfeiting and piracy by providing better protection for **intellectual property rights**. The IFPI wants regulators to go further, though, and last week made calls for the European Commission to strengthen the EU legislative framework.

● Michael Jackson's remarkable career is due to be recognised once again at the 14th annual **MOBO Awards** on September 30, when Jermaine Jackson and Shaheen Jafargholi will take to the stage for a special performance. The ceremony, celebrating British urban talent, will take place at Glasgow's SECC Arena.

● **TIGA**, the trade association representing the UK games industry, has launched a forum where music companies, artists and games developers can discuss collaborations, projects and skills exchange. Creative Industry Switch is part of the wider Play Together initiative on the TIGA website.

● **Warp Films** and **All Tomorrow's Parties** have organised a joint cinematic/live tour of the new ATP film, together with a live show from Les Savy Fav. The tour takes in Hull, Manchester, Glasgow, Brighton, London, Leeds and Bristol, with Gravenhurst and Team Brick standing in for Les Savy Fav on certain nights. ATP founder Barry Hogan will also DJ.

● Mike Ball will be taking the role of executive producer and A&R for Dramatico's next **Katie Melua** album and has appointed T Bone Burnett as his successor as hands-on producer. He will continue to act as manager to Melua and chairman of Dramatico.



● NME, XFM, Drowned In Sound and BBC are introducing among the media partners organising showcases for **In The City 2009**. ITC has also confirmed a line-up of leading digital entrepreneurs to debate the artist/fan relationship.

● Radiohead's Ed O'Brien and Pink Floyd's Nick Mason are being lined up to speak at the **Featured Artists Coalition's** first educational event this week. The pair and Marillion's Mark Kelly and Master Shorlie are expected to share their "experiences and observations" during an evening billed as *Survival In The 21st Century*. The event takes place this Thursday at PRS for Music and is free for FAC members.

● **Jazzman Records** has bought Manchester's Fat City record store and is now running its mail order business from London. The celebrated Manchester store – which operates independently of the Fat City record label – closed its physical operation earlier this summer.

● October's **MusicTank** meeting is promising to be a stormy affair, pitting the likes of the Met Police against political opponents to their risk assessment Form 696, and the Noise Abatement Society against live music venue owners. Organised by the University of Westminster, the event will be held in the PRS for Music building on October 13 and will be led by MusicTank chairman Keith Harris.

● **JLS**, Sugababes, Alexandra Burke, Calvin Harris and La Roux are the first artists to be announced for Channel 4's new live music event **T4's Stars of 2009**. The event will be held in London's Earls Court, on November 29.

● **Terra Firma** founder Guy Hands has admitted publicly for the first time to some regrets over his company's purchase of EMI in 2007. However, Hands also told the audience at the private equity conference in New York that EMI was making progress, with earnings next year to reach £200m and the re-release of The Beatles' albums a huge success.

● **Mary Travers**, one-third of US folk group Peter, Paul and Mary, has died at the age of 72 after a battle with leukaemia.

● **US publishing associations** including ASCAP and BMI are looking to collect performance fees for their members from the use of 30-second audio samples on download stores like iTunes, Amazon MP3 and eMusic.

● Drummer **Bobby Graham**, who played on a string of hits by artists including Tom Jones, The Kinks and Dusty Springfield, has died aged 69.

News media

TV Airplay chart Top 40

nielsen Music Control

Hands up who's number one? David Guetta leads the TV chart

This Wk	Last Wk	Artist	Title	Label	Plays
1	3	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin	614
2	2	BLACK EYED PEAS	I Gotta Feeling	Polydor	539
3	7	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc-A-Fella	503
4	1	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank	470
5	5	SUGABABES	Get Sexy	Island	454
6	4	BEYONCÉ	Sweet Dreams	Columbia	440
7	10	MADONNA	Celebration	Warner Brothers	411
8	14	MINI VIVA	Left My Heart In Tokyo	Xenomani/Geffen	391
9	6	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway	381
10	11	LADY GAGA	LoveGame	Interscope	371
11	23	PIXIE LOTT	Boys And Girls	Mercury	366
12	15	CHIPMUNK	Oopsy Daisy	live	327
13	12	LITTLE BOOTS	Remedy	sixsevenine	326
14	9	JLS	Beat Again	Epic	304
15	8	CALVIN HARRIS	Ready For The Weekend	Columbia	294
15	19	MIKA	We Are Golden	Island	294
17	NEW	JAY SEAN FEAT. LIL WAYNE	Down	Island	291
18	34	TAIO CRUZ	Break Your Heart	Island	286
19	21	BASSHUNTER	Every Morning	Hard2beat	282
20	13	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic	271
21	16	ESMÉE DENTERS	Outta Here	Interscope	270
22	22	SHAKIRA	She Wolf	Epic	265
23	26	ROBBIE WILLIAMS	Bodies	Virgin	255
24	NEW	PITBULL	Hotel Room Service	RCA	248
25	17	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music	246
26	18	BOOTY LUV	Say It / Hed Kandi		217
27	23	WALE FEAT. LADY GAGA	Chillin'	Interscope	214
28	27	THE IAN CAREY PROJECT	Get Shaky	13 Beat	198
29	37	DEADMAU5 FEAT. ROB SWIRE	Ghosts 'N' Stuff	Maustrap/Virgin	196
30	20	PITBULL	I Know You Want Me (Calle Ocho)	Positiva/Virgin	193
31	25	JEREMIH	BirthDay Sex	Def Jam	188
32	30	CASCADA	Dangerous	A&T/Universal	178
33	32	THE SATURDAYS	Forever Is Over	Polydor	175
34	NEW	YOUNG SOUL REBELS	I Got Soul	Island	170
35	36	KERI HILSON	Energy	Interscope	166
36	31	KINGS OF LEON	Sex On Fire / Hand Me Down		163
37	RE	LIVVI FRANC	Now I'm That Bitch	live	154
38	35	PARAMORE	Ignorance	Fueled By Ramen	151
39	NEW	LA ROUX	I'm Not Your Toy	Polydor	142
40	33	BIFFY CIYRO	That Golden Rule	14th Floor	141

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss, Clubland TV, Channel U TV, Chart Show TV, E4, Fizz, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV2, NME TV, Q TV, Scuzz, Smash Hits TV, The Box, TFM, Vault, VH1

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Global airplay tracking

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Event secures top acts for November extravaganza

Line-up takes shape for MTV Europe Music Awards

Awards

By Ben Cardew

LEONA LEWIS, GREEN DAY AND TOKIO HOTEL are the first performers confirmed for the 2009 MTV Europe Music Awards, with organisers suggesting that UK acts will be "very well represented" among live artists this year.

Lewis, whose new album *Echo* is set for release in November, is also nominated for best female, joining a relatively small number of UK acts up for awards. La Roux and Pixie Lott lead the UK charge, going head to head for best new act, best Push artist and best UK and Ireland new act, where competition also includes Florence + The Machine, The Saturdays and Tinchy Stryder.

Mika and Robbie Williams will compete for best male, while Muse, Placebo and the Prodigy are all nominated for best alternative. Irish act U2 – who are UK signed – are up for best live act and best rock, while Coldplay compete for best World Stage performance and Little Boots is nominated for best Push artist.

And, although there are no nominations for the UK in key categories of best song, best video and best group, MTV Networks International SVP of talent and music Bruce Gilmer says 2009 will be a good year for British talent at the EMAs.

"Leona is a main source of enthusiasm for us. It is great to be able to get her here. There will be more representation [for the UK] in performers," Gilmer says, adding that EMA mainstay Robbie Williams may also put in a performance.

"Robbie? That is quite possible," he says. "He being one of the biggest acts out of Europe, I hope so."



Confirmed: Tokio Hotel (left), Green Day

"The MTV Europe Music Awards delivers exceptional live performances – and this year will be no exception"

BRUCE GILMER, MTV

In total there will be "between eight and 10" live performances at the event, which takes place at the O2 Arena in Berlin on Thursday November 5.

Gilmer reveals that MTV is also investigating the possibility of staging a tribute to the late Michael Jackson. "We are definitely discussing a variety of options and addressing the possibility of remembering Michael Jackson is a lead topic," he says. "We are trying to figure out a heartfelt and tasteful way to manage that."

Overall, Kings Of Leon and Lady GaGa lead the nominations, with five mentions apiece, including best song for Use Somebody and Poker Face, respectively.

Gilmer boasts of the diversity of talent that the event will recognise. "The MTV Europe Music Awards prides itself on consistently delivering exceptional live performances by some of the biggest and most exciting musical acts in the world – and this year will be no exception," he says.

"In addition, the Awards' nominations honour the musical achievements of a truly broad range of artists from superstars such as Beyoncé and U2 to newer acts Daniel Merriweather and Pixie Lott."

Voting for the 23 regional awards, including Best UK & Ireland New Act, takes place until October 11. Votes will be counted and the winner of the Best UK & Ireland New Act – along with the winners of the corresponding category from MTV's channels in Europe – will be announced on October 12.

The local winners will then battle to become the best European act, a category again chosen by viewers.

Last year's EMAs, which took place in Liverpool, recorded a 165% increase in viewers year-on-year, according to MTV.

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Media news in brief

● Smokey Robinson, Doves and Dizzee Rascal (pictured) are to headline the **2009 Electric Proms**, which take place next month at The Roundhouse in Camden. Robinson will be joined on the Roundhouse stage by the BBC Concert Orchestra.

Doves will be working with choral arranger Avshalom Caspi, while Dizzee Rascal will perform with live band the Young Punx and a 16-piece string section from the Heritage Orchestra.

● Simon Mayo has been confirmed to take over **Radio 2's** weekday



drivetime show when Chris Evans succeeds Terry Wogan at breakfast at the start of next year. The widely-anticipated move will reunite Mayo with former 5 Live controller Bob Shennan who this year followed

Lesley Douglas in the same role at Radio 2. Mayo, who previously hosted an albums chart show for Radio 2 on Monday evenings, has presented weekday afternoons on 5 Live since 2001.

● Iggy Pop is to receive the 2009 Living Legend award from *Classic*

Rock magazine. In doing so, the Stooges frontman joins a list that includes Ozzy Osbourne, Jimmy Page, Alice Cooper and Lemmy. The awards take place on Monday, November 2 in London.

● Beverley Knight (pictured) tonight (Monday) launches Smooth Radio's new series of live events, Love Live Music. The monthly gigs are intended to allow fans to see acts perform in an intimate setting, using London's Café De Paris venue.



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

Airplay analysis Alan Jones

JLS pick up triple whammy



Highest new entry: everybody's in love with JLS

Pixie Lott's Boys & Girls dips 1-6 on the sales chart this week but remains atop the radio airplay chart with a much improved margin of victory. With 2,002 airings on stations on the Music Control panel, it polled an audience of 63.79m - 36.79% more than new runner-up Madonna's Celebration. Lott's lot was helped by top tallies of 86 plays on The Hits Radio, and - perhaps more surprisingly - 48 on Kiss 105/108 and 47 on Kiss 101 (presumably the Moto Blanco/ Fuzzy Logic mixes). A little more than half of Lott's audience was delivered by 20 plays on Radio 1, and 14 plays on Radio 2.

Their debut hit Beat Again spent three weeks at number one, and is in the Top 10 for the 12th week in a row, while JLS' second single Everybody In Love is listed by Music Control as the week's highest new entry on the radio airplay chart, with both the biggest increase in plays and biggest increase in audience - a rare triple whammy. Some 589 spins of the track last week earned it an audience of nearly 23m, and a number 28 debut on the chart for the runners-up of the 2008 season of The X Factor. The track made its

debut on 70 stations and had top tallies of 29 plays on 95.8 Capital FM, and 27 apiece on Leicester Sound and Trent FM.

Alexandra Burke, of course, was the winner of that 2008 season of The X Factor, and she remains ahead of JLS on the airplay chart, where her second single, Bad Boys, climbs 25-15. With 1,463 plays from 86 stations, it earns a quarter of its audience of a little over 34m from 11 plays on Radio 1, and was most-played by Leicester Sound (39 plays) and 95.8 Capital FM (37).

Meanwhile, 2006 X Factor champion Leona Lewis's latest single Happy improves 58-45, with 62 stations contributing to its total of 765 plays, and helping it to an audience of nearly 16m. Proving they are the X Factor stations, the track was most-played on Leicester Sound and 95.8 Capital FM, each airing it 38 times.

It is four weeks since David Guetta and Akon's Sexy Chick powered to the top of the OCC sales chart. Radio and TV have been playing catch-up ever since, and the track leaps 10-3 on the radio airplay chart this week, while moving 3-1 on the TV airplay chart.

Campaign focus



Jamie Cullum

After a near four-year absence, Jamie Cullum is poised to make a splash at retail for Decca this coming fourth quarter with his fifth studio album.

The album is released on November 9, and the Universal label is leaving no stone unturned in bringing the album to the forefront of the release schedule. It got the ball rolling on the campaign last week with an intimate launch at Tabernacle in Notting Hill.

The showcase served as the first step of the launch campaign for Decca, which is hoping to return Cullum to contemporary audiences with the new album.

Decca marketing manager Emma Newman, who recently joined the

label from Warner Music, is driving efforts that will be targeted towards lead single I'm All Over It.

The single will precede the album's release on November 2. It will be issued as a limited-edition seven-inch and download only, with the vinyl featuring a photo of an exploding piano (see left), which is intended to represent "the unstoppable and unique power" of Cullum's live experience.

The song, which features string arrangements by Paul Buckmaster (Elton John, David Bowie, Miles Davis), also has a spectacular video inspired by one of Cullum's favourite directors, Wes Anderson.

Cullum's new album The Pursuit is the follow-up to 2005's Catching Tales. Since then, his commitments have been spread across a number of other projects including the Clint Eastwood movie Gran Torino, for which he wrote the title track.

Following his appearances at Glastonbury this year, Cullum will appear at the 250th anniversary shows for Arthur Guinness in Dublin next month.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %+or-	Total Aud (m)	Aud %wk +or-
1	1	7	6	PIXIE LOTT Boys And Girls Mercury	2002	13.3	63.79	6.73
2	3	7	3	MADONNA Celebration Warner Brothers	1722	-11.87	46.63	0.28
3	10	5	2	DAVID GUETTA FEAT. AKON Sexy Chick Positiva/Virgin	1228	4.6	39.91	10.43
4	11	7	13	LITTLE BOOTS Remedy sixevenue	1516	17.25	39.4	18.67
5	16	4		WHITNEY HOUSTON Million Dollar Bill RCA/Arista	1351	13.53	39.27	46.26
6	4	4	8	DIZZEE RASCAL FEAT. CHROME Holiday Drive/Stanek	1335	-4.44	37.92	-11.32
7	12	3		ROBBIE WILLIAMS Bodies Virgin	835	10.74	37.83	14.57
8	5	16	26	JLS Beat Again Epic	2415	-2.23	37.15	-12.49
9	6	10	7	BLACK EYED PEAS I Gotta Feeling Polygram	2226	-6.12	36.59	-9.59
10	7	7	11	MIKA We Are Golden Island	1254	13.59	35.05	-27.93
11	8	11	17	BEYONCE Sweet Dreams Columbia	2340	-5.99	34.88	-6.44
12	7	7	10	SUGABABES Get Sexy Island	1482	-4.02	34.64	-11.99
13	25	4		ALEXANDRA BURKE Bad Boys Syco	1463	27.88	34.06	54.68
14	33	2		MICHAEL BUBLE Haven't Met You Yet Warner Brothers	861	26.06	32.39	61.3
15	9	10	27	CAVIN HARRIS Ready For The Weekend Columbia	1734	7.24	29.74	-18.18
16	13	5	21	PALOMA FAITH New York Epic	358	-5.04	28.74	-8.41
17	17	4	49	HOCKEY Song Away Virgin	500	18.48	28.6	11.72
18	27	2	5	SHAKIRA She Wolf Epic	1059	32.96	28.28	29.31
19	14	4	4	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town Roc-A-Fella	757	9.73	27.27	-12.99
20	45	4	1	TAIO CRUZ Break Your Heart Island	1077	77.14	26.21	64.43
21	22	15	31	LADY GAGA Paparazzi Interscope	1740	3.88	25.25	11.82
22	37	5	9	MINI VIVA Left My Heart In Tokyo Xenomania/Geffen	738	79.56	23.95	18.04
23	19	17	18	KINGS OF LEON Sex On Fire Hand Me Down	1349	2.12	23.8	-0.58
24	41	3	25	LADY GAGA Lovegame Interscope	785	12.14	23.67	43.72
25	40	2		MICHAEL BOLTON Just One Love UMR1	100	-4.76	23.47	41.73
26	44	2		CHERYL COLE Fight For This Love Fascination	626	293.71	23.28	45.86
27	23	5		THE YEAH YOUS Getting Up With You Island	330	29.92	23.03	2.4
28	NEW			JLS Everybody In Love Epic	589	0	22.88	0
29	24	20	42	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva/Virgin	1393	-2.18	22.31	0.86
30	26	7	19	TINCHY STRYDER FEAT. AMELLE Never Leave You 4th & Broadway	1224	1.83	21.97	0.05
31	21	9	23	MR HUDSON FEAT. KANYE WEST Supernova Good Music	1273	-1.01	21.74	-4.86
32	RE			TAYLOR SWIFT You Belong With Me Mercury	361	0	19.27	0
33	30	17	33	LA ROUX Bulletproof Polygram	1072	-11.04	19.22	-9.34
34	31	5	34	BOOTY LUV Say It Heat/Kandi	440	-17.29	19.15	-8.94
35	13	22	50	DANIEL MERRIWEATHER Red J	1539	-8.21	18.85	-22.3
36	20	4	22	ESMEE DENTERS Outta Here Interscope	995	-3.77	18.7	-19.47
37	37	19	67	AGNES Release Me 3 Beat	1047	-6.1	18.18	1.85
38	NEW			CHIPMUNK Opsy Daisy Jive	457	0	17.88	0
39	48	6	12	MUSE Uprising Hellum 3/Warner	390	20.74	17.49	12.69
40	50	2		EXAMPLE Watch The Sun Come Up Data	504	12.75	17.15	15.64
41	29	39		JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polygram	1115	-10.73	16.76	-20.94
42	34	20	45	PIXIE LOTT Mama Do Mercury	1295	0.54	16.55	-15.82
43	NEW			FLORENCE & THE MACHINE Drumming Song Island	193	0	16.46	0
44	NEW			JAMIE T Chaka Demus Virgin	142	0	16.05	0
45	NEW			LEONA LEWIS Happy Syco	765	0	15.98	0
46	38	14	39	CASCADA Evacuate The Dancefloor A&M/Warner	842	-13.2	15.66	-9.53
47	35	8	41	LILY ALLEN 22 Regal	1640	-1.97	15.58	-17.35
48	NEW			PARAMORE Ignorance Fueled By Ramen	89	0	15.11	0
49	49	12	37	PITBULL I Know You Want Me (Calle Ocho) Positiva/Virgin	661	-20.74	15.11	-2.26
50	RE			JASON MRAZ I'm Yours Atlantic	1014	0	15.02	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100-102 Real Radio (North East), 102.4 With FM, 103.4 The Beach, 105.4 Real Radio (North West), 106.3 Bridge FM, 107.6 Juice FM - Liverpool, 107.7 Brunel FM, 107.8 Music, 36.8 Capital FM, 96.7 Kiss 101, 96.7 The Beats, 96.7 Kiss 102, 96.7 Kiss 103, 96.7 Kiss 104, 96.7 Kiss 105, 96.7 Kiss 106, 96.7 Kiss 107, 96.7 Kiss 108, 96.7 Kiss 109, 96.7 Kiss 110, 96.7 Kiss 111, 96.7 Kiss 112, 96.7 Kiss 113, 96.7 Kiss 114, 96.7 Kiss 115, 96.7 Kiss 116, 96.7 Kiss 117, 96.7 Kiss 118, 96.7 Kiss 119, 96.7 Kiss 120, 96.7 Kiss 121, 96.7 Kiss 122, 96.7 Kiss 123, 96.7 Kiss 124, 96.7 Kiss 125, 96.7 Kiss 126, 96.7 Kiss 127, 96.7 Kiss 128, 96.7 Kiss 129, 96.7 Kiss 130, 96.7 Kiss 131, 96.7 Kiss 132, 96.7 Kiss 133, 96.7 Kiss 134, 96.7 Kiss 135, 96.7 Kiss 136, 96.7 Kiss 137, 96.7 Kiss 138, 96.7 Kiss 139, 96.7 Kiss 140, 96.7 Kiss 141, 96.7 Kiss 142, 96.7 Kiss 143, 96.7 Kiss 144, 96.7 Kiss 145, 96.7 Kiss 146, 96.7 Kiss 147, 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News media

Radio playlists

Radio 1

A list:

Chipmunk Oopsy Daisy; **Coldplay** Strawberry Swing; **David Guetta** Feat. **Akon** Sexy Chick; **Deadmau5** Feat. **Rob Swire** Ghosts 'N' Stuff; **Dizzee Rascal** Feat. **Chrome** Holiday; **Example** Watch The Sun Come Up; **Filthy Dukes** Feat. **Wiley** Tupac Robot Club Rock; **Florence & The Machine** Drumming Song; **Jay-Z** Feat. **Rihanna** & **Kanye West** Run This Town; **La Roux** I'm Not Your Toy; **Lady Gaga** Lovegame; **Mika** We Are Golden; **Mini Viva** Left My Heart In Tokyo; **Muse** Uprising; **Paramore** Ignorance; **Pixie Lott** Boys And Girls; **Shakira** She Wolf; **Taio Cruz** Break Your Heart; **The Veronicas** 4 Ever

B list:

Alexandra Burke Feat. **Flo-Rida** Bad Boys; **All Time Low** Weightless; **Basshunter** Every Morning; **Editors** Papillon; **Empire Of The Sun** Walking On A Dream; **Funeral For A Friend** Wrench; **Jordin Sparks** Sos (Let The Music Play); **Keri Hilson** Energy; **Lostprophets** It's Not The End Of The World; **Madonna** Celebration; **Medina** You And I; **Newton Faulkner** If This Is It; **Robbie Williams** Bodies; **The Saturdays** Forever Is Over; **The Temper Trap** Sweet Disposition; **Tiesto** I Will Be Here

C list:

Basement Jaxx Feelings Gone; **Biffy Clyro** The Captain; **Cascada** Dangerous; **Cheryl Cole** Fight For This Love; **Chicane** Hiding All The Stars; **Cobra Starship** Feat. **Leighton Meester** Good Girls Gone Bad; **Green Day** East Jesus Nowhere; **Jay Sean** Down; **Miike Snow** Black And Blue; **Mr Hudson** White Lies

6Music

A list:

Bad Lieutenant Sink Or Swim; **Editors** Papillon; **Fanfarlo** The Walls Are Coming Down; **Florence & The Machine** Drumming Song; **Gossip** Love Long Distance; **Ian Brown** Stellify; **Idlewild** Readers & Writers; **Mumford & Sons** Little Lion Man; **Muse** The Resistance; **Reverend & The Makers** No Soap (In A Dirty War)

B list:

Ash True Love 1980; **Bombay Bicycle Club** Magnet; **Coldplay** Strawberry Swing; **Devendra Banhart** Baby; **Dinosaur Jr** Pieces; **Drums** Let's Go Surfing; **Hockey** Song Away; **La Roux** I'm Not Your Toy; **Mike Snow** Black And Blue; **Monsters Of Folk** Say Please; **Pearl Jam** The Fixer; **Phenomenal Handclap Band** 15 To 20; **Placebo** The Never Ending Why; **Speech** **Debelle** Spinnin'; **Wild Beasts** All The King's Men

Absolute

A list:

Coldplay Strawberry Swing; **Florence & The Machine** Drumming Song; **Ian Brown** Stellify; **Kasabian** Where Did All The Love Go; **Kings Of Leon** Sex On Fire; **Muse** Uprising; **Paolo Nutini** Coming Up Easy; **The Beatles** Back Catalogue Remastered; **The Temper Trap** Sweet Disposition

B list:

Biffy Clyro That Golden Rule; **Bon Jovi** We Weren't Born To Follow; **David Gray** Fugitive; **Empire Of The Sun** Walking On A Dream; **Florence & The Machine** Rabbit Heart (Raise It Up); **Frank Turner** The Road; **Hockey** Song Away; **Milow** Ayo Technology; **Mumford &**

