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C&BINET SPECIAL

Mandelson commits to ISP suspensions at inaugural C&binet meeting



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GREY MATTERS

Why the music industry is tuning into the needs of an older demographic



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SOLDIERS' SONGS

Remembrance Sunday sees the UK public embrace wartime music

William Hill puts its money on Robbie Williams for festive album crown... but retail begs to differ

Will the odds reflect Reality?

Charts

By Ben Cardew

WITH THE RACE TO THE TOP of the Christmas charts about to explode out of the blocks, leading bookmakers have installed Robbie Williams and Susan Boyle as the frontrunners to top the festive albums chart.

While the eventual X Factor winner looks certain to top the singles chart this Christmas – as has happened for the last four years – the race for the seasonal number-one album looks far more open, with big guns such as Leona Lewis, Susan Boyle and JLS all in the running.

However, in odds compiled exclusively for *Music Week*, William Hill has named the former Take That singer as favourite to top the festive albums chart with odds of 5/2, ahead of Boyle and JLS (both at 6/1), and Leona Lewis and Take That (8/1).

Williams' new album, *Reality Killed The Video Star*, is released next Monday (November 9) and, while comeback single *Bodies* may have failed to top the chart, it nevertheless provided him with his highest weekly sale for a single since *Rock DJ* nine years ago. The album has also topped pre-release charts at Play.com and registered strong pre-sales at Amazon and HMV.com.



Boyle, whose album *I Dreamed A Dream* arrives in stores on November 23, is the favourite of bookmakers Paddy Power. In its odds for the UK Christmas number one album, the bookies place Boyle at 13/8.

But retailers are taking a different view. They believe Leona Lewis will be the one to beat this Christmas. The singer's new Syco album *Echo* is released one week after *Reality*.

"I think it will be Leona to top the charts," says Play.com senior music buyer David Trueman. "It's another good album and it's the perfect time of year."

"You'd have to say that Leona is probably the one to beat," adds HMV head of music Rudy Osorio. "The X Factor is likely to have a big say in determining who comes out on top. X Factor artists Leona, JLS and

Alexandra will definitely be up there, and, of course, Cheryl Cole has fantastic momentum behind her right now – she has such broad appeal that she must have a chance of being in the top five. Michael Buble didn't do his chances any harm following his show-stealing TV appearance last week, and Robbie and Take That Live will feature strongly also, as should Susan Boyle."

"I think Sony are going to be competing against themselves this Christmas," says Richard White, the owner of independent store Chalky's. "You look at the albums they already have out or are coming out – Susan Boyle, JLS and Leona Lewis – those three albums alone... I can see no reason why they won't be in the top five this Christmas."

However, he tips Warner act *The Soldiers*, whose debut album *Coming Home* was yesterday (Sunday) set to debut in the Top 10, to lead the Christmas albums chart.

As November gets under way, music retailers have already begun their festival preparations in earnest: Play.com launched its Christmas website last Tuesday, including a gift finder and various chart offers and is set to launch a massive advertising campaign later in the month to reach 40m adults – or "just about

everybody" in the UK, according to Play.com marketing director Martin Talbot.

Meanwhile, HMV is to kick off its Christmas activity from early November. Osorio says the message this year is "Love Christmas" and adds the marketing and product promotion will be the usual mix of heavyweight press and posters, TV and online.

He adds, "We've decided to go for a fun Christmas creative with different straplines that also have a bit of a retro feel. We've also been mindful of ensuring our creative is warm and accessible, so that we can appeal to consumers that typically might have shopped at Woolies or Zavvi in the past."

Despite a general feel of optimism among music retailers in the run-up to Christmas, there remain a number of important issues to face. Chief among them is the ongoing threat of postal strikes affecting online sales of physical product. HMV, Amazon and Play all say they have plans in place to beat industrial action.

In addition, some executives say that because Christmas Day falls on a Friday this year the late shopping could create logistic and stocking challenges for retail and record companies alike.

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Chillfest debts hit £1.2m as financial fallout leaves creditors out of pocket

THE FULL EXTENT OF THE FINANCIAL TURMOIL that led Chillfest Ltd into voluntary liquidation is revealed in new figures uncovered by *Music Week*.

Chillfest Ltd, the company that licensed the Big Chill festival between 2002 and 2009, was liquidated last month with debts close to £1.2m. That included £608,894 owed to more than 30 creditors, including nearly £80,000 to PRS for Music.

Although it achieved a post-tax profit each year up to and including 2006, the trouble began the following year when Chillfest Ltd lost £537,168. That loss was attributed in part to a failed attempt to expand the business and export the brand.

In February 2008 Pete Lawrence, who co-founded the festival with Katrina Larkin in 1994, left his role as director at Chillfest Ltd and the same year the company posted a

further loss of £337,840.

Chillfest Ltd's majority shareholder The Cantaloupe Group, which licenses The Big Chill brand for three bars and venues in London and Bristol, continued to fund the running of the company until disappointing ticket sales for the 2009 festival led to another post-tax loss – amounting to £481,191.

At the time of liquidation on October 15, the directors of the company blamed "the general

economic downturn and customers not purchasing sufficient numbers of tickets" as the reason for the organisation's failure.

Chillfest Ltd's Estimated Statement Of Affairs, issued by liquidator Vantis, reveals that close to £100,000 was owed to HM Revenue & Customs when the company was folded.

It also owed £76,776 to PRS for Music and in excess of £60,000 to Show Events Security. Among the

other 33 trade and expense creditors listed are Trans European Site Services, who are owed £58,663; Power Logistics (£49,770); Eve Trackway (£49,738); and West Mercia Police (£48,769).

The Big Chill festival is set to continue under the stewardship of Larkin who has taken on the role of creative director at Big Chill Republic, the company founded last month following the festival's takeover by Festival Republic.

News

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

The Playlist



3OH!3
Starstruck
Asylum
Katy Perry lends these chart toppers a hand on their second single, which is high-energy pop with a big hook. (single, December 14)



VAMPIRE WEEKEND
Horchata
XL
With a hypnotic, rhythmic underbelly and simple, repetitive vocal melody, VW have delivered something magical in this lead single from the new album. (free download)



FYFE DANGERFIELD
When You Walk In The Room
Geffen
Dangerfield's first solo effort quickly proves this is something special. A raw, upbeat song that, at times, sounds like it just might fall apart. (single, tbc)



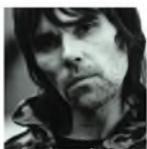
OWL CITY
Fireflies
Island
Currently sitting at number one on the US iTunes chart with the album hovering at four, Fireflies is a song that begs to be discovered. (single, February)



CHAPEL CLUB
Surfacing
unsigned
Current A&R flavour of the month, these songs could sit snugly alongside White Lies, Editors and Alife, albeit with a tad less drama. (demo)



AU REVOIR SIMONE
Another Likely Story
Moshi Moshi
Lifted from latest album Still Night, Still Light, this song's understated charm and reflective lyrics will have you on first listen. (single, December 7)



IAN BROWN
Just Like You
Fiction
Released on the back of Brown's latest UK tour, this is up there with his best solo work, with a cool rhythm and clever loops. (single, November 30)



ATLAS SOUND
Quick Canal
4AD
Deerhunter lynchpin Bradford Cox here gives Quick Canal a wonderfully ethereal feel. Laetitia Sadier of Stereolab provides vocals. (from album, out now)



LUNAR YOUTH
Misfits
Young & Lost
A London trio with a penchant for guitar-driven pop and a big, brash sound. The influence of Springsteen and Roxy Music can be heard here. (single, November 23)



ALBERTA CROSS
Taking Control
Ark
New single from the band's debut album, this is a wonderful rock number with big harmonies and a soaring, heartbreaking melody. (single, November 23)



SIGN HERE

Two Door Cinema Club have signed a deal with the Kitsune, who will release their debut album in the new year

Rudy Tambala tasked with re-evaluation of retail process

Tambala to retune Digital Stores

Digital

By Ben Cardew

D2C SPECIALIST DIGITAL STORES has named former Ministry Of Sound head of internet Rudy Tambala as a non-executive director, with the lofty aim of re-evaluating the retail process for the next generation of digital customers.

Tambala, who has more than two decades experience in the music business including a stint at Virgin Retail, was appointed to the Digital Stores board last week.

His first task is to develop its digital retail strategy. This will include a complete analysis of the sites Digital Stores currently powers, as well as looking at new ways to engage with customers through social media.

"Digital Stores are a proper D2C provider and they have a genuine desire to evolve and be the best," Tambala says. He has previously worked for the company as a strategic consultant and was a client of Digital Stores, which provides direct-to-consumer retail services for bands such as The Beatles and Queen, while at Ministry. "I have been working in D2C before it was called D2C. A combination of what I bring and what Digital Stores are offering already is going to be top ranking and I think it



'Fantastic projects': Rudy Tambala is looking forward to the future at Digital Stores'

"I have been on the client end and I know what the client needs and where services fall short..."

RUDY TAMBALA

further boost to its stable of online stores.

Digital Stores CEO Russel Coultart says he is confident that Tambala's appointment will be crucial to his company. "I've worked with [Tambala] on a number of projects, and I'm very impressed with his knowledge and understanding of the changing retail landscape and existing and forthcoming changes in consumer behaviour in the digital world we all now inhabit."

"I have been on the client end and I know what the client needs and where their services fall short," adds Tambala. "I can help Digital Stores to better serve their clients and help their clients to form a real B2C relationship with their customers."

Tambala hints that there are "some really fantastic projects" in the planning at Digital Stores. "I have

should be leading the way."

The company has already moved some way to improving its offer to customers: it recently launched a widget for its flagship site Recordstore.co.uk allowing fans to display news about releases on their MySpace and Facebook pages. But, Tambala's appointment is seen as an opportunity to stay ahead of the curve.

In addition, the company is set to hire a search-optimisation specialist within the coming weeks to give a

Labels home in on localised data with We7's ge

FROM SCOOTER IN SCUNTHORPE to Abba in Abbeymead, labels will soon have a new tool to track who is listening to what music and where, thanks to the launch of a new feature from streaming service We7.

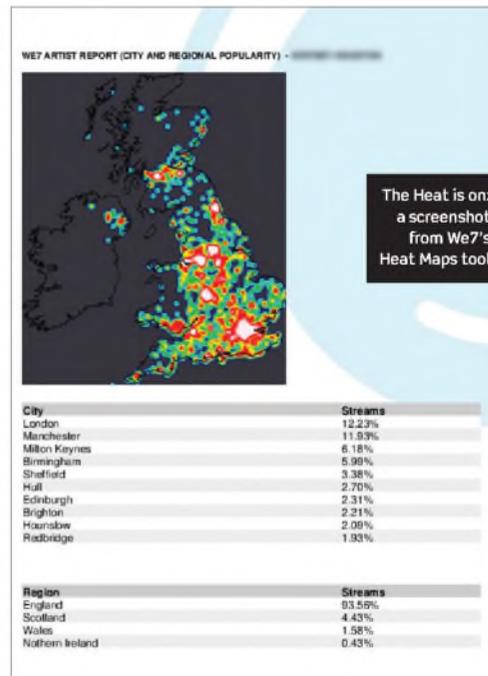
Heat Maps is intended to help labels with the marketing and distribution of new music and catalogue tracks.

Using geolocation technology, which pinpoints the location of any UK-based, internet-connected computer, the service can track where in the country specific artists, music genres, tracks and albums are most popular, based on streaming and downloading patterns.

We7's technical team will compile this information into reports for labels, free of charge.

We7 chief technical officer and founder Gareth Reakes says that the appeal for labels is clear: it will allow them to plan marketing and physical distribution more closely, showing the often considerable difference in music tastes around the country. Local acts, naturally, tend to perform well in their local area, but different genres of music perform differently around the UK.

"We have always been really open



"We can provide a lot of information showing when in the day it is best to get to your key audience..."

GARETH REAKES, We7

with the data that we have, from an industry perspective," Reakes explains. "This is the next step in that strategy. It's great to have that data, but what does it mean? We think this data is also useful for the live industry if you want to plan a tour."

We7 is by no means the first company to offer such analysis: the Official Charts Company, for example, breaks down sales by region, while Soundcloud's Tracks On A Map service allows users to access tracks uploaded to SoundCloud

ses at D2C service
s' strategy

DIGITAL STORES

started looking at what we can do with the sites, how we can make them more engaging and build more customer loyalty," he adds.

Meanwhile, Digital Stores has furthered its relationship with the Prodigy, by selling the first tickets for the band's 2010 Milton Keynes Bowl gig through the band's online store at www.recordstore.co.uk/theprodigy.

The band play the Bowl on July 24 next year, with support from acts including Pendulum, Enter Shikari and Chase And Status. Promoter SJM released the first 12,000 tickets via the band's online store last Wednesday, with the remaining 33,000 tickets going on sale two days later.

Finally, Digital Stores has appointed Name PR to handle its press. Coulart says the move will help to take the company's message forward.

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Relocation service

based on the location of its users.

However, it is hoped that the scale of We7's user base – it has 2.5m users monthly, growing at a rate of between 5% and 8% a month – will make this a vital tool for label.

Reakes explains that this is just the first step towards offering labels a wealth of information on their releases.

"Another piece of data is the analysis of album plays, showing what tracks are the most popular and that can help them decide what the second or third single should be," Reakes explains. "In the future we can provide a lot of information about when people are streaming and downloading tracks, showing when in the day it is best to get to your key audience. We will also be able to provide age demographics."

Reakes explains that such data will also allow We7's advertisers to target their campaigns with greater accuracy, which he says is useful all round. "The aim of all advertising is to get to a stage where ads are really useful," he says. "Providing this information to labels or artists who want to promote new albums means advertising is more effective and a better experience for the user."



Bahl brokers new Biffy deal

14th Floor division to co-manage Scottish rock trio

Management

By Ben Cardew

WARNER MUSIC UK IS DELVING further into the world of artist management via a deal with Biffy Clyro manager Dee Bahl.

Under the deal Bahl, of 1554 Management, will co-manage the band with Nostromo, the management division of 14th Floor Records, the label to which the band are signed. It means that Nostromo will be involved in every aspect of the band's career, including live, songwriting, merchandise and brand partnerships.

The deal further cements the band's relationship with 14th Floor founder Christian Tattersfield, who became chairman of Warner Bros UK as well as CEO of Warner Music UK in August.

Tattersfield signed the band to 14th Floor in 2006 and they have



since recorded two albums for the label. The second, *Only Revolutions*, is set for release next Monday (November 9) and has already spawned two Top 10 singles in *Mountains* and *That Golden Rule*.

Tattersfield says he is looking forward to extending Warner's relationship with the band. "A critically-acclaimed new album, *Only Revolutions*, a sold-out UK tour and a major European support with Muse: its an exciting time to be



involved with Biffy Clyro," he says. "This agreement is about what we've achieved together over the last three years and our shared commitment to building on that with *Only Revolutions*."

Bahl adds, "Broadening our relationship with 14th Floor will help us continue to grow Biffy's fanbase and ensure that the ambitious plans we have in place for *Only Revolutions* come to fruition".

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Midem 2010 to take education line

MIDEM 2010 WILL SEE A RENEWED FOCUS on education for attendees, with a MidemNet Academy offering training on various digital skills.

The new initiative will give all attendees the opportunity to take part in professional training on subjects in the digital sphere, such as how to use social networks to market artists and how to gather and manage data.

Training will take place in a special area on the exhibition floor on a first-come-first-served basis. Attendees will also receive specially prepared course material.

"The business is incredibly complex. You need skills way beyond what you used to," explains Midem marketing director Stephane Gambetta. "There is a need to get this knowledge, but in a different way to a traditional exhibition."

The same thinking is also behind the event's new Midem+ offering, in which attendees can pay an extra €300 (£269) for the opportunity to experience one-on-one meetings with experts in a number of fields, such as law, management and marketing.

Midem+ attendees will also have access to a number of "connectors", including TAG Strategic managing

partner Ted Cohen, who will set them up with meetings based on their individual needs.

"We have a lot of smaller companies who attend Midem," says Midem director Dominique Leguern. "If you don't have a huge organisation it is difficult to sit down and to be able to think about how to develop certain aspects of the business."

Other changes to Midem next year include a redesign of parts of the exhibition hall to make networking easier and organisers will also start "country marchmaking", helping representatives of different national organisations to meet.

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New products and channels of delivery are keeping innovative sheet-music publishers on their toes

Editorial Robert Ashton


WHEN THE GOVERNMENT DELIVERS A MAJOR POLICY DOCUMENT – in this case about copyright – you might think the music industry would be clamouring for copies.

But despite being a year in the making, last week's © the way ahead: A Copyright Strategy for the Digital Age 2009 from the Intellectual Property Office did not cause a rush at the Government suppliers.

Days after it appeared, industry executives were still scratching their heads and muttering things such as “um, I haven't had time to look at it yet” or, worse, “it looks flabby”.

That is a shame, because there are some decent ideas in the document. In fact, there are a multitude of conclusions and actions – 32 in all. The problem is they have not been sufficiently developed.

Those who have actually got around to reading it have, there-

fore, called it less than substantive, even bland. One executive suggests the best thing about © the way ahead is that it recognises there is no need to rewrite every rule in the book. Its starting premise is to improve the existing copyright system rather than devise a radically new one. And that is a good thing.

The IPO does have some good intentions: it wants to move the whole copyright debate up to the European level, where a great deal of policy making can be harmonised, which everyone agrees is a sensible idea, even if it will mean any action is likely to be slowed.

It also wants to make copyright easier for everyone, including the 12-year-old kid who is worrying his confused mum – busily reading about what penalties filesharers face – because he wants to copy his Green Day CD to his computer.

There are noises about modernising and streamlining the licensing process, which is critical if new business models are going to come on stream because the present system is just too damn complex and expensive and therefore stopping new businesses from getting started.

Also, one idea that will cheer managers and artists: fair treatment through new model contracts and fair returns for use of their work. Access to orphan works is also promised.

The big idea underpinning much of the document is for the EU to draw up definitions of commercial and non-commercial use, which could legally allow mash-ups and format shifting.

But what frustrates many is that there is still much work to be done on this and without the flesh on the bones, the report does not give any clear indication whether the industry's proposals for a licensing solution to underpin format shifting would be a goer.

The industry wants a strong and clear copyright framework, and so does the Government. It knows it has been slow to respond and recognises that with the pace of technological change it is always going to play catch up. But, on the evidence of © the way ahead, it is still doing that.

The festival season has enjoyed mixed fortunes. There have been some great parties this summer. But it seems for every Latitude or Bestival there has also been the disappointment of a last-minute cancellation. This has left a great deal of disappointed punters and, often, a line of angry creditors. So good on the Association of Independent Festivals for putting down a marker and ensuring that those who want to become members of this increasingly influential organisation demonstrate sound financial and business practices.

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

MUSICWEEK.COM READERS' POLL
LAST WEEK WE ASKED:

Was In The City right to ask Pirate Bay founder Rick Falkvinge to speak at this year's event?

YES 84% NO 16%

THIS WEEK WE ASK:

Did C&binet, the Government's creative think-tank, deliver the goods?

To vote, visit www.musicweek.com

Peter Mandelson commits to improving licensing and ISP suspensions

Strike one to C&binet p

Legislation

By Robert Ashton

THE GOVERNMENT GOT THE THUMBS-UP from a large part of the music industry for its filesharing policy last week, but there were less encouraging voices heard for its other ideas on copyright strategy, which many say leave too many unanswered questions.

The big headline from last week's inaugural C&binet was that Business Secretary Peter Mandelson wants to press ahead with the Government's controversial plans to bring in technical measures, including account suspension, for persistent filesharers.

This won a resounding endorsement from UK Music chief executive Feargal Sharkey and BPI chief executive Geoff Taylor. Sharkey says, “For the UK's creative industries to meet their goals and aspirations in a digital age, intervention by Government is essential. We therefore continue to welcome Lord Mandelson's commitment and support on this issue.”

Taylor called the move “a proportionate way” of encouraging illegal filesharers to embrace new services.

However, not everyone believes suspensions will be an easy sell in Parliament. Harbottle & Lewis partner Tony Ballard suggests that the Government, which has an estimated 60 sitting days remaining, will be pressed for time to push legislation through, and will find it difficult framing a workable three strikes law.

Ballard believes ISPs will continue to resist the Mandelson measure. “The key questions are going to be around how the ISPs will manage the burden of proof, who is going to be responsible for the final decision to deny someone access to the internet

and how that denial can be challenged in court.”

Mandelson, Sharkey and others recognise that the stick alone will not bring about a change in people's behaviour and that the move to introduce technical measures must be introduced in tandem with an improved licensing environment.

The Business Secretary has even volunteered to “knock heads” together to help get things moving. “The best long-term solution is there in front of our noses. It's the market. I know how complicated building these networks and services can be, but in that respect the industry needs to move faster to help itself,” he says.

MMF CEO Jon Webster says the fact that Mandelson wants to do something about licensing is a big plus. “What is stopping the market growing is the lack of licensing by major rights holders,” he argues.

Sharkey also urges rights holders to continue to licence, adapt and diversify business models, saying ISPs

must evolve beyond a “mere conduit” status, adding that the industry is “gently helping” them realise they are part of the music business.

However, Mandelson is still at odds with the industry position on who should pay for notifications under proposed P2P legislation, whereby those caught illegally sharing files would receive several warning letters before their internet connection is cut. Mandelson is proposing a 50/50 split between rights holders and ISPs on the basis of a flat fee allowing “both sides to budget and plan”.

Record labels' preferred method of apportioning of costs is that they take care of the detection work, with ISPs handling notifications and legals. Some believe a 50/50 split means more of a burden for rights holders, although it largely depends on the number of notifications and the way they are made. Sharkey says discussion of costs now has to be a priority.



On the same page as the industry: Culture Secretary Ben Bradshaw and Business Secretary Peter Mandelson at last week's C&binet, held at The Grove in Hertfordshire

Join piracy war, urges French CEO

THE MUSIC INDUSTRY HAS FOUND a powerful ally among the ISP community, with one of France's biggest ISPs urging UK operators to stop “moaning” and support record labels in their bid to curb piracy.

Vivendi CEO Jean-Bernard Levy told last week's C&binet that ISPs should stop worrying that they risk losing customers if they support rights holders in cutting peoples' internet connections.

Levy's conglomerate is both a content provider – it owns Universal Music – and a telecoms owner – it operates the telecoms and internet business Maroc Telecom. Yet Levy said there has been no “internal

debate” within Vivendi about whether it should support the recent “three strikes and out” law in France.

Speaking before Business Secretary Peter Mandelson announced UK Government plans to introduce similar legislation here to curb illegal P2P activity, Levy said, “The priority is to make sure content is rewarded for its efforts.”

Levy, whose internet group commands around 25% of the market in France, added, “Britain should be even more in favour of protecting. It is in the interests of the British economy to be in favour of something like three strikes.” He also likened the process to being fined after being

caught speeding on the roads.

Levy dismissed the well-rehearsed arguments from ISPs that if they help cut off customers' internet connections they will lose business.

He argued that broadband penetration is extremely high now and that if someone has broadband they will never want to be without it. “There is very little harm that real damage will be done (to ISPs),” Levy said. “There is no benefit to them to carry illegal traffic. You have to be supportive of the law.”

However, Levy did concede that it is still too early to say what effect the three strikes law in France has had on illegal downloaders.

ensions at inaugural industry and Government summit

Proposals Plans for an annual network underway

There was less enthusiasm for the accompanying Government paper © the way ahead: A Copyright Strategy for the Digital Age from the Intellectual Property Office. This is the result of almost a year of research and consultation by the IP Minister David Lammy, who along with his colleagues wants to move the debate into Europe and to simplify the situation. There are 32 conclusions and actions in the paper, but even the IPO suggests bringing Europe into the debate could delay change by a couple of years.

However, one positive from the report is the Government wants to look at an exception to copyright for "non-commercial" use, which could cover format-shifting and mash-ups.

Although the Government concedes it still has to come up with definitions of non-commercial and commercial use, Webster and others are encouraged it is at least being considered.

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Big hitters: Wall Street Journal's Patience Wheatcroft in conversation with EMI chief executive Elio Leoni-Sceti

THE INDUSTRY WILL NOW HAVE a regular opportunity to network senior Government ministers after the Minister for Creative Industries revealed plans to make C&binet a permanent fixture.

Sion Simon says that the event will not be a one-off and he and his Government colleagues are already planning for the event to be turned into an annual one.

However, the plan is that the Government will take a step back in the organisation and plans to

license it. Simon claims to have already had offers for C&binet, which he says will become "owned and taken forward by creatives".

C&binet was held at The Grove in Hertfordshire over three days last week, with speakers including Business Secretary Peter Mandelson, Culture Secretary Ben Bradshaw, IP Minister David Lammy, IE Music's founding partner Tim Clark, 19 Group's Simon Fuller, EMI Music chief executive Elio Leoni-Sceti and Spotify managing director Paul Brown.

Among the the 300 delegates, were UK Music CEO Feargal Sharkey, BPI chief executive Geoff Taylor, Universal Music Group International chairman and CEO Lucian Grainge, FAC acting CEO Jeremy Silver, MMF chief executive Jon Webster and PPL director of government relations Dominic McGonigal.

News in brief

● Plans to mark the 40th anniversary of **Glastonbury Festival** are gathering pace, according to organiser Michael Eavis. "We're in advanced talks with booking our headliners," Eavis tells *Music Week*. He declined to comment on rumours linking the likes of U2, The Rolling Stones and David Bowie to the 2010 event, but did reveal that the festival site itself will be different to past years.

● **George Michael** is joining Island for a one-off Christmas single.

● After fulfilling his contract with Sony. The December 13-released single is a new version of the singer's December Song, which he offered as a free download last year. Sony is to release a live George Michael DVD in December which fulfils his obligations for the major.

● **Tiscali.co.uk**, part of the Talk Talk Group, is launching a new DRM-free download-to-own subscription, powered by eMusic. With a catalogue of 6.5m songs, users will get 50 free downloads if they sign up for a 14-day trial.

● **HMV** has agreed a deal with sec-

ondary ticketing site Seatwave to allow customers to pick up their tickets in the retailer's stores.

● Former EMI Pop Division general manager **Colin Burn** has died at the age of 76. See musicweek.com for obituary.

● Mastering and post production company **Alchemy Soho**, formerly located on the 29th floor of Centre Point has opened new premises in Cock Lane, in the rejuvenated Smithfield market area.

