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NEWS

TAKE THAT... AND PARTY! The Circus Live becomes fastest-selling music DVD of all time



MEDIA

BEEB BASH FOR ELVIS BIRTHDAY BBC to mark what would have been The King's 75th birthday



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MASTERCLASS

Pete Waterman's tips for the next generation of industry wannabes

Artist albums market buoyed by massive first-week sales for Susan Boyle

Boyle bonanza boosts sales

Retail

By Paul Williams

AMAZING FIRST-WEEK DEMAND for Susan Boyle's album has given a final big boost to a month in which the shrinking artist albums market has started to fight back.

The reality star's Syco-issued *I Dreamed A Dream* took just three days last week to become the fastest-selling album of the year so far, and it has now gone on to achieve the highest first-week total in history for a debut album, opening with 411,820 sales to enter at number one yesterday (Sunday).

The huge sales for her release ends November on an upbeat note for the artist album sector in what has been another difficult year for recorded music sales. Besides Boyle, six-figure first-week tallies were also achieved in the month by JLS, Leona Lewis and Robbie Williams and followed similar-sized opening numbers by Alexandra Burke and Cheryl Cole the month before. These and other big releases have had a significant impact on reducing the gap between the number of artist albums sold so far this year compared to the same point a year ago.

As recently as mid-October artist



album sales for the year to date were trailing 2008's total by 4.4% in unit terms, but a series of big-selling albums has since closed the gap to leave 2009 sales a week ago just 2.8% lower than 12 months earlier. The gap for total album sales, including compilations, has also been reduced, but the numbers here are weakened by a collapse in the compilations business.

HMV head of music Rudy Osorio compares the recent run of big sellers to what happened in the closing months of last year when the likes of *Take That's The Circus* album, which took just 19 days to sell 1m units, created a late surge to help to improve 2008's own year-on-year sales. *Take That* delivered strongly again last week with their newly-issued DVD becoming the

fastest-selling music title in the format of all time (see page 4).

"We've enjoyed a pretty strong run on music across the whole year, but we are getting the sense that there's an even bigger momentum building behind recent releases that at the very least matches the end-of-year surge we saw 12 months ago," says Osorio.

"Undoubtedly, *The X Factor* seems to be playing an ever-bigger role in showcasing major releases to a mainstream family audience and, obviously, the hype around the likes of Susan Boyle, Cheryl Cole, JLS and Robbie is helping also. There are some growing sleeper hits in the mix, too, such as *The Soldiers*, while some of the year's big sellers are now coming back in the frame."

However, BPI chief executive Geoff Taylor offers a note of caution to this uplift, stressing these album successes must be put into the context of what continues to be a tough trading environment. "It is good news we're fighting back, but it needs to be set in the context of a further fall in the albums market after several years of decline mainly because of problems we're trying to address in the Digital Economy Bill," he says. "It's all too easy to talk about the fact it's a record year for singles

sales, but album sales are down and revenues are down."

One obvious positive in the market has been the effect *The X Factor* has had on lifting Q4 sales and this was evident again last week as a Susan Boyle performance on the ITV1 show of *The Rolling Stones' Wild Horses* one Sunday ago was followed the next day by the highest first-day sales of the year. *I Dreamed A Dream* opened with a year's best of 133,599 sales last Monday, according to Official Charts Company data, a figure swelled by unprecedented pre-release orders. By the end of business last Thursday it had surpassed 300,000 sales, around 96% of which had been achieved on CD. It then set its sights on becoming the fastest-selling debut album in history by beating the 375,872 units sold in week one by Leona Lewis's *Spirit* in November 2007, while it is a certainty to top the US albums chart later this week.

"What *The X Factor* is showing is that not only does music programming work on TV but it really does help to drive sales," says Taylor. "We are very committed to try to work with the BBC and ITV to persuade them to put new music on TV and find new formats that work" paul@musicweek.com

MySpace Music gears up for pre-Christmas launch in the UK

MYSPEACE MUSIC IS READYING ITSELF for a high-profile UK launch before Christmas after finally tying up a deal with the indie community.

A major announcement on the launch plans is expected this Thursday, with some sources suggesting that the UK launch of the service could be as early as this week. One insider says it will definitely happen "this side of Christmas" and the launch is expected to feature a number of very well-known bands.

Nobody at MySpace Music would comment on the launch, although a

number of sources are unsurprised that MySpace now looks ready to push the button on its service in the UK - some 14 months after its US rollout - having now signed up the UK's independent labels.