Sons Little Lion Man; **Newton Faulkner** If This Is It; **Pearl Jam** The Fixer; **Robbie Williams** Bodies; **Snow Patrol** Just Say Yes; **U2** I'll Go Crazy If I Don't Go Crazy Tonight

C list:

Green Day East Jesus Nowhere; **Kasabian** Underdog; **Muse** The Resistance; **Muse** Undisclosed Desires; **Reverend & The Makers** No Soap (In A Dirty War); **The Enemy** Be Somebody; **The Yeah You's** Getting Up With You

XFM

Daytime list:

Arctic Monkeys Crying Lightning; **Biffy Clyro** That Golden Rule; **Biffy Clyro** The Captain; **Bloc Party** One More Chance; **Echo & The Bunnymen** Think I Need It Too; **Editors** Papillon; **Empire Of The Sun** Walking On A Dream; **Florence & The Machine** Drumming Song; **Frank Turner** The Road; **Friendly Fires** Kiss Of Life; **Green Day** East Jesus Nowhere; **Hockey** Song Away; **Ian Brown** Stellify; **Idlewild** Readers & Writers; **Jamie T** Chaka Demus; **Kasabian** Where Did All The Love Go; **Kings Of Leon** Notion; **Liam Frost** Held Tightly In Your Fist; **Mumford & Sons** Little Lion Man; **Muse** Uprising; **Placebo** The Never Ending Why; **The Big Pink** Dominos; **The Cribs** Cheat On Me; **The Enemy** Be Somebody; **The Temper Trap** Sweet Disposition; **U2** I'll Go Crazy If I Don't Go Crazy Tonight; **Weezer** (If You're Wondering If I Want You To (I Want You To

Evening list:

Animal Kingdom Signs And Wonders; **Ash** True Love 1980; **Bad Lieutenant** Sink Or Swim; **Baddies** Open One Eye; **Band Of Skulls** Death By Diamonds And Pearls; **Bombay Bicycle Club** Magnet; **Cherbourg** No More Flowers; **Coldplay** Strawberry Swing; **Dead By Sunrise** Crawl Back In; **Everything Everything** My Keys Your Boyfriend; **Exlovers** You Forget So Easily; **Gossip** Love Long Distance; **Little Red** Alright; **Lostprophets** It's Not The End Of The World; **Mando Diao** Dance With Somebody; **Maps** I Dream Of Crystal; **Reverend & The Makers** No Soap (In A Dirty War); **Skunk Anansie** Because Of You; **The Drums** Let's Go Surfing; **The Gaslight Anthem** The Backseat; **The Holloways** Jukebox Sunshine; **The Law** The Chase; **The Rumble Strips** Daniel; **The Sound Of Arrows** Into The Clouds; **Them** Youth Halo; **Twin Atlantic** You're Turning Into John Wayne; **Wolfmother** New Moon Rising

NME

A list:

Air Sing Sang Sung; **Air** So Light Is Her Footfall; **Arctic Monkeys** Cornerstone; **Arctic Monkeys** My Propeller; **Band Of Skulls** Death By Diamonds And Pearls; **Brand New** At The Bottom; **Delphic** This Momentary; **Echo & The Bunnymen** Think I Need It Too; **Eddy Current** Suppression Ring Which Way To Go; **Fever Ray** Seven; **Ian Brown** Marathon Man; **Ian Brown** Stellify; **Kasabian** Secret Alphabets; **Miike Snow** Black And Blue; **Skunk Anansie** Because Of You; **Soulsavers** Death Bells; **The Asteroid Galaxy Tour** Around The Bend; **The Big Pink** Dominos; **The Cribs** We Share The Same Skies; **The Enemy** Be Somebody; **The Raveonettes** Bang!; **The Raveonettes** Heart Of Stone; **The Raveonettes** Last Dance; **White Belt** Yellow Tag Remains; **Wolfmother** New Moon Rising

Fans required to register for tickets from November

NME Awards introduces Glasto-style ticketing

Awards

By Ben Cardew

THE NME AWARDS will return to the O2 Academy Brixton next year, with a new Glastonbury-style ticketing registration system introduced to cope with public demand.

NME publishing director Paul Cheal says that tickets for the 2009 awards proved very popular and he wants to make sure that they are "as fair as possible" in the distribution of tickets for the February 24 event.

As a result, *NME* will introduce a registration process for the first time, limiting the purchase to two tickets per person. Registration for the 1,000 tickets available will be opened in November via a dedicated microsite on *NME.com*.

In January, fans will be informed whether they have been successful with their applications. If so they will be emailed a code and link enabling them to buy their reserved



Brixton Academy: hosting 2010 event

tickets via *NME* partner See Tickets.

Last year's *NME* Awards saw Blur's Damon Albarn and Graham Coxon re-unite to play live together in public for the first time since the band's acrimonious split. While details are yet to be released of the 2010 event, new *NME* editor Krissi Murison promises the line-up will be equally promising.



Quickfire Michael Gleason

On October 3, live sets by **Gossip**, **Mars Volta** and **Friendly Fires** will kick-start the third series of **Live From Abbey Road on Channel 4**. **London-based TV producer Michael Gleason** talks to *Music Week* about the evolution of the show he launched in 2006, which has since been sold to more than 100 countries around the world.

What does filming at Abbey Road bring to the series?

It has an intimate relaxed atmosphere, so it provides a good look at the hands. I think the studio does inspire bands to give that little bit more. Some of the young acts get really nervous just walking into Abbey Road.

The third series debuts a week after the 40th anniversary of the release of The Beatles' Abbey Road

album. Are there any plans to recognise that?

Yes. We are going to do a show that will have different artists covering tracks from the whole album. We also have a great interview with George Martin so we will intersperse his memories of recording the album with covers by Seal and others who are performing this season. Antony And The Johnsons did an unbelievable version of *Here Comes The Sun*. There was so much agony in that song, people were just amazed. It will broadcast around Christmas and will be the last show of the series.

Is there anything else new about this third series?

We have changed our format; we are running individual songs rather than individual segments on each act – which I think the viewer will really appreciate.

Why no presenter?

It's because we sell it abroad and presenters just don't travel. But our show goes to Japan where western programming isn't usually shown on television. They actually insert presenters into it, they flew a guy over with his entourage and crew and took a day filming him in the studio.

How do you go about selecting the artists?

We have 36 acts in the series, 12 up-

Meanwhile, *NME* Radio is partnering with Hewlett Packard to create a music event to promote the new HP Pavilion laptop to university students.

The *NME* Radio Presents the HP Uni Tour will include a series of gigs at six university unions, with appearances from VV Brown, Does It Offend You, Yeah? and Bombay Bicycle Club among others.

Before each leg of the tour, a promotional bus will be parked on campus, giving students the opportunity to sample the new laptops.

The two-month long partnership will include HP advertorials in the *NME* and an online hub at *NME.com*, where interview footage will be available following the events.

The tour kicks off in St Andrews on October 3 and takes in Sheffield, Swansea, Birmingham, Surrey and Gloucester.

ben@musicweek.com

and-coming, 12 fairly established and 12 as big as we can get. That's consciously how we design the shows. We don't like to focus on particular genres though; we will put a country act with a rock act and try to make them interesting. For example, we are mixing Counting Crows, Melody Gardot and Hockey so it's a mix of brand new, breaking and established.

Working in a studio must help in terms of sound quality. Are there plans for a CD series?

If you listen to most music shows the sound is not very good, or really cared for. We do spend time and money on the sound. The first two years we thought we were going to be selling compilation albums so we put a lot of time and effort into mixing and really making the sound perfect, as good as you would get on a CD. But we are not doing that this year because we are not getting clearance.

Does the history and reputation of Abbey Road weigh heavily on you when it comes to structuring the programme?

We treat it very carefully. We know that Abbey Road means The Beatles to people and have tried to make a music show that doesn't screw up that legacy. So we are really gentle with it and focus on trying to produce a really good music performance series.



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Whether starting the day with a bit of **Breaking and Entering**, soaring with **Masters of the Universe**, hanging out with **Green Giants**, experiencing our **Stairway to Heaven**, reviewing **Great Expectations**, **Playing The Fields** or reaching **Critical Mass**, you could also be encountering **Media Muscle** or confronting **Criminal In Tent**. This is no ordinary conference ... **Who Dares Wins**.

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News live

Association of Independent Festivals research shows small events add up to a big gain

Survey reveals true worth of festivals

Festivals

By Robert Ashton

THE UK'S LEADING INDEPENDENT FESTIVALS generated more than £150m this year according to new research that shows live music fans pumped millions into local economies throughout the summer weeks.

The most detailed study of the UK's independent festival scene to date also reveals that 340,000 people flocked to the Association of Independent Festivals' 19 events this summer, spending on average £408, including tickets and travel, and generating more than £135m. Additional spending in local economies around the festivals boosted this figure to beyond £150m.

This extra spending is highlighted in AIF's 2009 Festival Goers

Survey which demonstrates the importance of indie festivals to local businesses and, with hundreds more small indie events dotted around the country, the true worth to the country could run to billions.

With around 60% of festival-goers spending up to four days in the area in which the festival is located, the total amount of revenue generated for local businesses is staggering.

The AIF research reveals that festival-goers spend on average £48 in the local area surrounding a festival (Big Session and Belladrum fans are the biggest spenders, ploughing £62 and £63 into Leicester and Inverness cash tills respectively), which suggests some £16.3m is fed directly into local economies – roughly just short of £1m for each of towns the 19 indie festivals operate in.

Belladrum partner Rob Hicks is delighted by the survey's findings. "I'm surprised to an extent, but

I know that our champagne bars at Belladrum always do very well and, speaking to the people who do our merchandise, they tell us that Belladrum outsells the other festivals they do by a country mile."

Hicks says that such information will be important when it comes to talking with the local authorities about licensing matters. "It's a fragile economy in the Highlands with a population of only 500,000 over an area the size of Belgium. But if we can show people these numbers, then that's a terrific help in demonstrating the worth of our festivals to the overall economy."

Another example of local spend is demonstrated by the £600,000 that ferry companies plying their trade in the Solent earn each year from the thousands flocking to Bestival on the Isle of Wight.

The non-camping festival Evolution is also estimated to boost the economies of the cities of Newcastle and Gateshead by £2.9m.

AIF co-founder Ben Turner says, "It's been one year since the launch of AIF and we have some fascinating conversations between promoters from really diverse events like Womad, Belladrum, Bestival and Creamfields, so we were interested to see what our festival audiences are doing and thinking.

"The results of the survey are really interesting and it gives us something to prove to government and the wider industry just how vital festivals are to the UK economy."

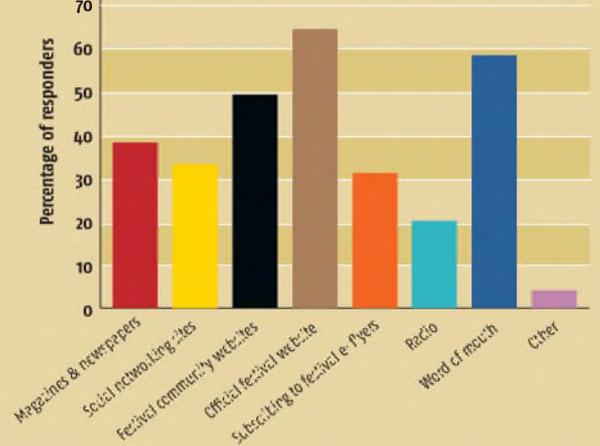
Turner adds, "Music festivals do not get the support and attention that the recording business, for instance, does, but the money festivals generate and the number of people they employ is huge and we believe we deserve to be at the top table with other industries."

The online survey of more than 3,000 indie festival-goers also revealed people's reasons for going to events: and it is not always for the music on offer.

Some 60% of respondents said that "general atmosphere and overall vibe, character and quality" is what they enjoy most of the festival experience. Overall, just 25% said music was the big draw. However, Creamfields, Underage and Field Day scored well on music, with 44%, 52% and 61% of fans all suggesting music at these events was the key reason for their attendance.

Also, when they are on-site, it does not necessarily mean festival-goers are watching the headline acts. Overall, 40% spend up to a fifth of their time at festivals doing non-music entertainment activities and it seems those going to Camp

HOW DO YOU INFORM YOURSELF ABOUT FORTHCOMING EVENTS?



Bestival and Secret Garden Party have active social lives, with more than 60% of these festival-goers spending less than half their time watching live acts.

About 60% of people spend three to four days at a festival or in the area, with Glade keeping its fans on-site longest, with an average three days 16 hours stay at the Matterley Bowl festival near Winchester.

With environmental group Julie's Bicycle reporting that audiences contribute nearly 70% of the festival sector's total greenhouse gases, the survey also paid attention to the modes of transport used by festival-goers.

It found that audiences appear to be taking the environmental route: although the majority – 60% of respondents – travelled by car, 44% of those car-pooled, with three

or more people in each vehicle.

However, with Field Day and Underage taking place in London's Victoria Park, the vast majority of their audiences used public transport or walked: just under 80% rode to Field Day by tube or bus.

Demonstrating admirable green credentials, some 250 people also cycled to the Shambala Festival in Northamptonshire.

Not surprisingly camping is the favoured mode of accommodation. Overall, 79% of festival-goers camp on-site with Glade, Secret Garden Party and Bloom festivals attracting the highest percentage of on-site tent campers at 90%, 93% and 94% respectively. Around 5% go to independent festivals in campervans while 11% use their homes as their festival base. Just 3% use nearby hotels or B&Bs.

The official festival website is the most common place for audiences they are interested in, with 65% of respondents saying they checked out the internet for information. Creamfields and Bestival have the most popular official websites.

Word of mouth was selected by 58% – with Secret Garden Party and Bloom Festival the most talked about events – followed by festival community websites at 49%. Some 34% used social networking sites to find out about festivals.

"The results of the survey are really interesting and it gives us something to prove to government just how vital festivals are to the UK economy..."

BEN TURNER, AIF

robert@musicweek.com

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
4,919,707	OASIS Slane Castle, Slane	80,241	MCD
489,330	PET SHOP BOYS The O2, London	16,311	Live Nation
473,248	BOYZONE Manchester Evening News Arena	15,007	3A Entertainment
372,915	BOYZONE NIA, Birmingham	12,014	3A Entertainment
290,758	JONAS BROTHERS Wembley Arena	11,183	Live Nation
181,920	BOYZONE Echo Arena, Liverpool	5,758	3A Entertainment
102,810	PET SHOP BOYS Manchester Apollo	3,427	Live Nation
57,015	ZAPPA PLAYS ZAPPA O2 Shepherd's Bush Empire	1,729	3A Entertainment
55,080	KASABIAN Academy, Glasgow	2,500	DF Concerts
51,956	KASABIAN Caird Hall, Dundee	2,308	DF Concerts

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period June 14 - 20, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq

Ticket resale price chart

pos	prev	artist	average price (£)	dates
1	2	BEYONCE	259	8
2	1	MILEY CYRUS	240	6
3	3	MUSE	170	7
4	12	SPANDAU BALLET	166	11
5	5	EITON JOHN	164	6
6	8	FLEETWOOD MAC	149	7
7	6	CLIFF RICHARD...	146	18
8	4	GREEN DAY	145	10
9	7	MARK KNOPFLER	144	8
10	NEW	JAY-Z	131	5
11	NEW	FOUR TOPS	127	6
12	10	THE CULT	125	2
13	11	UB40	121	10
14	13	TOM JONES	117	10
15	14	PINK	112	18
16	15	A-HA	108	3
17	NEW	ANDREA BOCELLI	103	4
18	17	THE SPECIALS	102	14
19	NEW	COLDPLAY	102	6
20	18	GLADYS KNIGHT	101	8

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise

Primary ticketing chart

pos	prev	artist
1	NEW	ARCTIC MONKEYS
2	NEW	PARAMORE
3	7	COLDPLAY
4	8	MUSE
5	NEW	STEREOPHONICS
6	1	READING FESTIVAL
7	6	BEYONCE
8	9	KASABIAN
9	10	FLORENCE & THE MACHINE
10	5	GLASTONBURY FESTIVAL
11	14	MADNESS
12	2	LEEDS FESTIVAL
13	4	KINGS OF LEON
14	NEW	NEIL DIAMOND
15	NEW	MICHAEL BALL
16	15	JLS
17	NEW	JAMIE T
18	11	PINK
19	NEW	DIZZEE RASCAL
20	NEW	JAMES MORRISON

hitwise

UK acts invited to US student circuit

THE US COLLEGE TOURING CIRCUIT is expected to gain more popularity as a major showcase opportunity for British acts following the decision by a student organisation to invite UK acts to audition at a new international convention.

Although UK acts have toured the US college circuit for decades, the National Association for Campus Activities (NACA) convention, where music promoters from all the US universities gather to block book large-scale tours, has never been open to them before.

But, now NACA has opened itself up for overseas participation by teaming up with similar organisations from the UK, Canada and Australia to form a joint initiative entitled the International Network of Entertainments & Campus Activities (INECA).

The INECA annual convention will be held in Boston from February 13-18 and INECA's European development manager

Luke Fitzmaurice reveals that at least one slot has been reserved for a UK act to appear as part of the international showcase.

"It's an incredible opportunity for UK acts," says Fitzmaurice. "The showcases are held in a venue where 2,500 to 3,000 music programmers from US colleges gather to make their decisions on which acts to book for their campuses, so it gives artists amazing potential to break into the American market."

NACA represents more than 1,000 universities and colleges and Fitzmaurice says the organisation is recognised as the primary connection between the music industry and the biggest student market in the western world.

"The delegates who attend the convention collectively have \$32m (£19.6m) to spend, so it's massively important," says Fitzmaurice.

The submission deadline is September 30. Email lfitzmaurice@ineca.in for more details.

Tickets prices to rise at Glastonbury 2010

SPIRALING COSTS HAVE FORCED GLASTONBURY FESTIVAL to increase ticket prices ahead of next year's 40th anniversary event.

Founder Michael Eavis explains that rising costs have forced a price hike of £10 to £185, but he is already promising a special festival to commemorate the landmark year.

"Expectations are really high so we have to deliver on that. We're trying to get the best headliners in the world," says Eavis of next year's June 23-27 gathering.

Eavis first held a festival on his Somerset farm in September 1970 and, even though that tiny event has now grown to more than 140,000 capacity, the fact that Glastonbury's raison d'être is to raise money for charity means that ticket sales remain paramount.

"Bearing in mind we're taking out £2m for the charities, we've got to sell all of them," says Eavis. Although he is determined to keep prices down he explains, "The girls

doing the budgeting said, 'Look, the minimum rise we can get away with is 10 quid more.' It is a shame, because I really wanted to hold the price."

Nevertheless, the festival organisers have expanded this year's successful deposit scheme that allows festival-goers to pay an initial £50, with the deadline for the balance extended a further month to the end of February.

"We have the fairest ticketing operation available anywhere," states Eavis. "With this scheme, backed by the all-important registration process, everyone has an equal chance of getting a ticket. And every ticket will only be going to a genuine festival-goer direct."

Quizzed on potential headliners, Eavis admits that Glastonbury does not pay the same kind of fees that artists can expect from other major festivals. Tickets for Glastonbury 2010 go on sale at 9am on Sunday October 4.

More names needed for live petition

A PETITION CALLING ON THE PRIME MINISTER to support live music amendments to the Licensing Act has broken the 10,000-signatures landmark in just seven weeks.

The list is in the top 15 most supported petitions on the Number10.gov.uk website, but its author is urging more people to sign up to boost the grassroots sector of the live music business.

"It's great that so many people have signed the petition, but the last petition along these lines collected 80,000 names so we've a long, long way to go," says petition sponsor Phil Little.

An experienced drummer, Little was one of the founder members of the Live Music Forum when it was established in Hastings in 1993. "I know the changes in legislation that came in because of the Licensing Act 2003 have hit music and musicians hard, because the gigs in pubs just aren't there any more," he says.



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News publishing

Scots signings underline policy of "moving early"

School's out for EMI's brace of young guns

Signings

By Chas de Whalley

THE RECENT SIGNINGS OF SCOTTISH TEENAGERS EMELI SANDE AND UNICORN KID are prime examples of EMI Music's well-established policy of "moving early and looking long" on new talent, according to the publisher's head of A&R Felix Howard.

Although Sande is currently at Glasgow University studying for a degree in medicine, she has already been featured as vocalist and co-writer on Chipmunk's Top 10 single Diamond Rings - which was shortlisted for song of the year at this year's Mobo Awards - as well as collaborating on tracks for Cheryl Cole's forthcoming solo album. She is also represented by Danny D and Tim Blacksmith, the management team behind Norwegian producers Stargate.

"Emeli is a superb top-liner," says Howard. "She has a great way with words and melodies and we believe she's going to develop into a very important writer for us. She also has a great voice so she could become a successful artist in her own right. It's still early days but we'll be very happy whichever way she goes."

Equally promising is Oliver



Stuff of legend: EMI signings Unicorn Kid and Emeli Sande

Sabin, aka Unicorn Kid, the 17-year-old from Edinburgh who became the poster boy for the underground, computer game-derived 8-bit and chiptune scene when he became the youngest act to perform a Radio 1 live session in 2008.

Since then he has applied his Nintendo and Sega sensibilities to remixing Pet Shop Boys' most recent single Did You See Me Coming and debuted last month on his own Euphonios label with

Wee Monsters.

"At the moment the core of his appeal is his live act," says Howard. "It's just him, his computers and his signature lion hat. But his gigs are rammed with under-20s and he mixes elements of dance, emo and pop into a sound which grown-ups find completely confusing."

Unicorn Kid, who is managed by former booking agent Jem Anderson, is currently on a sold-out club tour of the US supporting fellow one-man electronica artist Owl City. On his return at the end of the month he will begin work on his album rather than going back to school.

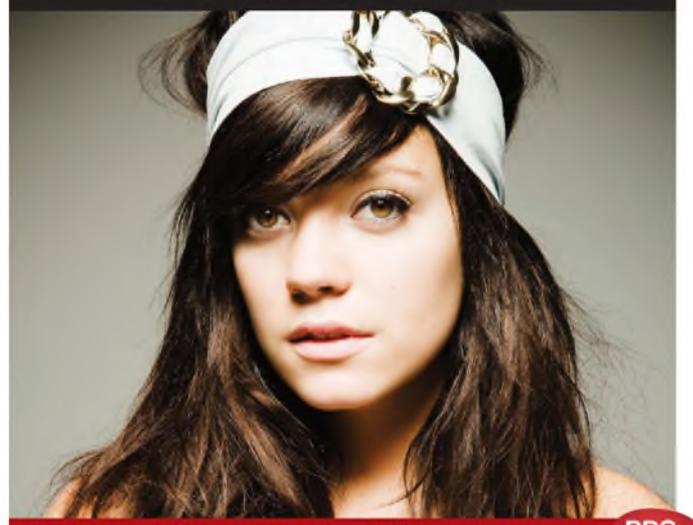
"Record companies have been a little slow in picking up what's going on here," says A&R manager Pino Pumilia who, alongside colleague Austin Wilde, is Unicorn Kid's personal contact at EMI Music.

"Now we have all sorts of different labels sniffing around - but there's no hurry to do a deal. The most important thing is to find the right people to put round him to help him achieve his aim of making really cool, ground-breaking pop."

c.dewhalley@btopenworld.com



SINGALONGALILY



PRS for Music Top 10: Most-played karaoke songs

PRS
FOR MUSIC

Pos	SONG / Artist / Writer / Publisher
1	THE FEAR Lily Allen Allen, Kurstin EMI
2	BROKEN STRINGS James Morrison Woodford, Thorneycroft, Morrison Sony/ATV, Chrysalis
3	HUMAN The Killers Flowers, Keuning, Stoermer, Vannucci Universal
4	GREATEST DAY Take That Barlow, Orange, Donald, Mark Sony/ATV, EMI, Universal
5	HALLELUJAH Alexandra Burke Cohen Sony/ATV
6	UP ALL NIGHT Take That Barlow, Owen, Orange, Howard, Norton, Benjamin Sony/ATV, EMI, Universal
7	RUN Snow Patrol Lightbody, Quinn, McClelland, Connolly, Archer Universal, Kobalt
8	THE PROMISE Girls Aloud Higgins, Cooper, Resch, Williams, Jones, Coler, Powell Warner/Chappell
9	MERCY Duffy Booker, Duffy EMI, Universal
10	SWEET ABOUT ME Gabriella Cilmi Cooper, Higgins, Powell, Coler, Cilmi EMI, Warner/Chappell

A successful karaoke title is probably one whose lyrics don't flash by too quickly when being read off a video screen after a drink or two.