● Massive sales of the **Michael Jackson** back catalogue were not enough to stop music sales falling at Sony Music in its second financial quarter. For the three months to September 30, the music major posted sales and operating revenue of ¥124.5bn (£0.83bn). This was down 3% on a pro-forma basis on Q2 2008.

● Ad-funded music service **Qtrax** has confirmed that it is launching in Asia-Pacific, beginning this Thursday in New Zealand and Australia.

● The **Bristol Music Foundation** is hosting a new event, entitled Music South West, in November aimed at helping its members forge relationships with executives from around the UK.



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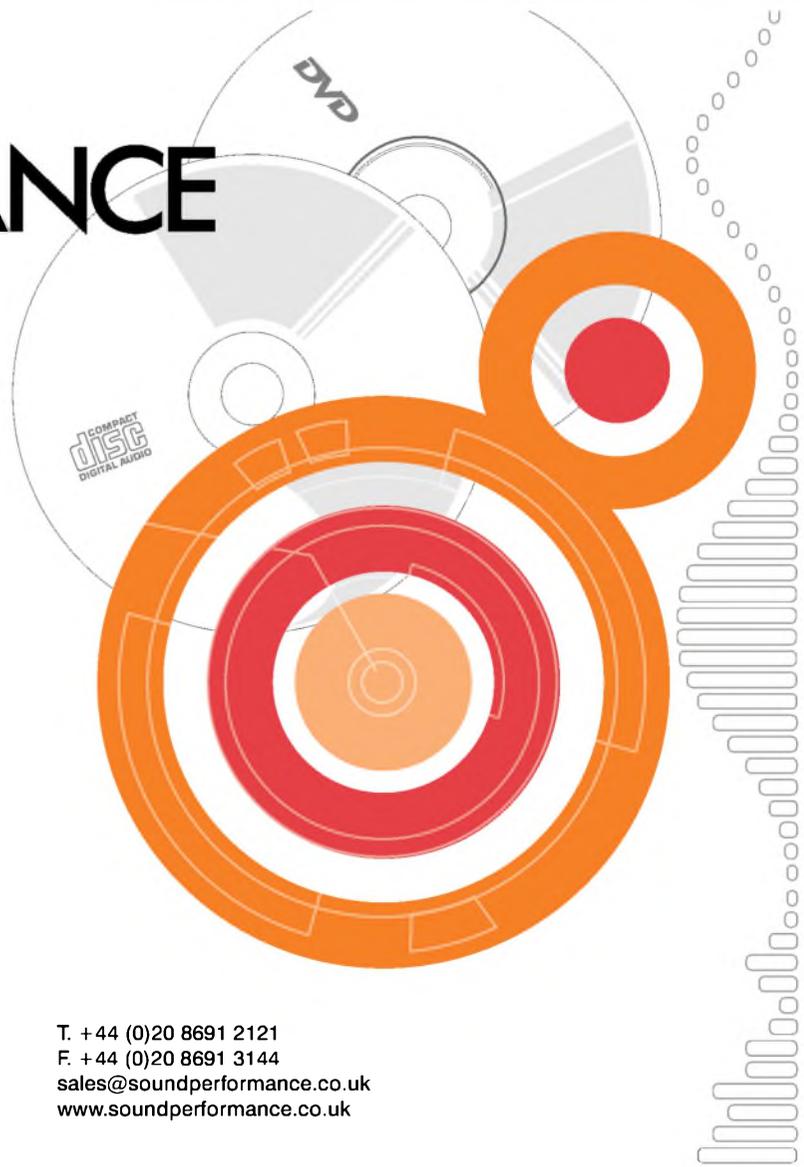
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News media



This Wk	Last	Artist	Title	Label	Plays
1	1	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	/ Syco	661
2	2	CHERYL COLE	Fight For This Love	/ Fascination	643
3	3	CHIPMUNK	Oopsy Daisy	/ Jive	525
4	24	DIZZEE RASCAL	Dirtee Cash	/ Dirtee Stank	511
5	4	TINCHY STRYDER	You're Not Alone	/ 4th & Broadway	490
6	6	JLS	Everybody In Love	/ Epic	487
7	13	BLACK EYED PEAS	Meet Me Halfway	/ Interscope	480
8	5	TAIO CRUZ	Break Your Heart	/ 4th & Broadway	468
9	11	JAY SEAN FEAT. LIL WAYNE	Down	/ Island	398
10	10	N-DUBZ	I Need You	/ Aatw/Umtv	364
11	8	DAVID GUETTA FEAT. AKON	Sexy Chick	/ Positiva/Virgin	352
12	7	JORDIN SPARKS	Sos (Let The Music Play)	/ Zomba	344
12	15	WHITNEY HOUSTON	Million Dollar Bill	/ Arista	344
14	19	CALVIN HARRIS	Flashback	/ Columbia	299
15	NEW	LEONA LEWIS	Happy	/ Syco	295
16	9	THE SATURDAYS	Forever Is Over	/ Fascination	289
17	12	BLACK EYED PEAS	I Gotta Feeling	/ Interscope	272
18	33	COBRA STARSHIP FEAT. LEIGHTON MEESTER	Good Girls Go Bad	/ Fueled By Ramen	247
19	21	BEYONCE	Broken Hearted Girl	/ Columbia	242
19	27	FOO FIGHTERS	Wheels	/ RCA	242
21	15	ROBBIE WILLIAMS	Bodies	/ Virgin	237
22	14	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	/ Roc Nation	225
23	32	BASSHUNTER	I Promised Myself	/ Data	220
24	NEW	GREEN DAY	21st Century Breakdown	/ Warner Brothers	219
25	18	SHAKIRA	She Wolf	/ Epic	212
26	23	DUCK SAUCE	Anyway	/ Data	211
27	20	SUGABABES	About A Girl	/ Universal	210
28	28	THE TEMPER TRAP	Sweet Disposition	/ Infectious	208
28	29	PITBULL	Hotel Room Service	/ J	208
30	26	ALESHA DIXON	To Love Again	/ Asylum	191
31	38	KINGS OF LEON	Sex On Fire	/ Columbia	188
32	25	EXAMPLE	Watch The Sun Come Up	/ Data	179
33	NEW	YOUNG SOUL REBELS	I Got Soul	/ Island	178
34	17	DIZZEE RASCAL FEAT. CHROME	Holiday	/ Dirtee Stank	176
35	22	PARAMORE	Ignorance	/ Fueled By Ramen	174
35	30	BEYONCE	Sweet Dreams	/ Columbia	174
37	38	MICHAEL BUBLE	Haven't Met You Yet	/ Warner Brothers	173
38	NEW	LIYY ALLEN	Who'd Have Known	/ Regal	172
39	31	EDITORS	Papillon	/ Columbia	171
40	35	MUSE	Uprising	/ Helium 3/Warner	170

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BBC flagship event pulls in healthy audience share

Big hitters help Electric Proms scoop TV rewards

Television

By Ben Cardew

DAME SHIRLEY BASSEY AND ROBBIE WILLIAMS helped this year's BBC Electric Proms pull in almost a million more TV viewers than in 2008.

The BBC's flagship music event, which took place October 20-25 at Camden's Roundhouse attracted 5.23m viewers aged four and upwards to BBC2, compared to 4.3m last year when the event was on both BBC2 and BBC4. The Proms' audience share was also up, from 7.6% last year to 9.2%.

While Williams' Tuesday performance - his first UK gig in three years and broadcast to cinemas around the world - pulled in the headlines, he was overshadowed in audience terms by Bassey, who benefited from a Saturday night broadcast of her show.

Williams attracted 527,000 viewers - with 7.1% audience share - while Bassey pulled in 1.27m viewers and 8.0% of the TV audience. Smokey Robinson, Dizzee Rascal and Doves completed the headliners and their performances attracted 524,000, 246,000 and 184,000 viewers respectively.

"With Shirley Bassey, we saw at Glastonbury she had the highest audience figures and it was all ages, because she has such a huge appeal, she goes across generations," says festival director Lorna Clarke. "But we have asked the question of what would Robbie have done if he was on earlier [than 11.20pm] or at the weekend."

One notable difference with this year's Proms was that it took place solely within the Roundhouse -



Shocking: Robbie Williams and Shirley Bassey at the Roundhouse

previous events have taken place across different venues and cities - a change that partly reflected tightened budgets within the BBC. Nevertheless, ticket sales were strong, with 12,790 tickets sold across the five nights, including after-parties, masterclasses and other fringe events.

The Electric Proms 2009 also showcased a new format based around the Corporation's four popular music networks, with Radio 1, Radio 2, 1Xtra and 6 Music each hosting specific nights.

Radio 2 and 6 Music head of music Jeff Smith says that this approach worked well, as did the decision to include new elements such as the Radio 2 Great British Songbook, in which songwriter Don Black discussed his work.

"The key words for us were diversity and range," adds Smith. "We were really pleased, for example, with Magazine [who supported Doves on the 6 Music night] playing a singles and B-sides set. It was quite an alternative to some of the mainstream things we had."

Clarke says it is still too early to



talk about next year's event and whether it will focus solely on one venue or broaden out. "We are starting work on next year now," Clarke says. "We have put together a proposal and submitted it and it gets accepted or changed in some way."

Clarke also insists that the Electric Proms will continue to focus on creating "new moments in music" such as Doves collaborating with the London Bulgarian Choir. "We have to stick with what is right," she says. "There are a lot of shows out there with bands just doing what they do. That isn't what we want to do."

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Media news in brief

● Xfm's **Winter Wonderland** returns this December, taking place in London and Manchester. The annual event kicks off on December 8 at the Manchester Academy, with live performances by The Cribs, Liam Fray (The Courteeners), Echo and The Bunnymen, Frank Turner, Delphic and Liam Frost. It continues at the O2 Brixton Academy on December 16, with artists including Razorlight, The Temper Trap, The Big Pink, Bombay Bicycle Club and Local Natives.

● **Muse** were named best band in the world at last week's **Q Awards**. Other winners on the night included White Lies (best new act), Mr Hudson (breakthrough artist) and Lily Allen (best track for *The Fear*). A number of older acts picked up awards, including Spandau Ballet (Q idol), The Specials (Q inspiration), Marianne Faithfull (Q icon) and Sonic Youth (innovation in sound).

● **The London Lite** is set to close, a month after rival *The London Paper* was shuttered and *The Evening Standard* became available for free.

Owner Associated Newspapers says it will consult with 36 *London Lite* employees before coming to a final decision.

● **Robbie Williams** has pulled out of his appearance at the MTV Europe Music Awards this Thursday, blaming a "scheduling conflict".

● Music website **The Quietus** last week teamed up with Domino Records for a Halloween promotion, offering "terrifying, gloomy, spooky or queer" Halloween stories by Domino artists including The Kills, King Creosote, Lightspeed Champion, Joker's Daughter, Eugene McGuinness and Franz Ferdinand.

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

Airplay analysis Alan Jones

X Factor marks the top spots



CHERYL COLE CONTINUES TO DOMINATE THE RADIO AIRPLAY CHART, where *Fight For This Love* spends its third straight week in pole position. The song continues to pile up plays, adding 378 week-on-week to reach a new high of 3,460, even though its audience shrinks by more than 8m to 83.17m. That is a consequence of reduced support from Radio 1 (down from 24 plays to 17) and Radio 2 (19 to 13), a double whammy which cost the track nearly 15m listeners.

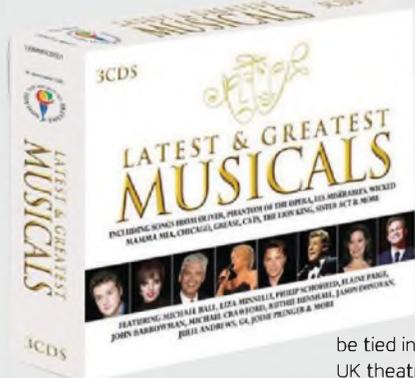
If Cole looks over her shoulder she will see her three closest challengers are all X Factor graduates. Last year's champion Alexandra Burke continues at number two with *Bad Boys*, runners-up JLS improve 4-3 with *Everybody In Love*, and 2008 winner Leona Lewis vaults 15-4 with *Happy*. It appears radio's initial reluctance to embrace reality TV discoveries has well and truly evaporated.

And to highlight the point, the highest new entry to the chart this week comes from 2002 Pop Idol winner Will Young, whose new hit

Hopes & Fears makes its maiden appearance at number 28. It is a major return to form for Young, whose last single *Let It Go* reached a radio airplay chart peak of number 59 in March, the same week it achieved a similarly unimpressive number 58 OCC sales chart peak. *Hopes & Fears* secured 483 spins from 60 supporters last week, with top tallies of 24 from Atlantic FM, 23 from Imagine FM and 22 from Juice FM. 14 plays on Radio 2 were its trump card, however, securing 87.11% of its overall audience of 21.94m.

Seven weeks after reaching number 14 alongside Jay-Z and Kanye West with *Run This Town*, Rihanna resumes her solo career with *Russian Roulette*. The introductory single from the Barbadian singer's upcoming *Rated R* album scoots 66-36, with 594 plays from 34 stations earning it an audience of more than 19.5m. It achieved top tallies of 36 plays from Leicester Sound, 35 from Trent FM and 34 from a further seven stations. Eight plays on Radio 1 provided nearly a third of its audience.

Campaign focus



Paige, John Barrowman, Michael Crawford, Philip Schofield, Julie Andrews and Jason Donovan.

Songs from *Cats*, *Phantom Of The Opera* and *Wicked* all feature on the release as well as new productions of *Fame* and *Nine*.

To promote the release, the album will be tied into a promotion with the UK theatre industry's national gift voucher scheme. As part of this promotion, people will be invited to purchase Theatre Tokens for family and friends which can be used at more than 200 theatres across Britain.

Anyone purchasing tokens throughout the next two months will also be directed to an information site about the compilation, where they can purchase the album and listen to music from the set.

The label will also be targeting online musical sites with advertising for the album.

Latest & Greatest Musicals

The capital's musical theatre community is being targeted by a new compilation boasting some of the biggest songs from stage and screen.

USM Media is teaming up with The Society Of London Theatre to help promote *Latest & Greatest Musicals*, out on November 9.

The album will be released as a deluxe three-CD boxed set featuring songs performed by the giants of musical theatre, including Michael Ball, Elaine

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % week + or -
1	1	8	1	CHERYL COLE <i>Fight For This Love</i> Fascination	3460	12.26	83.12	-8.93
2	2	5	4	ALEXANDRA BURKE FEAT. FLO-RIDA <i>Bad Boys</i> Syco	3246	-2.17	73.2	-12.18
3	4	7		JLS <i>Everybody In Love</i> Epic	2305	8.68	52.03	6.82
4	15	6		LEONA LEWIS <i>Happy</i> Syco	1548	14.84	47.9	49.78
5	6	5	13	JAY-Z FEAT. ALICIA KEYS <i>Empire State Of Mind</i> Roc-A-Fella	1325	2.16	43.84	-5.64
6	8	7	7	CHIPMUNK <i>Oopsy Daisy</i> Jive	1480	-0.54	41.75	1.56
7	3	10	12	TAIO CRUZ <i>Break Your Heart</i> 4th & Broadway	2484	-1.27	39.22	-33.48
8	16	3	15	TINCHY STRYDER <i>You're Not Alone</i> 4th & Broadway	1065	11.75	37.45	19.99
9	12	10	8	WHITNEY HOUSTON <i>Million Dollar Bill</i> Arista	2480	8.58	37.31	5.19
10	7	4	3	JAY SEAN FEAT. LIL WAYNE <i>Down</i> Island	1218	17.34	37.22	-10.44
11	10	16	10	BLACK EYED PEAS <i>I Gotta Feeling</i> Interscope	2357	-2.76	35.88	-7.67
12	22	3	28	PAOLO NUTINI <i>Pencil Full Of Lead</i> Atlantic	180	16.13	34.78	29.49
13	20	3	6	BLACK EYED PEAS <i>Meet Me Halfway</i> Interscope	1004	37.53	34.08	21.98
14	5	8	5	MICHAEL BUBLE <i>Haven't Met You Yet</i> Warner Brothers	1782	2.06	33.41	-30.64
15	11	6	23	THE SATURDAYS <i>Forever Is Over</i> Fascination	1619	-4.03	29.76	-19.83
16	23	3	41	BEYONCE <i>Broken Hearted Girl</i> Columbia	1171	5.12	29.58	14.03
17	18	8	20	SHAKIRA <i>She Wolf</i> Epic	1740	-8.32	28.49	1.24
18	19	17	42	BEYONCE <i>Sweet Dreams</i> Columbia	1728	-4.58	27.63	-1.25
19	13	13	32	PIXIE LOTT <i>Boys And Girls</i> Mercury	1652	-6.14	26.61	-22.35
20	30	3		SNOW PATROL <i>Just Say Yes</i> Fiction	791	8.65	25.7	12.52
21	21	4	92	JAMIE CULLUM <i>I'm All Over It</i> Decca	285	25.55	25.11	-10
22	26	3		N-DUBZ <i>I Need You</i> A&W/UMTV	533	-3.79	23.59	-0.08
23	14	6	29	JORDIN SPARKS <i>Sos (Let The Music Play)</i> Zomba	1346	-6.92	23.11	-27.87
24	28	22	35	JLS <i>Beat Again</i> Epic	1381	-6.5	22.88	-1.17
25	25	3		MICHAEL JACKSON <i>This Is It</i> Epic	877	-8.55	22.71	-7.04
26	33	2	22	DUCK SAUCE <i>Anyway</i> Data	290	11.97	22.51	1.67
27	45	2		BON JOVI <i>We Weren't Born To Follow</i> Mercury	243	102.5	22.16	30.66
28	NEW	1		WILL YOUNG <i>Hopes & Fears</i> 19/RCA	483	0	21.94	0
29	36	2		SUGABABES <i>About A Girl</i> Universal	1113	39.65	21.93	2.81
30	41	2	14	LADY GAGA <i>Bad Romance</i> Interscope	559	37.68	21.86	18.48
31	27	4	16	PITBULL <i>Hotel Room Service</i> J	705	-4.21	21.45	-8.68
32	24	4		SPANDAU BALLET <i>Once More</i> Mercury	717	17.93	20.48	-18.6
33	35	2	25	CAVIN HARRIS <i>Flashback</i> Columbia	503	-5.27	20.3	-5.97
34	50	1		DANIEL MERRIWEATHER FEAT. ADELE <i>Water And A Flame</i> Columbia	1072	0	19.93	0
35	29	2	17	BIFFY CIYRO <i>The Captain</i> 4th Floor	312	12.64	19.63	-14.58
36	NEW	1		RIHANNA <i>Russian Roulette</i> Def Jam	594	0	19.5	0
37	44	4	27	DIZZEE RASCAL <i>Dirtee Cash</i> Dirtee Stank	523	-5.94	19.28	10.55
38	39	23	31	KINGS OF LEON <i>Sex On Fire</i> Columbia	1390	-2.39	18.98	0.26
39	48	2	37	FLORENCE & THE MACHINE <i>You Got The Love</i> Island	429	92.38	18.4	16.75
40	NEW	1		INGRID MICHAELSON <i>Maybe</i> Cabin 24	26	0	18.2	0
41	NEW	1		ALESHA DIXON <i>To Love Again</i> Asylum	629	0	18.09	0
42	31	11	18	DAVID GUETTA FEAT. AKON <i>Sexy Chick</i> Polygram/Interscope	913	-15.7	18.06	-19.98
43	9	9	9	ROBBIE WILLIAMS <i>Bodies</i> Virgin	903	-17.83	18.03	-54.82
44	42	28	67	DANIEL MERRIWEATHER <i>Red</i> J	1401	-3.04	17.72	-3.9
45	NEW	1		ATHLETE <i>Black Swan Song</i> Polydor	184	0	17.43	0
46	NEW	1		STEREOPHONICS <i>Innocent</i> Mercury	654	0	17.06	0
47	NEW	1		JAMES MORRISON <i>Get To You</i> Polydor	435	0	16.81	0
48	NEW	1		BRITNEY SPEARS <i>3</i> Jive	584	0	16.26	0
49	NEW	1		SUSAN BOYLE <i>Wild Horses</i> Syco	201	0	16.14	0
50	34	1		COBRA STARSHIP FEAT. LEIGHTON MEESTER <i>Good Girls Go Bad</i> Fueled By Ramen	383	0	15.68	0

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	JLS <i>Everybody In Love</i> / Epic	52.03
2	LEONA LEWIS <i>Happy</i> / Syco	47.9
3	SNOW PATROL <i>Just Say Yes</i> / Fiction	25.7
4	N-DUBZ <i>I Need You</i> / A&W/UMTV	23.59
5	BON JOVI <i>We Weren't Born To Follow</i> / Mercury	22.16
6	WILL YOUNG <i>Hopes & Fears</i> / 19/RCA	21.94
7	SUGABABES <i>About A Girl</i> / Universal	21.93
8	DANIEL MERRIWEATHER FEAT. ADELE <i>Water And A Flame</i> / Columbia	19.93
9	RIHANNA <i>Russian Roulette</i> / Def Jam	19.5
10	INGRID MICHAELSON <i>Maybe</i> / Cabin 24	18.2
11	ALESHA DIXON <i>To Love Again</i> / Asylum	18.09
12	ATHLETE <i>Black Swan Song</i> / Polydor	17.43
13	STEREOPHONICS <i>Innocent</i> / Mercury	17.06
14	JAMES MORRISON <i>Get To You</i> / Polydor	16.81
15	BRITNEY SPEARS <i>3</i> / Jive	16.26
16	SUSAN BOYLE <i>Wild Horses</i> / Syco	16.14
17	COBRA STARSHIP FEAT. LEIGHTON MEESTER <i>Good Girls Go Bad</i> / Fueled By Ramen	15.68
18	BEVERLEY KNIGHT <i>In Her Shoes</i> / Hurricane	15.43
19	JASON DERULO <i>Whatcha Say</i> / Warner Brothers	11.83
20	AGNES <i>I Need You Now</i> / A&W/UMTV	11.15



Nilsen Music Control monitor the following stations 24 hours a day, seven days a week: iXTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brune FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Are FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM, London, Citybeat, 96-FM, Cyde 1-FM, Cyde 2, Goo FM, Downtown Radio, Dream 100-FM, Dream 107.2, Essex FM, 107.2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.2 FM, Galaxy Yorkshire, Gayla: Radio, Gold, Hallam FM, Heat 100.5, Heat 100.7, Heat 102.2, Heat 102.4, Heat 102.6, Heat 102.8, Heat 102.9, Heat 103, Heat 103.3, Heat 106.2, Heat 106.3, Heat 106.4, Heat 106.6, Heat 106.9, Heat 97, Heat 97.1, Heat 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KCFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 107/108, Leicester Sound, Line FM, Magic 105.4 FM, Magic 110, Manx, Max 10, Menta FM, Metro Radio, M101er FM, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, New 96.4, No.1 and 1, No.1 and 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Plannet, Christian Radio, Q102.9 FM, Radio City 96.2, Ram FM, Real Radio Scot and, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signa Drie, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spine FM, Tay FM, The Coast 106, The Hits Radio, The Pulse, Utop, Wave 105 FM, West FM, West Sound AM, Wave 102.2, XFM 104.9, XFM Manchester

News media

Rajar books for Q3 2008 prove good reading for BBC and Global, but digital growth stalls

Wogan bows out on a breakfast high

Rajars
By Gordon Masson

WHILE THE SOUND OF POPPING CORKS echoed around the halls of Global Radio and the BBC last week as executives digested the latest Rajar figures, the third book of the year provided mixed reading for commercial radio and signalled a levelling out of digital radio listening.

But while the recession may have hit commercial stations and their marketing budgets hard, radio as a whole performed well with a total of 45.7m listeners tuning in each week. Those numbers are up year-on-year from 45.1m listeners in Q3 2008, but down from 46.3m in Q2 of this year, which was the highest weekly reach recorded since new research methodology was introduced a decade ago.

Q3 figures reveal that the BBC network had a strong summer, with Radio 2 maintaining its market leadership with a 15.9% share of listeners – up 0.4% on the previous quarter – while Radio 1 slipped by the same percentage to 9.9% of the national audience share.

From a commercial radio point of view, listening remained high with 31.2m adults tuning in each week for the Q3 period, a slight increase versus the same period a year ago. Audience share, however, dipped slightly on the quarter to 42.4%, while the BBC stations increased overall audience share marginally to 55%.

“[These] Rajar results show that commercial radio continues to play a role in the busy lives of consumers with over 31m listeners tuning into a commercial service each week,” says Radio Centre chief executive Andrew Harrison.

Although there were mixed results, Global Radio director of broadcasting Richard Park is satisfied with his company’s numbers.

“We’ve gone really well,” says Park. “In a summertime card that can be awkward for radio – as I’m sure it has been for some stations – we could not have hoped for much better.”

While Global’s Heart Network achieved a weekly reach of more than 7.3m listeners following a yearly rise of 7.4%, Park also lauds the Galaxy Network which had a weekly reach of more than 3.8m listeners, up 2.7% on the previous quarter during Q3.

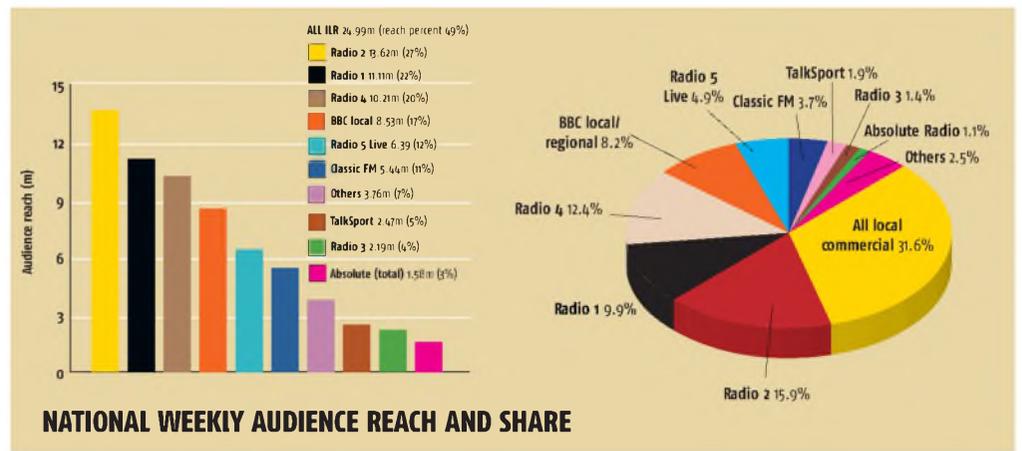
Park says, “From a network point of view Galaxy has done very well and was the only station in Scotland to post better numbers, while in Manchester and Birmingham we’ve had stunning scores.”