It is understood that MySpace is already frantically uploading tracks from bands such as Arctic Monkeys and Vampire Weekend, but faces a huge challenge to have everything in place before the end of December because, as one executive says, "There is a lot of repertoire."

Crucially, it was the Merlin deal that was tied up at the end of

December that has paved the way for MySpace UK because it will avoid a repeat of the PR ruckus surrounding previous launches. "That Merlin deal was critical because there was so much criticism about MySpace launching in the US and in Australia without significant indie repertoire," says the source.

MySpace and the indie community have been at loggerheads since the US launch at the end of last year because so many indie labels including Beggars Group, Cooking Vinyl and Domino, were absent.

Similarly, when MySpace's service was launched in Australasia in October another row kicked off because Merlin's labels, which it claims represents 10% of the global music market, were not included.

The indies had complained they were not being offered a chance to earn out of MySpace as are the majors, which each have equity stakes in the service. There were even claims that approaches were made to bypass a collective Merlin deal. Merlin would not comment on this.

Sources say MySpace did not want to stir up more bad blood

with a high-profile UK launch. Indeed some have suggested that MySpace hurried through the final stages of its negotiations with Merlin, which had dragged on 18 months, in order to have a UK service up and running before 2010. "I don't think it wanted to risk its UK launch with the same amount of unhappiness," says one. "For the UK launch to work I think MySpace knew that they had to have the majority of the indies on board. The consumer offering just would not be so attractive without music from those labels."

News

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

The Playlist



THE TEMPER TRAP

Fader

Infectious

The follow-up to Sweet Disposition, Fader takes you straight to the hook. Made for radio, this will get the new year off to a good start. (single, January 4)



ERIK HASSLE & ELLIE GOULDING

Be Mine

Island

Goulding has been winning fans with her demos, and this online collaboration, covering the Robyn hit, is a reminder of why she's such a talent. (free download)



CHARLOTTE GAINSBOURG FEAT. BECK

Heaven Can Wait

Because

A first taste of Gainsbourg's new studio album which has been produced and co-written with Beck, who features here. This is effortlessly cool. (single, tbc)



FREE ENERGY

Something In Common

DFA

The B-side from the Philadelphia outfit's debut single, Free Energy's Strokes-esque swagger should see them in good stead for 2010. (single, available now)

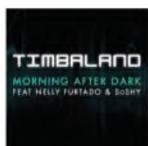


COMANECHI

Crime Of Love

Merok

A fiercely good debut, Crime Of Love is the sound of a band tearing up the path through a world of the decidedly average. Wonderful stuff. (album, December 7)



TIMBALAND FEAT. NELLY FURTADO

Morning After Dark

Polydor

The first single from Timbaland's new studio album, this is an upbeat pop song with a slight element of madness about it. (single, December 7)



KID CUDI

Pursuit Of Happiness

Island

Produced by Ratatat, this is the infectious second single from Kid Cudi's debut and sure to be a big tune for the Christmas playlists. (single, January 11)



NEW EDUCATION

Arcane

Kids

An epic rock song that starts to reveal a bit more of this group's potential as they continue to build their fanbase through steady touring. (single, December 7)



THE DRUMS

I Feel Stupid

Moshi Moshi

Confirmed to open the NME Shockwaves Awards tour, The Drums are a bright new name. This single will serve until they finish their debut album. (single, December 7)



IS TROPICAL

When O' When

Hit Club

The debut single from the London trio and the first release on new singles label Hit Club, it has understated pop sensibility, produced by Al O'Connell. (single, January 18)



SIGN HERE

Everything

Everything have concluded a deal with Geffen, which will release their debut album in the new year

After fielding much label interest, Chapel Club have put pen to paper with A&M. The group's debut album will be released in 2010

Raw Power Management has added another band to its roster in the shape of UK group Kids In Glass Houses. They join a roster that includes Funeral For A Friend, Fightstar and Bullet For My Valentine

Brille Records, home to acts including The Knife, Good Shoes and Operator Please, have signed The Golden Filter



GIG OF THE WEEK

Who: Music Week presents UNEARTHED

When: Wednesday, December 2

Where: Pure Groove, London

Why: In this latest instalment of the Unearthed showcases, Eliza Doolittle joins Music Pin award-winners Alex Lipinsky and Shanty Town on the bill

EMI triumphs in competitive publishing race for JLS

EMI plays long game in six-figure deal for JLS

Publishing

By Paul Williams

EMI MUSIC PUBLISHING is looking to create writing collaborations between JLS and some of its key talents such as Stargate after signing the X Factor runners-up in one of the biggest publishing deals of the year.