Ticking that box are songs such as Lily Allen's The Fear, The Killers' Human and Snow Patrol's Run, which was successfully covered by Leona Lewis, so it is no surprise that they feature so prominently in the Q2 returns from those pubs and bars who run regular karaoke nights.

On the other hand, karaoke customers clearly have an appetite for more soulful material - even if it is technically more daunting - such as the Leonard Cohen-penned Hallelujah, Duffy's Mercy and Gabriella Cilmi's Sweet About Me.

Meanwhile, the infectiously catchy chorus sections of Girls Aloud's The Promise may not be that easy to sing, but that has not prevented this Warner/Chappell-published tune from being a huge favourite at karaoke-themed hen and birthday parties up and down the UK.

Source: PRS for Music - www.prsformusic.com

Licensing Awards EMI dressed for success



A clothing line developed in partnership with Sainsbury's helped EMI Music Publishing triumph at last week's Licensing Awards.

Beating off stiff competition from products featuring Star Wars and Mr Men characters, EMI came first in the Best Licensed Apparel Or Accessories Range category.

The children's clothing line, from Sainsbury's TU division, features some of the best-known lyrics from smash hits such as My Girl, The Monkees theme, Isn't She Lovely and Radio Ga Ga.

Pictured above receiving the award are EMI Music Publishing sales manager Stuart McCarthy (third

from left), head of media licensing Steve Hills (fifth from left) sales account manager Ruth Anderson-Davis (sixth from left) and executive VP of media Jonathan Channon (second from right holding trophy).

Congratulating the team behind EMI Music Publishing's Lyric initiative, CEO Roger Faxon says, "The UK has been doing some great things with lyrics to ensure that we create new revenue streams for our songwriters, and we're now starting to see that entrepreneurial zeal take hold across the world."

The Licensing Awards are organised by The Licensing Source Book and its owner Max Publishing.

David Gray lines up with Chrysalis again

SINGER/SONGWRITER DAVID GRAY has celebrated his album Draw The Line making the Top 10 this week by renewing his publishing agreement with Chrysalis Music.

Draw The Line (below right) becomes Chrysalis's fifth David Gray album and it is also the singer's first release through new record company Polydor. It follows predecessors White Ladder (1999), Lost Songs (2001), New Day At Midnight (2002) and Life In Slow Motion (2005) - which have sold in well in excess of 10m copies worldwide on Atlantic.

The deal also marks a personal relationship between Gray and Chrysalis Music CEO Jeremy Lascelles which stretches back over 17 years. "I first signed David to Virgin Records in 1992," Lascelles recalls. "Then I signed him again for publishing here at Chrysalis Music in 1996. Everybody thought I was mad because there's a music industry adage which says you



This year's love-in: Rob Holden, Jeremy Lascelles and David Gray celebrate their renewed publishing deal

never sign an artist twice, especially if he's got three failed albums behind him. But I thought then, and I still think now, that he's one of the most brilliant writers of his generation and so I'm absolutely thrilled that he's chosen to renew with us."

Gray and his manager Rob Holden (above, left) are pictured backstage with Lascelles after a sell-out show at The Roundhouse.



News digital

Move from web to mobile expected to boost music app and its featured acts

MXP4 brings interactivity to mobile

Mobile

By Eamonn Forde

DIGITAL TECHNOLOGY COMPANY MXP4 is bringing its interactive and remixable technology to the mobile platform.

Already active since the summer with its web-based remix offering for acts such as La Roux, Lily Allen and now Britney Spears, the company has licensed its software for an interactive iPhone app for EMI artist David Guetta.

Other apps from EMI and Warner acts are expected to be released soon, with the company also looking at other mobile platforms. Some will be offered for free as part of a broader marketing push while others are being treated as revenue generators in their own right.

MXP4 CEO Albin Serviant says, "You can record your own vocals on the iPhone app and share that with friends. You cannot share remixes, but that is on our road map."

The web-based MXP4 offering lets users play around with audio elements, adding or removing vocal and instrumental parts as they see fit. They can then share these with friends and create a viral effect for both the artists and the technology itself.

Mobile, however, is key to the ser-



MXP4: iPhone app enables users to remix tracks and watch lyrics light up as they sing; Sexy Chick by David Guetta (above) is featured

"It's about reinventing the single and album experience"

ALBIN SERVIANT, MXP4

vice's expansion. "It is critical for us to replicate on mobile what we already offer on the web," explains Serviant. "The first step is the iPhone and then the next step is Google Android. After that, we will look at the other mobile platforms."

The company has revealed that in three months it has had 45 acts sign up and delivered in excess of 500,000

playbacks. It is confident it will top 1m playbacks by the end of the year.

The average session online per user is around 10 minutes, with 65% of people interacting with the track elements on at least three separate occasions.

Perhaps most appealing on a marketing level is the fact that, as the initiative spreads virally, it prompts high levels of uptake. After three weeks of a remixable track being made available online, some 70% of traffic comes from referral, with users pushing their remixes to friends who then visit the site to create their own mixes.



The company has also released an interactive mixtape for Ministry Of Sound to promote the label's Addicted To Bass compilation album. Drawing on 13 tracks, it is a significant step on from the previous song-based MXP4 offerings.

Serviant suggests album interactivity will be a priority in the coming months as a way of building sales.

"Our objective for next year is to demonstrate how much we can contribute to the value chain," he says. "It is about increasing revenue and reinventing the single and album experience."

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Digital news in brief

● Download service **eMusic** has revealed that 72% of its sales are of complete albums.

● The **French National Assembly** has passed a draft law that would see repeat copyright infringers have their internet accounts disconnected. It will only be adopted into French law if cleared by a parliamentary commission.

● Guitar Hero 5

(pictured) went to number one on the Chart Track all-format games chart in its first week.

● NPJ Group has

reported that sales of music-based video games dropped 46% in the year to date. Music games remain the third best-selling category.

● **Facebook** has now passed 300m active users globally. The social network topped 250m users in July.

● A federal judge in LA has dismissed a copyright infringement suit against video site **Veoh** brought by Universal Music in 2007. The judge argued that Veoh was implementing adequate takedown procedures and was protected by "safe harbor" provisions within the Digital Millennium Copyright Act.

● BigChampagne has reported that, by switching off the auto-play function on **MySpace Music**, plays fell from 1.436bn in July to 1.138bn in August. This was designed to reduce royalty payments that were costing the company an estimated \$10m (£6m) a month.

● **U2's** Mobile Album app for BlackBerry has been released for free download and features photos, videos, an interview, news, song lyrics and song samples. The second phase of the app will focus more on social networking.

● **Sony Ericsson** is opening its own app store and claims third party app developer submissions will be approved or rejected within five days. Apple states that 95% of submissions for its App Store are processed within 14 days.

Digital roundup new services

● **Fuzztopia.com:** currently in beta. this music based social network was set up by musician and actor Steven Van Zandt. It features the 10 most popular tracks of the week, news, gig dates and videos. It is designed for industry experts to interact with novices and is expected to launch in the next six months.

● **ToonsTunes:** aimed at tweens (those aged 6-14). It enables them to create their own music within a virtual world. They can also mix loops and add their own vocals to tracks that can be shared with friends or performed online by an avatar.

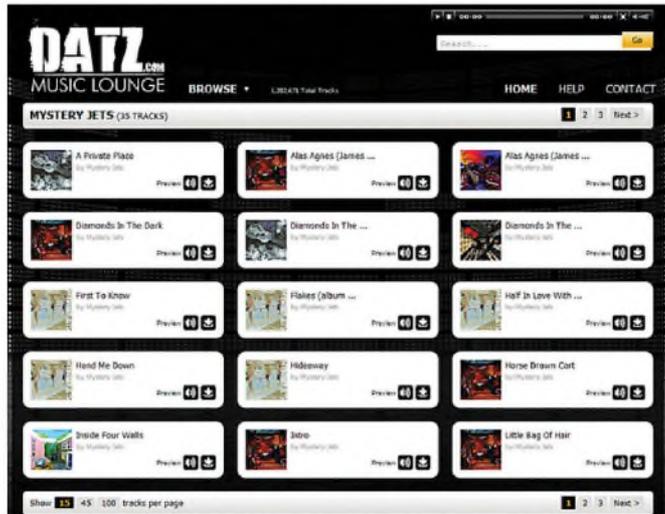
What on earth happened to Datz?

Datz, principally known for the **Music Lounge**, which launched last October offering unlimited downloads for one year for a one-off fee, last week called in the liquidators after running out of money. Managing director Michael Richardson explains to *Music Week* the company's view why it had to close and his belief in the Datz business model.

Why did Datz close?

When we launched the company ages ago, its job was to add value to other products, predominantly mobile phones, particularly in Woolworths. But because we weren't getting traction with consumers, we looked at different ideas, like making an MP3 player. Then we came to the idea of doing a large bundle of music - the Datz Music Lounge.

When we were having negotiations with labels, at the time, we had another business, Comment, whose main business was in phones with Woolworths. We could afford to do that [the Music Lounge] because Comment was going well. Woolworths was selling lots of



Datz all folks: Music Lounge website no longer works after funds dried up

phones. When Woolworths failed, the Comment business also fell off. That then gave us a major problem with Datz.

But you decided to continue with it nonetheless...

We thought long and hard about it. We decided that a small amount of funding, £200,000, could keep Datz going and enable us to catch up

with advances that we were in arrears on. Unfortunately, that wasn't enough money. We spent that in a couple of months and we weren't successful in keeping up with advances we had signed up to. I've spent the last six to eight weeks trying to find alternative funding. In the end the only option was to close it down.

Was a sale as a going concern not possible?

As a going concern it has about £250,000 due to labels...

Do you think there was a flaw in the Datz Music Lounge business model?

If Nokia or Microsoft or another of the big players came up with the Music Lounge then no doubt they would be in a bloody strong position. Unfortunately, a few oiks from Oxfordshire didn't quite have that clout.

What will happen to existing customers?

The vast majority of our customers have had near as damn it to a year. But for sure there will be a number of customers out there that will be pissed off.

In the end, what did you learn from the whole experience?

I think the ideas behind Datz, whether it be the Music Lounge or other products, were bloody good. We had lots of ideas we could put into retail. You've got a lot of people in the digital arena that don't get selling through retail, and people in the physical arena panicking that their sales are falling off.

News diary

ON THE WEB THIS WEEK

TORIES ATTACK MANDELSON

Joepublic: "How could you punish the very public that have made artists and record labels where they are today?"

Tom Tomalin: "Both Jeremy Hunt and Carney Jones have probably taken Lord Mandelson's comments and aims out of context. Surely he has no intention of stopping people taking a video of their cat with whatever music, or cutting off the internet connections of people. All he wants to do, surely, is find a way of tracking down the illegal files." "

UK MUSIC SEEKS CALM WATERS

Stefan Levan: "I can't believe FAC are trying to protect or tolerate filesharers. Shame!"

James Donaghy: "We shouldn't affect the internet service of the user but cut off the servers of the infringing P2P sites or stop them gaining access to the UK"

VERA LYNN HOLDS OFF BEATLES

Jon Woolsey: "Well, if you counted the boxed sets as more than one unit, the Beatles numbers would be much more impressive. The stereo boxed set should count 14 times... each album included should be counted for chart purposes."

Plot begins for Goldhawks

UNEARTHED

ALTHOUGH THEIR DEBUT ALBUM IS NOT DUE UNTIL SPRING 2010, an early set-up is part of the long-term strategy for Mercury Records-signed act Goldhawks, whose first single proper for the label is released on November 16.

The group, who emerged from the Prolifica Management stable, home to Maximo Park among others, were formed early this year, born from the solo project of Bobby Cook who now fronts the band.

A string of low-key supports have introduced the West Londoners to British audiences over the past six months. However, the band are beginning to step up activity now ahead of the debut single release. The single, entitled *Running Away*, hits stores on November 16.

This month they started a month-long headline-residency at weekly club night A Tribe Called West in London and the band hit the road as main support for The Temper Trap across the UK, concluding at Audio in Brighton on September 29.

The band will then take their



efforts Stateside, where they will perform as part of the CMJ music conference activities taking place in New York in October.

Prolifica's co-managing director Colin Schaverien says this is an early opportunity to get the group in front of their international label representatives and media ahead of next year's album release.

"The remainder of this year is really about setting the band up for 2010, which is when the campaign

really starts moving on this," he says. "CMJ is an early opportunity to get the band out of the UK. We all believe very strongly in the international potential of this band."

The group recently started recording their as-yet-untitled debut with Gil Norton (Foo Fighters, Pixies, Jimmy Eat World) and the record will be mixed by Cenzo Townshend (New Order, U2, Kaiser Chiefs).

stuart@musicweek.com

Cast list

Management

Colin Schaverien, Stefano Anselmetti, Prolifica.

A&R

Jay Greenwood, Mercury.

Publicity

Rachel Hendry, Mercury.

Marketing

Clive Cawley, Mercury.

Radio

Mark Rankin, Rnh Pascoe, Mercury.

TV

Helena McGeough, Mercury.

Online PR

Katerina Marka, Mercury.

Online

Charlie Baillie, Mercury.

Agent

Mike Greek, CAA.

Dooley's Diary



From despair to, er, Columbia

IN THESE DAYS WHEN BANDS CAN FIND THEMSELVES OUT ON THEIR

EAR AFTER ONE ALBUM, it's nice to see a bit of longevity. And who better illustrates this than the **Manic Street Preachers** who have re-signed with Columbia. Pictured here are the band with Columbia's Mike Smith and Angie Somerside and



manager Martin Hall. Smith tells us he's particularly pleased with the deal, having once tried to sign the band for publishing. The best things, Mike, to those who wait... Autograph hunters take note. **MusicBank rehearsal studios** in London Bridge has been the place to loiter this past week, with **Robert Plant**, **Tom Jones**, **Girls Aloud** and **Robbie Williams** all treading the boards with their respective bands ahead of forthcoming live dates. Quite the place to be for afternoon tea... The **2009 Radio Advertising Awards** took place last Thursday in London, with live music from the very media friendly **Peter Andre** and **Taio Cruz**, in the week he waltzed to

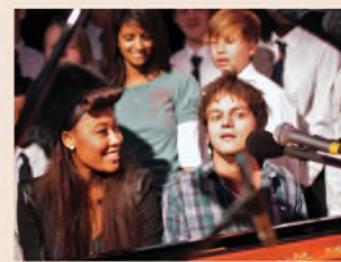
number one in the singles chart. Pictured here is RadioCentre chief executive **Andrew Harrison** looking entirely natural in Cruz's sunglasses, a look we feel he should adopt more



permanently, and Cruz himself... His friends might be electric, but **Gary Numan** is a pretty normal soul. He was spotted - in the **economy** queue, no less - last week waiting for the LA to London flight. And it didn't even look like he fancied a turn at the pilot's controls... Still with an eye on travel, Dooley doffs his cap to the dozen festival-goers who arrived at **Bestival** by expending zero travel emissions after **swimming across the Solent** to the Isle of Wight... Talking of festivals, some strange facts emerge from the new **AIF festival survey** showing that 4,026 zombie-costumed fans shuffled and groaned their way into the Guinness Book of Records at the **Big Chill Festival**. Revelers were encouraged to become temporarily undead by **Warp Films and Film4**, who were shooting scenes for the world's biggest (and first) audience participation zombie movie, **I Spit on Your Grave**. Not to be outdone, **Shambala** saw 250 people engage in a spontaneous act of synchronised "krump-

ing", an underground dance craze that originated among the youth of LA as a means of keeping them away from gang violence. Hopefully it will have the same effect on the youth of rural Northamptonshire...

Dooley's **music lessons** at school took place in the company of a real dragon of a teacher he prefers not to think about even to this day. How different, though, things might have been had the lovely **Konnie Huq** been involved? Very bloody different, that's how. Anyway, some very lucky young men and women got the chance to share a classroom with the former **Blue Peter** presenter last week at the launch of the **Tune In - Year of Music initiative**, designed to highlight the diversity of music and the different ways in which children can get involved. Also present were **VV Brown** and **Jamie Cullum**, both pictured here, **Killa Kela** and Secretary of State for the Department for Children, Schools and Families **Ed Balls**. The **First Class** took place at the **Twyford**



CE High School and was streamed live into schools throughout the nation. Not that we're jealous... **Sony Music** last week showed off its fourth quarter releases to retail and media, which included one new album we're desperate to tell you about but are **strictly forbidden** to on pain of death. Boo. Suffice to say, if it all comes off, it will be very big indeed. One release firmly on the schedule is **The Parody Album** by **Chris Moyles** and the **Radio 1 DJ** is getting behind it in a big way, recording an address to retailers encouraging them to support it so he can rake in the cash. Sadly, he didn't do one to journalists, so we had to hear **Play.com's**, which was slightly surreal... And on the subject of Sony, the major's international head of promotions **Sharon Addison** has committed herself to **Project Brazil** - a hands-on project building a community school in one of the poorest parts of Brazil as part of a team of volunteers. She's already raised a load of money, but the major is now calling on our

readers to cough up more, "knowing **MW** readers are very generous". If you do want to, visit www.justgiving.com/sharonaddison1 and show her the money...

Features

CRUZ CONTROL

Refusing to rest on the laurels of a successful career as a producer, Taio Cruz is set to shake the music world with new album *Rokstarr* and stake a claim as a major artist in his own right

Interview

By Stephen Jones

DEBUTING AT NUMBER ONE on yesterday's (Sunday) UK singles chart, Taio Cruz is rapidly becoming one of pop's hottest properties. Before his arrival on the scene, most A&R meetings at the majors would be followed up by priority phone calls to Sweden, Calvin Harris and Xenomania.

But now the new kid on the block is attracting attention. EMI-published UK writer/producer Cruz is being courted by label executives around the world as they jostle to grab his attention for their projects.

Following the success of his gold-selling debut album *Departure* (it reached number 17 in the albums chart and Simon Cowell described it as "one of the best albums of 2008"), Cruz was asked to write for Leona Lewis and Alexandra Burke and this year has penned songs for Usher, Chris Brown, Tinchy Stryder and Cheryl Cole to name a few.

Not content to sit back and merely rake in the royalties, Cruz is more determined than ever to establish himself as an artist in his own right. The 26-year-old is currently putting the finishing touches to *Rokstarr*, a record he believes will surprise many, and *Music Week* caught up with him ahead of its October 12 release by Island, after he had put in an all-night shift in his Parsons Green recording studio.

Music Week: Pop is meant to be cutting edge, but you are cutting it pretty fine aren't you?

Taio Cruz: I'm making sure everything sounds perfect, mixed properly, that sort of thing. [The release] is very, very, close, but it's all good. On the first album, I finished a week before it came out. We have the main body and the singles, so nobody [at Island Records] is too worried. On one song we have two people who have recorded different versions in a duet, and we still haven't decided which to go with. I don't want to say who, but we'll decide in the next few days.

Has it been easy to produce this album so quickly when your songwriting and producing talents are in demand?

I just like making music. I am not too focused on "celebrity" or overly-focused on it being about me. But people around me are like, "You can sing. You can perform. You can produce. You can write. So you should definitely do your own thing." And I continued to do that while writing for others, but then they heard these few hit songs I had for my record and they were like, "You need to finish your record!" So it's all been thrown together.

It is certainly a more confident record. Do you think this is the record people expected you to make?

No... well, I would like to say yes. But probably the answer would be no. Because I think on the first album I showed people that I'm not just about the one single - dance, pop, hip hop, I showed people the range. On this album it goes a little bit further. You've got *Break Your Heart* and a few other songs which are quite fancy, and you have got other songs which are a bit more Coldplay meets U2... big ballads with strings, that sort of thing. People will see I do full-on singing songs as well as cool DJing records. Speaking candidly, being black, it's easy to put me into an R&B box. I always get labelled "R&B singer" and I always have to try to throw that back and say, "No! I am a pop writer and pop producer!" Sometimes I write R&B pop, sometimes rock/pop. It depends on how I feel.

When you have written one of your top-drawer songs, how do you decide whether you are going to give it away or keep it for yourself to record for your own album?



LEFT Rising starr: Cruz's second album is set to propel him beyond the studio and into the world of the established artist

Personally the decision isn't too hard. Not really. If someone really big wants it, like Whitney Houston, who I know is just going to be huge and reach millions of people, then I wouldn't be too against her having the song. Because I never believe I have written my best song yet, so if I give it away it's not going to be the end of the world.

It sounds with you it is about getting your song to a wider audience - unlike some song-writers who are perhaps more financially motivated?

I like to know that a lot of people have heard the music and are enjoying it. Getting paid is good, but it's not always about that.

How did working on Cheryl Cole's new album come about and how is she to work with?

I was asked to write two songs for her, one of which was *Break Your Heart* [Cruz's first single from *Rokstarr*] and the other one *Stand Up* [with Craig David collaborator Fraser T Smith] which is on her album. But they took so long to get back to us about both of the songs that we just carried on moving forward. They called up about three weeks ago and said, "Can we have that *Break Your Heart* song?" and we were like, "That's kind of difficult - it's currently playlisted at radio!" It was quite funny. One A&R came back from holiday listening to it on his iPod and had just got back and really wanted it. But I told him he couldn't have it any more... sorry. With a lot of pop artists, you expect them not to be very good; people in five-piece pop bands, you expect them not to be the greatest singers. But Cheryl is really, really good.

Who are you working with next and who would you most like to pick up the phone and call you?

I did a session with Dan [Gillespie] from *The Feeling* the other day and next week I am working with Kelly Rowland. I've written some songs recently for Usher and Chris Brown which are currently being fought over in America. It's like, "Usher wants it. No! Chris Brown wants it!" Which is cool. I don't get excited until things come to fruition. I really love what Gary Barlow has done on the new *Take That* record. *Greatest Day* is one of my favourite songs as well as *Patience* and *Rule The World*. I would like to write some songs with him. I think he's awesome.

Dallas Austin described you as "the new Babyface" and your name is being linked to projects including Britney Spears, Justin Timberlake, Sugababes and JLS so you are at the forefront of modern pop which is seeing a resurgence of late. Is it a good time to be involved in pop?

I think that the people who make pop naturally are coming through as opposed to the people who create contrived versions of pop. I think the truth is back as opposed to the people who try to manufacture it.



Single life Cruz's chart career

Peak	SONG
3	TAKE ME BACK (with Tinchy Stryder)
5	SHE'S LIKE A STAR
18	I CAN BE
20	COME ON GIRL (feat. Luciana)
26	MOVING ON
29	I JUST WANNA KNOW <small>Source: OCC</small>

"I never believe I have written my best song yet, so if I give it away it's not going to be the end of the world..."

Marketing Cruz to show public face

The challenge faced by Island's marketing team in handling the *Rokstarr* marketing campaign is no better illustrated than by first single *Break Your Heart*'s Top 10 placing in Shazam's most-searched tunes.

As product manager Alex Boateng explains, "It shows people obviously like the song and are trying to find out who the artist is. We knew it would definitely be a hit, but with these kind of artist/song-writer/performers they can lose their identity and people find it harder to connect."

The campaign has therefore focussed on drawing Cruz out from being the man behind the curtain. "For example," says Boateng, "he's very much central to the video which has more of an edge, with him in a speedboat surrounded by females of which he is the focus."

Popjustice described the video as

"really quite something" while crediting the album as "very top notch".

Initial radio, TV and press support has been mixed on the single; Radio 1 B-listed the track and Radio 2 support comes largely from a Steve Wright single of the week. But this is expected to change given its chart debut at number one yesterday (Sunday), with a dramatic sales boost largely believed to be a result of a GM:TV live performance last week. Indeed *Rokstarr*'s release date has been brought forward to October 12 to capitalise on the single's success.

"It's a record on which the public have really spoken," Boateng adds. "It has more than 1m hits on YouTube. And [Cruz] can really live up to the name that iTunes give him - the British Timbaland - and we can get support not just from Radio 1 but Radio 2, 1Xtra and Choice as well."

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Features

VIRTUAL VISION

From bedroom enterprise to a key live industry resource, Virtual Festivals celebrates 10 years of business...