Back at the BBC, Radio 2 grew its reach by 4.3% year-on-year and was



up 1.5% in the last quarter to remain the BBC’s flagship radio network with 13.6m weekly listeners. However Radio 2’s share slipped marginally to 15.9% compared to 16% a year ago, despite recovering well from Q2 2009’s 15.5% share figure.

Radio 1, meanwhile, was up 2.2% in reach year-on-year, but down 2% on Q2 2009, while share dropped 0.4% quarter-on-quarter but was up 0.1% on the same period last year.



In the all-important breakfast battle, Radio 2’s Terry Wogan held on to his crown as the cornflakes king with 7.75m weekly listeners – up slightly on last year’s Q3 figure of 7.74m, but down on the 7.93m in Q2 2009.

Radio 1’s Chris Moyles also had a slight listener increase to 7.03m from 7.01m a year ago, but the show was markedly down on the 7.71m who were tuning in during Q2 this year.

Radio 3 enjoyed a better book,

increasing its reach by 12.6% compared to a year ago with nearly 2.2m weekly listeners, while also improving its share to 1.4% compared to 1.2% a year ago.

Meanwhile, Radio 4 broke the 10m weekly listeners threshold by improving its reach by 8.1% year-on-year and building its share to 12.4% compared to 11.5% in Q3 2008.

Finally, 5 Live boosted its reach by 9.6% over last year to 6.3m listeners, a slight decrease on the 6.4m who

tuned in during Q2 this year, but at the same time, audience share was up from 4.5% to 4.9% at the station.

Having launched barely a year ago Absolute Radio do not have figures for Q3 2008. Compared to the previous quarter this year, the network lost 6.2% in reach, but remained stable with 1.1% share thanks to its 1.5m weekly listeners.

Absolute Radio chief executive Donnach O’Driscoll remains buoyant about the company’s long-term strategy.

“Our digital listening outside of London has broken 50% for the first time and that meets one of the key parameters set by the Government, who want that 50%-plus mark by 2013,” says O’Driscoll.

While the individual broadcasters were spinning positive lines from the results, Barclays Commercial Bank’s head of technology, media and telecoms Sean Duffy is less encouraging.

“The year-on-year fall in commercial radio station listener figures in comparison with the strong showing by the BBC in the same period, has highlighted the difficulty commercial radio stations are having in competing with the budgets afforded the BBC in a time of recession,” he notes.

One of the highlights to come out of the digital radio’s Q3 results was the take-up of DAB set ownership, which leapt 14% year-on-year, despite figures also revealing a 300,000 household drop in DAB ownership from Q2.

But figures suggest that the take-up of digital radio is levelling out, with the share of radio listening via a digital platform increasing by 14% year-on-year to 21.1%, but stable quarter-on-quarter at 21.1%. With the Government’s Digital Britain report declaring that the switch from analogue should take place in 2015, clearly the radio industry has some way to go to convince listeners that they should switch to digital.

London Rajars Capital builds on reach and share

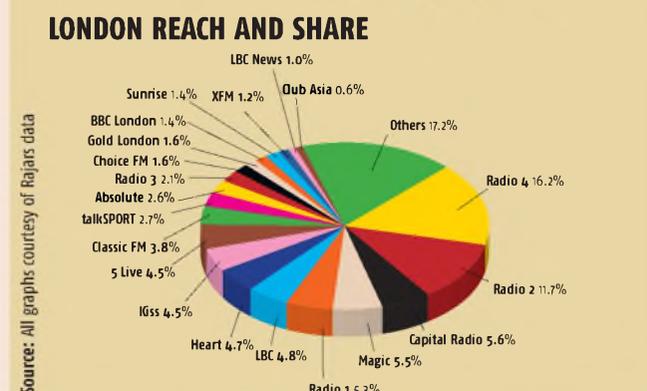
National stations Radio 4 and Radio 2 may remain the most popular stations among Londoners, but the big news from the latest Rajar book was Capital FM regaining its crown as the number one London station in terms of share, placing it at the top for the first time in four years.

Capital added 220,000 listeners during the last year to take its weekly reach to 1.8m and boosting audience share to 5.6%, just ahead of Magic’s 5.5%.

Global Radio director of broadcasting Richard Park is delighted, “Capital is number one, in terms of share, for the first time since 2005 and that is an immense source of pride. And our breakfast show with Johnny [Vaughan] and Lisa [Snowdon] is proving to be a winning formula.”

Indeed, Capital’s breakfast show pulled in more than 1.03m listeners on a weekly basis during Q3, a country mile ahead of nearest rivals Heart whose 6-9am show extended its reach to 816,000 listeners in the London area.

Bauer Radio London managing director Steve Parkinson saw Kiss and Magic both increase reach and hours year-on-year. “Kiss 100’s share of the commercial London market is now only 0.2% behind Heart, proving that Kiss is a strong contender for a top three position,” he says.



At Bauer stablemate Magic, programme manager Pete Simmons concludes, “This Rajar was very solid for us. We’re number one in the mornings, number one in the

afternoons and number one in the evenings, where we even beat Radio 2, so it shows that by playing the music that Londoners love, we can shine through.”

News digital

User-generated discovery site ready for iPhone, Android and BlackBerry launch

EMI deal paves the way for Grooveshark's app attack

Apps

Eamonn Forde

US-BASED MUSIC SHARING AND RECOMMENDATION SERVICE GROOVESHARK is close to launching its mobile app after finally settling a long-running lawsuit from EMI.

Apps for the iPhone, Android and BlackBerry platforms are expected to be available within a month and will constitute Grooveshark's second-tier premium access point.

Currently users can stream on the ad-funded level or upgrade to the \$3 (£1.84) a month ad-free version. Unlike rival Spotify, which rolls app-based access in with its main ad-free offering, this new tier will come at an additional premium.

Grooveshark business development manager and VP of communications Isaac Moredock argues that not all users on the premium ad-free tier will want a mobile version so it is only right that just those users who want the app version pay for it.

The licensing model behind Grooveshark is far from straight forward and combines both directly-licensed content and a deft use of the Safe Harbor exemption in the

Digital Millennium Copyright Act (DMCA) – exactly as YouTube has done.

“We see our proposition as similar to YouTube where you can find content without having to log in or download any software,” says Moredock. “With the exception of the content we get shipped over from the labels, it's all user-generated content.”

But this user-generated side is the problematic part of Grooveshark's business for some rights holders. Its users are, in effect, the service's ingestion engines, uploading tracks from their own MP3 collection.

These MP3s can be musicians' own copyright, but equally they can be tracks that are owned by labels but not licensed, making rights issues incredibly complex.

“We have just signed a deal with EMI and they are sending us all their content – sourced by the label,” explains Moredock after reaching an agreement with the major. “We are in talks right now with all the other labels and distributors to get their content licensed.”

Moredock also states that Grooveshark puts safeguards in place for others' unlicensed IP. He says, “We comply under the terms of the DMCA. If there is something on our system that a label owns and wants taken down, they send us a song URL. As soon as they do, we take it down instantly.”

This places the onus on the rights holders, rather than the service, to police the catalogue for any infringements. However, for Moredock there are many positives

for labels allowing their content on the service.

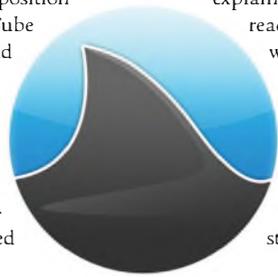
“One of the things we'll be doing with EMI is really working on their digital promotion,” he says. “We can promote acts by inserting them into our radio features, we give them branding on the site and so on.”

The site has just been redesigned and relaunched in the US. At the heart of the changes are easier playlist creation, management and sharing. Users can push out recommendations to a range of social networks including StumbleUpon, Facebook and, via tinysong.com links, Twitter.

The site also offers click-through purchasing of tracks via Amazon and iTunes, of which Grooveshark receives an affiliate's share. Ringtones are next, with the company looking to secure an international provider to sit alongside its US ringtone offering.

“Our goal is to bring every song in the world to anyone in the world – instantly and for free,” concludes Moredock. “We want to give everyone the ability to share every audio file in the world with their friends.”

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“We want to give everyone the ability to share every audio file in the world with their friends”
ISAAC MOREDOCK, GROOVESHARK

Search is over for new Google offering

GOOGLE HAS UNVEILED ITS NEW MUSIC OFFERING: linking music-based search results into affiliate partners MySpace and Lala rather than building its own standalone service.

Initially only available in the US, Music OneBox enables users to search for music online. It will then deliver a series of legal options followed by any possible links to unlicensed content on P2Ps and torrent sites.

Rather than build its own bespoke music service, Google is choosing to link through to existing services who will benefit from spikes in traffic and unique users.

“This is not a music service – it is a music search feature,” says a Google spokesman. “Google is helping people search and more easily discover music by directing them to licensed music service providers.”

Users will be able to search by artist name, album and song title to locate the music, which will be serviced by its affiliate partners. The

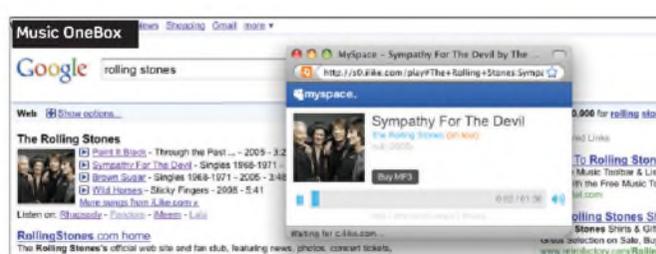
search results will also feature sleeve art, a Google-branded music player and purchase links. A lyrics-based search powered by Gracenote has also been integrated.

When locating a track, users will be able to stream it in full for a single play. Thereafter, they will only be able to hear a 30-second sample.

The MySpace player pop up will feature video links and also, where available, concert details. Search results will also link to Pandora, imeem and Rhapsody.

Google says that these deals are all non-exclusive and other partners could be added soon. Currently desktop-based, there are no confirmed details for a mobile-based version, primarily because MySpace and Lala use Flash, which does not work on many mobile devices.

Google says that it does not receive an affiliate share of any purchases that may result from a music-based search, claiming instead that as two out of 10 searches in the US are based around music and lyrics,



the offering will sharpen Google's search functionality and, by default, strengthen ad sales.

“We're driving traffic to new licensed music services that pay the labels and artists,” the spokesman says. “When search is better, Google does better. It is good for Google to be able to provide our users with even more relevant results, by directing them to songs licensed and hosted by music service partners.”

In the current climate of anti-piracy moves and pressure on ISPs to play a role in the clampdown, search engines are likely to be the next in line for industry lobbying. This move by Google could, therefore, be read

as a pre-emptive move to ward off such actions.

“We take copyright issues very seriously,” the spokesman says. “This is a legal solution that's good for consumers, artists, music labels, partners and Google. We're pleased to be helping our users discover new sources of licensed music, benefiting consumers and those involved in the creation of music.”

Asked when this music search functionality will be available in other markets, Google was unable to provide a specific date. “It depends on conversations with licensed online streaming music services outside the US,” the spokesman says.

Digital news in brief

- **Vevo**, the new video service backed by Universal, Sony and YouTube, has signed up US telco AT&T as its first ad partner.
- **Last.fm** is planning to launch Last TV in January. It will link with existing festivals as well as staging its own events to extend the brand into online and offline TV.



- **U2's** concert at LA's Rose Bowl last week attracted 10m live YouTube streams during the performance, according to the online video service.
- September saw 58.4m visitors use **Twitter** globally, a 949% year-on-year increase in traffic according to comScore.
- Digital distributor **TuneCore** has reported that its catalogue has generated \$30m (£18.3m) in sales so far this year.
- A coalition of German independent labels, publishers and artists has filed a case against **YouTube**, alleging persistent commercial breach of copyright.

Apps round-up

- **Alice In Chains (iPhone, £0.59)** promoting the band's new album *Black Gives Way To Blue*, the app features visual interactivity, enabling users to discover new artwork elements. It comes loaded with three tracks that fans can share via social networks as well as ticket purchasing options directly through Ticketmaster.
- **Metallica Revenge (iPhone, £2.99)** The rock group follow in the footsteps of Coldplay and Lady Gaga and join the Tap Revenge franchise. Featuring 10 of the band's songs and allows multiplayer gaming over Bluetooth.

New services

- **Tweet For A Track** allows users to upload an MP3 as a reward for using Twitter to send a promotional tweet about an artist's song. When they tweet or retweet about it, users are sent a link to download the song.
- **Songite** from the developers of Songize, this sits on top of imeem and YouTube, enabling users to search and stream a specific track. The simple interface allows search by artist and song title only but users can build up and share playlists.
- **DigABand** targeting bands with 1,000 or less fans, it helps them get online and make the most of social networks. It also allows acts to network, arrange gigs together and promote each other to their own fans.

News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,255,700	FATBOY SLIM Marling Park, Dublin	21,650	MCD
32,143	DAVID BYRNE Southampton Guildhall	989	Live Nation
12,500	7 WORLDS COLLIDE Dingwalls, London	500	Live Nation
9,552	EASY STAR ALL STARS Academy, Dublin	553	MCD
7,918	DOORS ALIVE Academy, Dublin	694	MCD
4,500	LACUNA COIL King Tuts, Glasgow	300	DF Concerts
4,251	BRANDI CARLILE Academy, Dublin	334	MCD
4,200	DEVOTCHKA Cargo, London	350	Live Nation
1,715	THE SHOWER SCENE Academy 2, Dublin	230	MCD
1,427	YOUNG FATHERS/UNICORN KID C/Voltaire, Edinburgh	216	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 August 2-15, 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	event	av price (£)	dates
1	NEW	JINGLE BELL BALL	185	8
2	1	WHITNEY HOUSTON	149	9
3	NEW	IL DIVO	137	2
4	2	BEYONCE	126	9
5	4	FLEETWOOD MAC	101	7
6	15	JONAS BROTHERS	98	4
7	17	JAMES MORRISON	86	5
8	8	SNOW PATROL	85	12
9	11	RAMMSTEIN	82	3
10	6	MUSE	82	7
11	NEW	VASCO ROSSI	80	1
12	13	BACKSTREET BOYS	79	6
13	14	X FACTOR FINALISTS	77	13
14	10	PINK	77	13
15	9	JAY-Z	73	1
16	12	JLS	70	14
17	NEW	A-HA	69	3
18	19	PARAMORE	68	6
19	NEW	STEREOPHONICS	66	8
20	NEW	WILL YOUNG	66	15

tixdaq.com - live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com



Hitwise Primary ticketing chart

pos	prev	event
1	17	BON JOVI
2	6	SEASICK STEVE
3	4	FLEETWOOD MAC
4	15	MICHAEL BUBLE
5	5	PINK
6	3	JLS
7	1	WHITNEY HOUSTON
8	12	KASABIAN
9	7	BEYONCE
10	NEW	PETER ANDRE
11	NEW	T4 STARS OF 2009 FESTIVAL
12	11	STEREOPHONICS
13	16	GREEN DAY
14	2	ROBBIE WILLIAMS
15	10	STATUS QUO
16	NEW	KINGS OF LEON
17	NEW	FLORENCE + THE MACHINE
18	8	GLASTONBURY
19	NEW	BLOC PARTY
20	14	MUSE

24 festivals on board despite a tougher joining criteria

Recruitment drive pays off as AIF membership swells

Organisations

By Gordon Masson

THE ASSOCIATION OF INDEPENDENT FESTIVALS has boosted its membership numbers by a third as part of a drive to persuade new events to sign up as the indie sector braces itself for another challenging year.

But the organisation has also made plain its intention to drum out any events or promoters who fail to meet rigorous standards to protect contractors and members of the public.

Bloom, one of this summer's cancelled events, has become the first festival to have its AIF membership suspended after it failed to meet these standards.

That move, alongside a number of resignations due to festival failures and buy-outs by bigger companies, had seen AIF's membership shrink over the season. However, with the addition of six newcomers - London's SW4 and Get Loaded events, Glastonbudget, Standon Calling, Endorse it in Dorset and Nozstock - the organisation now boasts 24 members.

"It's very encouraging to come out of our first season and know that there are events who have been following what we do and who are anxious to become

involved," says AIF co-founder Ben Turner.

"The variety of those events pretty much mirrors the variety of members we already have. It's great other promoters can see the value of being part of what we are trying to build," Turner adds.

However, the experience of its



ASSOCIATION OF
INDEPENDENT
FESTIVALS

first year has prompted AIF to make some tough decisions on membership criteria. The board wants to make it clear the organisation has a fiduciary duty not just to its members, but also to their creditors.

Bloom Festival, which was cancelled at the 11th hour in August, leaving a swathe of creditors, has been stripped of its AIF credentials.

"It is regrettable that Bloom seem to have encountered some financial difficulties," says AIM chief executive and AIF chairman Alison Wenham. "We have taken the decision to suspend their membership, but we wish them well in their attempts to restructure to ensure a future for the festival going forward."

The board now wants to continue to drive membership numbers. As part of this, it is extending an open invite to any festival organisers, contractors, security companies, agents, managers and even concession holders to meet the AIF board at an event at Miss Q's in London on November 18.

"We thought it would be a good idea to hold an informal gathering for anyone who wants to find out more about what AIF is all about," says Turner. "We'd love to see anyone who works in the festival business there - it's a good opportunity to speak to the festivals we represent. We can show them that they can use AIF as a one-stop-shop to communicate with a number of festival organisers."

The meet and greet event will be guestlisted and requests should be sent to sharon@aiforg.com or call 0208 994 5599.

gordon@musicweek.com

London says Ja to Nordic showcases

THE INTERNATIONAL PROMOTION OF NORDIC MUSIC has received a shot in the arm, with five export organisations collaborating to launch a regular monthly showcase highlighting fresh talent from the region.

Entitled JA JA JA, the club night will see "export-ready" acts from Iceland, Denmark, Norway, Finland and Sweden take to the stage at the Lexington bar in north London.

Each event will see a curator programme the line-up, with three artists performing. Radio 1's Huw Stephens will kick off proceedings on November 19, with performances from TV Off, I Was A King, Kira Kira and Francis.

Iceland Music Export managing director Anna Hildur says that the

aim of the event is to bring the best upcoming talent from the Nordic region to London on a regular basis and give fans, press and industry professionals an insight into the creative activity in the region.

Hildur believes that JA JA JA could prove to be the first step toward a more cohesive pan-Nordic approach to promoting the region's musical output and one that has the potential to stretch beyond London.

"We will concentrate on this concept in London to start with, it is a new initiative and is one that is in development. But we hope to expand it and take it to more cities in Britain to start with and if it all goes well we will look to take it to other countries," she says.



CAI lifts Cardiff's live spirits

THE TOPSY-TURVY WORLD OF VENUE MANAGEMENT has been highlighted this week with one high-profile club closure while another venue opens.

Cardiff's live music scene is opening the doors to the Cardiff Arts Institute in the Cathays area of the city.

The new club will have a capacity of 300 and spaces for both folk and acoustic acts as well as a music room for amplified performances.

CAI is a collaboration between independent pub group 580 Limited, whose portfolio includes the Field Day festival and Lock Tavern venues, alongside Cardiff-based events promotion collective Something Creatives.

Something Creatives promoter Matt The Hat says the move means it can become part of a network of regional venues that 580 limited now own. He hopes live music

will be in the venue most days of the week.

The promoter adds, "Cardiff lost The Point earlier this year and although that is still sorely missed, we're doing something to fill the void. One of the key things we are doing getting people to curate nights and choose their favourite bands to perform, so we're hoping to make a real impact."

Meanwhile, Derby's live scene is mourning the passing of a relative newcomer after the owners of The Rockhouse announced it is to cease trading less than a year after a grand re-opening.

The 500 capacity club opened last December with aspirations to help Derby make its mark as a mainstay on the UK touring map. But the club is shutting up shop with the owners citing "unforeseen circumstances".

The venue began life as The

Rockhouse in 1987 but has been known under a number of different guises over the years including Future Club, Supanova and First Floor Club.

The club relaunched 11 months ago with a gig by The Pigeon Detectives and venue management spoke of ambitions to rival Nottingham as a destination for touring acts. Among the other acts to appear at The Rockhouse were British Sea Power, The Rumble Strips, The Datsuns, Goldie Lookin' Chain and Hundred Reasons.

Nobody at the club was available for comment, but a notice on the venue's website confirms that the final live show at the club will be The Brand New Heavies and SoulDeep on November 13, while a number of club nights and gigs have either been cancelled or moved to other venues.

News publishing

Australian duo ink worldwide contract with Universal Universal gets PNAU factor

Deals

By Chas de Whalley

UNIVERSAL MUSIC PUBLISHING GROUP HAS SIGNED a worldwide agreement with leading Australian writer/producers Nick Littlemore and Peter Mayes.

Actively recording and releasing under the PNAU moniker, the pair have been regulars in the ARIA charts since 1999 when their debut album *Sambanova* won them the Australian trade association's best dance release award.

UMPG UK head of A&R Caroline Elleray says she got acquainted with the pair in 2007 when they played some club shows in Manchester and London. She adds, "We are delighted that our patience has paid off and we finally get to work with such versatile and talented writers."

Last year the pair also caught the attention of Elton John, who offered them support slots at his summer shows and subsequently signed them to his management company Twenty First Artists.

Littlemore and Hayes relocated to London from their native Adelaide and are currently



Aussie's rule: Nick Littlemore and Peter Mayes aka PNAU

working on a new PNAU album for release next year. Twenty First Artists' Todd Interland is currently negotiating a record deal.

"We have enjoyed an excellent working relationship with Universal Music Publishing for many years," says Interland, whose company also looks after James Blunt and Lily Allen. "Their creativity, global reach and readiness to meet the challenges of a future in which digital and synchronisation opportunities are of paramount importance for

writers, makes them the ideal publisher for Nick and Peter."

Littlemore is also a member of Empire Of The Sun, the pop duo whose singles *We Are The People* and *Walking On A Dream* reached numbers 14 and 64 respectively in the UK charts.

Empire Of The Sun are nominated in six categories – including best group, best single and best album – at the 23rd annual ARIA awards at the Acer Arena in Sydney.

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Alesha's Show earns an encore

WARNER LABEL ASYLUM HOPES TO GAIN a new audience for *Strictly Come Dancing* star Alesha Dixon by issuing an enhanced version of her 2008 album *The Alesha Show* in time for the Christmas market.

According to Asylum managing director Ben Cook, it was Sony/ATV writer Gary Barlow's idea to add four new tracks to the album, which is one of just five platinum debut albums released over the last 12 months.

"Alesha and Gary really bonded when they walked up Mount

Kilimanjaro for BBC's *Children In Need* in February," says Cook, who A&R'd the project with Matt Chalk. "On their return Gary wrote *To Love Again* for her and we all agreed this could be a very special record."

"From that point on, we knew we had a new single and finding three more great songs to merit repackaging the album came very naturally."

Sony/ATV, which also publishes Dixon, claims a share in two more added tracks. First in the frame is *The Light*, a co-write between Dixon and the Warner/Chappell-signed *Xenomania* team led by Brian Higgins, who are responsible for nearly half of the songs on the original version of the album.

"Alesha has less downtime than anybody I've ever met," says Sony/ATV A&R manager Luke McGrellis. "But it doesn't surprise us to hear that she's been spending what little time she has writing songs." Returning from New

York in the summer, Sony/ATV senior vice president Janice Brock presented the Asylum team with *We're All Out Of Tune*, a collaboration between US female writer Stori James and Alex Da Kid, a Universal-signed producer represented by Rihanna's manager Marc Jordan.

The last slot on the album was also taken by Universal via the Steve Booker and Paloma Faith title *Shake*. It was written at the same time that Dixon and Booker created *Chasing Ghosts* for the album's original release.

"We heard *Shake* then and assumed it would go onto Paloma's album but it didn't," says Cook. "It's got a brilliant lyric, which fits neatly with Alesha's *Strictly Come Dancing* connections."

Dixon is currently on tour until the beginning of December. The new version of *The Alesha Show* is released on November 23 with the first single *To Love Again*, which is already gaining healthy plays on Radio 1, 2, Capital and Heart, due the preceding week.



Naughtiness pays as Sony/ATV signs Khan

SHAHID KHAN AKA NAUGHTY BOY, the writer/producer behind Chipmunk's recent hit *Diamond Rings*, has inked a deal with Sony/ATV Music Publishing.

The 25-year-old from Watford has also signed an album deal with EMI's Relentless Records. The first single, *Your Woman*, featuring fellow UK star Wiley and Diamond Rings singer Emeli Sande, is scheduled for release early in 2010.

Sony/ATV UK managing director Rak Sanghvi says, "Shahid is tremendously talented. From the moment we first heard his work, we knew he was a star in the making. It will be such a pleasure watching him achieve worldwide success."

Khan, whose early career was boosted by a Princes Trust recording equipment grant followed by a £44,000 win on Channel 4's *Deal Or No Deal* TV quiz show, is represented by Riki



Yes he Khan: Naughty Boy (second left) with Sony/ATV's Mel Redmond, Rak Sanghvi and Janice Brock

Bleau at *Delirious/Blacksmith* management, home to production outfits such as *Stargate*, *Espionage* and *Martin K*.

Bleau says Khan is now focusing on an album and is planning to get him writing with as many different collaborators as possible. He adds, "He's just come back from a writing trip to the US where Sony/ATV's leverage helped put together some interesting collaborations. The plan is to return in December for more."



PRS for Music Top 10: Most-played songs in pubs

PRS
for MUSIC

Pos	SONG / Artist / Writer / Publisher
1	BROKEN STRINGS James Morrison Woodford, Thorneycroft, Catchpole Sony/ATV, Chrysalis
2	THE FEAR Lily Allen Allen EMI
3	RUN Snow Patrol Lightbody, Quinn, McClelland, Connolly, Archer Universal, Kobalt
4	THE LOVING KIND Girls Aloud Cooper, Higgins, Powell, Tennant, Lowe Warner/Chappell, Sony/ATV
5	GREATEST DAY Take That Barlow, Orange, Donald, Mark Sony/ATV, EMI, Universal
6	IF I WERE A BOY Beyoncé Gad, Carlson Cherry Lane, Universal
7	ISSUES The Saturdays Sturken, Rogers Universal
8	UP ALL NIGHT Take That Barlow, Orange, Donald, Mark, Norton, Weaver Sony/ATV, EMI, Universal
9	RULE THE WORLD Take That Owen, Donald, Orange, Barlow Sony/ATV, EMI, Universal
10	SPOTLIGHT Jennifer Hudson Iagem, Hermansen, Smith, Eriksen EMI, Sony/ATV

James Morrison and songwriters Fraser T Smith and Nina Woodford can raise a toast to their partnership after this week's PRS for Music chart reveals their Sony/ATV and Chrysalis-published *Broken Strings* was the most-played track in the UK's 44,883 licensed pubs throughout Q2.