In what is understood to be a six-figure tie-up, the agreement gives EMI the group's 32% writing share of their Epic-issued, self-titled album which by last week had become the biggest-selling debut release of the year to date by a UK act with domestic sales having surpassed 400,000 units in little more than two weeks. The album was yesterday (Sunday) expected to hold at number two in the UK chart behind Susan Boyle's newly-released I Dreamed A Dream.

"It's a phenomenon and the UK has been crying out for a new boy band," says EMI Publishing UK president Guy Moot. "They are incredibly talented so we're very excited. It's no fluke they've written 32% of the album. It's great to be associated with success like this and we're glad to be given the chance to develop them as songwriters."

Moot says work on pushing their songwriting began "the minute the deal was signed" and conversations are already under way about JLS writing with others on EMI's roster. EMI-signed Taio Cruz has already collabo-



From left: EMI executives William Booth, Felix Howard, Chris Helm and Guy Moot, Jonathan "JB" Gill, Marvin Humes, Modest Management's Harry Magee, EMI's Pino Pumilia, Oritse Williams, lawyer Alexi Cory-Smith, EMI's Brahim Ait Ben Larbi and Aston Merrygold

rated with them, having penned with JLS and Chrysalis Music's Fraser T Smith the song Keep You on their first album, while writing sessions are in place with Calvin Harris and others in contention include sessions with Stargate and Espionage.

"The boys are obviously going to be busy with everything that's going on but I think there'll be time to put them in writing situations," says Moot. "We'll be putting them with some of our international names and some of our new names coming up."

The four members of JLS - Jonathan "JB" Gill, Oritse Williams, Marvin Humes and Aston Merrygold - have writing credits on seven songs on their first album where they were paired with proven hit writers such as

Chris Braide and Paul Barry.

Given the group opened their chart account with two number one singles and followed it with a debut album that sold 239,643 copies in its first week of release in November. JLS were unsurprisingly the subject of a competitive publishing race to sign them.

Moot acknowledges his company had to dig deep to beat its rivals for the band's signature, but says, "We're not just focused on the album's chart position and what it's going to do. We've really set ourselves a test that we're not going to settle for that. It's about the next album. It's an expensive deal but we don't do deals that aren't economically viable."

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Epic scoops Watson and adds a Neapolitan flavour

RUSSELL WATSON WILL BEGIN HIS SECOND DECADE in the music industry next year on a new label after signing to Epic Records.

The so-called "People's Tenor", who moves from Decca, has become the first signing of Epic director of A&R Tris Penna who is lining up a "Neapolitan"-style album of romantic songs for the famous tenor.

Penna, who joined the label earlier this year with a brief to sign non-Radio 1 acts, says that there are very few artists around with Watson's track record: since signing a five-album deal with Decca in 2000 Watson has gone on to sell more than 3m albums in the UK and close to 7m worldwide. That, according to Penna, makes Watson the 21st century's most successful British-born classical artist. "These kind of artists don't come around that often; it was a great opportunity for us," adds Penna.

Epic managing director Nick Raphael and Sony UK chairman



From left: Tris Penna, Ged Doherty, Russell Watson and Nick Raphael

and CEO Ged Doherty are similarly enthused that Penna and Epic have got to grips with "one of the world's greatest tenors".

Watson returns the compliment. "I am looking forward to working with Ged, Nick and Tris in this next exciting stage of my recording career," the tenor adds.

Penna and Raphael plan to fly Watson to Italy next year so that the tenor can record a bunch of arias and other songs with an Italian orchestra. "We want to make it very romantic. It's going to

be Neapolitan songs, and some Italian film themes, songs any popular tenor would be singing," adds Penna. "He's a real man of the people and we want him to bring the unique Watson touch to these songs."

Penna believes there will be massive potential for the tenor's new album, which he expects to deliver in October next year and is already planning TV appearances. An ITV Tonight special with Watson is already in the works and transmits on December 4 at 8pm.

ERA research highlights areas ripe to locate new music shops

Retail research pinpoints the UK's record-buying hotspots

Retail

By Robert Ashton

INVERNESS AND CAMBRIDGE are vying with London for the title of Britain's greatest music city, according to new ERA research that ranks CD sales by postcode.

The analysis – based on official charts data covering millions of transactions – shows a massive disparity between the best- and worst-performing areas and gives clues to retailers wanting to target towns that are underserved by music shops.

The research provides the average album sales for each of the UK's 123 postcode areas over the first nine months of this year and puts Oxford Street and the surrounding area way out in front with locals – bolstered by tourists – snapping up more than 16 albums each in the western central WC postcode.