Live

By Christopher Barrett



LAUNCHED OSTENSIBLY AS A MEANS BY WHICH TO ACQUIRE FREE ENTRY to festivals, pioneering events portal Virtual Festivals has evolved from a one-man operation into a key industry resource for the UK and European festival markets.

Back in 1999 when fresh-faced junior web developer Steve Jenner first exercised his entrepreneurial spirit and launched the Virtual Festivals website (VF) with details of no more than six UK events, he could not possibly have envisaged the phenomenal growth that both the festival market and his fledgling initiative would enjoy over the coming decade.

Now, having generated successful side projects including the annual UK Festival Awards, the UK Festival Conference and expanded into the burgeoning European festival market with Virtual Festivals Europe, VF lists no less than 388 contemporary UK music festivals that attract an audience of approximately 3m people.

From the outset a key aim of Jenner's was to build a reliable and trusted online brand that would not only unite festivals but the millions of eager fans visiting festivals each year. With so many events in the marketplace, for many festival-goers the VF site quickly became an essential way of navigating their way through the array of choice on offer.

"The industry has grown as a result of being connected," says Jenner. "When I launched VF I was a keen festival-goer that was tremendously frustrated by the lack of facilities available online. Now all the organisers are very much in touch with the fans; they speak to them, they listen to them, and that has really catalysed the explosive growth in the festival market."

Kilimanjaro chief executive Stuart Galbraith, who has been a key player in the establishment of an array of festivals over the past decade including Download, Hyde Park Calling, Wireless, Wakestock, Bloodstock and Sonosphere, regards the Virtual Festival site as an invaluable way of communicating, and selling tickets, to his festivals' audience.

"It is the definitive website for festival information and the vast majority of festival-goers know it as that," says Galbraith.

"We have the biggest targeted database of festival-goers in the UK; about 100,000. It's the most cost-effective way of getting to a large audience," says Jenner.

But back in 1999, while running VF during his spare time in the evenings and at weekends, the business model looked very different with Jenner's main priority being the acquisition of free tickets to the festivals he loved such as Glastonbury and Reading. But buoyed by the dot.com boom Jenner soon found his website evolving into a business – and one that was gaining traction at a remarkable rate. As VF's user numbers soared so banner advertising started to flow in.

"The launch coincided with an explosion in festival numbers and it soon became apparent that there were a lot of people out there who, like me, wanted to find out more about what festivals had to offer," says Jenner, who for many years single-handedly ran the operation.

"I did all the editorial, development and a lot of the photography," says Jenner who quickly realised that numerous like-minded individuals would be happy to offer gratis assistance in return for festival tickets.

Now with Virtual Festivals housed in an office in London's West End with six permanent staff and a number of interns and freelancers, Jenner has raised an army of around 200 contributors. "Many of them are professional writers who do it for the love," says Jenner.

Over the years VF has managed to survive a series of dot.com crashes by adjusting its business model from one that was based on advertising revenue to one with a focus on sponsorship before switching to B2B marketing support. Along the way Jenner points out that his business has received not a penny of outside investment.

"It has been purely organic; just good old sweat and blood, he laughs. Ten years on and that toil and those secretions have certainly paid off. One of the latest developments and one that Jenner is particularly proud of is the introduction to VF of personal recommendation technology as an integral part of the new Festival Matchmaker facility. "It looks at all the music on your iPod then points you to a festival that best matches your musical taste," he enthuses. "There are so many festivals of all shapes and sizes; it can be quite an intimidating market place to come to as a fan."

While Jenner is also excited by the growth of the Virtual

Live leaders' 10 years of festivals

JAMES BARTON, CEO, Cream



"Ten years ago festivals were popular but not as popular as they are now... they're a part of British culture. The biggest consequence is there is a lot more competition out there now and the space is a lot harder to obtain."

MELVIN BENN, director, Festival Republic



"In 1999, between Reading and Leeds we probably sold 65,000 tickets and this year, between the weekend tickets and the day tickets, we sold in excess of 200,000 tickets. So I guess, using this as a marker of the 10 years, the market is probably about three times stronger now than it was then."

JOHN PROBYN, chief operating officer, Live Nation



"Artist fees have gone sky high and the public have become more aware of the surroundings

and the facilities, and they demand more. Ten years ago, you could get away with an awful lot. You can't these days. They want more."

VINCE POWER, founder Vince Power Music Group



"It doesn't seem to be as creative anymore in my opinion, apart from one or two promoters like Eat Your Own Ears. All the good bands get grabbed up by the big companies who say, 'If you don't come with us you won't be doing any festivals.'"

STUART GALBRAITH, Chief executive Kilimanjaro Live



"Festivals have become a rite of passage – you finish your exams, leave school and go to festivals. And now what you've got is the industry starting to capture customers from as early as the age of 10, with festivals like Underage and Camp Bestival, all the way through to 40-, 50-, 60-year-olds..."

Festivals Europe site which he points out is a reflection of the European festival market undergoing the kind of boom that the UK market enjoyed just a few years ago, another key priority for Jenner and his team is the UK Festival Awards.

Now in its fourth year, the award ceremony will take place on November 19 at Indigo2 and will for the second year be preceded during the day by the UK Festival Conference. Piloted last year with 70 delegates at London's Gibson Rooms, the conference will this year open its doors to no less than 800 delegates.

Looking back over the past decade, Jenner's bedroom enterprise has evolved into a thriving international operation that much like the industry it has attempted to unite is one of the music business' real success stories.

"Back then it wasn't considered an industry, but the festival business has really exploded over the years. The internet and what we have done with VF has played a key role in unifying festival organisers and festival-goers," says Jenner.

ABOVE LEFT Virtual Festivals managing director Steve Jenner at Rock Ness, one of 388 festivals listed on VF's ever-expanding website

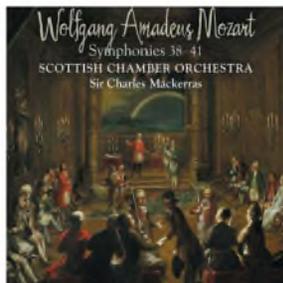


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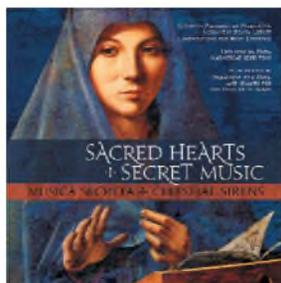
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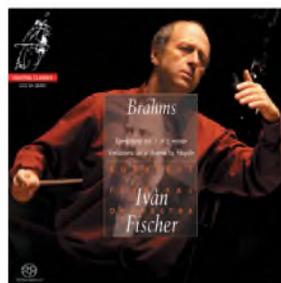
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Features

ENDURING CLASSICS

Building a sense of occasion around releases and connecting classical artists to new records is paying off for the majors as they add the finishing touches to their Christmas catalogue roll-outs



Classical

By Andrew Stewart

AS INITIAL FORECASTS OF A STORMY, LONG RECESSION BEGIN TO EASE, classical record labels are beginning to look forward to better times with some confidence.

The classical industry, despite notable distribution and retail casualties, has proved relatively resilient to the shockwaves triggered by last September's banking crisis.

Reports of growth from Chandos, Harmonia Mundi, Select and RSK and of stabilisation elsewhere have reinforced grounds for cautious optimism. The condition has also been boosted by growth in consumer interest in new core classical product, underpinned by last February's launch of the official specialist classical chart.

This year's Gramophone Awards lunch, set for October 2, could have been the occasion for a sombre wake. Instead, *Gramophone* editor James Inverne is looking forward to an upbeat celebration of the marketability of classical recordings in tough economic times.

"When the recession began, the best-case logic doing the rounds was that CDs would be seen as an affordable treat," notes Inverne. "After an early shudder, where people were unsure about how bad things were going to be, that optimism appears to have been well placed. What we're hearing from labels is cautious optimism. Very few seem to be having serious problems and some are doing better than they were before the recession."

Inverne's assessment takes account of proactive approaches to marketing and canny strategic development plans, the rebranding of Universal Classics and Jazz (UCJ) as Decca not least among them. The Decca label, founded 80 years ago, remains a potent symbol among UK record consumers. Decca general manager Mark Wilkinson takes up the story. "When you look beneath the brand's surface, it's clear that this is a label with great depth. We've estimated that Decca has sold more than 1bn records worldwide, covering everything from Sir Georg Solti's complete Wagner Ring to The Rolling Stones and Pavarotti. It's a name above the door that has given us a boost here."

According to Decca managing director Dickon



Stainer, the imperative is for classical majors to develop new artists and repertoire. He insists that the classical crossover market has developed and diversified in recent years, with A&R precisely calculated to deliver keystone albums to large target audiences. Universal's classical labels have also refined their marketing techniques and pioneered fresh ways of selling established core artists. "People want added value, they want things that are special," comments Stainer. "You have to work harder to give fans more bespoke product."

All classical record companies clearly face distribution challenges. One Q4 priority for Decca and other majors rests on the need to broaden ways of connecting directly with consumers. "We're always looking to find those places where real classical fans exist and reach out to them," says Stainer.

The Full Works, Decca's ongoing collaboration with the HMV chain and Classic FM, proves the worth of engaging with classical fans. The budget series has sold more than 300,000 units of core classical titles, chiefly over the counter at HMV. "That's remarkable for our times. The major labels and specialist indies are all looking to access the classical community. The challenge is to get closer to the consumer than ever before, to understand better what they want, where they're looking for and how they'll consume it," says Stainer.

Digital downloads and, above all, online mail-order are increasingly servicing the demand for classical product. Stainer cites striking growth of online classical sales via Amazon.com, Play.com and other retail websites, amounting to the double-digit year-on-year expansion of Decca/Universal's sales through its online partners. "I think there's an appetite for classical music among the public. In fact, I'd say that's as strong as ever. The digital world has forced classical companies to think hard about distribution and also about developing compelling reasons for people to buy new recordings of core repertoire. It's not enough simply to present the market with yet another version of The Four Seasons."

Both Stainer and Wilkinson speak of the need to build a sense of event around the release of each new album, a tactic clearly deployed across Decca's Q4 schedule. The list includes solo albums from Bryn Terfel,



Cecilia Bartoli and Renée Fleming, and significant releases from developing artists, Nicola Benedetti, Jonas Kaufmann and Danielle de Niese among them. Classical crossover is equally well-served, thanks to Christmas albums from Andrea Bocelli, the Fron Male Voice Choir and the Band of the Coldstream Guards. Decca's Q4 line-up also includes Sting's *If On A Winter's Night*, the follow-up to his 70,000-selling Dowland lute songs album, and new releases from Ludovico Einaudi and Ryuichi Sakamoto.

Artist tours and live performances comprise a significant part of the campaigns for Decca's Q4 releases. The label aims to deliver top 15 pop chart success with its Bocelli and Coldstream Guards albums during Christmas week – a reasonable ambition given the Italian tenor's UK appearances this autumn and the ongoing public support for the British military.

"Sakamoto and Einaudi are here, Bryn Terfel is touring to promote his album, Bartoli is here for dates in December and Bocelli is also on tour," explains Mark Wilkinson. "The synchronisation of live appearance, record release, digital and promotional activity is absolutely key."

One former UCJ act absent from Decca's release schedule remains in line for Q4 chart success. Classical Brit Award winners Blake enter the pre-Christmas market on October 12 with *Together* through their own label Blake Records via EMI Label Services, a joint-venture enterprise developed by the male-voice ensemble, composer Adrian Munsey and leading producer Nick Patrick. *Together* includes arrangements of classical favourites, *I Vow To Thee My Country* and *Nessun Dorma* included.

Although the group's debut album sold well on Universal, it fell short of the numbers required to

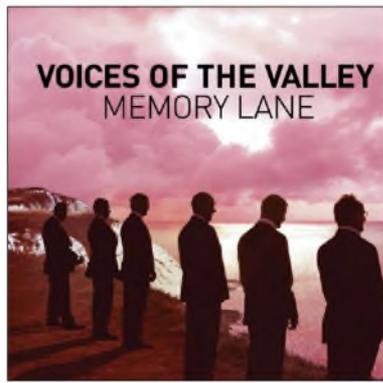
LEFT TO RIGHT
Key releases:
Warner's William Christie, Sony's Joshua Bell, Decca's Nicola Benedetti



Features



LEFT TO RIGHT
Key releases:
EMI's Choir of
King's College
Cambridge,
Decca's Fron Male
Voice Choir and
Sting



sustain a long-term major label release strategy.

"We decided to set up a United Artists-style concept, involving the group," explains Adrian Munsey. "The boys sing wonderfully. Nick and I have put everything we know into it. Patrick, whose award-winning album credits include Russell Watson and Katherine Jenkins titles, adds that the business model for Blake's latest release makes sound commercial sense. The project's break-even point is set at 35,000 units, a realistic goal given Blake's past performance on UCI; Munsey and Patrick expect to see sales reach 50,000-70,000 units. "If we can get some traction, 100,000 should be possible," the producer comments. "That would be a big result for this kind of model. I've always believed that Blake is a premium act in this crossover area."

At EMI Classics, the Q4 spotlight is trained securely on core classical titles from leading artists and outstanding young talent. Alexa Robertson, recently elevated to a new joint role as marketing and promotions manager for EMI Classics UK, points to two mid-September releases, the complete Brahms Symphonies with the Berlin Philharmonic and Simon Rattle and Verdi's Requiem, conducted by Antonio Pappano. "Advanced reviews have been outstanding," she notes. The November 30 release of Musorgsky's Pictures at an Exhibition from Norwegian pianist Leif Ove Andsnes presents the fruits of a creative project with South African visual artist Robin Rhode. Andsnes's album also appears as part of a limited-edition art book; meanwhile, the mix of music and paintings takes to the road for a world tour, arriving at the Royal Festival Hall on December 4 for early- and late-evening performances.

"These releases underline the message about what EMI offers that sets us apart from our competitors," says Robertson. "We're putting out the highest-quality core

classical titles while promoting the wider idea of EMI as the home of classical music. It makes for an interesting mix in the marketplace." A new recording of the Festival of Nine Lessons and Carols by the Choir of King's College, Cambridge is also on EMI's premium product cards. "We're looking at how we can engage more directly with our consumers. Increasingly, it's becoming more important that we tie in releases to live performances and sell to audiences after concerts."

James Inverne agrees that connecting classical consumers with new releases is paramount for labels and recording artists. He suggests that *Gramophone's* Listening Room, which recently offered subscribers pre-release samples of Rattle's EMI Brahms symphonies, is about audience expansion. Above all, says Inverne, classical labels have produced a bumper crop of quality titles this year to satisfy collectors and attract new fans.

"Everyone at the meeting to decide Record of the Year remarked on what a fantastically strong year it has been," Inverne recalls. "I think some labels have responded positively to the trading conditions by creating a good old-fashioned sense of event around individual releases." He cites the potent examples of EMI's recording of Puccini's *Madame Butterfly* with Angela Gheorghiu in the title role and the recent Naxos release of Bernstein's Mass. "The latter was allied to Bernstein festivals in London and New York. Things like that become unmissable."

Sony Music UK classical product manager Pollyanna Gunning is convinced that the specialist chart has generated interest in core classical titles. "It's given consumers a focal point, people talk about these chart recordings." She suggests that a key Q4 Sony title, issued on September 27 under the patronage of the label's UK company, stands to perform well in the specialist chart.

British baritone Simon Keenlyside's recording of Schumann's *Dichterliebe* and Brahms songs should attract media interest. "We're recording three albums with Simon," says Gunning. "Extra iTunes downloads have been planned from the start. If you do that too often and without thought or quality, it devalues the point of adding value. We aim to offer extra digital content where we're sure we can add something special."

Other key Q4 Sony titles include Joshua Bell's *At Home with Friends*, a collaboration between the American violinist and artists such as Josh Groban, Edgar Meyer, Sting, Marvin Hamlisch and Anoushka Shankar. October 1 sees the release of the second volume of Murray Perahia's Bach keyboard Partitas. "He's so well established here and attracts such good reviews that it's one of those albums that almost sells itself," comments Gunning. "Most of what we're doing now is artist-led, which allows us to target and build their fanbase."

Warner Classics and Jazz (WCJ) general manager Stefan Bown says that core classical consumers have remained defiantly loyal to major and indie labels alike. His company's Q4 schedule includes imaginative reissues, led by an 80th-birthday anthology in honour of Austrian conductor Nikolaus Harnoncourt, and a 30th anniversary box for William Christie's early music ensemble, Les Arts Florissants.

"Periods of recession are often productive times for record sales and this has proved the case in the current climate," states Bown. "We continue to push our constant stream of back catalogue from the wonderful Teldec and Erato catalogues as well as reissues from the Warner jazz catalogue and video material from the NVC Arts catalogue. Our boxed sets for Harnoncourt, released in association with *Gramophone*, and Christie will be supported by a special website, double-page spreads in the specialist classical magazines and strategically placed online banners."

Bown also predicts healthy sales for the final instalment in José Serebrier's complete Glazunov symphony cycle and a series of opera DVDs boxed sets starring Plácido Domingo.

Decca's Stainer believes that despite the recession the classical recording business has entered a period of positive reinvention. He says that classical labels still have much to learn from the marketing and presentation techniques employed by their colleagues in the pop business. "Pop is much better at presenting the new than the classical business. New repertoire and ways of marketing it will be crucial to the future development of classical labels."

Market analysis Promising news from the independent sector

Challenging, exhilarating and unpredictable are among the keywords that crop up in conversation with Ginny Cooper. The BPI Classical Committee's co-chair admits that independent classical labels found the going tough in the early months of the present recession. And yet she declares that the market for core classical product is preparing to enter Q4 in surprisingly good shape.

"Viewed from the perspective of the independent sector, things are very buoyant at the moment," says Cooper. Her analysis draws from the experience of her own distribution company, Coda, and from evidence reported by colleagues in recent months. It is not informed by rose-tinted impressions of retail successes or misplaced optimism.

"After nearly 20 years in this industry, I'd say the past eight months have been among the toughest and the fastest-moving," she comments. "Even though the financial fallout from the collapse of EUK and Windsong has settled down, traditional ways of selling CDs have almost disappeared and everything is evolving practically on a monthly basis. That keeps you on your toes and tests your powers of creativity. We're far more optimistic about the next few months than we were in Q4 last year."

Coda's year-on-year business has remained level in 2009, while other classical distributors have seen

"After nearly 20 years in this industry, I'd say the past eight months have been among the toughest and the fastest-moving"

Ginny Cooper

overall growth over the same period. "Last January, I felt as if we were looking down the barrel of a gun," says Cooper. "We had to take confidence that things would settle down. Luckily for the independent sector, they settled down quickly." A massive increase in Coda's mail-order sales reflects a shift in classical consumer activity towards what Cooper describes as an "underground" internet business. "Distributors can offer choice and information to customers online that are not possible in a traditional retail outlet."

Cooper suggests that the reason the classical indies have survived and even thrived during the recession is that the customer base for classical releases is generally affluent, often mortgage-free or blessed with low levels of personal debt and high savings. "The sort of product we tend to sell by definition

appeals to collectors. They're buying Coda's releases, which are generally specialist or niche titles. For them, a classical recording remains an inexpensive pleasure."

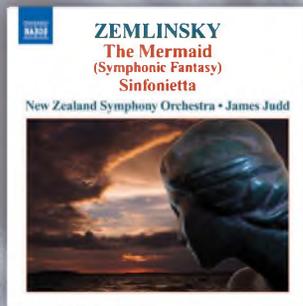
Select Music and Video Distribution managing director Anthony Anderson endorses Cooper's take on the continued appeal of classical titles. "Since the demise of Zavvi, classical retail has proved resilient," he observes. "This year we've seen a shift towards sales of physical product through mail-order and e-tail. Many of our distributed labels are enjoying an increase in year-on-year sales and we expect a strong last quarter."

At Coda, Ginny Cooper says that around 30 titles, backed by five-star reviews and media exposure, have delivered steady and consistent mail-order sales this year. "They've kept us afloat, while we work to address the challenges of e-marketing. I enjoy that creative development immensely and am encouraged to see that we're reaching consumers as a sector." She adds that the specialist classical chart has played a prominent part in raising awareness of independent labels and their titles. "It really reflects the diversity of classical recordings that people are buying. Coming into Q4, I think we'll see many excellent releases entering the chart. The movement of recordings in and out of the chart shows that people are buying specialist classical titles from independent labels."



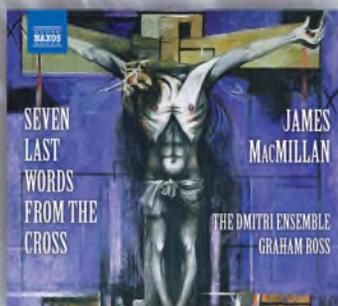
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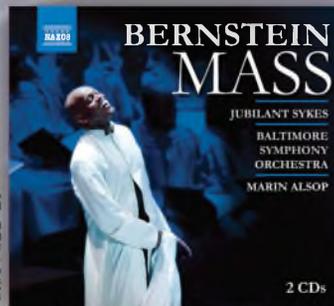
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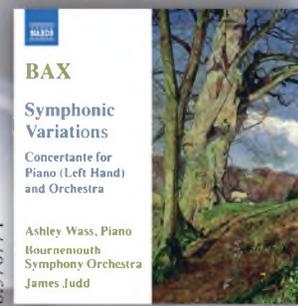
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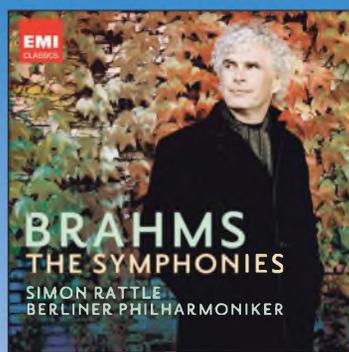
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Features

SIBLING HARMONY

Having carved out successful TV and stage careers in their own right in recent years, Bernie, Coleen, Linda and Maureen have reunited for a new label and a new album, under their much-loved moniker The Nolans

Profile

By Johnny Black

FIRST THINGS FIRST: THE NOLANS ARE NOT BACK. As anybody who has been paying attention knows, Bernie, Coleen, Linda and Maureen never actually went away. The real news is that The Nolans are back together.

Two decades after their heyday as a high-charting pop act, the sisters' solo careers still flourish. Bernie is known to millions from her prominent roles in *Brookside* and *The Bill*; Coleen appears regularly as a *Loose Women* panellist; Linda has been wowing theatre-goers as Mrs Johnstone in *Blood Brothers*; and Maureen (who also appeared in *Blood Brothers*) toured the nation in the 2008 production *Mum's The Word* along with Bernie.

"Much as I love my acting, a solo career can be quite lonely," points out Bernie. "With your sisters, though, you're never lonely."

Loose Women devotees were delighted on August 9 2007 when the girls reunited for a one-off performance of their best-loved hit *I'm In the Mood For Dancing*, but the real spur that brought them back together was Coleen's participation in *Dancing On Ice*.

"I realised how much I loved performing in front of a live audience," she explains. "I knew I had to do it again." When her manager, Neil Howarth of Urban Associates Personal Management, communicated that thought to Universal, the record company's enthusiastic response was a suggestion that maybe The Nolans could get back together.

"At first I thought it could never happen because we were all doing our individual things," says Coleen. "We'd been approached over the years and it was never the right time, but I texted the girls to see how they felt, and it just snowballed."

The Nolans were born into an Irish family where music was a way of life. "Our mum and dad were a double act, Tommy & Maureen Nolan - *The Sweethearts Of Song*," points out Linda. "They moved to Blackpool in 1962 to get jobs in the working men's clubs."

"When I was born," adds Bernie, "it wasn't a case of, 'Is it a boy or a girl?' It was, 'Will it be able to sing?'"

Maureen, insists, however, that they were never pressured into performing. "We'd been putting on shows in our garage for years, but we were never pushed into going on stage. It was never talked about. We didn't get dance lessons or learn to play an instrument."

The girls' natural enthusiasm, however, was soon channelled into the new family show, *The Singing Nolans*, billed as 'Blackpool's Own Von Trapps'. "My first performance was at the age of two, in the ABC, Blackpool, a big 2,000-seater theatre," laughs Coleen, "I went on alone in my nightie, carrying my teddy bear, and sang *Santa Claus Is Coming To Town*."