Also celebrating their status as regulars in recent Q2 charts are Lily Allen (EMI) and Universal's Snow Patrol whose respective titles *The Fear* and *Run* finished second and third.

But it was the core Take That team of Gary Barlow, Jason Orange and Howard Donald who each secured the largest number of credits in a list, with a bottom end dominated by EMI, Sony/ATV and Universal-controlled titles *Greatest Day*, *Up All Night* and *Rule The World* at five, eight and nine respectively.

Girl group recordings also made an appearance in the shape of Girls Aloud's *Xenomania*/Pet Shop Boys-penned *The Loving Kind* at fourth place and *The Saturdays*' *Issues* (Universal) at number seven.

News diary

ON THE WEB THIS WEEK

GEORGE MICHAEL JOINS ISLAND FOR CHRISTMAS SINGLE

Anthony: "Given that Last Christmas itself will no doubt re-enter the charts this year on downloads, it'll be interesting to see whether this new GM release actually beats the Wham! song. My guess is, it won't."

GOOGLE LAUNCHES MUSIC ONEBOX SEARCH

Jill: "Every day a new business model appears. This is a smart movement for Google, they have something in mind and they won't tell until this strategy starts up. I rely on free music-themed channels, this is enough for me. I won't pay for music or what they call music."

GOVERNMENT SET ON ACCOUNT SUSPENSIONS

Stevie B: "I wonder how much of the 'flat fee' would actually be delivered to the music industry and if so, how and how much. It IS without a doubt another way for the greedy Government to take more money from the public and place in their own wallets."

Goulding sparkles on Jools

UNEARTHED

AN EARLY PERFORMANCE ON Later...with Jools Holland got the ball rolling on the campaign for breakthrough artist Ellie Goulding last week.

Goulding, who performed a number of tracks including first single *Under The Sheets*, became one of the first signings to Polydor after Ferdy Unger-Hamilton was appointed to the role of president earlier this year and is a leading priority in the label's 2010 release schedule.

Under The Sheets will serve as a low-key introduction to Goulding's talents this year and will be released on the Neon Gold label on November 16.

The single will be the 10th release on the indie label, which is hoping for big things from the track. Already a teaser clip on YouTube has racked up nearly 20,000 views. The single has been available to pre-order exclusively from Pure Groove and the Neon Gold Shop, with remixes from Jakob, Baby Monster and Theophilus London.

Polydor marketing manager Orla Lee says the focus for the rest of 2009 is on building a solid foundation for



ELLIE GOULDING

the new year. "Under The Sheets is a set-up single for us," she says. "Right now it is about building a strong foundation that we can build on next year with the first release on Polydor, and then the album."

The 22-year-old Welsh talent, who hails from Knighton in Powys, is managed by Jamie Lillywhite of Crown Music, and has been working

with a number of big names on her as-yet-untitled debut. Among them are Mark Ronson, Frankmusik and Starsmith, who has played a big part in shaping the young star's sound and produced the lead single. Starsmith is currently the subject of much label interest himself and is close to concluding a deal with a UK major.

Cast list

Manager

Jamie Lillywhite, Crown Music

A&R

Ferdy Unger-Hamilton, Polydor

Live

James Whitting, CODA

Publisher

Miller Williams, Global Talent

Marketing

Orla Lee, Polydor

Senior Product

Hannah Neaves, Polydor

Press

Susie Ember, Polydor

Online

Susie Ember/Adrian Read, Polydor

Regional Press:

Warren Higgins, Chuff Media

TV

Sarah Haddow, Polydor

Regional Radio

Gavin Hughes/Nicki Ross/Tony Myers, Polydor

National Radio:

James Bass, Polydor

Digital Campaign

Manager:

Aaron Bagucki, Polydor

Mobile:

Susie Lucas, Polydor

Sales

Gareth Evans, Polydor

"This has all gone very fast," says Lee. "We have enjoyed a really good natural build, which is amazing, we just want to ensure we tick all the boxes."

Goulding is currently touring with *Little Boots*, with a headline date scheduled for December at Cargo in London

stuart@musicweek.com

Dooley's Diary



Murray puts the world – and Spandau Ballet – to rights

THERE ARE FEW BETTER WAYS TO SPEND A MONDAY AFTERNOON

than champagne glass in hand among pop's bold and beautiful if you ask Dooley. And it was precisely this lax attitude that led the *Music Week* man to the Q Awards last week in the company of Amy Winehouse, Spandau Ballet, Sonic Youth, Lily Allen, Kasabian and many, many more. Al Murray proved an entertaining – if risky – choice of host, poking fun at sponsor Russian Standard Vodka with references to guns and gangsters and HMV, who he invited the crowd to call "fuckers" on the grounds that they sell a lot of video games these days. That's HMV, Britain's biggest music retailer, and a vodka company apparently owned by the world's 24th richest man, in case you're counting. Murray also weighed into Spandau Ballet – "You are still one of the ugliest bands I have ever seen," he said to the recipients of the Q idol award, "And that's why you make such good music." – U2's *The Unforgettable Fire* "cystitis-themed" apparently; and Sonic Youth – "My favourite is Pass The Dutchie," he quipped hilariously. Also present was Kill Your Friends author and Q columnist John Niven, who



appeared to be intent on reliving those heady days of the mid-Nineties by spending much of the afternoon generously offering bottles of champagne to all and sundry. The largest applause of the day came either from *The Specials'* Terry Hall calling out Nick Griffin or a rousing speech from returning hero Edwyn Collins... For anyone for whom one afternoon on the sauce just isn't enough, the Gold Badge Awards took place last Wednesday,

with Hank Marvin, Robert Wyatt, Ruby Turner, Gary Brooker and Richard Manners among the winners. Pictured here we see a clearly delighted Robert Wyatt (centre) comparing awards with songwriter Phil Coulter and soul singer Ruby Turner... For those actually working, however, the inaugural C&binet proved a highlight of last week. And there was hilarity aplenty when Business Secretary Peter Mandelson entered the scene. Mandy was on good form when PPL director of government relations Dominic McGonigal – unfortunately billed as Nick MyDongel on the web feed – framed a question to Mandy about competition by saying he wanted to talk about the "C" word. Referring to his run in with *Sun* exec-

utives at the Labour conference recently, when he was alleged to have called the paper cunts (Lord Mandelson insists he said chumps) for switching allegiance to the Tories, the minister told McGonigal "I thought you were going to mean the chump word". The Business Secretary also managed to reference *Midsomer Common* and *Det Chief Barnaby* into his speech. "There is almost no country on earth where you can't watch *Midsomer Murders*. Which means there are a lot of people out there who have a very distorted view of the British homicide rate. Just think of it. We watch *The Wire* here in Britain. But, in West

Baltimore they watch *Midsomer Murders* and say, 'Sure it's pretty, but man it's dangerous over there!'. There were also a few raised eyebrows when IP Minister David Lammy made his speech, referencing everyone from Andy Warhol to Andrei Rublev. He even ended on a Tolstoy quote: "Everyone thinks of changing the world, but no one

thinks of changing himself." One source says Wikipedia is a wonderful thing... RCA launched the debut

album by Lisa Mitchell with a tea-party-themed event at the Green Carnation in Soho last week, where Mitchell and her band performed a short set for media and guests. Pictured l-r is RCA's

James Roberts (A&R) and Annette Millar (TV), *Music Week's* own Stuart Clarke, Ian Carew (marketing), Mitchell, RCA managing director Craig Logan, Nick Bray (Promotions) and Beth Brookfield from Purple PR... On the signing front, grime superstar Wiley put pen to paper with Island last week (following in the footsteps of XL, Big Dada AND Asylum) and we have the evidence: pictured (l-r) are Island director of



A&R Nick Huggett, co-president Darcus Beese, Wiley's manager John Woolf, Island co-president Ted Cockle co-president, Wiley, Cheeky (Wiley's mate) and

A&R manager Ben Scar...And finally, Dooley leaves you with the exciting yet terrifying revelation that Richard Ashcroft is currently recording a new album...with hip-hop producers...enjoy!

Features

GREY MATTERS

Once the nemesis of rock'n'roll consumerism, the UK's older demographic are now at the very core of music retail. With record companies increasingly tuning in to the spending power of the so-called "silver surfer" generation, Music Week finds out exactly what it takes to turn an oldie into a goldie

Retail

By Ben Cardew

THEY ARE THE "GOLDEN OLDIES". THE "SILVER SURFERS". "60 going on 40" or the "grey market", according to UMTV managing director Brian Berg, the self-confessed "oldest MD in town".

They are "Dot in Doncaster", aged between 58 and 64 and they like to listen to the words.

They are my parents, grandparents, uncles and aunts and quite probably yours too.

They are the people who recently made Vera Lynn an unlikely chart-topper at the age of 92.

They are, in short, very important for the music industry. And getting more important by the day. But just who exactly is this "grey market" that the industry is waking up to? And how can it reach them?

The first point is that, for all its recent prominence, this is not necessarily a new market: one theory goes that as the younger market buys less and less recorded music, the effect of the older market is simply becoming more pronounced.

Others argue that the music industry is becoming increasingly savvy at selling to them. "It's people that are buying the music they grew up with, that don't go for a lot of modern stuff," says Berg, neatly summarising an audience buying anything from Vera Lynn's wartime anthems to Bobby Vee's proto-rock'n'roll and the modern-day evergreen, Daniel O'Donnell.

"It's not new per se," adds Berg. "But that market has been overlooked. It is a case of getting to them and saying, 'You can go and buy this.' You can go to the supermarket and you can pick it up easily."

"At Union Square we have always known this audience exists," adds the company's director of marketing Steve Bunyan. "It's been more prominent over the last few years partly because record sales have gravitated towards supermarkets and they will pay to buy CDs from supermarkets."

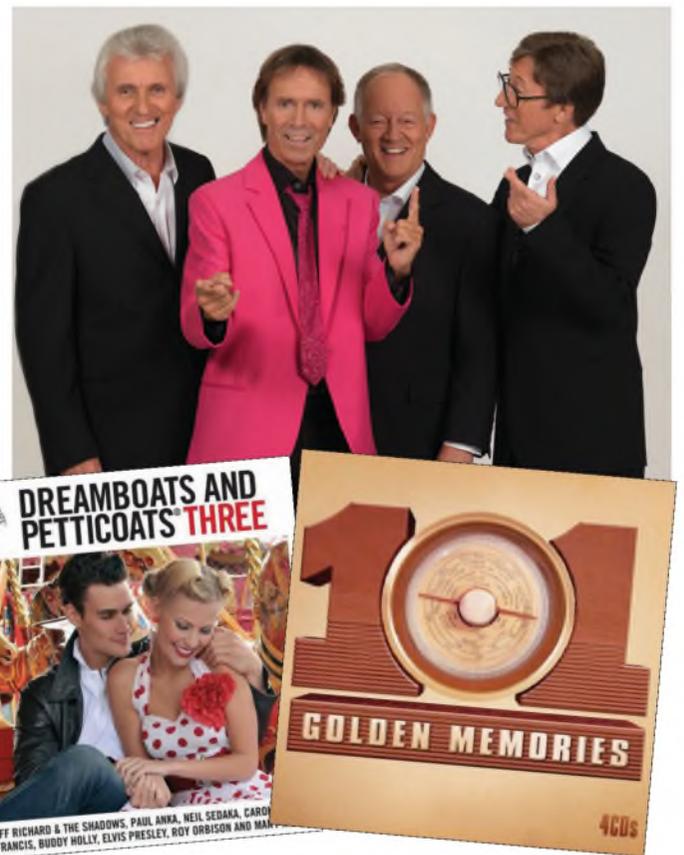
Clearly, supermarkets are key to reaching the older market. Bunyan explains that the older consumers feel in a very safe environment there, as shopping in supermarkets is part of their regular routine.

"It used to be Woolies," adds Berg. "But the supermarkets have picked up some of their market share following their demise. That said, some of them [the older market] do go to HMV and some people will go to D2C places such as Amazon. But it is totally physical."

A quick look at the sales statistics for Vera Lynn's recent chart-topping best-of *We'll Meet Again - The Very Best Of* bears this out: of its 222,292 sales to October 25, only 1,285 were downloads - or just 0.6%. This compares to, say, 16.2% digital sales of the new Muse album in its first two weeks.

The fact that this is a predominantly physical market obviously brings it advantages. Piracy, for example is negligible. "Is illegal downloading a problem?" laughs Demon head of catalogue Will Harris. "I am sure people are copying things for their friends. But people of a certain age do want to own things."

"I am sure there is the potential for silver surfers to



get into P2P but there are plenty of other things to worry about," adds Bunyan. "Maybe they are more honest and more used to paying for things."

But there are downsides to the concentration on physical too. The older market tends to be impulse buyers, which means it is vital to get releases racked in the right place in-store or featured prominently on retail websites. This requires considerable marketing spend or very strong existing relationships with retailers.

In addition, the all-important supermarkets only take a limited range of product. "They have a smaller amount of shelf space," explains Bunyan. "They are not specialists in anything other than food. They take the things that sell the best. And there is enormous competition for space on their shelves."

What is more, this is not always the easiest market to reach as it requires a new way of thinking to the traditional cycle of industry buzz.

"You have to think about what older people do on a day-to-day basis," explains Republic Media director Sue Harris, who looks after press for names such as Paul Carrack and Red Hurley.

"They don't read the tastemaker press, they don't read music press and they are not watching a scene. You need to tap in to what they read in their day-to-day lives."

In practice this means supermarket magazines, lifestyle magazines such as property, motoring,

parenting, cookery, gardening, spiritual, in-flight, financial and business-to-consumer magazines as well as local media. TV advertising within the right programmes is very important too

(see media box overleaf for more details). HMV, meanwhile, says that live PAs are key to reaching this audience, as they bring the older market into its stores.

Another headache is that, with an artist such as Vera Lynn starting her recording career in the Forties, many of the recordings currently selling to this market are slipping into public domain.

Berg says that he is confident that copyright term in recorded music is set to be extended from its current length of 50 years - and there have been encouraging sounds to that effect from new Culture Secretary Ben Bradshaw, who told *Music Week* that the UK Government is about to start pushing "very hard" for extension across Europe.

"It is going to be extended and we pay our artists even when they are out of copyright," Berg states. "The fact that it is out of copyright is irrelevant."

However, the fact that any label can put out an album of early non-copyright hits from an artist such as Tommy Steele means more competition for UMTV.

"Yes," Berg concedes, "But are they going to spend a lot of money on TV advertising?" he asks.

"People that are going to do that [release out-of-copyright material] are opportunistic arseholes that have no respect for the artists or copyright ownership," Berg concludes. "It is people that see an opportunity to rip it off and give it away."

Clearly, the issue of public domain recordings is an emotive one and it is consequently hard to find anyone within the record industry prepared to publicly defend

PICTURED

At 92, Vera Lynn recently became the oldest artist to top the albums chart; the reformed Cliff Richard and The Shadows are selling thousands of concert tickets, while compilations such as *Dreamboats and Petticoats* and *101 Golden Memories* are doing big business

Features

PICTURED FAR RIGHT
Pick of the grand-pops: A recent OCC albums chart Top 10 contained six artists aged 50 and above

PICTURED RIGHT
Golden wonder: artists such as Daniel O'Donnell have commanded a loyal following among the nation's older consumers

the practice although it has been suggested labels would not feel the need to issue public domain recordings if the majors were more open to licensing out their repertoire.

Union Square's Bunyan is another firm believer that the practice is not particularly harmful, using the example of his own company's Johnny Cash boxed set, a three-CD compilation from the artist's Sun Records output, much of which is now out of copyright, but sold strongly nonetheless.

"Johnny Cash is a good example," Bunyan says. "Some of his recordings are public domain but our repertoire is packaged well. Retailers will be offered 15 to 20 Johnny Cash records and they will decide which ones they want to stock. There are other people out there doing these things but they are really struggling now. Supermarkets don't want to stock everything."

Bunyan also cites the example of Vera Lynn. A quick search of online retailers brings up a wealth of "best-of" collections from the vintage artist, but that has not stopped Decca selling more than 220,000 units to date of her latest selection.

"It's often almost the same albums," Bunyan says. "But you offer good-value releases and get them in front of them when they go to the supermarket."

Another stumbling block that the industry is beginning to deal with is the age difference and lack of knowledge and understanding between today's thrusting young executive and an artist who is older than his or her grandmother.

"You only have to look at

the industry and the age of the people in it," says Berg. "It is about understanding what catalogue is, rather than just doing hits of the Fifties and Sixties, taking a concept that makes sense. And you can only do that if you understand it."

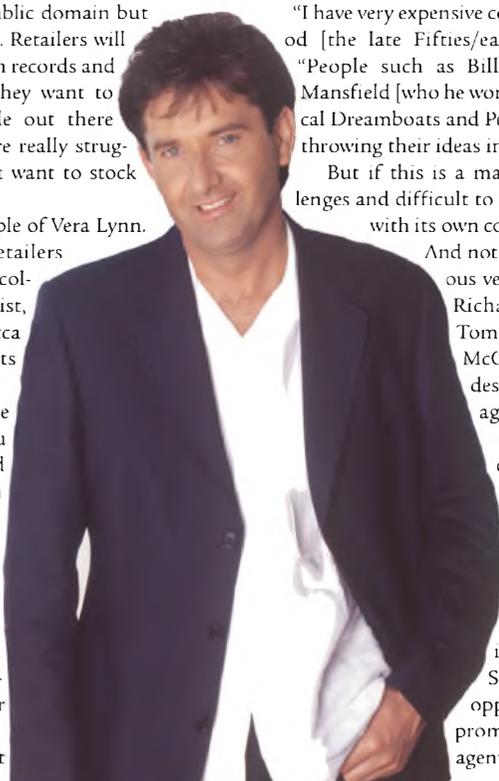
"Demon has a lot of people with a lot of experience of working in music for a long time. That does give you a knowledge," adds Demon's Harris. "A lot of people worked in record shops in the Eighties and Nineties and you had a lot of different age groups coming in them."

"I have very expensive consultants from that period [the late Fifties/early Sixties]," adds Berg. "People such as Bill Kenwright and Laurie Mansfield [who he works with on UMTV's musical Dreamboats and Petticoats]. They are always throwing their ideas in."

But if this is a market both rife with challenges and difficult to penetrate, it is clearly one with its own considerable opportunities.

And not just for CD sales: numerous veteran acts including Cliff Richard And The Shadows, Tom Jones and Paul McCartney are still touring, despite being of pensionable age.

"You have that dual combination of nostalgia and people actually having the money to come and see them when perhaps they didn't have the money to see them live the first time around in the Sixties and Seventies. It's a strong opportunity and obviously promoters, managers and agents are seeing that," says



Rank	Artist	Album	Label	Chart Weeks	Peak
1	BADDELEY	... (Album Title)	...	...	...
2	MADONNA	Celebration	Warner Bros	29	1
3	MARSHALL	Brand New Eyes	...	...	...
4	CLIFF RICHARD & THE SHADOWS	Reunited	...	...	...
5	VERA LYNN	We'll Meet Again - The Very Best Of	Decca	29	1
6	JAY-Z	The Blackprint III	...	...	...
7	MUSE	The Resistance	...	...	...
8	CHRIS REA	Still So Far To Go: The Best Of	...	...	...
9	DIZEE RASCAL	Tongue N' Cheek	...	...	...
10	ANDY WILLIAMS	The Very Best Of	...	...	...
11	MUMFORD & SONS	Sigh No More	...	...	...
12	KINGS OF LEON	Only By The Night	...	...	...

source: OCC

Nottingham Arena chief executive Geoff Huckstep.

Universal has already branched out into musicals very profitably and Berg says the major also has other brand extensions in its sights.

From Universal's standpoint, the company is looking at more musical projects for next year; some artist-related, some brand-related. "In the world of 360 is it an obvious world for us to get into," Berg says. "Then we will be looking at other extensions such as merchandising, cruises and greetings cards."

Such plans are out of the reach of most labels, of course, while the music industry is a notoriously changeable market. However, with a combination of the UK's aging population, the strength of the grey pound and a generation of young people who would rather pay for water than music, it seems a fair bet to say that this market is here to stay.

"This debate has come up because of Vera Lynn, but it is no surprise that nostalgic music sells well in the UK," says Bunyan. "This market has done very, very well for many, many years and it will continue to do well."

After all, as Republic Media's Sue Harris explains, "There are a lot more of my Mums than there are faddy people."

ben@musicweek.com

Marketing begins at home reaching out to the older music buyer

It will probably come as little surprise that the average golden oldie is not an NME subscriber. Nor does he or she dutifully check out Pitchfork or The Hype Machine in search of the latest sounds. And, for all their internet savvy, the silver surfer probably does not appreciate your carefully-honed viral marketing campaign very much.

How, then, to reach this important audience? And how to understand their media needs?

According to Republic Media director Sue Harris, the answer is simple: ask your own family.

"I survey my own family and friends, asking them what they read, what they listen to on the radio, where they hear about music and where, and how often, they buy it," she explains. "For example, one of my uncles uses the AA website frequently, reads magazines that are delivered to him such as *Reader's Digest* and a publication associated with his former work, and listens to BBC Radios 2 and 4 and sometimes BBC Radio Norfolk."

An AA website? It might sound ludicrous for the trend-watching music industry, particularly when more and more media outlets are giving over their time to pop music. But this is hardly an atypical example, according to Harris.

"Supermarket magazines have very large readerships and lifestyle titles, such as home, garden, cookery etc, are important," she explains. "But it is harder to promote music in them. You have to work on human interest and general interest stories, such as

the artist's perfect holiday, an 'at home' feature, a specific pastime."

It's hardly fashionable of course, but Harris explains that most older artists are happy to do this kind of promotion, plus many of these titles have enormous circulations. IPC's *Amateur Gardening*, for example, has around 42,000 readers, while *BBC Easy Gardening* has 50,000.

It is a similar tale at radio and TV, according to All About Promo proprietor Amanda Beel. "Our roster is very diverse, although we have worked with both Jane McDonald and Des O'Connor in the past and unfortunately cannot rely on mass radio airplay," she says.

"However, we are able to help increase the profile of the campaign as there is usually a lot of interest for interviews across Radio 2, local BBC and many commercial stations."

"We also do TV promotion and I would say this is the medium that works best for such artists, in particular The One Show, Loose Women, Alan Titchmarsh and general daytime shows. It also helps if there is a 'peg'. We have been trying to get [Chas & Dave's] Chas Hodges onto The One Show talking about his allotment which he is passionate about."

Regional press is important too, as many older people regularly read their local paper, often in preference to a national title. Harris adds that regional papers also give a handy insight into the kind of music that will go down well at Radio 2, a key station for this demographic.

"There seems to be a correlation between artists who are popular with Radio 2 and those who are popular with local papers. A good example is Paul Carrack, whose latest record has received considerable play on Radio 2 and a similar level of support from the local press," Harris explains.

"For a lot of stuff that we do Radio 2 is vitally important," adds UMTV managing director Brian Berg. "Saga

Radio as well, to a degree, but the major player is Radio 2 and the regionals."

The other key factor for Berg in the media landscape is TV exposure, both through advertising and other programme appearances.

"If it is a dead artist, [promotion] is around anniversaries," explains Berg. He adds that, although Vera Lynn is still very much alive,

she received extensive coverage as a result of the 70th anniversary of World War Two and this gave her a considerable sales boost.

Berg adds, "If an artist like Marty Wilde is available and happy to do promotion, you go down that route as much as possible. If it is a brand, like Dreamboats, it is TV advertising." It helps, Berg explains, that this is very much an "ITV audience", although The Paul O'Grady Show on Channel 4 is also tipped as a useful promotional channel.

"I try to imagine my Mum and how she learns about a CD or a concert. It will usually be from friends, from daytime or breakfast TV, from the local paper, from *Saga* magazine or one of the broadsheets," says Harris. So that is what you have to try to tap into."

"I try to imagine my Mum and how she learns about a CD or concert. It will be from friends, daytime TV, Saga magazine or the broadsheets, so that is what you tap into"

SUE HARRIS, REPUBLIC MEDIA



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Features

SOLDIERS' SONGS

Remembrance Sunday and the music associated with it is not just a lesson in history. Wars in Iraq and Afghanistan have resonated with the UK public, who have opened their hearts to acts such as The Soldiers

Remembrance

By Andrew Stewart

LIVING HISTORY CAME TO AN END this summer with the death of Harry Patch - "the last Tommy" and final British witness to the slaughter of a generation in Flanders fields. The First World War veteran's passing turned younger minds to thoughts of battles past, as did the arrival in swift succession of the 70th anniversary of the outbreak of the Second World War. Daily news of present conflicts, in Afghanistan and Iraq, have meanwhile focused minds on the grim realities of war in our time.

This year's Remembrance Sunday (November 8) carries a special significance, not only for those who served long ago but also for those now at war. Thoughts of old soldiers, of lost youth and of lads about to join battle have certainly generated interest in wartime music, a point heavily underlined by Dame Vera Lynn's ascent to the UK album chart's top spot in early September. Public interest in the music of remembrance has been fuelled since with the October 26 releases of *Coming Home*, a debut disc for The Soldiers, and Decca's *Songs That Won The War*.

Coming Home, produced by seven-time Classical Brit Award winner Nick Patrick, introduced three serving soldiers to Rhino Records' microphones. Sergeant Major Gary Chilton, Sergeant Richie Maddocks and former X Factor contestant Lance Corporal Ryan Idzi attracted extensive primetime television and tabloid press exposure, preparing the PR ground for an ambitious campaign to secure a number one Christmas single and album. The Soldiers entered the album chart at number five, registering 11,000 sales within two days of release.

Coming Home is set to raise funds for military charities the Army Benevolent Fund, Help For Heroes, and The Royal British Legion. Profits from the title-track single will be donated directly to the Army Benevolent Fund.