Surprisingly, Inverness appears as the best performing city outside of London with its population buying 1.76 albums each – well ahead of the UK average of 1.14 albums.

People in Cambridge, Glasgow, Brighton, Edinburgh and Manchester also outspent the average with per capita sales of 1.72, 1.62, 1.59, 1.56 and 1.52 respectively.

ERA Director General Kim Bayley says the more shopping opportunities people have to buy music, the more they buy. "It's a simple, but vital point in a year when we've seen the closure of Woolies and Zavvi and literally hundreds of music outlets. Put music in front of people and they will buy it," she says.

'There may well be area where there is still scope to open new record stores... if you make it difficult to buy music then people will buy less...'

KIM BAYLEY, ERA

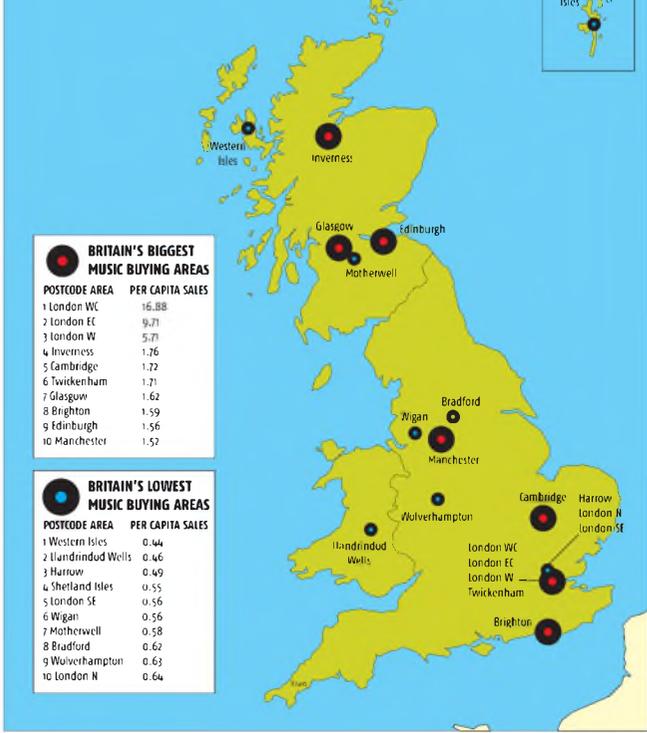
In contrast the 26,502 inhabitants of the remote Western Isles – also known as the Outer Hebrides – bought less than half an album, just 0.44 units per head.

The small population here and in Llandrindod Wells helps account for the poor performance, but two areas in the capital – SE and N – also appear in the rankings as among the UK's lowest music-buying areas suggesting Londoners in these boroughs may be doing their shopping in central London.

But some other poor performing towns are clearly underserved by music retailers – possibly because of the recent closure of a local Woolworths or Zavvi – and Bayley believes the research can now help pinpoint areas that are ripe for locating new shops.

She adds, "These figures indicate that there may well be a number of areas where there is still scope to open new record stores. Proximity and convenience are clearly not the only factors when it comes to per-

Analysis: ERA. Sales data for Jan-Sept 2009 courtesy of Official Charts Company. Compiled by Millward Brown



suading people to buy music, but this study certainly indicates that if you make it difficult to buy music, then people will buy less."

Her point is proven by former HMV operations director Simon Peck, who has established his three Spin Retail shops in Halifax, Keighley and Bridlington this year. He believes there is scope to expand the number of his outlets next summer in towns where Woolworths has shut down and there is little or no competition for chart CD sales. "We saw a gap in the market," says

Peck, who was made redundant from EUK at the end of last year.

Initially, Peck sold a budget range bought from EUK, but has moved into chart and new releases with key accounts with all the majors. "We were looking at temporary stores at the beginning, but very quickly had great feedback. There is still definitely a need out there and I think we have now seen a flattening out of the market. I am very positive about the outlook right now."

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Mercury winner Debelle in record-company rumpus

SPEECH DEBELLE'S DECISION to publicly announce that she has "sacked" her record company could backfire.

The artist walked out on Big Dada amid claims that the label failed to properly exploit her Barclaycard Mercury Award-winning album *Speech Therapy*.

Despite scooping the £20,000 prize in September, album sales did not live up to Debelle's expectations. According to the Official Charts Company, to date just 9,900 units have been sold – an all-time low for a victorious Mercury Prize set.

However, Debelle's suggestion made in an interview last week with BBC 6 Music that Ninja Tune imprint Big Dada was responsible for

her lack of commercial success does not appear to be supported by retailers who report that public demand for the album simply did not materialise, even with the massive promotional boost provided by the Mercury judging panel.