It was soon realised, though, that the girls were the family's biggest asset, so in 1974 mum, dad and their brothers bowed out. The family moved south when the girls scored a cabaret contract at the glitzy London Room in Drury Lane's Hanover Grand theatre. This in turn led to their TV breakthrough, when Cliff Richard

"When I was born, it wasn't a case of, 'Is it a boy or a girl?' It was, 'Will it be able to sing?'"

BERNIE NOLAN, ON A MUSICAL UPRISING

came to see their show and was so bowled over that he invited them to be regular guests on his popular series.

They quickly became TV favourites. Appearances on everything from *The Two Ronnies* and *Morecambe & Wise* making them household names across the nation, and a highly desirable prospect for any record company.

Their major-label debut was the single *But I Do* in 1974. "That was produced at Abbey Road by Bruce Welch from *The Shadows*," remembers Bernie. "We made quite a few singles with FMI, but no hits. Then we moved to WEA, and had a number three album, *20 Giant Hits*. After that, all the record companies wanted us. FMI came back, Epic came in; it was a bidding war."

After having their first minor hit for Epic with *Spirit Body And Soul*, The Nolans went stratospheric with 1979's *I'm In The Mood For Dancing*. "Every Wednesday we'd all run to the phone when Epic called to tell us the



ABOVE
Sister act:
The Nolans have
returned to the
studio after a
14-year hiatus

latest chart position," recalls Linda. "It was so exciting because if it was doing well we'd be on *Top Of The Pops* the next day. I'd watched it since I was kid so seeing our name on the rundown was just the greatest thing."

This being the height of the punk era, however, not everybody appreciated The Nolans' wholesome image. "We were spat at on *Top Of The Pops* by *The Skids*," remembers Bernie. "Right in front of us on the floor. We didn't react. We said, 'Nice to meet you too.'"

To the girls' astonishment, they also became huge in Japan. "We were number one before we even went there and I remember wondering why they liked us so much," says Coleen. They arrived in Japan to a Beatles-style airport welcome from hundreds of fans, plus TV, radio and press crews. "The marketing was fantastic. Everything had 'The Nolans' on it in English. Towels, sheets, mugs, everything."

Back in the mood The girls return to the stage

Said to have cost £2m to put together, The Nolans' *I'm In The Mood Again Tour - The Ultimate Girls' Night Out*, is the first outing for the classic Eighties Nolans line-up in 25 years. Kicking off at the Nottingham's Royal Concert Hall on October 11, it ends 25 dates later at Belfast's Odyssey Arena.

"The whole idea of the tour is the *Ultimate Girls' Night Out*," says Bernie Nolan, which she points out is also the theme of the new album (*I'm In The Mood Again*, released on September 28).

Establishing and developing that synergy between tour and album has brought the participants together in an unusually co-operative mode. "We partnered with *Live Nation* for the tour," says Universal Pictures A&R director Angela Robertson, "and brought in a hugely talented and respected team of creatives, including Kim Gavin [cho-

reography/stage direction] and Steve Sidwell [producer/musical director], to create the live show."

All the parties involved agreed it was time for a new look because the classic sweet and innocent image that served The Nolans so well as teenagers was no longer appropriate. "We're now all being managed by Neil Howarth at Urban PR, who has been Coleen's manager for years, so he understands us well," says Linda Nolan. "Our more sophisticated look was developed between him, us and Universal. Our main concern was that we're now women of a certain age, we're not size zero, and don't want to look like something we're not."

Sidwell produced the album and has hand-picked the band for the tour. "Basically it's a combination of guys who've worked with The Nolans and guys I've

specially chosen," he explains. "They're an integral part of the show and although the recorded tracks were very lavishly produced, we're determined to re-create the sound of the album."

As soon as the album sessions wrapped at the end of August, the focus of activity moved to Manchester. "We started vocal rehearsals for the tour at my house," reveals Coleen. "All the girls stayed with me and it was a complete madhouse. My husband didn't know what had hit him. It was like a B&B!"

The following week found them in Fulham rehearsing costume changes, staging and choreography for the two-hour show with their team of eight male dancers. "Kim Gavin, who did *Take That's* tour, is directing, producing and choreographing the show, so it's all very exciting," says Linda.



Features

Bernie attributes their 9m selling success over there to a combination of hard work from Sony Japan plus the Japanese love of all things family-related, but points out that such massive success had a downside. Schoolkids would chase them through the streets, shops had to be shut while they visited, and they were virtual prisoners in their hotel. "If we went out for coffee, it was like that Hitchcock film *The Birds*," she says. "The first time you looked there'd be one kid. You look again and there's two, then seven, then a thousand."

Their string of seven top 20 hits with Epic ended in 1982 but The Nolans continued working steadily as a group as well as diversifying into the solo careers that have kept them in the public eye to this day. "Even when the music papers used to slag us off for being cheesy, the public kept going out to buy our records," notes Coleen. "So I say put your faith in the public because they know what they like and they don't care what anyone else says."

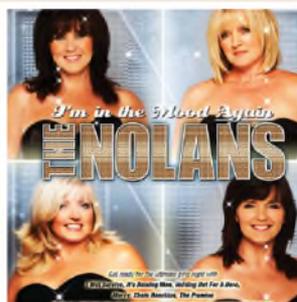
BELOW
In their late Seventies/early Eighties heyday The Nolans enjoyed three Top 10 singles and two Top 10 albums



"Put your faith in the public because they know what they like and they don't care what anyone else says..."

COLEEN NOLAN

A whirlwind of Nolan Planning the album and DVD



On the 30th anniversary of their world-beating hit *I'm In The Mood For Dancing*, The Nolans return with a new album, a UK tour and a DVD.

Planning The Nolans revival has been an impressively meticulous operation, involving exceptional levels of co-operation between Universal, Live Nation, Urban Associates Personal Management & Public Relations and, of course, The Nolans themselves.

"The overall concept came from the girls' brainstorming sessions with Universal, Live Nation and choreographer/stage director Kim Gavin," says their manager Neil Howarth. "On the choice of album tracks, we all worked together to generate as much synergy as possible and give

the audience exactly what they want: a good night out with the tour and a great night in with the album."

Once a list of contenders for the album was agreed, Universal executed market research to refine the choices down to a final 16 songs. Along with re-recorded versions of their original hits are covers of diva anthems including *It's Raining Men*, *Chain Reaction* and a rendition of *I Will Survive* given new meaning in the light of the battles against cancer fought by Linda and her sister Anne, who is not taking part in the reunion.

"We did the album at our producer Steve Sidwell's home studio near Barnet," reveals Bernie. "That's one pleasant change from the Eighties, being able to record in somebody's home. Steve's wife was there and she made us roast chicken dinners."

As Maureen points out, "We've always been fast in the studio. Back in the Seventies people would take a year to do an album, but we always took a week. We're very quick at picking up harmonies, and record companies know we can work fast, so they make use of it."

I'm In The Mood Again, scheduled for release on September 28, was no

different, with the girls starting by recording their solo vocals individually, then going in together for an impressively speedy three days to add harmonies and finishing touches.

"The timing is absolutely right," says Universal Pictures A&R director Angela Robertson discussing the release on DVD. "There's the Eighties revival, people looking for a fun night out in the credit crunch and it is also an inspiration that women over 40 can reform a band, go back into the studio and perform live."

The campaign, Robertson continues, "is intensively PR-led by TV and press, due to the phenomenal demand we've encountered for the girls since the launch of the tour. We have a media campaign which will achieve mass coverage to support the launch, with co-promotional activity between tour and album".

"They're already doing fly-on-the-wall filming for the DVD," says Linda, "and we'll be filming the live show in Manchester. It's all happening so fast. All of a sudden the tour's lined up and we've done the album, done the TV adverts, and we're being followed around by ITV for a documentary ... it's a whirlwind."

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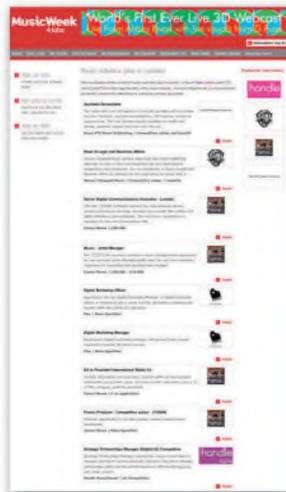
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Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews

key releases information can be emailed to isabelle@musicweek.com

Out this week

Singles

- **Amerie** Why R U (Mercury)
- Previous single (chart peak): Gotta Work (21)
- **Example** Watch The Sun Come Up (Data)
- Previous single: Me & Mandy (did not chart)
- **Newton Faulkner** If This Is It (RCA)
- Previous single: Gone In The Morning (did not chart)
- **Filthy Dukes** Tupac Robot Club Rock (Fiction)
- Previous single: Messages (did not chart)
- **Natalie Imbruglia** Want (Island)
- Previous single: Glorious (23)
- **Katherine Jenkins** I Believe (Warner Bros)
- Previous single: I Who Have Nothing (did not chart)
- **Lady GaGa** Lovegame (Interscope)
- Previous single: Paparazzi (4)
- **Shakira** She Wolf (Epic)
- Previous single: Don't Bother (9)
- **Slimy** Wake Up (Warner Bros)
- Previous single: Womaniser (did not chart)
- **W Brown** Game Over (Island)
- Previous single: Shark In The Water (34)

Albums

- **Alberta Cross** Broken Side Of Time (Ark)
- Previous album (first-week sales/total sales): The Thief & The Heartbreaker (115/2,510)
- **Basement Jaxx** Scars (XL)
- Previous album: Crazy Rich Radio (15,694/63,118)
- **Michael Bolton** One World One Love (UMRL)
- Previous album: Bolton Swings Sinatra (10,855/31,438)



- **Brand New** Daisy (Polydor)
- Previous album: The Devil And God Are Raging Inside Me (5,498/73,777)
- **Nick Cave & Warren Ellis** White Lunar (Mute)
- Previous album: The Assassination Of Jesse James OST (34/ 5,659)
- **Dizzee Rascal** Tongue N Cheek (Diztee Stank)
- Previous album: Maths & English (20,116/152,862)
- **Richard Hawley** Truelove's Gutter (Mute)
- Previous album: Lady's Bridge (17,410/ 88,787)
- **Madness** Total Madness (USM Media)
- Previous album: The Liberty Of Norton Folgate (19,477/69,668)
- **Madonna** Celebration (Warner Brothers)
- Previous album: Hard Candy (94,559/ 335,523)
- **Mika** The Boy Who Knew Too Much (Island)
- Previous album: Life In Cartoon Motion (107,793/1,569,507)
- **Pearl Jam** Backspacer (Island)
- Previous album: Pearl Jam (26,423/69,491)
- **Tommy Reilly** Words On The Floor (A&M)
- Debut album
- **Tommy Steele** The Very Best Of (UMV)
- Previous album: Singing The Blues (113/962) N/A

Out next week

Singles

- **Aidan Moffat & The Best-Ofs** Knock On The Wall Of Your Womb

(Chemikal Underground)

- **Backstreet Boys** Straight Through My Heart (RCA)
- **Bombay Bicycle Club** Magnet (Island)
- **Cascada** Dangerous (AATW/MTV)
- **Dead By Sunrise** Crawl Back In (Warner Brothers)
- **Deadmau5** Feat. Rob Swire Ghosts 'N' Stuff (Mau5trap/Virgin)
- **The Enemy** Be Somebody (Warner Brothers)

Fresh from the announcement of the first full headline tour since the release of their second studio album, the band prepare to hit the digital shopping aisles with this new single which will be released digitally to coincide with its slot on the soundtrack of FA Sports FIFA 10, a game expected to sell more than 3m copies in the UK. The Coventry trio's November tour kicks off on November 7, rounding off the month at Manchester Apollo on November 29.

- **The Fray** Heartless (RCA)
- **Kid Cudi** Feat Kanye West, Common & Lady Gaga Make Her Say (Island)
- **La Roux** I'm Not Your Toy (Polydor)
- **Ladyhawke** Magic (Island)
- **LMFAO** I'm In Ibiza, Bitch (Island)
- **Mumford & Sons** Little Lion Man (Island)
- **Napoleon** Cleopatra (Ruffa Lane)
- **Swingfly** Singing That Melody (Feverpitch)
- **Various** Warp 20 Boxset (Warp)
- **The Veronicas** 4 Ever (Sire)

Albums

- **AFI** Crash Love (Polydor)
- **Alice In Chains** Black Gives Way To Blue (Virgin)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **Anti-Pop Consortium** Fluorescent Black (Big Dada)
- **Boys Noize** Power (Boys Noize)
- **Ian Brown** My Way (Fiction)



- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)

“The name Minnie Riperton comes up frequently as a point of comparison in this album's promotional blurb. Whether Carey compares or not rather depends on your perspective. Commercially, of course, this will doubtlessly blow pretty much anything Riperton has ever recorded out of the water. There is plenty of modern – but not too modern – R&B production, courtesy of Ticky Stewart, operatic vocals and a spattering of classic Carey ballads, all strings and emotive vocals. Foremost among these is the second single, a cover of Foreigner's I Want To Know What Love Is, and the song perfectly fits Carey's balladeering. Commercially, then, the album is something of a safe bet. Artistically, it's no disgrace either, if a touch safe. www.musicweek.com/reviews

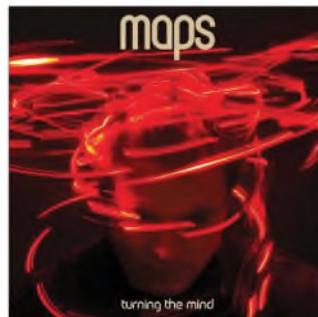
- **Charlie Winston** Hobo (Real World)
- **Ray Davies** Collected (UMV)
- **The Dream** Love Vs Money (Def Jam)
- **Newton Faulkner** Rebuilt By Humans (Sony)

- **Liam Frost** We Ain't Got No Money, Honey? (Emperor)
- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us Atlantic)
- **Girls** Album (XL)

“Titling an album “Album” doesn't exactly inspire confidence that fantastically original music is contained within. But then originality isn't what San Francisco's Girls offer. What they do offer, however, is a brilliant back story of being raised in a cult and – more importantly – some great songwriting, as on previous single Hellhole Ratrice, a sleazy dream of a pop song that perfects their template of stoned vocals, layered guitars and minimal drums. It doesn't quite add up to “a In-Fi Pet Sounds”, as *The Guardian* recently suggested, but it's a promising debut nonetheless and it will be interesting to see what the band could pull off if afforded a budget.

www.musicweek.com/reviews

- **Hockey** Mind Chaos (Virgin)
- **J Tillman** Year In The Kingdom (Bella Union)
- **Ghostface Killah** Ghostdini The Wizard Of Poetry (Mercury)
- **The Law** A Measure Of Wealth (Local Boy)
- **Lynyrd Skynyrd** Gods & Guns (Roadrunner)
- **Mama's Gun** Routes To Riches (Lockout Music)



- **Maps** Turning The Mind (Mute)
- **Paloma Faith** Do You Want The Truth Or Something Beautiful (Sony Music)
- **Paramore** Brand New Eyes (Fueled By Ramen)
- **Mica Paris** Born Again (Absolute)
- **Reamonn** Reamonn (UMRI)
- **Slimy** Paint Your Face (Warner Bros)
- **Barbra Streisand** Love Is The Answer

- (Columbia)
- **Tina Turner** Tina Live (Parlophone)
- **Various** Warp20 Boxset (Warp)
- **Vitalic** Flashmob (Different)
- **The Yeah You's** Looking Through You (Island)
- **Zero 7** Yeah Ghost (Atlantic)

October 5

Singles

- **Athlete** The Black Swan (Fiction)
- **Chimpunk** Oopsy Daisy (Jive)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- **Everything Everything** My Keys Your Boyfriend (Transgressive)
- **Whitney Houston** Million Dollar Bill (RCA/Arista)
- **The Maccabees** One Hand Holding (Polydor)
- **Massive Attack** Splitting The Atom (Virgin)
- **Reverend & The Makers** No Soap (In A Dirty War) (Wall Of Sound)
- **The Saturdays** Forever Is Over (Polydor)
- **Jordin Sparks** SOS (Let The Music Play) (RCA)

Albums

- **Air** Love 2 (Virgin)
- **Backstreet Boys** This Is Us (RCA)
- **Deadmau5** For Lack Of A Better Name (Mau5trap/Virgin)



- **Natalie Imbruglia** Come To Life (Brightside)
- **Katherine Jenkins** Believe (Warner Bros)
- **Kiss** Sonic Boom (Roadrunner)

- **Lethal Bizzle** Go Hard (Search & Destroy)
- **Mumford & Sons** Sigh No More (Island)
- **Tiesto** Kaleidoscope (Musical Freedom)
- **The Twilight Sad** Forget The Night Ahead (FatCat)

October 12

Singles

- **30H!3** Starstruck (Atlantic)
- **Alphabeat** The Spell (charisma)
- **Ash** True Love 1980/Return Of White Rabbit (Atomir Heart)
- **Miley Cyrus** Party In The USA (Hollywood/Polydor)
- **Editors** Papillon (Columbia)
- **Gracious K** Migraine Skank (RCA)
- **Green Day** East Jesus Nowhere (Warner Brothers)
- **Mr Hudson** White Lies (Mercury)
- **Imogen Heap** First Train Home (Sony)
- **Johnny Foreigner** Criminals (Best Before)
- **Lostprophets** It's Not The End Of The World (Visible Noise)
- **Medina** You And I (Parlophone)
- **Sean Paul** Press It Up (Atlantic)
- **Robbie Williams** Bodies (Virgin)



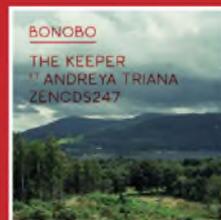
- **Wolfmother** New Moon Rising (Island)

Albums

- **Blake** Together (Blake Recordings)
- **Nell Bryden** What Does It Take (157 Records)
- **Chimpunk** I Am Chimpunk (Columbia)
- **Editors** In This Light & On This Evening (Columbia)

THE PANEL

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



ROB WOOD (MUSIC CONCIERGE)
Bonobo: The Keeper (Ninja Tune)
 Bonobo turns in a deadly piece of jazz-soul. Clearly a musician who is growing with age, Simon Green weans a stunning smoky vocal performance from Andriana Triana which immediately places this song alongside Massive Attack and Portishead.



HOWARD MALE (INDEPENDENT ON SUNDAY)
Netsayi: Monkey's Wedding (World Connection)
 The second album from Zimbabwe's Netsayi is more idiosyncratic than its jazzier predecessor, and all the better for it. From the You're So Vain with teeth of Weaves And Magazines to the touching but unsentimental Chosen Ones, it's teeming with quirky little details.



JAMES ANDERSON (ENGLAND CRICKETER)
Juliet The Sun: Time For Heroes (Freehold Street Music)
 This is a fantastic rock anthem, a really uplifting tune that I've listened to before many sessions in the dressing room this summer to get me in the zone. It's also funny that a track sung by an Australian gave me a psychological edge during the Ashes!



KATIE PARSONS (KERRANG!)
The Xcerts: Nightschool (Xtra Mile Recordings)
 Young three-piece The Xcerts have the delicious ability to sculpt the most epic and delicate rock tracks while delivering them with some unexpected welly. Nightschool is a beautifully building creation with piano tinkles, heavily-accented Scottish drawl and sensual whispers – a belter.

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

- **Flaming Lips** Embryonic (Warner Brothers)
- **LMFAO** Party Rock (Universal)
- **Mario** D.N.A. (I)
- **Only Men Aloud** Band Of Brothers (Decca)
- **The Saturdays** tbc (Geffen/Fascination)



● **Shakira** She Wolf (Epic)

The digital release of Shakira's new single was brought forward last week after a copyright version found its way on to the charts two weeks ahead of release and it now precedes the album's release by more than a month. The physical release date remains unchanged, however, and the title track from this album will hit stores on September 21, days ahead of her performance of the song on Jonathan Ross. The new album was written and produced by Shakira with John Hill (Santogold). Globally, the star boasts sales of more than 50m records, including 8m+ plus sales of her last album, *Oral Fixation Volumes 1&2*.

- **Sub Focus** Sub Focus (Ram)
- **The Veronicas** Hook Me Up (Sire)
- **Wolfmother** Cosmic Egg (Island)

October 19

Singles

- **Devendra Banhart** Baby (Warner Bros)
- **Cobra Starship** Good Girls Go Bad (Atlantic)
- **Cheryl Cole** Fight For This Love (Fascination)
- **Master Shortie** Bringing It Back (Odd One Out)
- **Matt & Kim** Daylight (Network)

Fresh from winning the Breakthrough Video Award at last week's MTV Music Awards, Matt & Kim have announced a short November tour with dates in Birmingham, Manchester, Glasgow and London. Daylight is the second single taken from the band's

new album *Grand* and was recently licensed for a worldwide Bacardi TV campaign that has already begun airing in the US. That ad has helped the song to sales of more than 200,000 in the US with almost 7.5m MySpace plays under its belt. A Fierre remix of the song, featuring hip-hop trio De La Soul, features in the upcoming release of EA's *NBA Live 2010*.

- **Panic At The Disco** New Perspective (Atlantic)
- **Raphael Saadiq** Lets Take A Walk (Rca)
- **Miike Snow** Black And Blue (Columbia)

Albums

- **Alphabeat** The Spell (Polydor)
- **Brett Anderson** Slow Attack (BA Songs)
- **Atlas Sound** Logos (4AD)
- **Bauhaus** Mask (Cooking Vinyl)
- **Michael Buble** Crazy Love (Reprise)
- **Miley Cyrus** Time Of Our Lives (Hollywood/Polydor)
- **Whitney Houston** I Look To You (RCA)
- **Mr Hudson** Straight No Chaser (Mercury)
- **Kings Of Convenience** Declaration Of Dependence (Virgin)
- **Metronomy** Nights Out (Because)
- **Mpho** Pop Art (Parlophone)



● **Seasick Steve** Man From Another Time (Atlantic)

- **Joss Stone** Colour Me Free (Relentless)
- **Various** Twilight: New Moon OST (Atlantic)

October 26

Singles

- **Biffy Clyro** The Captain (14th Floor)
- **Mariah Carey** I Want To Know What Love Is (Def Jam)
- **The Dead Weather** I Cut Like A

Buffalo (Columbia)

- **Erik Hassle** Hurtful (Island)
- **Goldhawks** Running Away (Mercury)
- **Katherine Jenkins** Bring Me To Life (Warner Brothers)
- **Kasabian** Underdog (Columbia)
- **Maxwell** Bad Habits (Columbia)
- **Lisa Mitchell** Coin Laundry (RCA)
- **MSTRKRFT** Bounce (Geffen)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
- **Tinchy Stryder** You're Not Alone (4th & Broadway)
- **Vagabond** I've Been Wanting You (Polydor)

Albums

- **Devendra Banhart** What Will We Be (Warner Brothers)
- **Alexandra Burke** Overcome (Syco)
- **Cheryl Cole** Three Words (Fascination)
- **Flight Of The Conchords** I Told You I Was Freaky (Warner Brothers)
- **Little Comets** Adultery EP (Columbia)
- **Lisa Mitchell** Wonder (RCA)
- **Morrissey** Swords (Polydor)
- **Miike Snow** Miike Snow (Columbia)
- **Sting** If On A Winters Night (Decca)
- **U2** The Unforgettable Fire (Mercury)
- **Weezer** Raditude (Geffen)

November 2

Singles

- **Beyonce** Broken Hearted Girl (Columbia)
- **Black Eyed Peas** Meet Me Halfway (Polydor)
- **Chase & Status** End Credits (Mercury)
- **Jamie Cullum** I'm All Over It Now (Decca)
- **Kristinia Debarge** Future Love (Mercury)
- **Marina & The Diamonds** Mowgli's Road (Atlantic)
- **Daniel Merriweather** Water And A Flame (I)
- **Passion Pit** Little Secrets (Columbia)
- **Pink** I Don't Believe You (LaFace)
- **Snow Patrol** Just Say Yes (Fiction)
- **Tinchy Stryder** You're Not Alone (4th & Broadway)

Albums

- **Amerie** In Love And War (Mercury)
- **Foo Fighters** Best Of (RCA)
- **Cosmo Jarvis** Hum As You Hit/Son Of A Bitch (Wall Of Sound)
- **Slayer** World Painted Blood (Columbia)

November 9 & beyond

Albums

- **3OH!3** Want (Atlantic) (23/11)
- **Dame Shirley Bassey** The Performance (Geffen) (09/11)
- **Andrea Bocelli** My Christmas (Decca) (30/11)
- **Biffy Clyro** Only Revolutions (14th Floor) (09/11)
- **Bon Jovi** The Circle (Mercury) (09/11)
- **Susan Boyle** I Dreamed A Dream (Sony Music) (23/11)
- **Jamie Cullum** The Pursuit (Decca) (09/11)



- **Enya** The Very Best of Enya (Syco) (16/11)
- **Faryl Wonderland** (Decca) (30/11)
- **Bryan Ferry** The Best Of Bryan Ferry (Virgin) (16/11)
- **Flo-Rida** Flo-Rida's Hits (Atlantic) (30/11)
- **Fron Male Voice Choir** Memory Lane (Decca) (23/11)
- **Il Divo** Live In Barcelona 2009 (Syco) (30/11)
- **JLS** JLS (Epic) (09/11)
- **Ronan Keating** Winter Songs (Polydor) (16/11)
- **Alicia Keys** tbc (RCA) (23/11)
- **Norah Jones** The Fall (Parlophone) (16/11)
- **Leona Lewis** Echo (Syco) (16/11)
- **Jason Mraz** Jason Mraz's Beautiful Mess (Atlantic) (16/11)

- **N-Dubz** tbc (A&M) (16/11)
- **Donny & Marie Osmond** Duets (Decca) (09/11)
- **Pope Benedict XVI** Alma Mater - Music From The Vatican (Geffen) (30/11)
- **The Priests** Harmony (Epic) (23/11)
- **Queen** Absolute Greatest (EMI) (09/11)
- **Rihanna** tbc (Mercury) (November tbc)
- **Rhydian** tbc (Syco) (30/11)
- **Snow Patrol** Up To Now (Fiction) (09/11)

Up To Now is a collection of Snow Patrol's most popular songs, written over the course of the band's 15-year career and five studio albums. The album will be available on a two-disc CD featuring 30 tracks, and a three-disc digipack with an additional DVD which offers two exclusive documentaries, The lightning Strike animated film and previously unseen live footage. A limited-edition heavyweight box will also be made available on a strictly limited run. The first 100 boxes sold will be signed by all band members. Just Say Yes, one of three new tracks on the album, will be released as a single on November 2.