"Having worked with some of the UK's biggest classical recording artists, Gary, Richie and Ryan's voices are some of the most genuine and heartfelt I've heard in a long time," observes Nick Patrick. *Coming Home* embraces everything from the tide track's spirit of pride and honour to the outright sentimentality of A Soldier's Christmas Letter. The album's repertoire concerns are essentially reflected in the A&R archive selection for *Songs That Won the War*. Decca's CD/DVD compilation includes big hits from 1939-45, with Dame Vera Lynn, Gracie Fields, Flanagan and Allen, the Andrews Sisters, Glenn Miller, Bing Crosby and Marlene Dietrich among the line-up of wartime star performers. The release also offers a trio of Churchill's sinew-stirring speeches, Their Finest Hour among them.

The Royal British Legion's Poppy Appeal will receive a donation from every sale of *Songs That Won the War*. Decca's album artwork boldly carries the Legion's logo

and Remembrance Day poppy emblem. "It's a collection of pieces that helped boost morale in the war years, together with a fascinating DVD of archive film and newsreel footage from the period," notes Decca general manager Mark Wilkinson.

He adds that the album's idea came from an eponymous Polygram compilation issued on cassette and VHS for the 50th anniversary of the D-Day landings in 1994. "The timing felt right, with the 70th anniversary of World War II this year, for us to update the product," says Wilkinson. *Songs That Won The War* entered the market backed by a promotional tie-in with the *Daily Telegraph* and database marketing and other promotional activity in partnership with the British Legion.

Decca expects the title's sales to gain from general interest in the armed forces and a more specific appetite among post-war "baby boomers" for music and artists routinely heard on television and radio during the 1950s and 1960s.

"Vera Lynn's music hadn't been presented for a very long time, both to its original audience and to younger ones," observes Wilkinson. "People now in their sixties would have been aware of her work as they grew up. I think we triggered something with *The Very Best Of Vera Lynn* and should do again with *Songs That Won The War* among people in their mid-fifties to late-sixties who equate this music with a period of coming through hard times and of a nation pulling together."

Performers at this year's Festival of Remembrance, on November 7, at London's Royal Albert Hall include a raft of Decca artists. Vera Lynn is due to take part in the annual event, together with Hayley Westenra, Jamie Cullum, Faryl Smith and the Band of the Coldstream Guards. The BBC1 event's television broadcast is expected to reach an audience of 8m.

Decca's commitment to the season of remembrance flows from its chart-topping successes with *The Very Best Of Vera Lynn* and the Royal Scots Dragoon Guards. The latter's 2009 Classical Brit Album of the Year award-winning *Spirit Of The Glen*, recorded under canvas in Basra, has sold over 250,000 copies since its release in November 2007. Its successor *Heroes* features the Band of the Coldstream Guards at work in a collection of marches, ceremonial pieces and music associated with Remembrance Day. The album is set for release on November 30.

Pre-release orders suggest that *Heroes* is likely to provide *Coming Home* and *The Soldiers* with serious competi-

tion in the campaign for Christmas album chart success. Advertising for the Coldstream Guards' album is due to roll out following the band's appearance at the Cenotaph Remembrance Sunday service.

"You can't pick up a newspaper or listen to the news now without finding stories about our forces in faraway places and often sad news from the battlefield," observes Wilkinson. The rise in interest in wartime and military music, he adds, is clearly in line with media coverage of the armed forces and their deployment in war zones. "People respond to the emotion and passion of military marches. Our positioning with the Coldstream Guards is very much that this is music of heroes performed by heroes. There are many sub-plots at work among audiences for this and our other 'wartime' releases, but I think they are connected by the experience of memory and remembering."

Wilkinson cites an online customer review of Vera Lynn's album posted on Amazon.co.uk, in which the writer recalls the smell of Sunday roasts and post-war childhood days spent listening to the radio. "That tells us a lot as a record company about who's buying these albums. Vera's album triggered real throwback memories for this person and, I'm sure, for many others. There's a genuine nostalgia for music that has been neglected for many years, but which appeals now to a very clear demographic."

While *Coming Home* addresses a younger audience than Dame Vera and music from wars past, its key messages about comradeship and the loss of fellow soldiers should speak to a wide public. The album's charitable aspirations are also likely to attract sales. Its title track celebrates "our boys coming home," says Sergeant Major Chilton, a veteran of the first Gulf War and the song's lead vocalist. "But it also mentions the ones who haven't made it back. It's a poignant remembrance of the fallen. Musically and lyrically, it's a stunning song."

"We're looking for a wider following than people with friends or family in the armed forces," adds Sergeant Maddocks. "We want people in civvie street to get it as well. Obviously, *Coming Home* is about soldiers, but there are wider themes in even that song that everyone can relate to.

"The album celebrates solidarity and family, as well as what the armed forces do every day for our country."



ABOVE War in our time: The Soldiers' *Coming Home* album appeals to a younger audience while Decca's *Songs That Won The War* is aimed at people in their sixties

MAIN PICTURE The Soldiers sold 11,000 copies of *Coming Home* in two days: from left - Sergeant Richie Maddocks, Lance Corporal Ryan Idzi and Sergeant Major Gary Chilton **FAR RIGHT** Charity appeal: Hayley Westenra collects for The Royal British Legion's annual Poppy Appeal



Finding new audiences: Dame Vera Lynn



Features

SHEET CRED

For all its success, the sheet-music market is not one that can afford to stand still as new products and new channels of delivery keep innovative publishers forever on their toes

innovations since, from Marco Leonés' MusicReader software (which allows sheet music to be read on a PC or Tablet PC), FreeHand System's Music Pad Pro Plus, and more recent products from companies like Notation and Pure Solo.

These technologies have helped keep the sheet-music market buoyant, but since the wider industry remains to a large extent in flux, the pressure is constantly on to

respond to changing consumer habits. The way people shop for sheet music has changed significantly as well. As Statham points out, "Consumers seem to no longer be prepared to wait for their sheet-music books. With print-on-demand and websites such as Amazon, end users can order and receive products within 24 hours and often with free postage. It is essential to have the ability to provide content however the end user wants it, and if that be through whatever channels, we have to embrace that. I think that convenience and the obvious 'instant' availability seems to be more of a priority over the content and unique selling points of certain products."

"As you would expect web-based mail order has filled the gap and is continuing to grow along with digital downloads," says Mark Mumford, Hal Leonard's director for European sales and marketing. "There are fewer retail stores selling musical instruments than 10 years ago and therefore fewer selling printed music. However, to be successful in selling printed music in this way requires a fairly complex setup that might include visual samples, audio samples and complex search data."

As well as a marketing and promotion environment where dealers and distributors can grab approved graphic images, pre-designed advertisements and product data the company now offers - via sheetmusicdirect.com -

seven Hal Leonard digital download websites serving a variety of large youth music-making communities including dedicated download sites for choirs, orchestras, wind bands and churches. This means flexible printed music can be offered to a wider audience than before since there is no stock requirement.

"Associated audio [for example, backing tracks] is now virtually essential for publications in some genres, driven by SingStar and other singalong/playalong recreational activities," points out King. "It is also, rightly, expected that accompanying audio is of a consistently high quality. The education market accepts a far wider range of music genres than it used to; mainstream pop and other popular styles are now embraced wholeheartedly within choral and group singing at both primary and secondary age."

"The internet has made printed music more accessible but also created a culture of instant gratification," says Mumford. "Young music makers want to get what

they want in real time. Our challenge is to meet the needs of music makers that want that instant satisfaction, the lyrics and chords to a song in a key they can sing it in for example, while at the same time ensuring that we are still providing quality, publisher-approved content. We also recognise that there are many young people who are driven towards purchasing printed music on the advice of teachers and other peers. On that basis we have to look beyond the initial consumer and identify the influencer. This is an essential part of sales and marketing of products for young music makers - on or off-line."

To maximise reach and profits, Hal Leonard often publishes a song collection in a number of formats. For example in the case of the video game Rock Band the company published everything from guitar transcription folios to arrangements for acoustic instruments as well as a guitar teaching book based around Rock Band's songs, the latter providing gamers with a learning path to the songs that inspired them to want to learn the guitar in the first place.

Most of Hal Leonard's instruction books also contain CDs or DVD/CD-ROMs as a supplement to the printed page, which enable music makers to listen, play along and in some cases customise. And its recent acquisition of Dutch-based print music company De Haske has provid-

"It is essential to have the ability to provide content however the end user wants it... we have to embrace that..."

CHRIS STATHAM, MEL BAY

ed the company with six new locations in Europe, which Mumford says have "great potential for growing our education and classical business. We have extensive plans to maximise the print rights that we represent across all genres, both in traditional and new innovative formats, to meet the needs of music makers."

Mel Bay, meanwhile, is looking to set up a digital printing operation to assist with printing stock on demand in smaller quantities to facilitate faster delivery, and is also planning to open a consumer friendly website with options to buy direct with all sales going via trade accounts local to that customer.

Faber is focusing on using more pop rights within its general music publications, particularly those directed at the educational market, and is partnering with European music publishers to develop new products for key European territories.

"We are reaching the end of a major investment in a new online business model to be launched in the new year, which we think has the potential to harness the power of the web fully for sheet music for the first time," says Faber's King. "We invested dramatically this year in new supply chain technology with a superb new warehouse-management system, featuring paperless stock management and voice picking. This has already significantly enhanced the customer experience, and has led to greater efficiency and accuracy for us."

Sheetmusicdirect.com, one of the principal suppliers of paid-for downloadable content with more than 50,000 titles made up of sheet music, backing tracks and video

Sheet music

By Paul Sullivan

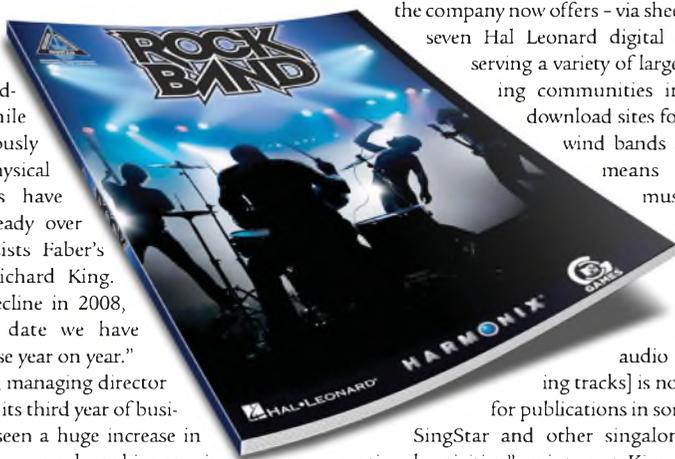
THE EXPLOSION IN THE CONSUMPTION of music via the internet continues to present numerous challenges for the music industry, but the immense increase in musical production it has engendered continues to offer the sheet-music market a huge opportunity.

In recent years the widening array of cheap music-making technology, the rise in music education initiatives including Wider Opportunities and Sing Up plus the staggering impact of reality TV talent shows including X Factor and Britain's Got Talent have all helped galvanise a burgeoning interest in music making among a growing proportion of the population. And as with each and every element of the music business, the sheet-music sector is battling hard to turn a profit from this increased musical action.

In 2009, most of the major sheet-music businesses - Music Sales, Hal Leonard, Faber, Mel Bay, Schott Music - have recorded growth. "While CD sales are obviously in steep decline, physical sheet-music sales have remained very steady over recent years," insists Faber's chief executive Richard King. "We suffered a decline in 2008, but in 2009 to date we have achieved an increase year on year."

Chris Statham, managing director of Mel Bay, now in its third year of business, says he has seen a huge increase in the amount of young people making music. "We are currently showing a 17.5% increase in sales of products. We have reduced the number of new products being released this year but we have strategically marketed them and only released strong titles with guaranteed sales which has worked for us."

Sheet music, like everything else, has had to undergo the lengthy, often turbulent and costly digitisation process. In 1997, Music Sales and Hal Leonard launched sheetmusicdirect.com and there have been all kinds of



LEFT AND BELOW
A modern face: the Rock Band video game (left) has provided Hal Leonard with a new form of instruction book while Music Sales Group has delved into the world of musical gaming (below)



Features



ABOVE
New applications: Music Sales sells the Killer Riffs app for £2.99 via iTunes
BELOW
Emerging market: Music China, a successful event for UK companies

tutorials, is expanding its digital range too via titles for the Kindle and the iPhone, its app for the latter, Killer Riffs, having proved a huge success.

Music Sales Group chief operating officer Chris Butler claims the company has a strong release schedule in the run-up to Christmas. At the same time, it is opening two new major retail stores in November – one in Portsmouth and one in a major northern city, which Butler points out reflects the enduring resilience and

appeal of traditional print.

Merchandising is another avenue where printed music companies have taken up the slack. Hal Leonard does a solid line in music gifts and distribution of music software, and also has a fast-growing Performing Arts Division that publishes reference, biography and technical books across theatre, film, dance and music. Music Sales sells T-shirts that incorporate musical notation and recently embarked on its own range of accessories called Pure Tone, a musical games company and an award-winning new product called NoteCracker.

While there are no accurate statistics available with regards to the printed music market's value, it has been estimated that the industry hit a record £50.8m in 2006 – a 10.5% jump from the prior year when £46m was generated; and there is no reason to presume that this upward trend has changed. Many companies estimate the market has been fairly stable since 2005, and, with a few exceptions, has proved relatively recession-proof.

The recent Music China event in Shanghai was a good indicator of the strength of the market. The biggest event of its kind in Asia, it draws more than 1,000 exhibitors and 40,000 visitors from almost 100 countries. China is an increasingly important export market for both printed music publishers and instrument manufacturers, and has shown explosive growth in recent years. According to statistics supplied by China Customs, the value of sheet music imported into China increased by 319% in 2008 compared to the previous year.

The event was a success for many of the UK sheet music companies attending – including ABRSM, Faber Music, Mel Bay and Music Sales. "This was our first year as exhibitors," says Mel Bay's Statham. "It went very well

for us with lots of interest in our catalogues and products. We also used this event to announce the launch of Chinese-language editions of some of our internationally best-selling titles. The Mel Bay brand is a music industry icon and has been present in China for several years already. We intend to release dozens of titles in the next 12-18 months through our co-operation with local Chinese publishing houses."

Music Sales also had a strong presence at Music China. Butler says, "We have an ever-growing list of new publications in Chinese and expect the internal market there to grow exponentially in the short to medium term. China is now an important manufacturing base for us providing print, accessories and instruments for our European and North American markets."

However, as King points out, despite the heady growth there, gaining a foothold in the market is not an easy task. "Selling sheet music within China is a tough challenge given the importance of developing strong relationships with the right local partner," he says, "and the low level of disposal income per capita. But the size of the music-making population is unprecedented and we have successfully released Chinese editions of a number of our best-selling piano and violin method books by partnering with a good local publishing company."

Similarly, plenty of challenges remain in the industry in general. As well as the ongoing problem of illegal sheet-music download sites, King cites "fragmentation of routes to market" as his company's single biggest challenge, and points out that despite the demand for both physical and digital product, the increasing sophistication of online retailers means that traditional suppliers are only thriving where they themselves are developing innovative methods of communicating with and supplying customers.



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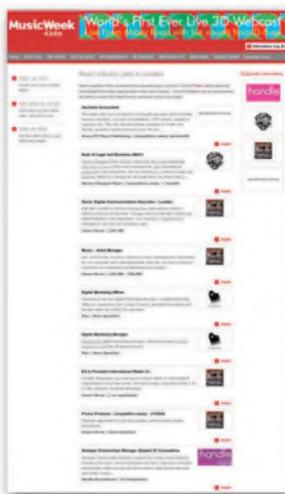
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Key releases

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

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

Out this week

Singles

- **Beyoncé** Broken-Hearted Girl (Columbia)
Previous single (chart peak): Sweet Dreams (5)
- **Black Eyed Peas** Meet Me Halfway (A&M)
Previous single: I Gotta Feeling (1)
- **Bon Jovi** We Weren't Born To Follow (Mercury)
Previous single: Lost Highway (did not chart)
- **Chase & Status** Feat Plan B End Credits (Mercury)
Previous single: Kronix (did not chart)
- **Jamie Cullum** I'm All Over It Now (Decca)
Previous single: Photograph (did not chart)
- **Kristinia Debarge** Future Love (Mercury)
Previous single: Goodbye (did not chart)
- **Calvin Harris** Flash Back (Columbia)
Previous single: Ready For The Weekend (3)
- **Jay-Z feat. Alicia Keys** Empire State Of Mind (Roc-A-Fella)
Previous single: Run This Town (1)
- **Camilla Kerslake** She Moved Through The Fair (Future)
Debut single
- **Daniel Merriweather** Water And A Flame (1)
- Previous single: Impossible (67)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
Previous single: Coming Up Easy (62)
- **Pink** I Don't Believe You (LaFace)
Previous single: Funhouse (29)
- **Snow Patrol** Just Say Yes (Fiction)
Previous single: The Planets Bend Between Us (did not chart)
- **Tinchy Stryder** You're Not Alone (4th & Broadway)
Previous single: Never Leave You (1)

Albums

- **Bee Gees** Ultimate Bee Gees (Rhino)
Previous album (first-week sales/total sales): This Is Where I Came In (28,531/99,878)
- **Frankie Goes To Hollywood** Frankie Say Greatest Hits (UMTV)
Previous album: Liverpool (107/1,988)
- **Katherine Jenkins** The Ultimate Collection (Decca)
Previous album: Sacred Arias (34,805/258,934)
- **Pitbull** Rebelution (1)
Previous album: The Boatlift (n/a)



- **Slayer** World Painted Blood (Columbia)
Previous album: Christ Illusion (10,721/28,507)
- **Sparks** The Seduction Of Ingmar Bergman (Lil Beethoven)
Previous album: Exotic Creatures Of The Deep (3,320/9,011)
- **Sting** If On A Winters Night (Decca)
Previous album: Songs From The Labyrinth (8,517/56,670)
- **Various** Dreamboats & Petticoats 3 (UMTV)
- **Weezer** Raditude (Geffen)
Previous album: Weezer (The Red Album) (8,640/26,135)

Out next week

Singles

- **Athlete** Black Swan Song (Fiction)
- **Fron Male Voice Choir** We'll Meet Again (Decca)
- **Erik Hassle** Hurtful (Island)
- **Jaime Jay Vs JILX** Cheat Again (AATW/UMTV)
- **Beverley Knight** In Her Shoes (Hurricane)
- **Leona Lewis** Happy (Syco)
- **Manchester Orchestra** Shake It Out (Columbia)
- **Messiah J And The Expert** Megaphone Man (Inaudible)
- **Mew Repeater Beater** (Columbia)
The new single from latest studio album No More Stories arrives as the band start a run of live dates across the UK, before taking their live show to the US where they will hit the road for a national US tour with the Pixies. The band's new studio album has been met with healthy acclaim in the UK with raving reviews from the likes of *The Sunday Times*, *Uncut*, *Time Out* and *NME*.
- **N-Dubz** I Need You (Universal TV)
- **Ou Est Le Swimming Pool** Dance The Way I Feel (Stiff)
- **Britney Spears** 3 (Jive)
- **Stereophonics** Innocent (Mercury)
- **Sugababes** About A Girl (Island)
- **Trashcan Sinatras** People (Lo-Fi Five)
- **Weezer** (If You're Wondering If I Want You To) I Want You To (Geffen)
- **Will Young** Hopes & Fears (19/RCA)
- **Zero 7** tbc (Atlantic)

Albums

- **The Airborne Toxic Event** The Airborne Toxic Event - deluxe (Mercury)



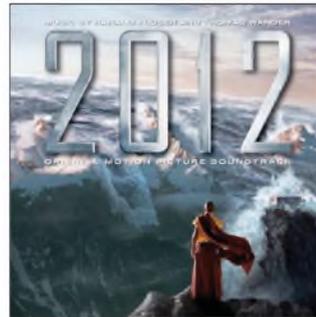
- **Amerie** In Love And War (Mercury)
- **Tori Amos** Midwinter Graces (Island)
- **Dame Shirley Bassey** The Performance (Geffen)
- **Biffy Clyro** Only Revolutions (14th Floor)
- **Jamie Cullum** The Pursuit (Decca)
- **Miley Cyrus** Time Of Our Lives (Hollywood)
- **Jay Farrar & Benjamin Gibbard** One Fast Move Or I'm Gone (Atlantic)
- **William Fitzsimmons** The Sparrow & The Crow (Naim Edge)
- **Ghana Special** Modern Highlife, Afro Sounds & Ghanaian Blues 1968-81 (Soundway)

“This hardbacked double-disc release, complete with a 44-page booklet, is clearly the offspring of a labour of love for Soundway Records boss Miles Cleret, having rummaged through disparate musical archives in every corner of Ghana to find the musical gems that lie within this collection. While the 1970s found Ghana facing economic meltdown, this album is evidence enough that the country's creative community was rich with ideas and imbued with an infectious party spirit. A vibrant groove-led set that blends laid-back guitars with funk-fuelled rhythms, soulful vocals and spellbinding

musicianship by the likes of Fela Kuti, Ghana Special does indeed deserve a special place in the world-music rackling.”

www.musicweek.com/reviews

- **JLS** JLS (Epic)
- **The Killers** Live At The Royal Albert Hall (Vertigo)
- **Mario** DNA (1)
- **Donny & Marie Osmond** Duets (Decca)
- **Phantom Limb** Phantom Limb (Naim Edge)
- **Queen** Absolute Greatest (Parlophone)
- **Snow Patrol** Up To Now (Fiction)
- **Rod Stewart** Soulbook (RCA)



- **Various** 2012 (OST) (RCA)
- **Various** Clubland 16 (AATW/UMTV)
- **Various** Warp20 (Warp)
- **Martha Wainwright** Martha Wainwright's Piaf Record (Drowned In Sound)
- **Robbie Williams** Reality Killed The Video Star (Virgin)

November 16

Singles

- **Agnes** I Need You Now (3 Beat Blue)
- **The Airborne Toxic Event** Gasoline (Mercury)
- **Alice In Chains** Your Decision (Parlophone)
- **Arctic Monkeys** Cornerstone (Domino)
- **The Blackout** I Don't Care (This Is Why We Can't Have Nice Things) (Epitaph)
- **Mariah Carey** I Want To Know What Love Is (Mercury)
- **Alesha Dixon** Love Again (Asylum)
- **Fall Out Boy** Alpha Dogs (Mercury)
- **Frightened Rabbit** Swim Until You Can't See Land (FatCat)

● Groove Armada I Won't Kneel (GA)



● I Was A King Norman Bleik (Sonic Cathedral)

“Like an emerald in a mountain of coal, Sonic Cathedral releases some absolute gems while those of us of a certain age await a Nineties revival in the next decade. In the meantime, the sort of clean-cut harmonies and cute angular guitar produced here by Norwegians I Was A King will more than suffice. With more than an air of self-deprecation, new single Norman Bleik could have been lifted straight off Teenage Fanclub's 1995 Grand Prix album and nobody would assume it was the work of somebody other than the Fannies. On seven-inch and download, this is an attention-grabbing slice of jangly guitar pop ahead of the release of the band's eponymous second album next year.”

www.musicweek.com/reviews

- **Jamie T** Man's Machine (Virgin)
- **Norah Jones** Chasing Pirates (Blue Note)
- **Ronan Keating** Stay (Polydor)
- **Little Boots** Earthquake (sixsevenine)
- **Marina & The Diamonds** Mowgli's Road (sixsevenine)
- **Mika** Blame It On The Girls (Island)
- **James Morrison** Get You You (Polydor)
- **Muse** Undisclosed Desires (Helium 3/Warner)
- **Noah And The Whale** Love Of An Orchestra (Mercury)
- **Passion Pit** Little Secrets (Columbia)
- **Pearl Jam** Get Some/Just Breathe (Island)

Albums

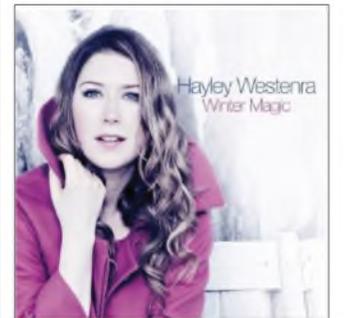
- **Boyz II Men** Love (UMTV)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Bryan Ferry** The Best Of Bryan Ferry (Virgin)

● Foster & Allen Sing The Million Sellers (DMG TV)

- **Norah Jones** The Fall (Blue Note)
- **Ronan Keating** Winter Songs (Polydor)
- **Camilla Kerslake** Camilla Kerslake (Future)
- **Leona Lewis** Echo (Syco)
- **John Mayer** Battle Studies (Columbia)
- **Jason Mraz** Jason Mraz's Beautiful Mess (Atlantic)
- **N-Dubz** Against All Odds (AATW/UMTV)
- **Stereophonics** Keep Calm And Carry On (Mercury)
- **Them Crooked Vultures** Them Crooked Vultures (Columbia)

After a string of surprise performances across the UK this summer, supporting Arctic Monkeys and then appearing in the Radio 1 tent at the Reading and Leeds festivals, Them Crooked Vultures' debut album is ready to drop. With a line-up consisting of Foo Fighters' Dave Grohl, Josh Homme from Queens Of The Stone Age and John Paul Jones from Led Zeppelin, this should have no trouble hitting the core rock fan across the UK. The band return for more live dates across the UK this December.

● The Veronicas The Secret Life Of? (Sire)



- **Hayley Westenra** Winter Magic (Decca)
- **Will Young** The Hits (19/RCA)
- **Alexander Wolfe** Morning Brings A Flood (Redemption)
- **Words For You** Words For You (UMTV)

November 23

Singles

- **50 Cent** Baby By Me (Interscope)
- **Jason DeRulo** Watcha Say (Warner)
- **Flo-Rida** Feat. Akon Available (Atlantic)

THE PANEL

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



KELLY MURRAY (NME)
Bad For Lazarus: Old Rats On A New Ship (Shit Chic)
With Bad For Lazarus, front man Rich Fownes has really started to shine. Experimental song structures, growling vocals and riffs that would have your dad sporting a hair-metal wig, they sound like the poster Herman Munster would have had on his wall during the stoned days of Ghoul School.



JAMES MEDD (WORD)
Howie Beck: How To Fall Down In Public (13 Clouds)
From the man behind a whole host of Canadian indie-pop (Jason Collett and various other Broken Social Scenesters), this is a treasure trove of understated heartbreakers. It's as glossy and musically rich as peak Fleetwood Mac but with an intimacy that makes it perfect for late-night loneliness.