- **Stereophonics** Keep Calm And Carry On (V2) (16/11)
- **Rod Stewart** Soulbook (RCA) (09/11)
- **Sugababes** Sweet 7 (Island) (23/11)
- **Taio Cruz** Rokstarr (Universal) (30/11)
- **Rob Thomas** Someday (Atlantic) (16/11)
- **Tune-Yards** Bird Brains (4AD) (16/11)
- **Usher** tbc (RCA) (07/12)
- **Vampire Weekend** Contra (XL) (11/11)
- **The Veronicas** The Secret Life Of? (Sire) (16/11)



- **Robbie Williams** Reality Killed The Video Star (Virgin) (09/11)
- **Will Young** The Hits (19/RCA) (16/11)

SINGLE OF THE WEEK

Newton Faulkner If This Is It (Ugly Truth/RCA)



It was a long road to success for Faulkner who spent the better part of three years building his UK fanbase through touring and a series of low-key independent releases. The word of mouth that had already started upon the release of debut album *Hand Built By Robots* spread ever more rapidly when breakthrough commercial single *Dream Catch Me* gained momentum at radio. Now, two years on, he's back to prove he is no one-trick pony. *If This Is It* sits comfortably alongside his previous radio hit and with Radio 1 already on board, it is off to a strong start. Visually the song is backed by a high-budget video shot in LA last month. Faulkner kicks off a headline tour of the UK next month.

ALBUM OF THE WEEK

Dizzee Rascal Tongue N Cheek (Dirtee Stank)



Four albums into his career, both stylistically and commercially, Dizzee Rascal has gone pop.

Tongue N Cheek, the follow-up to his final album for XL, *Maths + English*, is a bratty, quick-witted collection of big, radio-friendly hits. Courtesy of the production efforts of Armand Van Helden, Tiesto and Calvin Harris, Dizzee has moved beyond the confines of the London music scene and into the wider British consciousness. The hat-trick of number ones that is *Bonkers*, *Dance Wiv Me* and now *Holiday* has stepped up Dizzee Rascal's status. He wants to hit the big time and he has delivered the album to make it happen.

Key releases

Ignorance is bliss for Paramore hopes



WITH THE FINAL QUARTER OF THE YEAR ALMOST UPON US, the release schedule is growing plump, and with it agreement between Britain's top retailers about what is most in demand has gone out of the window.

It is 11 long weeks since Amazon, HMV and Play's customers made the same title the number one choice for advance

orders from all three websites. Amazon's buyers go for Robbie Williams' Trevor Horn-produced set, Reality Killed The Video Star. The set ranks second at Play but only ninth at HMV.

Meanwhile, hot on the heels of the success of The Stone Roses' 20th anniversary edition of their self-titled debut album, the band's former lead singer Ian Brown's

sixth solo album, My Way, tops the HMV list. It can't hurt that fans pre-ordering via HMV can enter a competition to attend a free intimate gig by Brown. No such offer applies at Amazon, where the album is number nine, or Play, where it ranks sixth.

The album enjoying the greatest across-the-board support is Brand New Eyes, the third studio album

by US rockers Paramore. With introductory single Ignorance generating more radio support than is the norm for the band, the album is set to trump its immediate predecessor, Riot, which climbed no higher than number 24 in the OCC chart but went on to sell more than 240,000 copies.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	PARAMORE	Brand New Eyes	Fueled By Ramen
2	ROBBIE WILLIAMS	Reality Killed...	Virgin
3	KISS	Sonic Boom	Roadrunner
4	ALICE IN CHAINS	Black Gives Way...	Parlophone
5	NEWTON FAULKNER	Rebuilt...	Sony
6	IAN BROWN	My Way	Fiction
7	EDITORS	In This Light...	Columbia
8	JLS	JLS	Epic
9	LYNYRD SKYNYRD	God & Guns	Roadrunner
10	WHITNEY HOUSTON	I Look To You	RCA
11	BIFFY CIYRO	Only Revolutions	14th Floor
12	HOCKEY	Mind Chaos	Virgin
13	SLAYER	World Painted Blood	Columbia
14	SUSAN BOYLE	I Dreamed A Dream	Syco
15	VARIOUS	Twilight: New Moon OST	Atlantic
16	MARIAH CAREY	...Imperfect Angel	Mercury
17	MICHAEL BUBLE	Crazy Love	Warner Music
18	PALOMA FAITH	Do You Want...	Sony Music
19	ALEXANDRA BURKE	Overcome	Syco
20	THE VERONICAS	Hook Me Up	Sire

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	ROBBIE WILLIAMS	Reality Killed...	Virgin
2	SUSAN BOYLE	I Dreamed A Dream	Syco
3	PARAMORE	Brand New Eyes	Fueled By Ramen
4	LYNYRD SKYNYRD	God & Guns	Roadrunner
5	NEWTON FAULKNER	Rebuilt By Humans	Sony
6	WHITNEY HOUSTON	I Look To You	RCA
7	PALOMA FAITH	Do You Want...	Sony Music
8	U2	The Unforgettable Fire	Mercury
9	IAN BROWN	My Way	Fiction
10	HOCKEY	Mind Chaos	Virgin
11	BARBRA STREISAND	Love Is The...	Columbia
12	ALICE IN CHAINS	Black Gives Way...	Parlophone
13	ALL ANGELS	Fly Away	Decca
14	EDITORS	In This Light...	Columbia
15	JLS	JLS	Epic
16	ZERO 7	Yeah Ghost	Atlantic
17	MARIAH CAREY	...Imperfect Angel	Mercury
18	HAWKWIND	Levitation	Atomhenge
19	ONIY MEN ALOUD	Band Of Brothers	Decca
20	NATALIE IMBRUGLIA	Come To Life	Island

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	EXAMPLE	Watch The Sun Come Up	Data
2	JAY SEAN/LIL WAYNE	Down	Cash Money
3	HOCKEY	Song Away	Virgin
4	LIVVI FRANCPITBULL	Now I'm That Chick	Jive
5	THE BIG PINK	Dominos	4AD
6	DEADMAUS/ROB SIMRE	Ghosts...	Mausstrap/Virgin
7	KESHA	Tik Tok	Columbia
8	MARIAH CAREY	I Want To Know...	Mercury
9	DUCK SAUCE	AnyWay	Data
10	ROBBIE WILLIAMS	Bodies	Virgin
11	CHERYL COLE	Fight For This Love	Fascination
12	AKON	Freedom	Island
13	ALEXANDRA BURKE/FLO-RIDA	Bad Boys	Syco
14	KID CUDI	Make Her Say	Island
15	SIDNEY SAMSON	Riverside	Data
16	WHITNEY HOUSTON	Million Dollar Bill	RCA/Arista
17	MEDINA	You And I	Parlophone
18	TIESTO/SNEAKY SOUND SYSTEM	I Will...	Pias
19	AGENT X	Fallin	AATW
20	CHUCKIE & LMFAO	Let The Bass...	CR2

Top 20 Last.fm chart

Pos	ARTIST	Title	Label
1	MUSE	Uprising	Helium 3/Warner
2	ARCTIC MONKEYS	Crying Lightning	Domino
3	KINGS OF LEON	Sex On Fire	Hand Me Down
4	LA ROUX	Bulletproof	Polydor
5	MUSE	Undisclosed Desires	Helium 3/Warner
6	MUSE	The Resistance	Helium 3/Warner
7	KINGS OF LEON	Use Somebody	Hand Me Down
8	ARCTIC MONKEYS	My Propeller	Domino
9	MUSE	Unnatural Selection	Helium 3/Warner
10	ARCTIC MONKEYS	Dangerous Animals	Domino
11	JAMIE T	Sticks N Stones	Virgin
12	MUSE	Guiding Light	Helium 3/Warner
13	LITTLE BOOTS	Remedy	sixsevenine
14	LADY GAGA	Poker Face	Interscope
15	LA ROUX	In For The Kill	Polydor
16	LADY GAGA	Paparazzi	Interscope
17	MUSE	Supermassive Black Hole	Helium 3/Warner
18	MUSE	Mk Ultra	Helium 3/Warner
19	ARCTIC MONKEYS	Secret Door	Domino
20	PARAMORE	Misery Business	Fueled By Ramen

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	IAN BROWN	My Way	Fiction
2	JLS	JLS	Epic
3	PARAMORE	Brand New Eyes	Fueled By Ramen
4	LEONA LEWIS	Echo	Syco
5	KISS	Sonic Boom	Roadrunner
6	MARIAH CAREY	...Imperfect Angel	Island
7	ALEXANDRA BURKE	Overcome	Syco
8	LYNYRD SKYNYRD	God & Guns	Roadrunner
9	ROBBIE WILLIAMS	Reality Killed...	Virgin
10	ELLIOT MINOR	Solaris	Repossession
11	EDITORS	In This Light...	Columbia
12	NEWTON FAULKNER	Rebuilt By Humans	Sony
13	WHITNEY HOUSTON	I Look To You	RCA
14	ALICE IN CHAINS	Black Gives Way...	Parlophone
15	PALOMA FAITH	Do You Want...	Sony Music
16	BACKSTREET BOYS	This Is Us	RCA
17	CHERYL COLE	Three Words	Fascination
18	BIFFY CIYRO	Only Revolutions	14th Floor
19	MR HUDSON	Straight No Chaser	Mercury
20	SHAKIRA	She Wolf	Epic

PLAY.COM

amazon.co.uk

SHAZAM

last.fm

hmv.com

CATALOGUE REVIEWS

MORRISSEY

Swords (Polydor/UMC 5322208)



Swords brings together 18 recordings which served

as flip-sides to the 13 singles. Mozza has issued from his last four albums under the Universal umbrella. As there is no off position on the genius switch, Morrissey's fillers are of a very high standard, and provide an interesting insight into his chaotic and creative mental processes. The titles alone are worth the price of admission – Don't Make Fun Of Daddy's Voice, Teenage Dad On His Estate and Friday Mourning are among the best, and all have a twisted tale to tell. Musically, Mozza's tender and touching Munich Air Disaster 1958 doffs its cap at the decimated ranks of Manchester United's Busby Babes, while Sweetie-Pie suggests it all comes right in the afterlife. It's also interesting to hear Morrissey tackle Drive In Saturday in a live

tribute to his idol, David Bowie. Initial quantities of the album (5322207) will also have a second disc exclusively featuring a further eight live selections from a concert in Warsaw.

VARIOUS

The New Romantics (Virgin/EMI VTDCD 958)



Nostalgia for the 1980s is growing apace, and the market is

well served by this new three-CD, 57-song selection featuring synth-led selections from new romantic favourites like Spandau Ballet, Japan, Blancmange, Ultravox and The Human League. But they're the kind of groups that listeners to Heart and Magic hear all the time, and the beauty of a collection like this is that it also includes lesser-known (at least today) gems like Moskow Diskow by the brilliant French interlopers Telex, Vicious Pink's beguiling Cccant You See, and Naked Eyes' brilliant reinvention of Bacharach and David's Always

Something There To Remind Me, which fell short of the UK Top 40 for the Bath duo of Pete Byrne and Rob Fisher but was a huge hit in America, where it reached number eight. While most cuts here are the seven-inch hit edits, there's also a handful of 12-inch mixes, including Yazoo's fabulous Situation and Soft Cell's epic melding of Tainted Love and Where Did Our Love Go.

SLADE

Live At The BBC 1969-1972 (Salvo SALVOC 211)



This sparkling, newly-remastered set includes 20 recordings, alongside four customised Radio 1 jingles based on Slade hits and a blistering second CD featuring the whole of a 1972 concert recorded at The Paris Theatre for transmission on Radio 1. The concert mainly features rollicking versions of the band's hits but the sessions include some interesting choices, including a version of The

Beatles' Getting Better. Extensive sleeve notes complete a fine package.

THE MIRACLES

Depend On Me – The Early Albums (Motown/Hip-O Select/Universal CDB 001285502)



Possibly because they had the songwriting genius that is Smokey Robinson as their leader, The Miracles were arguably Motown's most consistent act, reeling off classic tracks that would be singles for other bands, as album fillers. For that reason, this compilation, which brings together The Miracles' first five albums for Motown and a handful of bonus cuts on two CDs, is a delight. The set is superbly mastered in crisp mono, and includes classic cuts. Smokey and his bandmates are in superb voice throughout and extensive liner notes provide rare pictures and exclusive interviews.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title	Label
1	16	JENNIFER HUDSON	And I Am Telling You I'm Not Going	/ Columbia (ARV)
2		MICHAEL JACKSON	Man In The Mirror	/ Epic (ARV)
3	NEW	4. STRINGS	Take Me Away	/ Nebula (E)
4	4	JOURNEY	Don't Stop Believin'	/ Columbia (ARV)
5	1	LUTHER VANDROSS	Dance With My Father	/ J (ARV)
6	9	MUSE	Supermassive Black Hole	/ Helium 3/Warner (CIN)
7	NEW	MUSE	Time Is Running Out	/ East West (CIN)
8	RE	MUSE	Feeling Good	/ A&E (CIN)
9	NEW	MUSE	Starlight	/ Helium 3/Warner Bros (CIN)
10	12	SNOW PATROL	Chasing Cars	/ Fiction (ARV)
11	NEW	WHITNEY HOUSTON	I Will Always Love You	/ Arista (ARV)
12	5	THE KILLERS	Mr Brightside	/ Lizard King (ARV)
13	7	MICHAEL JACKSON	Billie Jean	/ Epic (ARV)
14	RE	GOO GOO DOLLS	Iris	/ Warner Brothers (CIN)
15	NEW	MUSE	Knights Of Cydonia	/ Helium 3/Warner Bros (CIN)
16	13	MICHAEL JACKSON	Thriller	/ Epic (ARV)
17	20	BEYONCE	Listen	/ Columbia (ARV)
18	RE	EVA CASSIDY	Songbird	/ Blix Street
19	3	DEENA JONES & THE DREAMS	One Night Only	/ Columbia (ARV)
20	RE	SURVIVOR	Eye Of The Tiger	/ Arista (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	4	3	PAUL VAN DYK FEAT. JOHNNY MCDAID Home / New State
2	7	4	GOSSIP Love Long Distance / Columbia
3	1	4	MEDINA You And I / Parlophone
4	R	3	RUFF DRIVERZ FEAT. ARROLA Dreaming / Maelstrom
5	9	4	W BROWN Game Over / Island
6	NEW		CHICANE Hiding All The Stars / Modena
7	13	4	ASH True Love 1980/Return Of White Rabbit / Atomic Heart
8	2	5	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positiva/Virgin
9	6	4	THE REMIXERS VS. AVIV GEFEN It Was Meant To Be A Love Song / Mars
10	19	2	NOISETTES Wild Young Hearts / Vertigo
11	12	3	HUGGY & DEAN NEWTON FEAT. SAM OBERNIK Get Lifted / Big Love
12	17	2	FEDDE LE GRANDE Let Me Be Real / Flamingo
13	15	R	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
14	11	6	FREEMASONS Shakedown 2 (Album Sampler) / Loaded
15	16	3	THE MESSENGERS I'll Be Waiting / white label
16	3	4	TOCADISCO Way Of Love / Superstar
17	27	3	BARTON On The Beach / Netsphere
18	30	2	CROOKERS FEAT. KARDINAL OFFICIAL & C MARIE Put Your Hands On Me / Southern Fried
19	18	2	SHAKIRA She Wolf / Epic
20	32	2	CYBERSUTRA FEAT. JULIE THOMPSON I Believe / Redstick Recordings
21	24	2	FILTHY DUKES Tupac Robot Club Rock / Fiction
22	22	4	BEATMASTERS FEAT. BETTY BOO Hey Dj / Loverush Digital
23	34	2	JASON WOLF Scared Of Being Alone / Loverush Digital
24	NEW		SUPAFIY INC Catch Me When I'm Falling/She's Part Of History / Dug Fat Dug
25	5	5	FONZERELLI Dreamin' / Big In Ibiza
26	26	2	CASCADA Dangerous / AATW/UMTV
27	37	2	MICHAEL CANITROT Desire / Air e Music
28	10	3	THE AMPLIFETES It's My Life / Amp
29	NEW		ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE Anyway / Fools Gold/Data
30	21	7	MADONNA Celebration / Warner Brothers
31	38	2	E-TYPE Life / AATW
32	NEW		SPLEEN UNITED Suburbia / white label
33	NEW		MR HUDSON White Lies / Mercury
34	25	5	TIESTO & SNEAKY SOUNDSYSTEM I Will Be Here / 10th Floor
35	23	6	MILK & SUGAR FEAT. GARY NESTA PINE Let The Sun Shine / Milk & Sugar
36	NEW		DIANE CHARLEMAGNE AND MG Pointless Conversation / Mak Recordings
37	NEW		STYLE OF EYE Grounded / Pieces Of Fight
38	NEW		DAMIEN S FEAT. FEMKE Stars Collide / Loverush UK/Sea To Sun
39	35	7	EXAMPLE Watch The Sun Come Up / Data
40	NEW		BLOOM 06 Blue / AATW

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	9	3	LADY GAGA Lovegame / Interscope
2	4	4	FREEMASONS Shakedown 2 (Album Sampler) / Loaded
3	14	4	TAIO CRUZ Break Your Heart / Island
4	11	4	TINA COUSINS Sex On Fire / AATW
5	1	4	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positiva/Virgin
6	12	3	CASCADA Dangerous / AATW/UMTV
7	17	2	CHICHINO Everybody's Doing It / Jurk
8	15	2	KATERINE Ayo Technology / Positiva/Virgin
9	22	2	SHENA Nasty Little Rumour / Prisoners
10	NEW		ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco
11	18	2	ALCAZAR Burning / 3 Beat Red
12	16	5	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
13	26	1	ULTRABEAT Starry Eyed Girl / AATW
14	23	3	MICHELLE WILLIAMS Hello Heartbreak / RCA
15	2	5	MARIAH CAREY Obsessed / Def Jam
16	NEW		CHIPMUNK Oopsy Daisy / Jive
17	27	2	FR3E She Likes Me / We Make Entertainment
18	13	4	SHAKIRA She Wolf / Epic
19	25	2	LINDA T Reprogram My Heart / Columbia Deutschland
20	NEW		WHITNEY HOUSTON Million Dollar Bill / RCA/Arista
21	NEW		BLOOM 06 Blue / AATW
22	28	2	BASHY FT. H-BOOGIE Your Wish Is My Command / Ggi Enterprises
23	NEW		PEREMPAY & DEE FEAT. SHOLA AMA Dj Play / Full Balance
24	NEW		SOUL SEEKERS VS. VANESSA WILLIAMS The Real Thing / Concorde
25	NEW		E-TYPE Life / AATW
26	NEW		GRACIOUS K Migraine Skank / RCA
27	19	6	MADONNA Celebration / Warner Brothers
28	20	5	BASSHUNTER Every Morning / Hardbeat
29	RE	2	DIZZEE RASCAL Holiday / Ditee Stank
30	10	4	WALE FEAT. LADY GAGA Chillin' / Interscope

Paul Van Dyk, Lady Gaga and Jay-Z lead the way



THREE MONTHS AFTER RETURNING TO THE UPFRONT CLUB CHART

SUMMIT with a new mix of his 1998 classic *For An Angel*, Paul Van Dyk ascends to the apex again, this time with the brand new *Home*, a collaboration with former Vega 4 frontman Johnny McDaid. In mixes by Wippenberg, Cosmic Gate, Kaskadee, Static Revenger and Van Dyk himself, the track is an emphatic number one, finishing 12.91% ahead of new runners-up Gossip's *Long Distance Love*, and is included on Van Dyk's new compilation, *Volume: The Best Of Paul Van Dyk*.

Meanwhile, Lady GaGa (above) maintains her 100% hit rate at the top of the Commercial Pop chart, where *Lovegame* delivers her fourth

number one of the year. Jumping 9-1 to prevent The Freemasons' *Shakedown 2* from topping the chart a fortnight after it reached the Upfront summit, *Lovegame* follows previous Commercial Pop number ones for GaGa's *Just Dance*, *Pokerface* and *Paparazzi*. Although not heard in these parts, the mixes of *Lovegame* are by Robots To Mars, Space Cowboy, Dave Aude, Jody Van Broeder and Chew Fu - with the latter selection apparently including a vocal assist by Marilyn Manson.

After four weeks at number one on the Urban club chart, Jeremih's *Birthday Sex* falls to number three, clearing the way for Jay-Z, Rihanna and Kanye West's *Run This Town* to slip into pole position. **Alan Jones**



Jay-Z: becomes Urban king with help from Rihanna and Kanye West



Paul Van Dyk: ascends the Upfront list with *Home*

Urban Top 30

Pos	Last	Wks	ARTIST Title/Label
1	2	7	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation
2	5	3	PITBULL Hotel Room Service / J
3	1	8	JEREMIH Birthday Sex / Def Jam
4	16	4	CHIPMUNK Oopsy Daisy / Jive
5	11	4	GRACIOUS K Migraine Skank / RCA
6	4	5	WALE FEAT. LADY GAGA Chillin' / Interscope
7	12	12	SEAN KINGSTON Fire Burning / Beluga Heights/Epic
8	3	6	JADE EWEN My Man / Gaffin
9	28	2	TAIO CRUZ Break Your Heart / Island
10	7	10	BLACK EYED PEAS I Gotta Feeling / Interscope
11	9	9	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
12	8	16	BEYONCE Sweet Dreams / Columbia
13	6	8	THE-DREAM FEAT. KANYE WEST Walkin' On The Moon / Def Jam
14	13	4	SWAY Mercedes Benz / Dcypha Productions
15	23	3	LETHAL BIZZLE Going Out Tonight / Search & Destroy
16	17	14	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic
17	14	5	BLUEY ROBINSON I Know / London Village Music
18	19	5	NATHAN Superwoman / Munalis 360
19	15	11	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
20	NEW		LADY GAGA Lovegame / Interscope
21	18	11	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin
22	10	9	MARIAH CAREY Obsessed / Def Jam
23	27	8	EGYPT In The Morning (Let Your Love Come In) / Relentless/Virgin
24	22	10	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Broadway
25	20	20	SEAN PAUL So Fine / Atlantic
26	NEW		SHAY All I Want / Route 7/Even
27	21	6	JAMIE FOXX Digital Girl / RCA
28	NEW		MZ BRATT I Like You/Trust You / AATW
29	24	7	SUGABABES Get Sexy / Island
30	26	13	CIARA FEAT. MISSY ELLIOTT Work / LaFace

Cool Cuts Top 20

Pos	ARTIST Title
1	AGNES I Need You Now
2	MARK KNIGHT & D RAMIREZ FEAT. UNDERWORLD Downpipe
3	FILTHY DUKES FEAT. WILEY Tupac Robot Club Rock
4	ROYKSOPP This Must Be It
5	PEGASUS Pegasus
6	CHUCKIE & LMFAO Let The Bass Kick In Miami Bitch
7	CASCADA Dangerous
8	HUGGY & DEAN NEWTON FEAT. SAM OBERNIK Get Lifted
9	BEYONCE Broken Hearted Girl
10	EDITORS Papillon
11	W BROWN Game Over
12	FAITHLESS Sun To Me
13	THE FUNCTUARY Wip Electric
14	BERTIE BLACKMAN Thump
15	SOFT TOY EMERGENCY Critical
16	PROK & FITCH VS FILTHY RICH Naga
17	SNAP! Rhythm Is A Dancer
18	CRISPIN J GLOVER FEAT. KAY YOUNG DJ Saved My Life
19	FEVER RAY Seven
20	WILLIAM ORBIT Purdy



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

Charts analysis

Analysis Alan Jones



Vive la Resistance as Muse conquer

IN A WEEK OF FRENETIC ALBUM CHART ACTION, resistance to Muse is futile, as the Helium 3/Warner Bros act notches its third straight number one studio album. The Resistance sold 148,161 copies last week (the third highest tally of the year behind the latest Eminem and U2 albums) – nearly three times the 54,133 copies that We'll Meet Again: The Very Best Of Vera Lynn sold to take runners-up slot.