MARTIN ASTON (MOJO)
Romborama (Coop)
Like Daft Punk, Italy's Bloody Beetroots - aka DJ Bobby Rifo, plus DJ Tommy Tea for live shows - wear masks in public, but nothing can hide the brilliantly edgy, varied techno attack of this debut album. With image and ideas to spare, don't be surprised if they cross over once word spreads.



ANDRZEJ LUKOWSKI (DROWNED IN SOUND)
North Atlantic Oscillation: Callsigns EP (Kscope)
This Edinburgh trio marry friendly squonks of bright electronics to delightfully shiny tunes. Somebody will probably call them "the Scottish Animal Collective", but this EP cuts the Brian Wilson influence with a much more overt Eighties synth-pop influence.

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

- **Goldhawks** Running Away (Mercury)
- **David Guetta** One Love (Positiva/Virgin)
- **Sean Kingston** Face Drop (RCA)
- **La Roux** Quicksand (Polydor)
- **Lady GaGa** Bad Romance (Interscope)
- **Pixie Lott** Cry Me Out (Mercury)
- **Malcolm Middleton** Girl Band Pop Song EP (Full Time Hobby)

66 The Saturdays, Girls Aloud, Ladyhawke, Joan Osborne... and Malcolm Middleton. It's hardly the most likely of supergroups but Falkirk's finest has plucked four pop songs – presumably not from his own iPod – stripped them down, shaken them up, twisted them into his own unique brand of acoustic melar choly and produced a strangely beautiful curiosity. Surprisingly it is Osborne's 1995 God-baiting One Of Us that comes across best here. Issued by The Saturdays is much as you'd imagine an acoustic version though Middleton naturally refuses to convey the happy groove. He is even more reticent on Girls Aloud's Call The Shots – a cover that ex-Bluetone Mark Morrison performed to slightly better effect – though his take on the chorus is innovative. Ladyhawke's My Delirium, given a gentle folk-tinged makeover here, completes the line-up. A year on from his internet campaign to take the Christmas pop crown with We're All Going To Die, it's good to see Middleton still trying new things despite claims of his impending sabbatical from the recording business."

- **Mika** Rain (Island)
- **Noisettes** Every Now And Then (Mercury)



- **Paramore** Brick By Boring Brick (Fueled By Ramen)
- **Sting** Soulcake (Decca)
- **Taylor Swift** Fifteen (Mercury)

Albums

- **Susan Boyle** I Dreamed A Dream (Syco)
- **Alesha Dixon** The Alesha Show – The Encore (Asylum)
- **Erik Hassle** Pieces (Island)
- **Enya** The Very Best Of Enya (Warner)
- **Fron Male Voice Choir** Memory Lane (Decca)



- **Janet Jackson** The Best (A&M)
- **Lady GaGa** The Fame Monster (Interscope)

This two-disc repackage of Lady GaGa's debut album will feature the entire breakthrough set, alongside eight entirely new songs. The repackage will also be available in a collector's edition art book, all individually numbered and including a lock of Lady GaGa's hair, a collectible prize, pictorials, pull-out posters, themed fanzines, 3D glasses to view forthcoming visuals, a Lady GaGa paper-doll collection and personal notes from Lady GaGa herself. She will start a national UK tour next February.

- **Paul McCartney** Good Evening New York City (Mercury)
- **The Priests** Harmony (Epic)
- **Rihanna** Rated R (Def Jam)
- **Slade** Merry Christmas Everybody: Slade Party Hits (UMTV)
- **Britney Spears** The Singles Collection (live) (Mercury)
- **Sugababes** Sweet 7 (Island)

November 30

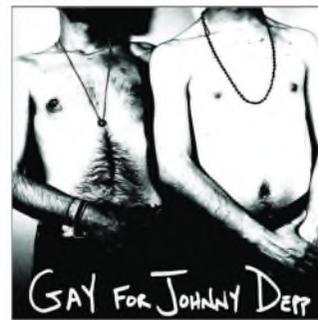
Singles

- **30 Seconds To Mars** Kings And Queens (Virgin)
- **Lily Allen** Who'd Have Known (Regal)
- **Chris Brown** I Can Transform Ya (RCA)

- **Ian Brown** Just Like You (Fiction)
- **Taio Cruz** No Other One (Island)
- **Newton Faulkner** Over & Out (Ugly Truth)
- **David Gray** Full Steam (Polydor)
- **Alicia Keys** Doesn't Mean Anything (J)
- **Kid Sister** Right Hand Hi (Asylum)
- **Mini Viva** I Wish (Geffen)
- **Rhydian Roberts** tbc (Syco)
- **Snoop Dogg** Gangsta Love (Interscope)

Albums

- **Andrea Bocelli** My Christmas (Decca)
- **Il Divo** Live In Barcelona 2009 (Syco)
- **Faryl Wonderland** (Decca)
- **Flo-Rida** Flo-Rida's Hits (Atlantic)



- **Gay For Johnny Depp** Manthology: A Tireless Exercise In Narcissism (Captains of Industry)
- **R Kelly** tbc (RCA)
- **Pope Benedict XVI** Alma Mater: Music From The Vatican (Geffen)
- **Rhydian Roberts** tbc (Syco)
- **Jay Sean** All Or Nothing (Jayded)
- **Take That** The Greatest Day: Take That Present The Circus Live (Polydor)
- **Westlife** Where We Are (Syco)

December 7

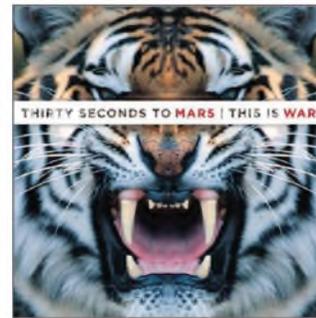
Singles

- **Acoustic Ladyland** The Mighty Q (Strong & Wrong)
- With a string of live dates coming up throughout December, Acoustic Ladyland will keep the fire stoked at radio with this new single. The song is an earth-shattering four-and-a-half-minute stomper showcasing this band at their very best. 8-side Plant Hunters is named after daredevil Victorian adventurers who explored remote uncharted lands

in search of new exotic plants... riveting! The Mighty Q is also being remixed by the likes of Micachu and Mercury-nominated The Invisible.

- **Backstreet Boys** Bigger (Jiva)
- **Frankie Goes To Hollywood** The Power Of Love (AATWUMTV)
- **Mumford & Sons** Winter Winds (Island)
- **Shakira** Did It Again (Epic)

Albums



- **30 Seconds To Mars** This Is War (Virgin)
- **Agnes** Release Me (AATWUMTV)
- **Chris Brown** Graffiti (RCA)
- **Snoop Dogg** Malice 'N Wonderland (Interscope) (07/12)
- **Usher** tbc (RCA)

December 14

Singles

- **30H:3** Feat. Katy Perry Starstruck (Atlantic)
- **The Ian Carey Project** Shot Ca Lear (AATWUMTV)
- **George Michael** December Song (Island)
- **Whitney Houston** I Look To You (RCA)
- **Kaskadee Vs Deadmau5** Move For Me (AATWUMTV)
- **Lykke Li** Possibility (Atlantic)
- **Robbie Williams** You Know Me (Virgin)

Albums

- **Alicia Keys** The Element Of Freedom (J)

December 21 & beyond

Albums

- **30H:3** Want (Atlantic) (28/12)

- **Alphabeat** The Spell (Polydor) (25/01)
- **All Angels** Fly Away (Decca) (11/01)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/01)
- **Corinne Bailey Rae** The Sea (Good Groove/EMI) (01/02)
- **Justin Bieber** My World (Mercury) (25/01)
- **Cobra Starship** Hot Mess (Atlantic) (18/01)
- **Fyfe Dangerfield** Fly Yellow Moon (Geffen) (18/01)

Fly Yellow Moon is the debut solo album by Guillemots' Dangerfield and the ball has already started on the campaign with the lead single, When You Walk In The Room, hitting radio in the UK last week. Media will get a sneak taste of the record on November 27 when Dangerfield performs an intimate lunchtime showcase in London.

- **F*cked Up Couple** Tracks (Matador) (25/01)
- **Natalie Imbruglia** Come To Life (Island) (01/02)
- **Kid Sister** Ultraviolet (Atlantic) (23/03)
- **Music Go Music** Expressions (Mercury) (25/01)
- **Fionn Regan** The Shadow Of An Empire (Heavenly) (20/01)
- **Uffie** Sex Dreams And Denim Jeans (Ed Banger) (14/02)
- **Vampire Weekend** Contra (XL) (11/01)



- **White Rabbits** It's Frightening (Mute) (25/01)

New York six-piece White Rabbits make their much-anticipated return for a must-see gig at Water Rats on November 18 to light the fuse on the impending release of new album It's Frightening. This will be their first album for Mute, who signed the band this year. The album is to be preceded by a single Percussion Gun, on January 11, which has already been given an upfront play by Zane Lowe as his Hottest Record In The World.

SINGLE OF THE WEEK

Camilla Kerslake She Moved Through The Fair (Future)



This is the song that first started raising eyebrows for 21-year-old Kerslake after it was championed

by Terry Wogan on Radio 2, attracting an unprecedented response from listeners. It is currently the soundbed to an in-the-studio video introducing the star and is gaining huge viewing numbers online. Kerslake made her primetime UK TV debut on Friday on GMTV with Gary Barlow and as the first signing to his new Future label, she is a huge priority for Mercury. She has further primetime TV spots leading up to Christmas already in the bag, including Children In Need and This Morning, and is a special guest for Il Divo's two Hammersmith shows on December 7 and 8.

ALBUM OF THE WEEK

Weezer Raditude (Geffen)



Those hoping for Pinkerton Part II should look away now, but if the post-punkish sound that has shaped Weezer on the records since is your thing then Raditude will more than suffice. Produced by Jacknife Lee and Butch Walker, this seventh album is peppered with Weezer's typically goofy song titles such as (If You Are Wondering If I Want You To) I Want You To, I'm Your Daddy and The Girl Got Hot, but beneath the surface is a strong record that has plenty of radio-friendly moments. Raditude certainly offers proof of a refining of the band's craft and the strength of these songs lies in their simplicity and lyrical prowess. Aforementioned lead single ...I Want You To, is at radio now.

Key releases

Vultures circle as pre-releases go still



THE OCC SALES CHART has seen nine albums take turns at the top in as many weeks. But it is much calmer at the summit of the top e-tailers' pre-release charts. Robbie Williams' *Reality Killed The Video Star* (Play) is enjoying its fifth week at number one as is Susan Boyle's *I Dreamed A Dream* (Amazon). It is the third week at number one for John Mayer's album *Battle Studies* at HMV,

where there is an exclusive offer of tickets for his upcoming (January 2010) UK tour.

With refugees from Foo Fighters (Dave Grohl), Queens Of The Stone Age (Josh Homme) and Led Zeppelin (John Paul Jones) among their members, Them Crooked Vultures are being hailed as the new supergroup, and are whipping up a great deal of excitement ahead of the release of their self-

titled debut album, which is out in a fortnight (November 16). The Vultures alight at number 10 at Amazon, number 11 at Play and number 19 at HMV.

Shazam's most-tagged pre-release for the second time is *Whatcha Say*, the impressive introductory single from 20-year-old American Jason DeRulo. Heard widely in the clubs, on TV and radio ahead of its UK debut,

the track has already been a major hit in the US, where it has sold well over 1m copies.

Finally, Last.fm's overall chart has been something of a rock stronghold recently but falls to one of the year's catchiest pop songs, Cheryl Cole's *Fight For This Love*, which heads a Top 20 that otherwise includes five songs from Paramore and four from Muse.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	ROBBIE WILLIAMS	<i>Reality Killed...</i>	Virgin
2	TAKE THAT	<i>The Greatest Day...</i>	Polydor
3	JLS	<i>JLS</i>	Epic
4	BIFFY CIYRO	<i>Only Revolutions</i>	14th Floor
5	WESTLIFE	<i>Where We Are</i>	Syco
6	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
7	LEONA LEWIS	<i>Echo</i>	Syco
8	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
9	TRANSATLANTIC	<i>The Whirlwind</i>	Inside Out
10	VARIOUS	<i>Now! 74</i>	EMI TV/UMTV
11	THEM CROOKED VULTURES	<i>s/t</i>	Columbia
12	50 CENT	<i>Before I Self-Destruct</i>	Interscope
13	SNOW PATROL	<i>Up To Now: Best Of</i>	Fiction
14	N-DUBZ	<i>Against All Odds</i>	UMTV
15	WILL YOUNG	<i>The Hits</i>	RCA
16	MARIAH CAREY	<i>Memoirs Of...</i>	Mercury
17	EMINEM	<i>Relapse 2</i>	Interscope
18	CHRIS MOYLES	<i>The Parody Album</i>	Sony
19	RONAN KEATING	<i>Winter Songs</i>	Polydor
20	VARIOUS	<i>Words For You</i>	Island



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
2	ROBBIE WILLIAMS	<i>Reality Killed...</i>	Virgin
3	WORDS FOR YOU	<i>Words For You</i>	UMTV
4	LEONA LEWIS	<i>Echo</i>	Syco
5	JLS	<i>JLS</i>	Epic
6	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
7	SNOW PATROL	<i>Up To Now</i>	Polydor
8	WESTLIFE	<i>Where We Are</i>	Sony
9	TAKE THAT	<i>The Greatest Day...</i>	Polydor
10	THEM CROOKED VULTURES	<i>s/t</i>	Sony
11	JAMIE CULLUM	<i>The Pursuit</i>	Decca
12	DAME SHIRLEY BASSEY	<i>The Performance</i>	Geffen
13	VARIOUS	<i>Now! 74</i>	EMI TV/UMTV
14	BIFFY CIYRO	<i>Only Revolutions</i>	Warner Brothers
15	WILL YOUNG	<i>The Hits</i>	RCA
16	ALL ANGELS	<i>Fly Away</i>	Decca
17	ADAM LAMBERT	<i>For Your Entertainment</i>	Sony
18	COLDSTREAM GUARDS	<i>Heroes</i>	Decca
19	CHRIS MOYLES	<i>The Parody Album</i>	Sony
20	DONNY & MARIE OSMOND	<i>Donny & Marie</i>	Decca



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	JASON DERULO	<i>Whatcha Say</i>	Warner Brothers
2	KESHA	<i>Tik Tok</i>	Columbia
3	SUGABABES	<i>About A Girl</i>	Universal
4	CHASE & STATUS	<i>End Credits</i>	Vertigo
5	N-DUBZ	<i>I Need You</i>	A&M/UMTV
6	SIDNEY SAMSON	<i>Riverside</i>	Data
7	JLS	<i>Everybody In Love</i>	Epic
8	BRITNEY SPEARS	<i>3</i>	Jive
9	LEONA LEWIS	<i>Happy</i>	Syco
10	SNOW PATROL	<i>Just Say Yes</i>	Fiction
11	50 CENT FEAT. NE-YO	<i>Baby By Me</i>	Interscope
12	RIHANNA	<i>Russian Roulette</i>	Def Jam
13	ALICIA KEYS	<i>Doesn't Mean Anything</i>	J
14	MCLEAN	<i>Broken Asylum</i>	Asylum
15	TIMBALAND	<i>Morning After Dark</i>	Polydor
16	MARIAH CAREY	<i>I Want To Know...</i>	Mercury
17	30 SECONDS TO MARS	<i>Kings...</i>	Virgin
18	ALESHA DIXON	<i>To Love Again</i>	Asylum
19	PIXIE LOTT	<i>Cry Me Out</i>	Mercury
20	D MERRIWEATHER	<i>Water And...</i>	Columbia



Top 20 Last.fm overall chart

Pos	ARTIST	Title	Label
1	CHERYL COLE	<i>Fight For This Love</i>	Fascination
2	MUSE	<i>Uprising</i>	Helium 3/Warner
3	PARAMORE	<i>Ignorance</i>	Fueled By Ramen
4	KINGS OF LEON	<i>Sex On Fire</i>	Columbia
5	THE TEMPER TRAP	<i>Sweet Disposition</i>	Mercurius
6	LA ROUX	<i>Bulletproof</i>	Polydor
7	KINGS OF LEON	<i>Use Somebody</i>	Columbia
8	MUSE	<i>Undisclosed Desires</i>	Helium 3/Warner
9	MUSE	<i>The Resistance</i>	Helium 3/Warner
10	LADY GAGA	<i>Poker Face</i>	Interscope
11	PARAMORE	<i>Brick By...</i>	Fueled By Ramen
12	LADY GAGA	<i>Paparazzi</i>	Interscope
13	LA ROUX	<i>In For The Kill</i>	Polydor
14	MGMT	<i>Kids</i>	Columbia
15	PARAMORE	<i>Misery Business</i>	Fueled By Ramen
16	PARAMORE	<i>Careful</i>	Fueled By Ramen
17	BLACK EYED PEAS	<i>I Gotta Feeling</i>	A&M
18	MUSE	<i>Supermassive Black Hole</i>	Helium 3/Warner
19	EDITORS	<i>Papillon</i>	Columbia
20	PARAMORE	<i>Playing God</i>	Fueled By Ramen



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	JOHN MAYER	<i>Battle Studies</i>	Columbia
2	ROBBIE WILLIAMS	<i>Reality Killed...</i>	Virgin
3	JLS	<i>JLS</i>	Epic
4	LEONA LEWIS	<i>Echo</i>	Syco
5	50 CENT	<i>Before I Self-Destruct</i>	Interscope
6	WESTLIFE	<i>Where We Are</i>	Syco
7	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
8	MARIAH CAREY	<i>Memoirs Of...</i>	Mercury
9	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
10	BIFFY CIYRO	<i>Only Revolutions</i>	Warner Brothers
11	LIYY ALLEN	<i>It's Not Me...</i>	Regal
12	30 SECONDS TO MARS	<i>This Is War</i>	EMI
13	VARIOUS	<i>Now! 74</i>	EMI TV/UMTV
14	N-DUBZ	<i>I Need You</i>	A&M/UMTV
15	SNOW PATROL	<i>Up To Now</i>	Fiction
16	SUGABABES	<i>Sweet 7</i>	Island
17	TAKE THAT	<i>The Greatest Day...</i>	Polydor
18	LADY GAGA	<i>The Fame</i>	Monster Interscope
19	THEM CROOKED VULTURES	<i>s/t</i>	Sony
20	WILL YOUNG	<i>The Hits</i>	RCA



CATALOGUE REVIEWS

NIRVANA

Bleach (Sub Pop/Rhino SP834)



Nirvana's 1989 debut was not a commercial success until follow-up *Nevermind* became a smash. Then it was immediately lauded by critics. To mark *Bleach*'s 20th anniversary, this deluxe edition will likely do extremely good business. *Bleach* defined the whole grunge movement, being made in 30 hours at a cost of just over \$600. It is a powerful if confused album, with dense impenetrable lyrics and sludgy sound nevertheless combining to create a powerful template for a new movement. Occasionally the murk lifts, as with *About A Girl*, only to head back to thrilling but darker territory via songs like *Big Cheese*. Many of the tracks are reissued in rougher concert versions via the 12-song bonus concert featuring unreleased recordings from Portland's Pine Street Theatre in 1990.

VARIOUS

Divas Of Motown (Motown/Universal 5323337)



With artists like Diana Ross, Gladys Knight, Martha Reeves and Mary Wells on its roster in the glory days, Motown has more right than any other label to celebrate its divas, which it duly does on this 50-song two-CD set issued to tie in with the *Divas Of Motown* tour later this month. This strong compilation also shines the spotlight on some who achieved lesser success, including Chris Clark (the label's first white signing), The Velveettes, and Tammi Terrell. From the disco era, there is *Thelma Houston's* powerful version of *Don't Leave Me This Way*, and from a decade before, *Brenda Holloway's* *Every Little Bit Hurts*. It is acts like Ross who will attract the casual buyers but it is hard to imagine anyone being disappointed by any of the tracks gathered here.

BRENDA HOLLOWAY

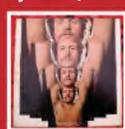
The Early Years: Rare Recordings 1962-1963 (Ace CDCHD 1241)



One of the star attractions on the *Divas Of Motown* tour, Holloway happily also has a new album documenting her career prior to joining the label. Just 17 when she cut *Every Little Bit Hurts* for Motown, Holloway had recorded a number of songs in the two years prior to that, both solo and with a variety of partners. The 22 songs here clearly show Holloway's promise, whether singing solo on *Jesse James' perky girl-group-style* song *Game Of Love*, joining sister *Patrice* on backing vocals on the doo-wop style *Do The Del Viking*, or chiming in with the *Watesians*, *The Four Jays* and *The Carrolls*. Oddly enough, the only song she does not sing on here is the demo of *Every Little Bit Hurts*, which was apparently the work of one *Barbara Wilson*.

MORT SHUMAN

My Death (Rev-Ola CRREV 290)



Better known as co-writer of hits like *Save The Last Dance For Me* (The Drifters), *Viva Las Vegas* (Elvis Presley) and *Can't Get Used To Losing You* (Andy Williams), Shuman also made a series of bizarre solo albums, of which this 1969 release for Frank Sinatra's Reprise label was the first. It is a strange but compelling concept album. The opening track uses the *Hallelujah Chorus* as a bed over which Shuman, in spoken-word mode, advises how to deal with ectopic pregnancy. Things improve, with songs written with Jacques Brel and the theatrical *Wait A Minute*, penned with UK comedian/singer *Kenny Lynch*. In between, tracks like *To Katie* are closer to freeform jazz, while the more cohesive style Shuman adopts for *She Ain't Nothing But A Little Child* suggest that he is deliberate but endearing in his oddness.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	7	CHRISTINA AGUILERA	<i>Hurt</i>	RCA (ARV)
2	2	THE VERONICAS	<i>4 Ever / Sire</i>	(CIN)
3	15	U2	<i>With Or Without You / Island</i>	(ARV)
4	1	DAUGHTRY	<i>What About Now / Epic</i>	(ARV)
5	3	JENNIFER HUDSON	<i>And I Am Telling You I'm Not Going / Columbia</i>	(ARV)
6	5	JOURNEY	<i>Don't Stop Believin' / Columbia</i>	(ARV)
7	13	JACE EVERETT	<i>Bad Things / tbc</i>	(TBC)
8	NEW	RAY LAMONTAGNE	<i>Trouble / 14th Floor</i>	(CIN)
9	NEW	WHITNEY HOUSTON	<i>How Will I Know / Arista</i>	(ARV)
10	RE	WHITNEY HOUSTON	<i>Wanna Dance With Somebody / Arista</i>	(ARV)
11	12	MICHAEL JACKSON	<i>Man In The Mirror / Epic</i>	(ARV)
12	19	MICHAEL BUBLE	<i>Everything / Reprise</i>	(CINR)
13	NEW	ETIA JAMES	<i>At Last / MCA</i>	(ARV)
14	NEW	WHITNEY HOUSTON	<i>All The Man That I Need / Arista</i>	(ARV)
15	4	COLDPLAY	<i>The Scientist / Parlophone</i>	(E)
16	RE	MICHAEL JACKSON	<i>Thriller / Epic</i>	(ARV)
17	RE	SPANDAU BALLET	<i>Gold / Chrysalis</i>	(E)
18	8	PAOLO NUTINI	<i>Last Request / Atlantic</i>	(CINR)
19	NEW	MICHAEL BUBLE	<i>Lost / Reprise</i>	(CINR)
20	17	THE KILLERS	<i>Mr Brightside / Lizard King</i>	(ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	25	2	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach / <i>Cr2</i>
2	10	8	AVIV GEFLEN	It's Alright / <i>Mars</i>
3	9	2	FLORENCE & THE MACHINE	You've Got The Love / <i>Island</i>
4	5	4	FRANKIE GOES TO HOLLYWOOD	Relax / <i>AATW/UMTV</i>
5	11	4	ROBBIE RIVERA	Closer To The Sun / <i>New State</i>
6	18	3	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / <i>Starfish</i>
7	4	3	ROBBIE WILLIAMS	Bodies / <i>Virgin</i>
8	1	5	PRIVATE	My Secret Lover / <i>Relentless</i>
9	12	3	LITTLE BOOTS	Earthquake / <i>sixsevenine</i>
10	15	3	ALPHABEAT	The Spell / <i>Polydor</i>
11	7	5	AGNES	I Need You Now / <i>AATW/UMTV</i>
12	23	4	CRISPIN J GLOVER FEAT. KAY YOUNG	DJ Saved My Life / <i>white label</i>
13	14	4	AUDIO AFFINITY PRESENTS	Candy / <i>Champion</i>
14	2	7	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / <i>Ministry</i>
15	NEW		KESHA	Tik Tok / <i>Columbia</i>
16	21	3	SUGABABES	About A Girl / <i>Universal</i>
17	19	4	SNAP!	The Power: Greatest Hits (Sampler) / <i>Hard2beat</i>
18	NEW		SOULSHAKER & KATHERINE ELLIS	Time 2 Play / <i>Audiofreaks</i>
19	20	4	CANDY ROCK	Candy Shop / <i>Gaga Music</i>
20	28	4	STED-E & HYBRID HEIGHTS	En El Momento / <i>Loverush UK/Sea To Sun</i>
21	8	5	SOFT TOY EMERGENCY	Critical / <i>AATW</i>
22	NEW		MIKA	Rain / <i>Casablanca</i>
23	40	2	CAVIN HARRIS	Flashback / <i>Columbia</i>
24	NEW		TIESTO FEAT. CC SHEFFIELD	Escape Me / <i>Musical Freedom</i>
25	NEW		ERIKA JANE	Give You Everything / <i>E1 Music</i>
26	NEW		KID SISTER	Right Hand Hi / <i>Asylum</i>
27	13	4	MICHAEL JACKSON	The Remix Suites / <i>Motown/Universal</i>
28	3	7	DAMIEN S FEAT. FEMKE	Stars Collide / <i>Loverush UK/Sea To Sun</i>
29	31	3	ANDY DUGUID	My Number / <i>Black Hole</i>
30	17	5	WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away / <i>Vice</i>
31	16	6	EDITORS	Papillon / <i>Columbia</i>
32	32	3	DAVID JIMINEZ	Barca / <i>Tentigo</i>
33	22	5	HANNAH	Shadow On The Wall / <i>Snowdog</i>
34	6	5	MIKE SNOW	Back And Blue / <i>Columbia</i>
35	NEW		THE IAN CAREY PROJECT	Shot Caller / <i>3 Beat Blue</i>
36	NEW		SARAH MATTEA	Heart On Fire / <i>Solitez</i>
37	29	6	SNAP!	Rhythm Is A Dancer (Can You Feel It) / <i>Hard2beat</i>
38	NEW		THE SCORE	Girls Gone Wild / <i>Coast Music</i>
39	34	2	KILLERS ON THE DANCEFLOOR	Gringo Oba Oba / <i>DJs Are Not Rockstars</i>
40	33	7	CHICANE	Hiding A / <i>The Stars / Modena</i>

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	12	2	ROBBIE WILLIAMS	Bodies / <i>Virgin</i>
2	9	4	BANDITO	Rockin' At The Disco / <i>Hard2beat</i>
3	14	2	SUGABABES	About A Girl / <i>Universal</i>
4	1	3	CHERYL COLE	Fight For This Love / <i>Fascination</i>
5	17	2	JAY SEAN FEAT. LIL WAYNE	Down / <i>Island</i>
6	18	4	HANNAH	Shadow On The Wall / <i>Snowdog</i>
7	16	3	BEAT PATROL	Live For Tonight / <i>Turbulence</i>
8	10	4	SOFT TOY EMERGENCY	Critical / <i>AATW</i>
9	15	3	ULTRABEAT	Use Somebody / <i>AATW</i>
10	7	1	MELEKA	Go (Now It's Over Boy) / <i>Defenders</i>
11	27	3	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / <i>Starfish</i>
12	21	3	CANDY ROCK	Candy Shop / <i>Gaga Music</i>
13	2	5	JLS	Everybody In Love / <i>Epic</i>
14	22	3	SNAP!	The Power: Greatest Hits (Sampler) / <i>Hard2beat</i>
15	20	3	CRISPIN J GLOVER FT KAY YOUNG	DJ Saved My Life / <i>White Label</i>
16	23	2	DANIEL MERRIWEATHER	Water And A Flame / <i>J</i>
17	25	2	MELANIE FIONA	Bang Bang / <i>Island</i>
18	3	5	PITBULL	Hotel Room Service / <i>J</i>
19	11	4	AGNES	I Need You Now / <i>AATW/UMTV</i>
20	19	7	WHITNEY HOUSTON	Million Dollar Bill / <i>Arista</i>
21	NEW		MILEY CYRUS	Party In The Usa / <i>Hollywood-Polydor</i>
22	NEW		SOULSHAKER & KATHERINE ELLIS	Time 2 Play / <i>Audiofreaks</i>
23	29	2	T2 FEAT. H-BOOGIE	Better Off As Friends / <i>Island</i>
24	4	4	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / <i>Ministry</i>
25	NEW		JAIME JAY VS JIX	Cheat Again / <i>3 Beat Red</i>
26	NEW		AVIV GEFLEN	It's Alright / <i>Mars</i>
27	6	3	TINCHY STRYDER	You're Not Alone / <i>4th & Broadway</i>
28	26	7	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / <i>Syco</i>
29	5	4	MICHAEL JACKSON	The Remix Suites / <i>Motown/Universal</i>
30	NEW		MANOX	Almost Lover / <i>AATW</i>

The bass kicks in for Chuckie and friends

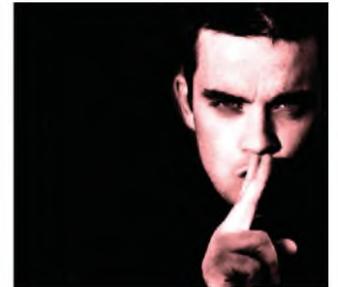


MAKING A HUGE 24-PLACE LEAP to the top of the Upfront club chart this week, Let The Bass Kick In Miami Bitch pairs Dutch house phenomenon Chuckie and American electro-hop duo LMFAO in a hypnotic, retro tribal piece which has already been a hit in both acts' home countries, peaking at number 51 on the US Hot 100 and 17 in the Dutch Top 40. In mixes which also namecheck Ibiza and London, the track won the battle for this week's chart honours at a canter, finishing 21.29% ahead of nearest challenger Aviv Geffen's It's Alright.