It also set a new benchmark for Muse, whose last regular album, Black Holes & Revelations, debuted at number one on sales of 115,144 in 2006. Absolution provided their first number one on sales of 71,597 in 2003. Their 2008 live album HAARP opened at number two, on sales of 45,276 copies. It is exactly 10 years this week since Muse's first album Showbiz was released. That album opened at number 69 on sales of 2,901, and eventually peaked at number 29, accumulating 439,747 sales to close of business on Saturday. The Resistance help Muse to pass 3m sales domestically (3,044,438, if anyone is counting). Of that tally, Black Holes & Revelations has made the biggest contribution (834,238). The band is the sixth biggest-selling hard rock act of the

last decade, trailing only Red Hot Chili Peppers, Green Day, Foo Fighters, Guns N' Roses and Led Zeppelin.

Aside from Muse, there are also Top 10 debuts for new albums by Peter Andre, Jay-Z, Pixie Lott, David Gray and Mark Knopfler – the largest influx of titles to the top tier of the chart since November 18 2006, when seven of the top eight were new entries.

Hot on the heels of the number four single Behind Closed Doors, Peter Andre's Revelation debuts at number three on sales of 53,792 copies. It is almost 13 years since his only higher charting album, Natural, reached number one, and easily beats that album's first-week sales of 35,540. His last solo album, 2004's Long Road Back, opened at number 44 on sales of 5,733, while his 2006 A Whole New World collaboration with former wife Katie Price, which debuted and peaked at number 20 on sales of 37,582 copies, was his previous best first-week sales tally.

Jay-Z notches his 11th number one album in the US this week, with Blueprint III, easing ahead of Elvis Presley in the top artist rankings, to move into second place behind The Beatles (19 number ones). In the UK,

Sales statistics

Last week	Singles	Artist albums
Sales	2,401,047	1,661,543
prev week	2,245,907	1,376,907
% change	+6.9%	+20.7%

Last week	Compilations	Total albums
Sales	305,760	1,967,303
prev week	299,287	1,676,194
% change	+2.2%	+17.4%

Year to date	Singles	Artist albums
Sales	96,909,345	58,466,956
vs prev year	71,391,846	61,036,342
% change	+35.7	-4.2%

Year to date	Compilations	Total albums
Sales	15,444,717	73,911,673
vs prev year	18,906,261	79,942,603
% change	-18.3%	-7.5%

Compiled from sales data by Music Week

by stark contrast, none of Jay-Z's previous albums have made the Top 10, with his 2004 Linkin Park collaboration coming closest, ascending to number 15 – but Blueprint III breaks that duck, debuting at number four (38,681 sales), following the number one success of introductory single, Run This Town, on which Rihanna and Kanye West also feature. Two more tracks from the album, Empire State Of Mind and Young Forever – featuring Alicia Keys and Mr Hudson, respectively – debut at 15 (12,992 sales) and 35 (7,008 sales), lifting Jay-Z's impressive tally of Top 75 entries since his 1997 debut to 30.

David Gray's 2000 breakthrough album White Ladder is the fifth biggest seller of the 21st century, and the 23rd biggest seller of all-time. That was the first of three straight number one albums for Gray prior to Draw The Line, which debuts at number five this week (25,711 sales).

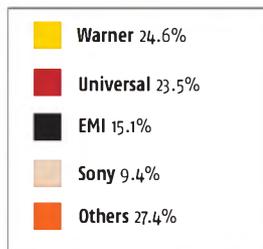
With consecutive number ones from her first two singles, Pixie Lott has to settle for a number six debut for first album Turn It Up on sales of 25,652. The second of those hits, Boys & Girls, slides 1-6 on the singles tally, on sales of 34,591.

Completing the Top 10 debuts, Mark Knopfler secures his eighth Top 15 album outside of Dire Straits with Get Lucky (number nine, 14,898 sales), his latest collection of self-penned songs, including So Far From The Clyde, which reminds us that though an adopted Geordie, Knopfler was born in Glasgow.

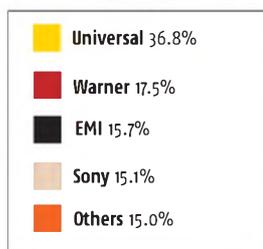
Aside from Vera Lynn's album (see above), the only albums in both last week and this week's Top 10 are Kings Of Leon's Only By The Night (7-7, 16,181 sales) and David Guetta's One Love (down 3-8, 15,896 sales). Jamie T's Kings & Queens dives 2-11 (13,441 sales), while Florence + The Machine's Lungs rebounds 12-10 (14,422 sales).

The Beatles had four albums in the Top 10 last week – a record for a

ARTIST ALBUMS



SINGLES



to the Roadrunner label – Porcupine Tree's The Incident debuts at number 23 (8,741 sales), while Megadeth's Endgame enters at number 24 (8,148 sales). Porcupine Tree have issued 10 studio albums and several live sets/compilations since their 1991 debut. The Incident is only their second to chart.

On the compilation chart, Now That's What I Call Music! 73 logs its eighth week at number one, with sales of 15,043 copies taking its 55-day rally to 647,925.

Leadership of the singles chart changes for the eighth week in a row, and its Taio Cruz rather than the more fancied Madonna who carries off the prize, with Break Your Heart. It is the third number one penned by Cruz, following Will Young's 2005 topper Your Game and the Tinchy Stryder/Amelle collaboration, Never Leave You. It is the first hit from second album Rokstarr – which sold 65,401 last week.

Celebration is the title track of Madonna's new compilation, and is a major return to form after her last single Miles Away peaked at 39 ending her run of 64 straight Top 20 hits. Celebration debuts at number three (41,727 sales) for the 51-year-old.

Madonna is but a beginner compared to 68-year-old Cliff Richard, who racks up his 135th hit with Singin' The Blues. It is a cover of the 1956 Melvin Endsley song and Cliff's version also features his famous sidekicks The Shadows – it is the first single to pair the acts since 1968 – ahead of their 50th anniversary tour together. Debuting at number 40 (6,067 sales), despite topping the seven-inch sales list, it stretches their singles chart career span with new material to more than 51 years, a record for any act.

Singles sales rebound from a 2009 low, rising 6.91% week-on-week to 2,401,047 – 29.68% above same-week 2008 sales of 1,851,452. With a slew of hot new releases, album sales grew 17.37% week-on-week to 1,967,303 – their highest level for nine weeks and 1.23% above same-week 2008 sales of 1,943,483.

group – but now have none. They still have 13 albums in the Top 75 (down from 16), their top titles being Sgt. Pepper's Lonely Hearts Club Band (5-13, 11,763 sales), Abbey Road (6-14, 11,052 sales), Revolver (9-17, 9,623 sales) and Rubber Soul (10-19, 9,222 sales). With stocks widely depleted, The Beatles In Stereo boxed set dives 24-111 (1,781 sales). Overall, more than 84,000 Beatles albums were sold last week, lifting their 21st century total to 6,755,000.

Joining Muse in the Top 40 are two veteran hard rock bands signed

International charts coverage Alan Jones

Remasters of the universe

WITH ALBUMS BY MUSE, DAVID GRAY AND MARK KNOPFLER

released internationally last week, all three artists should show up in charts around the globe, with Muse especially fancied to do well; their last album, Black Holes & Revelations was number one in Belgium, Australia and Switzerland in 2006, and reached number two in the Netherlands, France, Italy and Ireland. Follow-up The Resistance is already a runaway number one here, and should be the band's biggest hit yet internationally.

with first-week sales in the US alone expected to top the 100,000 mark.

This week, however, the only story of consequence is that of The Beatles' remastered catalogue, which has made impressive showings around the globe. In some countries, its Wednesday release date meant that it was only available for two days prior to chart cut-off point, in others it was three or four. Some countries treat back catalogue differently, and either have a chart specifically for it or don't log it at all, and some countries take longer to put

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MUSE The Resistance	£8.98	£8.99	£8.95	£8.93
2 VERA LYNN We'll Meet Again	£8.98	£8.99	£8.95	£8.93
3 PETER ANDRE Revelation	£7.98	£7.99	£7.99	£7.93
4 JAY-Z Blueprint III	£8.98	£8.99	£8.95	£8.93
5 DAVID GRAY Draw The Line	£9.98	£9.99	£8.95	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL FEAT. CHROME Holiday / <i>Dirtee Stank (PIAS)</i>
2	2	THE TEMPER TRAP Sweet Disposition / <i>Infectious Music (PIAS)</i>
3	3	BOOTY LUV Say It / <i>Hed Kandi (ARV)</i>
4	5	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / <i>Dirtee Stank (PIAS)</i>
5	18	EVA CASSIDY Songbird / <i>Blix Street (ADA/CIN)</i>
6	8	PETER ANDRE Behind Closed Doors / <i>Conehead (nova arvalo)</i>
7	RE	SUB FOCUS Rock It/Follow The Light / <i>Ram (SRD)</i>
8	6	CHICANE Poppiholla / <i>Modena (AbsoluteArvalo)</i>
9	10	THE PRODIGY Warrior's Dance / <i>Take Me To The Hospital (ADA/CIN)</i>
10	4	FRIENDLY FIRES Kiss Of Life / <i>XL (PIAS)</i>
11	NEW	PETER ANDRE Unconditional / <i>Conehead (nova arvalo)</i>
12	7	THE PRODIGY Take Me To The Hospital / <i>Take Me To The Hospital (ADA/CIN)</i>
13	12	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / <i>Dirtee Stank (PIAS)</i>
14	NEW	ALL TIME LOW Weightless / <i>Hopeless (ADA/CIN)</i>
15	9	ARCTIC MONKEYS Crying Lightning / <i>Domino (PIAS)</i>
16	15	THE PRODIGY Omen / <i>Take Me To The Hospital (ADA/CIN)</i>
17	NEW	SKUNK ANANSIE Because Of You / <i>One Little Indian (PIAS)</i>
18	19	MIA Paper Planes / <i>XL (PIAS)</i>
19	11	BEVERLEY KNIGHT Beautiful Night / <i>Hurricane (AbsoluteArvalo)</i>
20	NEW	PETER ANDRE Call The Doctor / <i>Conehead (nova arvalo)</i>

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	PETER ANDRE Revelation / <i>Conehead (nova arvalo)</i>
2	1	ARCTIC MONKEYS Humbug / <i>Domino (PIAS)</i>
3	2	BEVERLEY KNIGHT 100% / <i>Hurricane (AbsoluteArvalo)</i>
4	4	THE PRODIGY Invaders Must Die / <i>Take Me To The Hospital (ADA/CIN)</i>
5	3	FRIENDLY FIRES Friendly Fires / <i>XL (PIAS)</i>
6	NEW	THE BIG PINK A Brief History Of Love / <i>uAD (PIAS)</i>
7	7	THE TEMPER TRAP Conditions / <i>Infectious Music (PIAS)</i>
8	9	FLEET FOXES Fleet Foxes / <i>Bella Union (ARV)</i>
9	10	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / <i>Domino (PIAS)</i>
10	NEW	ALL TIME LOW Nothing Personal / <i>Hopeless (ADA/CIN)</i>
11	RE	EVA CASSIDY Songbird / <i>Blix Street (ADA/CIN)</i>
12	5	FRANK TURNER Poetry Of The Deed / <i>Xtra Mile (PIAS)</i>
13	6	RODRIGO Y GABRIELA 11:11 / <i>Ruby Works (PIAS)</i>
14	NEW	PRODIGY Their Law - The Singles 1990-2005 / <i>XL (PIAS)</i>
15	NEW	EUROPE Last Look At Eden / <i>Ear Musik (AbsoluteArvalo)</i>
16	8	SPEECH DEBELLE Speech Therapy / <i>Big Dada (PIAS)</i>
17	14	THE XX XX / <i>Young Turks (PIAS)</i>
18	18	BASSHUNTER Now You're Gone / <i>Hardbeat (ARV)</i>
19	NEW	THE BOXER REBELLION Union / <i>Boxer Rebellion (ADA/CIN)</i>
20	15	ARCTIC MONKEYS Favourite Worst Nightmare / <i>Domino (PIAS)</i>

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	FRIENDLY FIRES Friendly Fires / <i>XL (PIAS)</i>
2	NEW	THE BIG PINK A Brief History Of Love / <i>uAD (PIAS)</i>
3	NEW	ALL TIME LOW Nothing Personal / <i>Hopeless (ADA/CIN)</i>
4	2	FRANK TURNER Poetry Of The Deed / <i>Xtra Mile (PIAS)</i>
5	3	RODRIGO Y GABRIELA 11:11 / <i>Ruby Works (PIAS)</i>
6	4	SPEECH DEBELLE Speech Therapy / <i>Big Dada (PIAS)</i>
7	5	THE XX XX / <i>Young Turks (PIAS)</i>
8	NEW	THE BOXER REBELLION Union / <i>Boxer Rebellion (ADA/CIN)</i>
9	NEW	TWIN ATLANTIC Vivarium / <i>Redbull (E)</i>
10	5	RAEKWON Only Built 4 Cuban Linx Pt 2 / <i>Ire H2O (25C Trilogy)</i>

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 73 / <i>EMI Virgin/UMTV (E)</i>
2	RE	VARIOUS Addicted To Bass 2009 / <i>Ministry (ARV)</i>
3	2	VARIOUS Big Tunes Back 2 The 90s / <i>Hardbeat (ARV)</i>
4	NEW	VARIOUS Welcome To The Club / <i>AATV/UMTV (ARV)</i>
5	NEW	VARIOUS 101 Running Songs / <i>EMI Virgin (E)</i>
6	3	VARIOUS R&B Love Collection 2009 / <i>Universal TV (ARV)</i>
7	6	VARIOUS Land Of Hope & Glory / <i>Decca (ARV)</i>
8	5	VARIOUS Ibiza 1991-2009 / <i>Ministry (ARV)</i>
9	4	VARIOUS Hardcore Til I Die 2 / <i>AATV/UMTV (ARV)</i>
10	7	VARIOUS Just Dance / <i>Universal TV (ARV)</i>
11	8	VARIOUS Wigan Pier Presents Bounce 2 / <i>Hardbeat (ARV)</i>
12	NEW	OST Ultimate Dirty Dancing / <i>RCA (ARV)</i>
13	10	VARIOUS 100 R&B Classics - Original Anthems / <i>Rhino (CIN)</i>
14	9	VARIOUS Cream Trance Anthems - Ibiza 2009 / <i>Ministry (ARV)</i>
15	13	VARIOUS Dreamcoats & Petticoats 2 / <i>EMI TV/UMTV (ARV)</i>
16	11	VARIOUS Q - The Anthems / <i>Sony Music (ARV)</i>
17	15	OST Mamma Mia / <i>Polydor (ARV)</i>
18	14	VARIOUS Dreamboats & Petticoats / <i>EMI TV/UMTV (ARV)</i>
19	18	OST Hannah Montana - The Movie / <i>Walt D sney (E)</i>
20	12	VARIOUS 90s Dance Hits / <i>Rhino (CIN)</i>

Classical albums Top 10

This	Last	Artist Title / Label
1	1	NICOLA BENEDETTI Fantasie / <i>Deutsche Grammophon (ARV)</i>
2	3	ENCHANTED VOICES Howard Goodall's Enchanted Voices / <i>Classic FM (ARV)</i>
3	2	HAYLEY WESTENRA Treasure / <i>Decca (ARV)</i>
4	6	RUSSELL WATSON The Voice - The Ultimate Collection / <i>Decca (ARV)</i>
5	4	THE PRIESTS The Priests / <i>Epic (ARV)</i>
6	10	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / <i>UCI (ARV)</i>
7	8	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen / <i>UCI (ARV)</i>
8	5	HARTEROS/GANASSI/PAPE/PAPPANO Verdi/Messa Da Requiem / <i>EMI Classics (E)</i>
9	NEW	KING'S COLLEGE CHOIR/WILLCOCKS Allegri/Misere / <i>Decca (ARV)</i>
10	7	BP/RATTLE Brahms/The Symphonies / <i>EMI Classics (E)</i>

Dance albums Top 10

This	Last	Artist Title / Label
1	1	DAVID GUETTA One Love / <i>Post-virgin</i>
2	RE	VARIOUS Addicted To Bass 2009 / <i>Ministry</i>
3	3	VARIOUS Ibiza 1991-2009 / <i>Ministry</i>
4	4	CALVIN HARRIS Ready For The Weekend / <i>Columbia</i>
5	5	THE PRODIGY Invaders Must Die / <i>Take Me To The Hospital</i>
6	6	EMPIRE OF THE SUN Walking On A Dream / <i>Virgin</i>
7	7	VARIOUS Welcome To The Club / <i>AATV/UMTV</i>
8	8	VARIOUS 90's Dance Hits / <i>Rhino</i>
9	9	TINCHY STRYDER Catch 22 / <i>u/s & Broadway</i>
10	10	CHASE & STATUS More Than Alot / <i>Ram</i>

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

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

PPA
 Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, 1athkill Street, Market Harborough, Leicestershire LE16 9EF
 Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £265;
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
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Jones



together their charts, and so have not included the impact of the September 9 releases as yet.
 Traditionally, of course, the album regarded as The Beatles' top title is Sgt Pepper's Lonely Hearts Club Band,

though critics and readers' polls in recent years have tended to favour Revolver instead. In the US, RIAA sales show The Beatles (White Album) is the band's top title but that is only because the two-LP set counts as two sales in their stats.
 What first-week sales of remasters proved was that the tide is indeed turning a little against Sgt Pepper but towards Abbey Road rather than Revolver. The last album the Beatles recorded together, Abbey Road is the highest charting of the remastered albums in the US (where it ranks third overall with 89,000 sales, although, as a 'catalogue' album it was not allowed

into the Top 200), Canada (number three), Norway (three), New Zealand (eight), Japan (12), Spain (13), Ireland (19) and Switzerland (31). The Beatles (White Album) led the influx in Austria (number 52) and Australia (number 11), while Sgt Pepper was top-ranked only in Portugal (three), Finland (nine) and the UK (five). Although demand outstripped supply in many places, The Beatles In Stereo boxed set performed impressively, debuting ahead of all of the individual albums in Spain (four), Japan (six) and Ireland (13). It also debuted at number 15 in the US and six in the Netherlands, both countries in which the individual titles were not

included in the official chart.
 Four Beatles albums were among the 10 biggest sellers in the UK, and five made the top tier in the US but the biggest fans so far seem to be the Canadians. Six of the albums made the top 10 there, with 12 appearing in the Top 20 and 16 in the Top 50. Saleswise, the US was The Beatles' top territory, with 626,000 sales recorded, while Japanese audiences purchased more than 152,000 albums. Although Jay-Z's new album, Blueprint III, sold more copies worldwide (but mostly in the US) than any other last week, Abbey Road was likely number two, with Sgt Pepper number three.