With Cheryl Cole's Fight For This Love slipping to number four on the Commercial Pop chart, another artist once more familiar as a group member than as a solo artist takes over at the top: Robbie Williams.

The former Take That man's current single Bodies – apparently in mixes by Cahill and Fred Falke but not heard in these parts – enjoys a comfortable margin over second placed Bandito's Rockin' At The Disco. It is more than five years since Williams topped the Commercial Pop chart with Radio, which reached pole position in October 2004. None of the eight singles he released in the interim made it to the top. Radio was also a major Upfront hit, peaking at number four – a position that Bodies too achieved last week.

The Urban chart continues to be keenly contested, with the same trio of records separated by a wafer thin margin at the top as a week ago – and once again the winner is Jay Sean's Down collaboration with Lil Wayne. **Alan Jones**



Bodies popping: Robbie Williams returns to the summit five years after his last Commercial Pop number one



Red alert: Scarlette Fever climbs 12 places on the Upfront chart and 16 places on the Commercial Pop chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	JAY SEAN FEAT. LIL WAYNE	Down / <i>Island</i>
2	3	9	PITBULL	Hotel Room Service / <i>J</i>
3	2	6	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / <i>Roc Nation</i>
4	4	10	CHIPMUNK	Oopsy Daisy / <i>Jive</i>
5	5	4	JLS	Everybody In Love / <i>Epic</i>
6	6	4	BEYONCE	Broken Hearted Girl / <i>Columbia</i>
7	7	5	WHITNEY HOUSTON	Million Dollar Bill / <i>Arista</i>
8	11	5	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / <i>Syco</i>
9	16	3	DIZZEE RASCAL	Dirtee Cash / <i>Dirtee Stank</i>
10	13	10	GRACIOUS K	Migraine Skank / <i>RCA</i>
11	20	2	TINCHY STRYDER	You're Not Alone / <i>4th & Broadway</i>
12	12	14	JEREMIH	Birthday Sex / <i>Def Jam</i>
13	8	8	TAIO CRUZ	Break Your Heart / <i>4th & Broadway</i>
14	17	3	R. KELLY FEAT. T-PAIN & KEYSHIA COLE	Number One / <i>RCA</i>
15	9	6	SEAN PAUL	Press It Up / <i>Atlantic</i>
16	10	13	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / <i>Roc Nation</i>
17	23	5	JORDIN SPARKS	SOS (Let The Music Play) / <i>Jive</i>
18	24	3	FLO-RIDA FEAT. AKON	Available / <i>Atlantic</i>
19	14	3	USHER	Papers / <i>RCA</i>
20	18	18	SEAN KINGSTON	Fire Burning / <i>Beluga Heights/Epic</i>
21	28	2	KANO	Rock N Roller / <i>Bigger Picture</i>
22	21	10	SWAY	Mercedes Benz / <i>Dcypa</i>
23	22	3	JASON DERULO	Whatcha Say / <i>Warner Brothers</i>
24	19	11	WALE FEAT. LADY GAGA	Chillin' / <i>Interscope</i>
25	15	11	BLUEY ROBINSON	I Know / <i>London Village Music</i>
26	29	7	LADY GAGA	Lovegame / <i>Interscope</i>
27	30	22	BEYONCE	Sweet Dreams / <i>Columbia</i>
28	27	15	DIZZEE RASCAL FEAT. CHROME	Holiday / <i>Dirtee Stank</i>
29	26	9	LETHAL BIZZLE	Going Out Tonight / <i>Search & Destroy</i>
30	NEW		T2 FEAT. H-BOOGIE	Better Off As Friends / <i>Island</i>

Cool Cuts Top 20

Pos	ARTIST	Title
1	KESHA	Tik Tok
2	TIESTO FEAT. CC SHEFFIELD	Escape Me
3	GROOVE ARMADA	I Won't Kneel
4	FATBOY SLIM V FEDDE LE GRAND	Praise You 2009
5	IAN CAREY	Shot Caller
6	CROOKERS FEAT. KELIS	No Security
7	BASSHUNTER	Promised Myself
8	PLUMP DJS	My Hi Tops
9	SOLITAIRE & KATHERINE ELLIS	You're Mine
10	JAY SEALEE & LOUIE VEGA	Bittersweet
11	VITALIC	Poison Lips
12	G.E.R.M	Teen Idol EP
13	ALY-US	Follow Me
14	HARDCORE UPROAR	Together
15	LCD SOUNDSYSTEM	Bye Bye Bayou
16	FAKE BLOOD	Mars
17	NOFERINI, BABAYAGA & BLACKWELL	Beautiful Life
18	DAVE SPOON	The Key / The Secret
19	MOUSSE T & SUZIE	All Nite Long
20	WIPPENBERG	Pong



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



Cole's Fight denies Westlife chart feat

CHERYL COLE PULLS OFF A NOTABLE DOUBLE THIS WEEK, remaining atop the singles chart with her first solo offering *Fight For This Love* while entering the album chart at number one with her debut long player, *3 Words*. She is the 12th woman to achieve the feat first completed by Barbra Streisand in 1980.

Despite the album's release, *Fight For This Love* continues to set a scorching pace on the singles chart, selling a further 138,615 copies last week, bringing its 13-day sales tally to more than 431,000, and jumping 37-12 on the year-to-date rankings. The track's first-week sales tally of 292,846 was the highest for an act not newly graduated from a reality TV show - though, of course, Cole herself was discovered on *Pop Stars: The Rivals* and serves as a judge on *The X Factor* - since September 29 2001, when Kylie Minogue's *Can't Get You Out Of My Head* sold 306,648 copies.

Cole's singles chart holdover denies **Westlife** the opportunity of registering their 15th number one, at least for the time being. The Irish band, whose tally of chart-toppers is bettered only by Elvis Presley and The Beatles, last reached the summit

in November 2006 with *The Rose*, which opened with sales of 44,305 copies. Westlife's 25th chart entry, *What About Now* opens with sales of 75,330 and brings the group's singles sales rally since their 1999 debut to the 6m mark. It is a cover of the Daughtry track which has itself flowered into a late hit thanks to its use - both in original form and cover versions - on *The X Factor*. Westlife premiered their recording of the song on the show nine days ago. Daughtry's recording of the song has yo-yoed violently around in the last few weeks, depending on *X Factor* exposure, moving 38-11-23-68-39.

The singles chart's other notable new arrival is **Jay Sean**'s recent US number one *Down*. A collaboration with Lil Wayne, it debuts at number three on sales of 72,017 copies. Meanwhile, the top tier's other transatlantic twinning - that of **Alexandra Burke** and **Flo-Rida** - ebbs 2-4 on sales of 71,335.

Debuting inside the Top 20 are new singles from Miley Cyrus, Biffy Clyro, Duck Sauce and Lady GaGa.

Miley Cyrus's 29th and biggest US hit - it reached number two there for the 16-year-old, who has had way more hits than any teenager in chart

Sales statistics

Last week	Singles	Artist albums
Sales	2,742,825	1,941,458
prev week	2,801,284	1,714,766
% change	-2.1%	+13.2%

Last week	Compilations	Total albums
Sales	357,833	2,299,291
prev week	285,328	2,000,094
% change	+25.4%	+14.9%

Year to date	Singles	Artist albums
Sales	112,072,948	68,658,212
vs prev year	84,013,052	71,595,555
% change	+33.4%	-4.1%

Year to date	Compilations	Total albums
Sales	17,302,385	85,960,597
vs prev year	21,468,844	93,064,399
% change	-19.4%	-7.6%

Compiled from sales data by Music Week

history - *Party In The USA* is her seventh chart entry here, but again leaves her still short of the Top 10. Previous top titles *See You Again* and *The Climb* both peaked at number 11, and *Party In The USA* debuts in that position (23,454 sales).

Just four weeks after reaching number 10 with *That Golden Rule*, **Biffy Clyro** debut at number 17 with *The Captain* on sales of 16,454 copies. It is the Ayrshire rockers' 14th chart single.

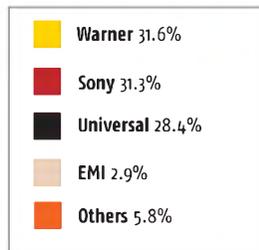
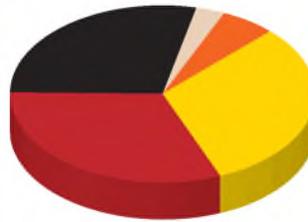
Duck Sauce is an alliance between Armand Van Helden and Canadian DJ A-Trak. Their collaboration *aNYway* debuts at number 22 (12,068 sales).

Lady GaGa has already sold more singles this year than any act since 2003, when Will Young and Gareth Gates sold 2.52m and 2.26m units respectively. She raises her 2009 tally to 2,272,949 with new single *Bad Romance* debuting at number 14 (19,869 sales).

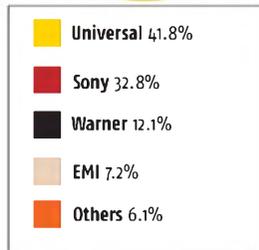
Having dethroned reigning *X Factor* champ Alexandra Burke from the singles chart summit last week, Cole now claims her album crown, with *3 Words* becoming the chart's ninth number one in as many weeks. The album sold 125,271 copies on its first week in the shops, beating Cole's previous best-first week sale of 85,670 chalked up by *Girls Aloud*'s *Out Of Control* album a year ago this week. It would have done better, had fans not cherry-picked favourite tracks for download. Nine tracks from the album join *Fight For This Love* in the Top 200, with the title track leading the way at number 26 on sales of 10,641 copies. Setting aside first weeks, *Girls Aloud*'s best week of all came in Christmas week 2006, when their *Sound Of: The Greatest Hits* set notched eighth week sales of 129,888. All told, *Girls Aloud* have sold 3,717,204 albums since their 2003 debut.

Continuing *The X Factor* theme,

ARTIST ALBUMS



SINGLES



Three serving members of the British army, known collectively as **The Soldiers**, debut at number four (56,557 sales).

Katherine Jenkins has had seven chart albums - four of which reached the Top 10 - and has sold nearly 2.4m albums for UCJ/Decca since 2004 but has a new home at Warner Music, for whom her debut set *Believe* debuts at number six (30,573 sales). The 29-year-old mezzo-soprano from Neath moves away from her classical roots on many of the album's songs, which include covers of Evanescence's *Bring Me To Life* and Bob Marley's *No Woman, No Cry*.

Irish crooner **Daniel O'Donnell** is the most prolific chartmaker of the 21st Century, chalking up 12 top 20 albums since 2000. The 47-year-old has had 25 Top 40 albums and 29 Top 75 albums, including at least one every year since his 1988 chart debut, something no other artist can match. His latest collection *Peace In The Valley* debuts at number eight on sales of 18,095 copies.

Lennon/McCartney songs grace two album chart entries this week - *The Soldiers*' *Coming Home* features *With A Little Help From My Friends*, while *And I Love Her* is included on **Harry Connick Jr**'s covers set, *Your Songs*. The latter collection debuts at number 28 (7,969 sales). It is the 42-year-old's eighth chart album.

Two anniversary reissues enter the chart this week. **U2**'s *The Unforgettable Fire* is 25 years old, while **Madness**'s *One Step Beyond* is 30. To mark their birthdays both have been issued in expanded new editions, with *The Unforgettable Fire* debuting at number 64 (3,780 sales) and *One Step Beyond* at 67 (3,661 sales).

Album sales climb 14.96% week-on-week to 2,299,292 - their highest level for 19 weeks but 6.16% below same-week 2008 sales of 2,450,276. Singles sales slip 2.1% week-on-week from their 43-week high to 2,742,825 - 15.22% above same week 2008 sales of 2,380,457.

International charts coverage Paul

Joss and Florence albums breathe colour into US charts

AMERICA HAS GOT THE LOVE for two disparate British acts, both of whom have new entries to the Billboard Top 200 this week, with albums featuring new versions of the Candi Staton/Source hit *You Got The Love*.

Joss Stone - who reached number two with her *Introducing* album stateside in 2007, debuts at number 10 with new set *Colour Me Free!*, which sold 26,500 copies last week.

Meanwhile, Florence + The Machine's *Lungs* enters into the chart at number 179, after increasing sales week-on-week by 448% to 2,700.

Stone's album also debuts at number 26 in Canada, where it is the second highest debut by a UK act. Making a surprise appearance five places higher, *We'll Meet Again: The Very Best Of Vera Lynn* earns the forces sweetheart her Canadian chart debut. Originally conceived as a

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 CHERYL COLE <i>3 Words</i>	£6.98	£8.99	£8.95	£7.00
2 MICHAEL BUBLE <i>Crazy Love</i>	£7.98	£8.99	£7.99	£8.93
3 MICHAEL JACKSON <i>This Is It</i>	£11.98	£11.99	£11.99	£11.93
4 THE SOLDIERS <i>Coming Home</i>	£8.68	£8.99	£8.95	£8.93
5 ALEXANDRA BURKE <i>Overcome</i>	£6.98	£8.99	£8.95	£7.70

Charts sales

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charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	DUCK SAUCE <i>Anyway</i> / Data (ARV)
2	1	THE TEMPER TRAP <i>Sweet Disposition</i> / Infectious (PIAS)
3	2	DIZZEE RASCAL <i>Dirtee Cash</i> / Dirtee Stank (PIAS)
4	3	THE BIG PINK <i>Dominos</i> / 4AD (PIAS)
5	NEW	KANO <i>Rock N Roller</i> / Bigger Picture (PIAS)
6	6	DIZZEE RASCAL FEAT. CHROME <i>Holiday</i> / Dirtee Stank (PIAS)
7	4	EXAMPLE <i>Watch The Sun Come Up</i> / Data (ARV)
8	NEW	SWAY <i>Mercedes Benz</i> / Doppha (PIAS)
9	NEW	BOBBY BORIS PICKETT <i>Monster Mash</i> / Old Gold (PWL)
10	5	LOSTPROPHETS <i>It's Not The End Of The World</i> / Visible Noise (CIN)
11	8	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN <i>Bonkers</i> / Dirtee Stank (PIAS)
12	7	CHICANE <i>Hiding All The Stars</i> / Moceana (AMDJARV)
13	9	PETER ANDRE <i>Behind Closed Doors</i> / Conehead (NOVIARV)
14	16	PETER ANDRE <i>Unconditional</i> / Conehead (NOVIARV)
15	10	BASSHUNTER <i>Every Morning</i> / Hard2beat (ARV)
16	NEW	ASH <i>Joy Kicks Darkness</i> / Atomic Heart (ADA/CIN)
17	12	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME <i>Dance Wiv Me</i> / Dirtee Stank (PIAS)
18	14	THE PRODIGY <i>Warrior's Dance</i> / Take Me To The Hospital (ADA/CIN)
19	RE	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> / Data (ARV)
20	NEW	STARLITE SINGERS <i>Addams Family Theme</i> / Countdown (CO)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	DANIEL O'DONNELL <i>Peace In The Valley</i> / DMG TV (SDU)
2	1	DIZZEE RASCAL <i>Tongue N Cheek</i> / Dirtee Stank (PIAS)
3	2	PETER ANDRE <i>Revelation</i> / Conehead (NOVIARV)
4	3	MADNESS <i>Total Madness</i> / Union Square (SDU)
5	4	THE TEMPER TRAP <i>Conditions</i> / Infectious Music (PIAS)
6	NEW	MADNESS <i>One Step Beyond (30th Anniversary Edition)</i> / Salvo (SDU)
7	5	THE PRODIGY <i>Invasaders Must Die</i> / Take Me To The Hospital (ADA/CIN)
8	8	ARCTIC MONKEYS <i>Humbug</i> / Domino (PIAS)
9	6	BASSHUNTER <i>Bass Generation</i> / Hard2beat (ARV)
10	NEW	PINK MARTINI <i>Splendor In The Grass</i> / Virasce (ARV)
11	7	BLAKE <i>Together</i> / Music Infinity (E)
12	11	SUB FOCUS <i>Sub Focus</i> / Ram (SRD)
13	14	THE XX <i>The xx</i> / Young Turks (PIAS)
14	20	FRIENDLY FIRES <i>Friendly Fires</i> / XL (PIAS)
15	18	THE PRODIGY <i>Their Law - The Singles 1990-2005</i> / XL (PIAS)
16	13	FUCK BUTTONS <i>Tarot Sport</i> / ATP (SRD)
17	17	FLEET FOXES <i>Fleet Foxes</i> / Bella Union (ARV)
18	12	TIESTO <i>Kaleidoscope</i> / Musical Freedom (PIAS)
19	RE	ARCTIC MONKEYS <i>Whatever People Say I Am, That's What I'm Not</i> / Domino (PIAS)
20	RE	CHASE & STATUS <i>More Than Alot</i> / Ram (SRD)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	PINK MARTINI <i>Splendor In The Grass</i> / Virasce (ARV)
2	1	SUB FOCUS <i>Sub Focus</i> / Ram (SRD)
3	2	THE XX <i>The xx</i> / Young Turks (PIAS)
4	6	FRIENDLY FIRES <i>Friendly Fires</i> / XL (PIAS)
5	2	FUCK BUTTONS <i>Tarot Sport</i> / ATP (SRD)
6	8	CHASE & STATUS <i>More Than Alot</i> / Ram (SRD)
7	NEW	SHOW OF HANDS <i>Arrogance Ignorance And Greed</i> / Hands On Music (FROP)
8	NEW	JACE EVERETT <i>Red Revelations</i> / Hump Head (ARV)
9	5	THE BIG PINK <i>A Brief History Of Love</i> / 4AD (PIAS)
10	NEW	SWELL SEASON <i>Strict Joy</i> / Anti (ADA/CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS <i>Radio 1's Live Lounge Vol. 4</i> / Sony Music/UMTV (ARV)
2	NEW	VARIOUS <i>Pop Party 7</i> / UMTV (ARV)
3	NEW	OST <i>The Twilight Saga - New Moon</i> / Atlantic (CIN)
4	NEW	VARIOUS <i>Now That's What I Call The 90's</i> / EMI TV/UMTV (E)
5	VARIOUS	<i>Now That's What I Call Music! 73</i> / EMI Virgin/UMTV (E)
6	NEW	VARIOUS <i>Songs That Won The War</i> / Decca (ARV)
7	NEW	VARIOUS <i>Top Gear - Seriously Rock 'n' Roll</i> / UMTV (ARV)
8	NEW	VARIOUS <i>Heavy Beatz</i> / Sony Music (ARV)
9	3	VARIOUS <i>Big Tunes Back 2 The 90s</i> / Hard2beat (ARV)
10	12	VARIOUS <i>100 Hits - Halloween</i> / 100 Hits (S/DAB)
11	5	VARIOUS <i>Now Dance Anthems</i> / EMI VMOS (E)
12	4	VARIOUS <i>101 Running Songs</i> / EMI Virgin/UMTV (E)
13	6	VARIOUS <i>Miss Independent</i> / UMTV (ARV)
14	NEW	VARIOUS <i>The Complete Halloween Party Album</i> / USM Junior (S/DAB)
15	9	VARIOUS <i>101 Power Ballads</i> / EMI Virgin (E)
16	11	VARIOUS <i>Addicted To Bass - Winter 2009</i> / Ministry (ARV)
17	NEW	VARIOUS <i>Godskitchen - Pure Trance Anthems</i> / New State (E)
18	7	VARIOUS <i>101 Golden Memories</i> / EMI Virgin (E)
19	19	OST <i>Twilight</i> / Atlantic (CIN)
20	10	VARIOUS <i>The Classic Chillout Album</i> / Sony Music (ARV)

Classical albums Top 10

This	Last	Artist Title / Label
1	1	ONLY MEN ALOUD <i>Band Of Brothers</i> / Decca (ARV)
2	2	BLAKE <i>Together</i> / Music Infinity (E)
3	3	LUDOVICO EINAUDI <i>Nightbook</i> / Decca (ARV)
4	4	KATHERINE JENKINS <i>Living A Dream</i> / UCI (ARV)
5	5	KATHERINE JENKINS <i>Second Nature</i> / UCI (ARV)
6	9	KATHERINE JENKINS <i>Sacred Arias</i> / UCI (ARV)
7	RE	KATHERINE JENKINS <i>Premiere</i> / UCI (ARV)
8	6	THE PRIESTS <i>The Priests</i> / Epic (ARV)
9	7	CECILIA BARTOLI <i>Sacrificium</i> / Decca (ARV)
10	8	ROYAL SCOTS DRAGOON GUARDS <i>Spirit Of The Glen - Journey</i> / UCI (ARV)

Jazz/Blues Top 10

This	Last	Artist Title / Label
1	1	SEASICK STEVE <i>Man From Another Time</i> / Atlantic (CIN)
2	3	MICHAEL BUBLE <i>Call Me Irresponsible</i> / Reprise (CIN)
3	4	MICHAEL BUBLE <i>It's Time</i> / Reprise (CIN)
4	2	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> / Warner Brothers (CIN)
5	6	MICHAEL BUBLE <i>Michael Buble</i> / Reprise (CIN)
6	8	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / Reprise (CIN)
7	10	MICHAEL BUBLE <i>Sings Totally Blond</i> / Metro (SDU)
8	9	JAMIE CULLUM <i>Twentysomething</i> / UCI (ARV)
9	7	PORTICO QUARTET <i>Isla</i> / Real World (Proper Music)
10	RE	MICHAEL BUBLE <i>Michael Buble</i> / Reprise (CIN)

Go online for more chart data

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.



Williams



quintessentially British way to mark the 70th anniversary of the start of World War II. The album is now touring the charts of our wartime allies, debuting at 83 in The Netherlands, while moving 45-10 in Flanders, 32-18 in Norway, 26-24 in New Zealand, 23-29 in Australia and 28-32 in Denmark. In Canada, it is as high as number three in Ottawa, and number seven in Halifax and Toronto.

Birmingham's Edlors made a big splash last week with their third album *In This Light And On This Evening*. It holds at number two in Flanders but is on the slide in The Netherlands (3-7), Wallonia (7-13), Ireland (4-33), Germany (8-38), Switzerland (12-45) and Austria

(50-60). However, it climbs 25-20 in Italy and debuts at number 25 in Portugal, number 37 in Denmark, number 41 in France and number 58 in Spain.

London folkies Mumford & Sons' debut album *Sigh No More* debuted and peaked at number 11 domestically three weeks ago - but with introductory single *Little Lion Man* a hit in Australia, where it climbs 19-18 this week, the album makes a surprisingly high debut at four.

Sting's latest solo set *If On A Winter's Night* was released domestically today (Monday). A album of seasonal songs, it is off to an early

start in Hungary, where it debuts at number 38, and Japan (33).

Bodies continues to be a major comeback single for Robbie Williams throughout Europe. Remaining at number one in Austria, Germany, The Netherlands and Switzerland, it climbs 8-3 in Italy and 18-16 in Spain, while falling 3-6 in Ireland. It debuts at three in Wallonia, four in Sweden, five in Flanders and 19 in Norway. The Antipodes are proving tougher however - Bodies dips 4-10 on its second week on the Australian chart and having debuted last week at 30, is now completely absent from the New Zealand chart.

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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) / (Writer)
1	1	2	CHERYL COLE	Fight For This Love	Fascination 2721778 (ARV)	(Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Merritt)
2	New		WESTLIFE	What About Now	5 8869761182 (ARV)	(Rubsun) EMI/State Of/Bug (Hudges/Moody/Hertzler)
3	New		JAY SEAN FEAT. LIL WAYNE	Down Island	2724316 (ARV)	(Remy/Bobbyhass) Warner Chappell/Bucks/LL (Seant/Garner/Lotter/Skaller/Larow)
4	2	3	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco 88697590932 (ARV)	(The Phantom Boyz) Universal/Kobalt/Sony ATV/CC (Bush/er/Summerville/Evans/Ja/mes/Watson/Dillard)
5	9	3	MICHAEL BUBLE	Haven't Met You Yet	Reprise CATCO153174011 (CIN)	(Rock/Chang) Warner Chappell/ibc (Buble/Chang/Foster)
6	11	4	BLACK EYED PEAS	Meet Me Halfway	Interscope CATCO15779908 (ARV)	(Harris/Will.i.am) Universal/DownTown/Columbia/EMI/Cat/lyst/Cherry/Lane/Gordon/Adams/inede/Gomez/erguson/Koza/m
7	3	4	CHIPMUNK	Oopsy Daisy	Jive 88697588692 (ARV)	(C/mes/Perker) Universal/BMG Rights/Globel/Tal/nt/CC (Byff/Peters/Ahric/hz/mis/Trz/biy/Robinson)
8	5	4	WHITNEY HOUSTON	Million Dollar Bill	Arista 88697599087 (ARV)	(Swizz/Beatz) Universal/EMI (Keys/Deen/Harris)
9	4	3	ROBBIE WILLIAMS	Bodies	Virgin VSCD1998 (E)	(Hurn) Ferrell/Kobalt/LL (Russell/Christy/Williams)
10	7	20	BLACK EYED PEAS	I Gotta Feeling	Interscope (ATCO)51960369 (ARV)	(Guetta) Cat/lyst/Cherry/Lane/EMI/Square/Rivoli/Ristor/Shep/iru/Bernstein/800 (Adams/inede/Gomez/erguson/Quetta/Ristor)
11	New		MILEY CYRUS	Party In The Usa	Hollywood D51c832 (ARV)	(Gottweil) Sony ATV/Warner Chappell/Kobalt (Cornish/Kelly/Gottweil)
12	6	7	TAIO CRUZ	Break Your Heart	4th & Broadway 2717453 (ARV)	(Cruz/FT Smith) Chrysalis/EMI (Cruz/FT Smith)
13	8	7	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation ATC35r CD (CIN)	(Shux) Globel/Talent/EMI/10 Music (Shuckburgh/Hunter/Swell/Ce/er/Kays/Kyles/Robinson)
14	New		LADY GAGA	Bad Romance	Interscope CATCO154827842 (ARV)	(Redone) Sony ATV (Germanotta/Khayat)
15	18	6	TINCHY STRYDER	You're Not Alone	4th & Broadway 2720278 (ARV)	(FT Smith) Universal/Chrysalis/EMI (Taylor/Firth/Kellett/Danquah/FT Smith)
16	15	12	PITBULL	Hotel Room Service	88697608242 (ARV)	(Jonsin) Universal/Kobalt/Sony ATV (Pete/Scheffer/Campbell/Riel/Wilson/Blankin/Edwards/Rodgers/Campbell/Hobbs/Ross/Wongwon)
17	New		BIFFY CYRO	The Captain	14th Floor 14FLR4CCD (CIN)	(Richardson) Universal (Neil)
18	13	12	DAVID GUETTA FEAT. AKON	Sexy Chick	Pcsitiva/Virgin CATCO152914639 (E)	(Guetta) Sony ATV/Stem/Present Time/Rucks/Top/EM (Tunfor/Thle/m/Guetta/Wes/Sindres)
19	10	2	YOUNG SOUL REBELS	I Got Soul	Island CATCO15376427 (ARV)	(FT Smith) Universal (Flowers/Kanning/Stoermer/Vennucci)
20	12	8	SHAKIRA	She Wolf	Epic 88697652052 (ARV)	(Shakira/Hill/Hendrick) Sony ATV/Chrysalis/EMI/Ensign/Ce/er/House/Rodeo/Mani/Amel/Co/ct (Hill/Ripoll/Hendrick)
21	17	2	COBRA STARSHIP	Good Girls Go Bad	Fueled By Ramen AT0349CD (CIN)	(Rudolf) EMI/Milton Aire/Warner Tamara/le/90/Starshine/Terrell/Bug/L. Kasher (Cobri/Steiship/Rudolf/Ologue/rd/Kesh)
22	New		DUCK SAUCE	Anyway	Cata DATA24CDX (ARV)	(Van Helde/A-Trix) Bug/Breakdown/Bub (Van Helde/ni/Mack/lu/ich)
23	14	4	THE SATURDAYS	Forever Is Over	Fascination/Geffen 2720426 (ARV)	(The Runaways) Sony ATV/EMI/CC (Bourne/Watters/Bianchiello)
24	16	13	THE TEMPER TRAP	Sweet Disposition	infectious INFECT035 (PIAS)	(Abhiss) Imagem (Sollitt/Mendeig)
25	30	2	CAVIN HARRIS	Flashback	Columbia 886976r678 (ARV)	(Harris) EMI (Harris)
26	New		CHERYL COLE FEAT. WILL.I.AM	3 Words	Fascination GBUM7092r8r (ARV)	(Will.i.am) EMI/Cat/lyst/Cherry/Lane/South/Hudson/EC/ub/no (Adams/Col/P/Jan)
27	23	6	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank GB/W09cc252 (PIAS)	(Cege) Notting Hill/Capophony/Universal/CC (Mills/Mcneil/Welsh/Robinson)
28	33	3	PAOLO NUTINI	Pencil Full Of Lead	Atlantic ATUK091CD2 (CIN)	(Nelson) Warner Chappell/Burlington (Foster/Nutini/Duggan/Senbrook)
29	19	6	JORDIN SPARKS	SOS (Let The Music Play)	Jive CATCO153825745 (ARV)	(Curt/Gather/Plinger/Kopatz) Warner Chappell/Sharpiro/Bernstein/Bug/Cheska/Emergency/OpenBar/Glamour/WHK (Hansen/Hawkes/Kiam/hof/Kopatz/Chisolm/Barbosa)
30	20	2	ALPHABEAT	The Spell	Polydor 2719471 (ARV)	(Anders Sg/Anders B) Good Songs (Anders Sg/Anders B)
31	26	58	KINGS OF LEON	Sex On Fire	Hand Me Down 8869752002 (ARV)	(Petraglia/King) Bug Music (Followwill/Followwill/Followwill/Followwill)
32	24	9	PIXIE LOTT	Boys And Girls	Mercury 2714871 (ARV)	(Hauge/Thornalley) Sony ATV/Universal/Dalmatian (Lott/Thornalley/Hauge)
33	21	7	PALOMA FAITH	New York	Epic 8869756242 (ARV)	(Marr/Noriega/Well) Sony ATV/Universal (Faith/Marr)
34	New		MICHAEL BUBLE	Cry Me A River	Reprise USRE19c147r (CIN)	(ibc) Warner Chappell (Hamilton)
35	31	16	JLS	Beat Again	Epic 8869754542 (ARV)	(Mc) 3parmusic/Sony Atv (Mc/Hector)
36	27	4	THE BIG PINK	Dominos	4AD CATCO153495954 (PIAS)	(Cordell/Furze) Chrysalis (Cordell/Furze)
37	51	9	FLORENCE + THE MACHINE	You Got The Love	Island GBUM709cc237 (ARV)	(Hugell) TrueLove/Intersong (Stevens/Blamy/Harris/Maxwell)
38	22	2	FOO FIGHTERS	Wheels	RCA CATCO154683718 (ARV)	(Vig) Universal/CC (Grah/Hew/Kins/Smith/Mandel)

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39	68	6	DAUGHTRY	What About Now	Epic GBCTA0600237 (ARV)	(B-norun) State Of/Bug/EMI (Hudges/Moody/Hertzler)
40	28	9	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation CATCO152161346 (CIN)	(West) SonyATV/EMI/Chrysalis/Na/ibus (Cariz/West/Wilson/Riddick/Fe/nty/Ale/ta/Ale/ta/Bhas/ker)
41	41	6	BEYONCE	Broken Hearted Girl	Columbia 88697614332 (ARV)	(Steigaltz) Sony ATV/EMI/Universal/Petrick (Fitts/Edmond/S/Harman/S/Knowles)
42	35	17	BEYONCE	Sweet Dreams	Columbia 8869756772 (ARV)	(Jonsin/Wilkins/Lover/Knowles) Sony ATV/EMI (Knowles/Schaffer/Wilkins/Love)
43	Re-entry		MICHAEL JACKSON	Thriller	Epic US5M19902989 (ARV)	(Jones) Chrysalis Music (Temperton)
44	New		KANO	Rock N Roller	Bigger Picture CATCO154610827 (PIAS)	(ibc) ibc (ibc)
45	59	6	KASABIAN	Underdog	Columbia CATCO15407025 (ARV)	(Pizzum/Phan The Automator) EMI (Pizzum)
46	32	15	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music CATCO15172c85 (ARV)	(Mr Hudson/West) Sony AT/EMI (Mr Hudson/West/Bhasker)
47	38	10	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank STANKcc6CDS (PIAS)	(Harris) Notting Hill/EMI/CC (Mills/Robinson/Wiles)
48	39	47	JASON MRAZ	I'm Yours	Atlantic AT03r8CD (CIN)	(Trope) Fintage (Mraz)
49	New		JACE EVERETT	Bad Things	Epic US5M10507166 (ARV)	(ibc) EMI (Everett)
50	40	14	LITTLE BOOTS	Remedy	sixsevine 6791167CD (CIN)	(Redone) Sony ATV/Universal (Hesketh/Khayat)
51	34	6	EXAMPLE	Watch The Sun Come Up	Data DATA221CDX (ARV)	(The Fearless) Universal/Metropolitan/Pure Groove (Gleaves/Smith)
52	Re-entry		JOURNEY	Don't Stop Believin'	Columbia US5M18100116 (ARV)	(Elson/Stone) IQ Music/Sony ATV (Cain/Perry/JAChon)
53	New		SWAY	Mercedes Benz	Dcya GBIA0900002 (PIAS)	(Sway) EMI/Derek Andrews/Safo (Safo/James)
54	54	19	LA ROUX	Bulletproof	Polydor 2735727 (ARV)	(Langmaid/Jackson) Sig Life (Langmaid/Jackson)
55	53	57	KINGS OF LEON	Use Somebody	Hand Me Down 8869742182 (ARV)	(Petraglia/King) Bug Music (Followwill/Followwill/Followwill/Followwill)
56	50	27	LADY GAGA	Paparazzi	Interscope 2721217 (ARV)	(Fusari) Sony ATV (Germanotta/Fusari)
57	Re-entry		RAY PARKER JR	Ghostbusters	Arista USAR18400008 (ARV)	(Parker) IQ Music (Parker)
58	43	13	THE IAN CAREY PROJECT	Get Shaky	3 Beat CXG10BE131 (AMD/ARV)	(Carey) Universal/Natoarts/Peris/Illicit/IMN (Carey/Peris/Barnes)
59	Re-entry		MICHAEL JACKSON	Man In The Mirror	Epic 6518885 (ARV)	(Jackson/Jones) Universal/Catalyst/Cherry Lane (Ballard/Garrett)
60	67	42	LADY GAGA	Poker Face	Interscope 273459 (ARV)	(Redone) Sony ATV (Germanotta/Khayat)
61	Re-entry		BOBBY BORIS PICKETT	Monster Mash	Old Gold USDE19cc4341 (PW)	(Pickett) TM Music LTD (Pickett / Capizzi)
62	52	12	LADY GAGA	Lovegame	Interscope 2720317 (ARV)	(Redone) Sony ATV (Germanotta/Khayat)
63	48	15	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic 88697529742 (ARV)	(Rotem) Sony AT/CC (Khayat/Anderson/Hill)
64	25	15	CHRISTINA AGUILERA	Hurt	RCA 88697613962 (ARV)	(Perry) Universal/EMI/Sony ATV (Aguilera/Perry/Ranson)
65	55	8	MINI VIVA	Left My Heart In Tokyo	Xenomani/Geffen 2715592 (ARV)	(Xenomani) Xenomani/Warner Chappell (Cooper/Higgins/Sloan/Fe/ta/Willie/mis/Xenomani)
66	65	25	BLACK EYED PEAS	Boom Boom Pow	Interscope 2707191 (ARV)	(Will.i.am) Cat/lyst/Cherry/Lane Music/EMI (Adams/inede/Gomez)
67	62	24	DANIEL MERRIWETHER	Red	J 88697499282 (ARV)	(Ranson) Red Ink/EMI/Kobalt (McLarnon/Ghost/Danch)
68	61	13	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway 2719078 (ARV)	(FT Smith) EMI/Chrysalis (FT Smith/Cruz/Danquah)
69	36	3	LOSTPROPHETS	It's Not The End Of The World	Visible Noise TORMENT45 (CIN)	(Richardson) CC (Lostprophets)
70	29	3	MR HUDSON	White Lies	Good Music CATCO153744300 (ARV)	(Hudson) Co/Sony ATV (Mcquill/Quetzler/McClod/jw/3)
71	58	8	MUSE	Uprising	Helium 3/Warner WE453CD (CIN)	(Mus) Warner Chappell (S-Helmy)
72	New		SEAN KINGSTON	Face Drop	Beluga Heights CATCO155373542 (ARV)	(Secord) Sony AT/CC (Marr/n/Secord)
73	37	3	EDITORS	Papillon	Kitchenware SKCD106 (ARV)	(Flood) Kobalt (Smith / Urabnowicz / Leetch / Lay)
74	New		KATHERINE JENKINS	Bring Me To Life	Warner Brothers (ATCO)15460246 (CIN)	(Foster) State Of (Moody/Lee/Hodges)
75	46	3	DIONNE BROMFIELD	Mama Said	Lioness CATCO154912843 (ARV)	(Moore/Davis) EMI (Dixon/Denson)

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Key
 ★ Platinum (600,000)
 ☆ Gold (400,000)
 ● Silver (200,000)
 As used by Radio 1

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	Label / Catalogue number	(Distributor)	
1	New		CHERYL COLE	3 Words Fascination	2721459 (ARV)	(will.i.am)/Syience/Wilkins/Kipner/Watters/Soulshock & Karlin/F.T. Smith/Cruz	HIGHEST NEW ENTRY
2	2	2	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN)	(Foster/Rock/Gatica/Chang)	SALES INCREASE
3	New		MICHAEL JACKSON	This Is It	Epic 8869766742 (ARV)	(Jones/Jackson/Swedien/Riley/The Jacksons/Battelle/Foster/McClain/Warren)	
4	New		THE SOLDIERS	Coming Home	Rhino 2564685743 (CIN)	(Petrick)	
5	1	2	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV)	(Various)	
6	New		KATHERINE JENKINS	Believe	Warner Brothers 2564685674 (CIN)	(Foster)	
7	3	2	WHITNEY HOUSTON	I Look To You	Arista 88697100332 (ARV)	(Various)	
8	New		DANIEL O'DONNELL	Peace In The Valley	DMG TV DMGT0036 (SDU)	(Ryan)	
9	5	22	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN)	(Nutini/Jones)	★
10	6	44	FLEETWOOD MAC	The Very Best Of	WSM 812273632 (ARV)	(Various)	3★
11	15	21	BLACK EYED PEAS	The E.N.D. - Interscope	2701969 (ARV)	(Guetta/Harris/Bocars/Atl.De.Apr/DI.Replay)	SALES INCREASE
12	8	3	CHIPMUNK	I Am Chipmunk Live	88697594162 (ARV)	(Perker & James/Hendcott/Manic/Nighty Boy/Wizy Wow/Professor/Hermonny/NSG)	
13	10	10	VERA LYNN	We'll Meet Again - The Very Best Of	Decca 2715983 (ARV)	(Various)	SALES INCREASE
14	4	2	SEASICK STEVE	Man From Another Time	Atlantic 5186561582 (CIN)	(Weld)	
15	11	6	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stanik 12STANK007 (PIAS)	(Various)	
16	7	2	SPANDAU BALLET	Once More	Mercury 2719809 (ARV)	(Various)	
17	19	58	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	(Petreglic/King)	5★
18	21	7	MUSE	The Resistance	Helium 3/Warner Bros 2564686625 (CIN)	(Muse)	SALES INCREASE
19	20	7	PETER ANDRE	Revelation	Conehead CDNE9 (NOVA/ARV)	(Burrell/Richard)	SALES INCREASE
20	9	5	PALOMA FAITH	Do You Want The Truth Or Something Beautiful?	Epic 88697543532 (ARV)	(Various)	
21	24	17	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	(Edworthy/Ford/Mackie/Wigg/White)	SALES INCREASE
22	22	27	WHITNEY HOUSTON	The Ultimate Collection	Arista 8869717012 (ARV)	(Various)	★
23	18	21	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	(Pizzaro/Dan The Automator)	★
24	17	2	ALISON MOYET	The Best Of	Modes/Isoly Music 88697581272 (ARV)	(Sweat/Jolley/Wingfield/Lovine/Guio/Glenister/Dix/Glenister/Broadie)	
25	14	6	MADONNA	Celebration	Warner Brothers 7599399819 (CIN)	(McDonna/Various)	
26	13	6	CLIFF RICHARD & THE SHADOWS	Reunited	EMI 6878752 (E)	(McVinn/Welch/Bennett/Richard)	
27	23	7	JAY-Z	The Blueprint III	Roc-A-Fella 7567895866 (CIN)	(Carter/West/Nol/D/Inay/Hunter/Shook/The Incidents/Swizz Beatz/Timbz/Leond/Hic/Neptunes)	
28	New		HARRY CONNICK JR	Your Songs	Columbia 88697607812 (ARV)	(tbc)	
29	New		ULTRABEAT	The Weekend Has Landed	A&W/Umtv 2724190 (ARV)	(Ultrabeat)	
30	27	4	ANDY WILLIAMS	The Very Best Of	Sony Music 88697588282 (ARV)	(Various)	
31	31	42	LADY GAGA	The Fame	Interscope 1791747 (ARV)	(Redone/Space Cowboy/Fusari/Kleisenbaum/Kierulf)	
32	51	11	TINCHY STRYDER	Catch 22	4th & Broadway 2713632 (ARV)	(F.T. Smith/Stryder/TMS/Rapid/abrinth/Frankmusik/Dirty Dangerous/Chase & Status)	SALES INCREASE
33	12	3	EDITORS	In This Light & On This Evening	Kitchenware KWCD43 (ARV)	(Flood)	
34	26	5	BARBRA STREISAND	Love Is The Answer	Columbia 88697433541 (ARV)	(Kiehl)	
35	New		WOLFMOOTHER	Cosmic Egg	Modular 2711851 (ARV)	(Moulder)	
36	38	5	NEWTON FAULKNER	Rebuilt By Humans	Ugly Truth 88697571892 (ARV)	(Spencer)	
37	35	3	DIONNE BROMFIELD	Introducing	Lioness 2720319 (ARV)	(Moon)	
38	28	3	SHAKIRA	She Wolf	Epic 88697591412 (ARV)	(Various)	

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39	36	6	MADNESS	Total Madness	Union Square USMIVCD001 (SDU)	(Lange/Winstanley)	
40	70	15	MICHAEL BUBLE	Call Me Irresponsible	Reprise 9362499987 (CIN)	3★2★	HIGHEST CLIMBER
41	29	4	CHRIS REA	Still So Far To Go: The Best Of	Rhino 2564686628 (CIN)	(Rea)	
42	46	7	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	(F.T. Smith/Hauge/Thorndalley/Kurstin/Gad/Jeberg/Zizzo/RedOne/Laubscher)	SALES INCREASE
43	39	53	PINK	Funhouse	LaFace 88697406492 (ARV)	3★	
44	34	3	TAIO CRUZ	Rokstarr	4th & Broadway 2716967 (ARV)	(Cruz/F.T. Smith)	
45	37	5	PARAMORE	Brand New Eyes	Fueled By Ramen 7567895804 (CIN)	(Cavallo)	
46	41	10	DAVID GUETTA	One Love	Positiva/Virgin 6853710 (E)	(Guetta)	
47	33	69	ROBBIE WILLIAMS	Greatest Hits	Chrysalis 8668192 (E)	6★	
48	57	29	MICHAEL JACKSON	The Essential	Epic 5204222 (ARV)	(Jones/Jackson/Various)	SALES INCREASE
49	30	38	LILY ALLEN	It's Not Me, It's You	Regal 6942752 (E)	2★	
50	60	11	CAVIN HARRIS	Ready For The Weekend	Columbia 8869751911 (ARV)	(Harris)	SALES INCREASE
51	43	11	THE TEMPER TRAP	Conditions	Infectious Music INFECT102CD (PIAS)	(Abbis)	
52	32	25	GREEN DAY	21st Century Breakdown	Reprise 9362497777 (CIN)	(Vig/Green Day)	
53	47	50	BEYONCÉ	I Am...Sasha Fierce	Columbia 88697194922 (ARV)	3★	
54	25	2	MR HUDSON	Straight No Chaser!	Good Music 2724301 (ARV)	(Mr Hudson/West)	
55	New		MORRISSEY	Swords	Polydor 3322207 (ARV)	(Various)	
56	48	6	MIKA	The Boy Who Knew Too Much	Casablanca/Island 2712588 (ARV)	(Wells/Mika)	
57	40	3	THE SATURDAYS	Wordshaker	Fascination 2719617 (ARV)	(Sianca/niello/Waters/TheJam/Mac/Erikse/n/Magnusson/Kreuger/Bricidel/Elofsson/Westerlund/Quiz/Narossi/Trugman/Golstein)	
58	56	49	THE KILLERS	Day & Age	Vertigo 1785121 (ARV)	3★	SALES INCREASE
59	New		MIKE SNOW	Miike Snow	Columbia 88697583362 (ARV)	(Mike Snow)	
60	49	4	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV)	(Dravs)	
61	62	15	MICHAEL JACKSON	Bad	Epic 4502901 (ARV)	(Jackson/Jones)	SALES INCREASE
62	44	22	BOYZONE	Back Again...No Matter What	Polydor 1785356 (ARV)	(Hedges/Rogers/Epison/Mac/Various)	
63	63	19	MICHAEL JACKSON	Thriller	Epic 5044222 (ARV)	13★	SALES INCREASE
64	New		U2	The Unforgettable Fire (25th Anniversary Edition)	Mercury 1792401 (ARV)	(Eno/Lenois)	
65	50	18	LA ROUX	La Roux	Polydor 1795991 (ARV)	(Liangmaid/Leckson)	
66	54	96	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN)	3★	
67	New		MADNESS	One Step Beyond (30th Anniversary Edition)	Salvo SAIVM0C002 (SDU)	(Lange/Winstanley)	
68	New		REM	Live At The Olympia	Warner Brothers 9362497330 (CIN)	(Jacknife Lee)	
69	52	57	JAMES MORRISON	Songs For You, Truths For Me	Polydor 1779250 (ARV)	2★	
70	61	2	DANIEL MERRIWEATHER	Love & War	J 88697473192 (ARV)	(Ronsón/White)	SALES INCREASE
71	16	2	RAMMSTEIN	Liebe Ist Für Alle Da	Spinefarm 2719514 (ARV)	(Hellner/Rammstein)	
72	42	74	LEONA LEWIS	Spirit	Syco 88697185262 (ARV)	9★2★	
73	45	3	ONLY MEN ALOUD	Band Of Brothers	Decca 2712706 (ARV)	(Christie)	
74	67	47	TAKE THAT	The Circus	Polydor 1787444 (ARV)	6★2★	
75	53	36	THE PRODIGY	Invaders Must Die	Take Me To Time Hospital HOSBPOX001 (ADA/CIN)	★	

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<p>Allen, Lily 49 Andre, Peter 19 Beyoncé 53 Black Eyed Peas 11 Boyzone 62 Bromfield, Dionne 37 Buble, Michael 2, 40 Burke, Alexandra 5 Chipmunk 12 Cole, Cheryl 1 Connick Jr, Harry 28 Cruz, Taio 44 Dizzee Rascal 15</p>	<p>Editors 33 Faith, Paloma 20 Faulkner, Newton 36 Fleetwood Mac 10 Florence + The Machine 21 Green Day 52 Guetta, David 46 Harris, Calvin 50 Houston, Whitney 7, 22 Hudson, Mr 54 Jackson, Michael 3, 48, 61, 63</p>	<p>Jay-Z 27 Jenkins, Katherine 6 Kasabian 23 Killers, The 58 Kings Of Leon 17 La Roux 65 Lady GaGa 31 Lewis, Leona 72 Lott, Pixie 42 Houston, Whitney 7, 22 Madness 39, 67 Madonna 25 Merriweather, Daniel 70</p>	<p>Mike Snow 59 Mika 56 Morrison, James 69 Morrissey 55 Moyet, Alison 24 Mumford & Sons 60 Muse 18 Nutini, Paolo 9, 66 O'Donnell, Daniel 8 Only Men Aloud 73 Paramore 45 Pink 43 Prodigy, The 75</p>	<p>REM 68 Rammstein 71 Rea, Chris 41 Richard, Cliff, & The Shadows 26 Saturdays, The 57 Seasick Steve 14 Shakira 38 Soldiers, The 4 Spandau Ballet 16 Streisand, Barbra 34 Stryder, Tinchy 32 Take That 74</p>	<p>Temper Trap, The 51 U2 64 Ultrabeat 29 Williams, Andy 30 Williams, Robbie 47 Wolfmother 35</p>	<p>Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (80,000) ★ 1m European sales</p>	<p>BPI Awards Singles David Guetta: Sexy Crick (gold)</p>	<p>Albums Seasick Steve: Man From Another Time (silver); Paloma Faith: Do You Want The Truth... (silver); Michael Jackson: This Is It (Epic); Katie Melua: Call Off The Search (Capitol)</p>
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