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	Label / Catalogue number (Distributor)	(Producer) Publisher (Writer)
1	New		TAIO CRUZ Break Your Heart	Island 2717453 (ARV)	(Cruz/FT Smith) Chrysalis/EMI (Cruz/FT Smith)
2	2	6	DAVID GUETTA FEAT. AKON Sexy Chick	Positiva/Virgin CATCO15291469 (E) ●	(Guetta) Sony ATV/Stemal Present Time/Bucks/Talpa/IMN (Tainfort/Thoma/Guetta/Neel/Sindres)
3	New		MADONNA Celebration	Warner Brothers WB94CD2 (CINR)	(Madonna/Dakenfold/Green) Warner Chappell/IMR/RS/C (Madonna/Dakenfold/Green/Gribbin)
4	3	3	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town	Roc Nation CATCO152161346 (CINR)	(West) SonyATV/EMI/Chrysalis/Carter/Buy/Janice/Cumbz/Nal/DI/Please/Gimme/My/No/Flame/Amarihi (Carter/Wes/Wilks/Riddick/Fenty/Alelay/Alelay/Bhesker)
5	25	2	SHAKIRA She Wolf	Epic 88697562052 (ARV)	(Shakira/Hill/Hendrick) Sony ATN/Chrysalis/EMI/Ensign/Caramel/Hous/Roden/Mani/Amalfi/Coast (Hill/Ripoll/Hendrick) ●
6	1	3	PIXIE LOTT Boys And Girls	Mercury 2714871 (ARV)	(Hauge/Thornalley) Sony ATN/Universal/Dalmatian (Hill/Thornalley/Hauge)
7	5	14	BLACK EYED PEAS I Gotta Feeling	Polydor CATCO151950363 (ARV)	(Guetta) Catalyst/Cherry Lane/EMI/Square/Rivoli/Risler/Shapiro Berns,ein&Co (Adams/Pineda/Gomez/Ferguson/Guetta/Rieseter)
8	6	4	DIZZEE RASCAL FEAT. CHROME Holiday	Dirtee Stank STANK006(CS (PIAS)	(Harris) Notting Hill/EMI/CC (Mills/Detnon/Wiles)
9	7	2	MINI VIVA Left My Heart In Tokyo	Xenomania/Geffen 2715592 (ARV)	(Xenomania) Xenomania/Warner Chappell (Cooper/Higgins/Strand/Falke/Williams/Xenomania)
10	8	3	SUGABABES Get Sexy	Island 2717468 (ARV)	(The Smeezingtons) Bug/Spirit/EMI/CC (Levine/Mars/Lawrence/Fairbairn/Manzoni)
11	4	2	MIKA We Are Golden	Island 2716934 (ARV)	(Wells/Mika) Universal (Penniman)
12	9	2	MUSE Uprising	Helium 3/Warner WEA458CD (CINR)	(Muse) Warner Chappell (Bellamy)
13	10	8	LITTLE BOOTS Remedy	sixsevine 679L167CD (CINR)	(Redone) Sony ATN/Universal (Hesketh/Khayat)
14	New		PARAMORE Ignorance	Fueled By Ramen AT0347CD (CIN)	(Gavallo) Warner Chappell (Williams/Farro)
15	New		JAY-Z FEAT. ALICIA KEYS Empire State Of Mind	Roc Nation US1210900031 (CINR)	(Shay) Global Talent/EMI/CC (Shuckburgh/Hunt/Swain/Carter/Kyle/Robinson)
16	15	7	THE TEMPER TRAP Sweet Disposition	Infectious Music INFECT005 (PIAS)	(Abbiss) Imagem (Sollitto/Mandag)
17	13	11	BEYONCE Sweet Dreams	Columbia 88697565722 (ARV)	(Innin/Wilkins/Love/Knowles) Sony ATN/EMI (Knowles/Scheffer/Wilkins/Love)
18	11	52	KINGS OF LEON Sex On Fire	Hand Me Down 8869752002 (ARV)	(Petraglia/King) Bug Music (Followill / Followill / Followill / Followill)
19	12	7	TINCHY STRYDER FEAT. AMELLE Never Leave You	uth & Broadway 2713728 (ARV)	(FT Smith) EMI/Chrysalis (Thompson/Croft-Smith/Cruz/Danquah)
20	16	9	SEAN KINGSTON Fire Burning	Beluga Heights/Epic 88697529742 (ARV)	(Rotem) Sony ATN/CC (Khayat/Anderson/Hajji)
21	New		PALOMA FAITH New York	Epic 88697562142 (ARV)	(Marr/Noriega/Wells) Sony ATN/Universal (Faith/Marr)
22	14	5	ESMEE DENTERS Outta Here	Interscope CATCO15202817 (ARV)	(Perry/Timberlake/Dadon) Universal/Peermusic/Reach Global (Jones/Dearn/Perry)
23	18	9	MR HUDSON FEAT. KANYE WEST Supernova	Good Music CATCO151770085 (ARV) ●	(Mr Hudson/West) Sony ATN/EMI (Mr Hudson/West)
24	19	7	THE IAN CAREY PROJECT Get Shalzy 3	Beat (XGLOBE131 (AbsoluteArveto)	(Carey) Universal/Naturis/Perb/Hill/IMN (Carey/Perb/Barnes)
25	29	6	LADY GAGA Lovegame	Interscope 2720317 (ARV)	(Redone) Sony ATN (Germanotta/Khayat)
26	23	10	JLS Beat Again	Epic 88697545842 (ARV)	(Mac) Peermusic/Sony Atv (Mac/Hector)
27	17	6	CAVIN HARRIS Ready For The Weekend	Columbia 88697549322 (ARV)	(Harris) EMI (Wiles)
28	21	3	WALE FEAT. LADY GAGA Chillin	Interscope 2717517 (ARV)	(Dinacht) Imagem/Sony ATN/Kubal/CC (Lynn/Valeznar/AKint/mafin/Germanotta/Riddick)
29	43	6	PITBULL Hotel Room Service	US1AY0900063 (ARV)	(Justin) Universal/Kubal (Perez/Scheffer/Campbell/Reid/Wilson/Bianchini/Ewards/Rudgers/Campbell/Hubbis/Russ/Wungwun)
30	60	8	TAYLOR SWIFT You Belong With Me	Mercury US1CIN083328 (ARV)	(Swift/Campbell) Sony ATN/PSX (Swift/Ruse)
31	30	21	LADY GAGA Paparazzi	Interscope 2712117 (ARV)	(Fusari) Sony ATN (Germanotta/Fusari)
32	20	4	NNEKA Heartbeat	Yo Mama CATCO15292057 (ARV)	(Tbc) TBC (Tbc)
33	28	13	LA ROUX Bulletproof	Polydor 2705727 (ARV) ●	(Langmaid/Hackson) Big Life (Langmaid/Hackson)
34	24	3	BOOTY LUV Say It	Hed Kandi HK83CDX (ARV)	(Clarke) Sony ATN/BMG Rights/NCB/Razor Buy (Thott/Thott/Ejorsell)
35	New		JAY-Z FEAT. MR HUDSON Young Forever	Roc Nation US1210900041 (CINR)	(West) EMI/Chrysalis/EMI (Lut/Lu/Budde/Rolf (West/Carter/Gold/Mertens/Luyd)
36	22	5	JUST JACK The Day I Died	Mercury CATCO15282625 (ARV)	(Allsopp/Reynolds) Universal/Julian Spencer Antony Porrea (Allsopp/Porrea)
37	31	13	PITBULL I Know You Want Me	(Calle Ocho) Positiva/Virgin CDTN289 (E) ●	(Fasano) Universal/Sony ATN/Don Williams/Ballothead/Bucks/Fairwood (Wolinsky/Seraphine/Fasano/Bos/Gonella/Perez)
38	34	6	JEREMIH Birthday Sex	Def Jam CATCO15229267 (ARV)	(Schultz) Universal (Schultz/Felton/James)

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	(Producer) Publisher (Writer)
39	36	12	CASCADA Evacuate The Dancefloor	Aatw/Umtv CDGLOBE179 (ARV)	(Rieder/Pfeffer) BMG Rights/SongKichen/CC (Pfeffer/Feshaj/Rieder)
40	New		CLIFF RICHARD & THE SHADOWS Singing The Blues	EMI 6878852 (E)	(Tbc) Sony ATN (Endsley)
41	26	8	LILY ALLEN 22 Regal	REG154CD (E)	(Kurstin) Universal/EMI/Kurstin (Allen/Kurstin)
42	35	15	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over	Positiva/Virgin CDTN287 (E) ●	(Guetta/Risler) Razor Boy/Sony ATN/Present Time/CC (Risler/Guetta/Nerval/Nerval/Rowland)
43	62	6	KERI HILSON Energy	Interscope CATCO153088756 (ARV)	(The Runaways) Sony ATN/EMI (Butler/Watters/Wilkins/Biancaniello) ●
44	37	19	BLACK EYED PEAS Room Room Pow	Interscope 2707191 (ARV)	(william) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez)
45	46	15	PIXIE LOTT Mama Do	Mercury 2701461 (ARV) ●	(Hauge/Thornalley) Universal/Dalmatian (Hauge/Thornalley)
46	27	41	JASON MRAZ I'm Yours	Atlantic AT0308CD (CIN)	(Terefe) Fintage (Mraz)
47	50	51	KINGS OF LEON Use Somebody	Hand Me Down 8869742182 (ARV)	(Petraglia/King) Bug Music (Followill/Followill/Followill/Followill)
48	33	3	JAMIE T Chaka Demus	Virgin VSCDT1395 (E)	(Jamie T/Bones) Imagem (Jamie T)
49	New		HOCKEY Song Away	Virgin CATCO15271977 (E)	(Tbc) Sony ATN (Grubin)
50	39	18	DANIEL MERRIWETHER Red	188697499282 (ARV)	(Ranson) Red Ink/EMI/Kobalt (McLarnon/Ghost/Dinck)
51	45	36	LADY GAGA Poker Face	Interscope 2703453 (ARV)	(Redone) Sony ATN (Germanotta/Khayat)
52	40	2	LIVI FRANZ FEAT. PITBULL Now I'm That Chick	live CATCO153207463 (ARV)	(R-m) Universal/EMI/Sony ATN (Perez/Saleem/Franz)
53	54	13	FLORENCE + THE MACHINE Rabbit Heart	(Raise It Up) Island 2710011 (ARV)	(Epworth) Universal/EMI (Welch/Epworth)
54	New		FLORENCE + THE MACHINE Drumming Song	Island 2718884 (ARV)	(Ford) Universal/James Ellis Ford/CC (Hunt/Ford/Welch)
55	49	18	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers	Dirtee Stank STANK005(CS (PIAS) ●	(Van Helden) Notting Hill/Bug (Mills/Van Helden)
56	New		EVA CASSIDY Songbird	Blix Street USA449845005 (ADA/CIN)	(Blond) Universal (McVie)
57	51	27	LA ROUX In For The Kill	Polydor 2700304 (ARV) ★	(Langmaid/Hackson) Big Life (Langmaid/Hackson)
58	38	4	BIFFY CIYRO That Golden Rule	14th Floor 14FLR38CD (CIN)	(Richardson) Universal (Neil)
59	71	2	4 STRINGS Take Me Away	Nebula VCRD107 (E)	(4 Strings) Universal/Stemal/Gema/Odyssey (Resoart/Loechel)
60	41	15	NOISETTES Never Forget You	Vertigo CATCO150597193 (ARV)	(Abbiss) Warner Chappell/Universal (Shuniewa/Smith/Morrison/Astasio/Epworth)
61	59	22	TINCHY STRYDER FEAT. N-DUBZ Number 1	Island 2701362 (ARV)	(FT Smith) Sony ATN/EMI/Chrysalis (FT Smith/Danquah/Contostavlos)
62	Re-entry		FLORENCE + THE MACHINE You've Got The Love	Island GBUM70900237 (ARV)	(Epworth) TrueLove/Intersong (Stevens/Bellamy/Harris/Maxwell)
63	64	2	DEADMAU5 FEAT. ROB SWIRE Ghosts 'N' Stuff	Maustrap/Virgin GBTDG0800041 (E)	(Deadmau5) Chrysalis/EMI (Zimmerman/Swive)
64	56	16	KASABIAN Fire	Columbia PARADISE54 (ARV)	(Pizzurro/Dan The Automator) EMI (Pizzurro)
65	47	8	FLO-RIDA FEAT. NELLY FURIAO Jump	Atlantic AT0344CD (CIN)	(Carter/Ullgee) Sony ATN/EMI/Peermusic/Kubal/Duwin/Lewis (Dinck/Levine/Bry/King/Goldsiein/Farber/Dear)
66	53	18	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down	Interscope 2711463 (ARV)	(Dante/Hilson) Universal/EMI/Warner Chappell/Imagem/Kobalt (Hill/Hilson/Cusumano/Smith/Ardica/West)
67	63	17	AGNES Release Me	3 Beat CATCO150164642 (AbsoluteArveto)	(Hanson/Persson/Grauers) Kubal/Applebay/Shrubell/EMI (Hanson/Vaughn/Agnes)
68	New		KID CUDI FEAT. KANYE WEST, COMMON & LADY GAGA Make Her Say	Universal USUM70969614 (ARV)	(West) EMI/Warner Chappell/Peermusic/SonyATN/MCS/Tbc (West/Fox/Lynn/Nash/Khayat/Condi/Germanotta/Prescutt/Varios)
69	Re-entry		STEVIE WONDER Superstition	Simply 12 USM010000310 (PIAS)	(Wonder) EMI (Wonder)
70	75	6	PETER ANDRE Behind Closed Doors	Conehead CATCO151749262 (nova arvato)	(Burrell/Richard) Notting Hill/CC (Richard/Andre/Burrell)
71	55	15	JORDIN SPARKS Battlefield	live 8869753682 (ARV)	(Biancaniello/Edder/Watters/Wilkins) EMI/Kubal/SonyATN (Biancaniello/Edder/Watters/Wilkins)
72	New		MUMFORD & SONS Little Lion Man	Island CATCO15271505 (ARV)	(Diers) U (Mumford)
73	68	17	THE VERONICAS Untouched	Sire CATCO132546939 (CIN)	(Gad) Catalyst/Cherry Lane Music/EMI (Gad/Origliasso/Origliasso)
74	New		NATURI NAUGHTON Fame	Decca CATCO153806777 (ARV)	(Canton/Lucchesi/Rosenberg) EMI (Gore/Pitchford)
75	Re-entry		SUB FOCUS Rock It/Follow The Light	Ram RMM78CD (SRU)	(Danzon) Oakden/Powis/D Style/Bucks (Danzon/Casswell)

Official Charts Company 2009.

22 41 Battlefield 71	Drumming Song 54	Hotel Room Service 29	Mama Do 45	Red 50	Supernova 23	You Belong With Me 30	Key	As used by Radio 1
Beat Again 26	Empire State Of Mind 15	I Gotta Feeling 7	Never Forget You 60	Release Me 67	Superstition 69	You've Got The Love 62	★ Platinum (600,000)	
Behind Closed Doors 70	Energy 43	I Know You Want Me (Calle Ocho) 37	Never Leave You 19	Remedy 13	Sweet Disposition 16	Young Forever 35	● Gold (400,000)	
Birthday Sex 38	Evacuate The Dancefloor 35	(I'm Yours) 46	New York 21	Rock It/Follow The Light 75	Take Me Away 59		● Silver (200,000)	
Bonkers 55	Fame 74	Ignorance 14	Now I'm That Chick 52	Run This Town 4	That Golden Rule 58			
Boom Boom Pow 44	Fire 64	In For The Kill 57	Number 1 61	Say It 34	The Day I Died 36			
Boys And Girls 6	Fire Burning 20	Jump 65	Outta Here 22	Sex On Fire 18	Untouched 73			
Break Your Heart 1	Get Sexy 10	Knock You Down 66	Paparazzi 31	Sexy Chick 2	Uprising 12			
Bulletproof 33	Get Shalzy 24	Left My Heart In Tokyo 5	Poker Face 51	She Wolf 5	Use Somebody 47			
Celebration 3	Ghosts 'N' Stuff 63	Little Lion Man 72	Rabbit Heart (Raise It Up) 53	Singing The Blues 40	We Are Golden 11			
Chaka Demus 48	Hearthat 32	Make Her Say 68	Ready For The Weekend 27	Song Away 49	When Love Takes Over 42			
Chillin 28	Holiday 8			Songbird 56				

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	New		MUSE The Resistance (Muse)	Helium 3/Warner Bros 2564686622 (CINR)	HIGHEST NEW ENTRY
2	1	4	VERA LYNN We'll Meet Again - The Very Best Of (Various)	Decca 2715983 (ARV)	+50% SALES INCREASE
3	New		PETER ANDRE Revelation (Burrell/Riche)	Onehead CONE9 (nova arvato)	
4	New		JAY-Z Blueprint III (Cartier/West)	Roc Nation 7567895866 (CINR)	
5	New		DAVID GRAY Draw The Line (Gray)	Polydor 2712298 (ARV)	
6	New		PIXIE LOTT Turn It Up (FT Smith/Huger/Thornley/Kursini/Gard/Jeberg/Zizzo/Redd/Mele/Robbster)	Mercury 2700146 (ARV)	
7	7	52	KINGS OF LEON Only By The Night (Petreglia/King)	Hand Me Down 88697327121 (ARV) 5★	SALES INCREASE
8	3	4	DAVID GUETTA One Love (Guetta)	Positiva/Virgin 6853710 (E)	
9	New		MARK KNOPFLER Get Lucky (Knopfler/Fletcher/Ainlay)	Vertigo 2708671 (ARV)	
10	12	11	FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hughes/White)	Island 1797940 (ARV)	SALES INCREASE
11	2	2	JAMIE T Kings And Queens (Bones/Jemie T)	Virgin CDV3059 (E)	
12	4	4	ARCTIC MONKEYS Humbug (Hummelfauc)	Dominio WIGCD220 (PIAS)	
13	5	6	THE BEATLES Sgt Pepper's Lonely Hearts Club Band (Martin)	EMI 3824192 (E)	
14	6	2	THE BEATLES Abbey Road (Martin)	EMI 3824682 (E)	
15	16	15	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzorno/Nan The Automator)	Columbia 88697518311 (ARV) ★	SALES INCREASE
16	11	15	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Boat/Apl.De.Apl/D/Repley)	Interscope 2707969 (ARV)	
17	9	2	THE BEATLES Revolver (Martin)	EMI 3824172 (E)	
18	14	51	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Feeder/Shanks/White)	Polydor 1779250 (ARV) 2★	
19	10	2	THE BEATLES Rubber Soul (Martin)	EMI 3824182 (E)	
20	15	23	MICHAEL JACKSON The Essential (Jones/Jackson/Various)	Epic 5204222 (ARV) 2★	
21	18	36	LADY GAGA The Fame (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulff/S)	Interscope 1791747 (ARV)	
22	13	16	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 825606901371 (CIN) ★	
23	New		PORCUPINE TREE The Incident (Wilson/Edwin/Barbieri/Harrison)	Roadrunner RR78572 (CIN)	
24	New		MEGADETH Endgame (Sneap/Mustaine)	Roadrunner RR78852 (CIN)	
25	22	44	BEYONCÉ I Am Sasha Fierce (Geter/Fecer/The Dream/StarGate/Stewart/Weirous)	Columbia 88697194922 (ARV) 2★	
26	8	2	THE CRIBS Ignore The Ignorant (Leuney)	Wichita WEBB220 (ARV)	
27	20	19	NOISSETTES Wild Young Hearts (Abbiss)	Vertigo 1792832 (ARV)	
28	26	32	LILY ALLEN It's Not Me It's You (Kursini)	Regal 6942752 (E) 2★	
29	25	16	DANIEL MERRIWEATHER Love And War (Rumsan/White)	J 88697473192 (ARV)	
30	23	4	NEIL DIAMOND Hot August Night NYC (Diermuic)	Columbia 88697564869 (ARV)	
31	34	12	LA ROUX La Roux (Levin/Ed/Jackson)	Polydor 1793991 (ARV)	SALES INCREASE
32	21	2	THE BEATLES The Beatles (Martin)	EMI 3824662 (E)	
33	27	15	LITTLE BOOTS Hands (Kursini/Goc/Cerd/Red One/Steiner/Kid Gloves)	2564689603 (CINR)	
34	45	47	PINK Funhouse (Kriouss)	laFace 88697406492 (ARV) 3★	SALES INCREASE
35	28	43	THE KILLERS Day & Age (Price)	Vertigo 1785121 (ARV) 3★	
36	19	5	CAVIN HARRIS Ready For The Weekend (Harris)	Columbia 88697571911 (ARV)	
37	50	52	MUSE Black Holes & Revelations (Lustey/Muse)	Helium 3/Warner Bros 2564635091 (CINR) 2★	SALES INCREASE
38	41	9	MICHAEL JACKSON Bad (Jackson/Jones)	Epic 4302902 (ARV) 13★	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	29	2	THE BEATLES Help! (Martin)	EMI 3824152 (E)	
40	Re-entry		ROBBIE WILLIAMS Greatest Hits (Various)	Chrysalis 8668191 (E)	+50% SALES INCREASE
41	17	2	BEVERLEY KNIGHT 100% Hurricane (Various)	HURRCD1 (AbsoluteArvato)	
42	44	73	ELBOW The Seldom Seen Kid (Potter)	Fiction 1748990 (ARV) 2★	SALES INCREASE
43	31	2	THE BEATLES Past Masters (Martin/Spector)	EMI 2438072 (E)	
44	66	59	COLDPLAY Viva La Vida (Eno/Breus/Simpson)	Parlophone 2121140 (E) 4★2★	HIGHEST CLIMBER
45	37	2	THE BEATLES A Hard Day's Night (Martin)	EMI 3824132 (E)	
46	35	30	THE PRODIGY Invaders Must Die (Howlett)	Take Me To The Hospital HOSPOX001 (ADA/CIN) ★	
47	40	37	JASON MRAZ We Sing We Dance We Steal Things (Terefe)	Atlantic 7567897009 (CIN)	
48	52	13	MICHAEL JACKSON Thriller (Jones/Jackson)	Epic 5044222 (ARV) 11★	SALES INCREASE
49	33	2	THE BEATLES Magical Mystery Tour (Martin)	EMI 3824632 (E)	
50	30	5	TINCHY STRYDER Catch 22 (FT Smith/Stryder/TMS/Rapid/La 3/Inth/Free/kmusic/Dirty/Dangerous/Chase & Status)	Catch 22 4th & Broadway 2713632 (ARV)	
51	67	28	TAYLOR SWIFT Fearless (Chapman/Swift)	Mercury 1795298 (ARV)	SALES INCREASE
52	32	24	FRIENDLY FIRES Friendly Fires (Epworth/Macfarlane)	XL CD383 (PIAS)	
53	48	80	DUFFY Rockferry (Butler/Hogarth/Booker)	A&M 1756423 (ARV) 5★3★	
54	47	41	AKON Freedom (Akon/Various)	Universal 1792339 (ARV) ★	
55	38	2	THE BEATLES Please Please Me (Martin)	EMI 3824162 (E)	
56	New		THE BIG PINK A Brief History Of Love (Corrill/Furze/Epworth)	4AD CAD2916 (PIAS)	
57	55	708	ABBA Gold - Greatest Hits (Anderson/Waevus)	Polydor 8720292 (ARV) 13★	
58	58	5	THE TEMPER TRAP Conditions (Abbiss)	Infectious Music INFECT102 (PIAS)	SALES INCREASE
59	61	12	MICHAEL JACKSON & JACKSON FIVE The Very Best Of (Jones/Jackson/Various)	Universal IV 5305972 (ARV)	SALES INCREASE
60	59	39	U2 U218 Singles (Lillywhite/Frullani/Lavinie/Thomas/Rubin)	Mercury 1713541 (ARV) 2★	
61	Re-entry		YOU ME AT SIX Take Off Your Colours (Mitchell/Grady)	Virgin CDV3063 (PIAS)	
62	68	19	GREEN DAY 21st Century Breakdown (Vig/Green/Dey)	Reprise 936249777 (CIN)	SALES INCREASE
63	49	2	THE BEATLES Let It Be (Spector)	EMI 3824722 (E)	
64	51	2	THE BEATLES With The Beatles (Martin)	EMI 3824202 (E)	
65	71	42	TAKE THAT The Circus (Shanks)	Polydor 1787444 (ARV) 6★2★	SALES INCREASE
66	Re-entry		MUSE Origin Of Symmetry (Muse/Bottrill/Tekiel/Smith/Jeffery)	Helium 3/Warner Bros 2564684762 (CINR)	+50% SALES INCREASE
67	Re-entry		MUSE Absolution (Muse/Lunn/Field/Reeve/Lustey)	East West 5046685472 (CINR)	
68	New		INME Herald Moth (Davies)	Graphite GRAPHAR4 (ARV)	
69	Re-entry		CAVIN HARRIS I Created Disco (Harris)	Columbia F1EYEU07 (ARV)	
70	56	2	THE BEATLES Beatles For Sale (Martin)	EMI 3824142 (E)	
71	70	58	THE SCRIPT The Script (The Script)	Phonogenic 88697361942 (ARV) 2★	SALES INCREASE
72	75	13	MICHAEL JACKSON Off The Wall (Jackson/Jones)	Epic 05044212 (ARV) ★	SALES INCREASE
73	39	2	PREFAB SPROUT Let's Change The World With Music (McCoun)	Kitchenware KWCD41 (ARV)	
74	Re-entry		WHITE LIES To Lose My Life (Muller/Dingel)	Fiction 1793239 (ARV)	
75	62	11	CASCADA Evaluate The Dancefloor (Mammi/Yanou)	AAIWUMIV 2711264 (ARV)	

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|-------------------|---------------|---------------------------|----------------------|-----------------------------------|---------------------|----------------------|--|-----------------------------------|
| Abba 57 | Beats, The 49 | Elbow 42 | Jackson, Michael 72 | Megadeth 24 | Porcupine Tree 23 | Key | BPI Awards | Albums |
| Akon 54 | Beats, The 55 | Florence + The Machine 10 | Jamie T 11 | Merrweather, Daniel 29 | Prefab Sprout 73 | ★ Platinum (300,000) | Singles | Jay-Z: Blueprint III (silver); |
| Allen, Lily 28 | Beats, The 63 | 10 | Jay-Z 4 | Michael Jackson & Jackson Five 59 | Prodigy, The 46 | ● Gold (100,000) | David Guetta: Sexy Chick (silver); | Jamie T: Kings & Queens (silver); |
| Andre, Peter 3 | Beats, The 64 | 10 | Kasabian 15 | Morrison, James 18 | Script, The 71 | ● Silver (80,000) | David Guetta: When Love Takes Over (gold); | David Guetta: One Love (gold); |
| Arctic Monkeys 12 | Beats, The 70 | 10 | Killers, The 35 | Mraz, Jason 47 | Take That 65 | ★ 100 European sales | David Guetta: When Love Takes Over (gold); | Madonna: Celebration (gold); |
| Beats, The 13 | Beats, The 70 | 10 | Kings Of Leon 7 | Muse 1 | Taylor Swift 51 | | David Guetta: When Love Takes Over (gold); | Peter Andre: Revelation (gold) |
| Beats, The 14 | Beats, The 70 | 10 | Knights, Beverley 41 | Muse 37 | Tempa Trap, The 58 | | | |
| Beats, The 17 | Beats, The 70 | 10 | Knopfler, Mark 9 | Muse 66 | Tinchy Stryder 50 | | | |
| Beats, The 19 | Beats, The 70 | 10 | La Roux 31 | Muse 67 | U2 60 | | | |
| Beats, The 32 | Beats, The 70 | 10 | Lady Gaga 21 | Noisettes 27 | White Lies 74 | | | |
| Beats, The 39 | Beats, The 70 | 10 | Little Boots 33 | Nutini, Paolo 22 | Williams, Robbie 40 | | | |
| Beats, The 45 | Beats, The 70 | 10 | Lott, Pixie 6 | Pink 34 | You Me At Six 61 | | | |
| Beats, The 45 | Beats, The 70 | 10 | Lynn, Vera 2 | | | | | |

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