Similarly, a lack of radio support and poor ticket sales for her live shows point to the public disagreeing with the Mercury panel on their controversial choice for album of the year.

Speech Therapy's highest chart position of 65 was achieved in the week following the award win, but the album only remained in the OCC Top 75 for two weeks, prompting Debelle's outspoken attack on Big Dada.



Debelle tolls? Could Speech Debelle's outburst against Big Dada/Ninja Tune come back to haunt her?

"I wasn't disappointed that it didn't sell well; I was disappointed in the people I was working with," Debelle told the BBC digital station last week. "I wasn't on a big label and the machine wasn't there. So even though the album won the Mercury it was still only able to do what the label was capable of doing, which just means that I'm more prepared for next time."

Ninja Tune declined to comment, but the company's lawyers have apparently become involved in the row. Debelle has claimed that she is speaking to other labels about a new deal, but *Music Week* understands the artist is still under contract with Big Dada.

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News

Editorial Paul Williams



IT IS INCREDIBLE TO THINK just how much has been written and said about Susan Boyle since that immortal moment when this drably-dressed, middle-aged woman wandered onto the stage in front of the Britain's Got Talent judges and shocked audiences around the world.

Besides that amazing voice, however, what is so remarkable about her is how she has defied all the supposed conventions of singers who appear on these reality TV shows and how, as many thousands have bought her debut album over the past week, she has been further transformed into the most unlikely of mega-selling artists.

According to Sting, these programmes are full of hopefuls who are simply Whitney and Mariah wannabes – and the harsh truth is he does have a point. Neil Tennant made a similar observation earlier this year, but it would be rather

Susan Boyle is a TV talent show success story in its purest form

unfair to blame the contestants for this predicament because being simultaneously highly original and managing to appeal successfully to a mainstream, mass audience takes time to achieve. If you are on The X Factor you have to impress straight away, otherwise you are booted off and your best hope then is probably panto.

At the same time, as these shows have become more and more established, there is every so often some new "revelation" questioning just how genuine some of these contestants are in terms of their amateur status and whether they really have just wandered in from off the street with nothing to back them but a dream and hopefully some talent as well. Closer inspection may well find some of these "amateurs" already have the support of a manager or an agent, even perhaps a past record deal, and are just using these shows as another audition platform. The chances are they have at some time enrolled in some kind of stage school, none of which, of course, is wrong but it does shatter any image of these shows being all about plucking hopefuls from total obscurity to stardom.

But Boyle fits none of the above criteria. Rather than trying to be someone else, she turned up at the audition and presented herself in the only way she knew possible: as herself. Artists, especially the supposed credible ones, love to be seen as "the real deal". It is some kind of Holy Grail to achieve, but the lass from Scotland is just that. And she really was off the street: if she had not appeared on that show her talent would never have been discovered by the nation and then by the rest of the world. For that she is the true representation of what these talent shows are meant to be about.

Clearly, without that voice the story would have ended there and then, on that stage, but why she has mass appeal is much more than about her singing ability. Hers is a touching, genuine human story of how someone so anonymous and unassuming can in a moment become such a phenomenon that US TV networks are demanding she appears on their shows.

Add all this up and what we are left with is a breakthrough superstar like there has never been before and may never be again. Late 40-somethings with no previous track record whatsoever do not suddenly start selling albums in the hundreds of thousands back home and be subject to a 1.5m unit ship in the States. But she is. And that is truly remarkable.

Whether we are witnessing the start of a lengthy, successful recording career or just a brief moment of something extraordinary, only time will tell, but right now that does not matter. Susan Boyle is something special, an artist like no other, and that is something we do not tend to say very often in this business these days.

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

Record sales ensure Take That DVD rules the world



Retail

By Robert Ashton

TAKE THAT HAVE BROKEN MORE RECORDS after their latest DVD sold enough copies in just one day to make it the fastest-selling music DVD of all time in the UK, according to the Official Charts Company.

Released last Monday, *Take That Present: The Circus Live* smashed the previous record for first-week sales held by *Now That's What I Call A Music Quiz*. That title sold 66,000 in its first week, while *Take That* surpassed that total in just 24 hours, selling an incredible 82,414 copies and gaining the

band their fourth consecutive number one DVD.

The sales tally easily breaks *Take That's* own previous fastest-selling concert DVD in the UK: *Beautiful World Live* sold 19,000 copies in its first day and 64,000 copies in its first week of release.

Polydor senior marketing manager Emma Powell says the company has already shipped more than 300,000 DVDs. She adds, "The stadium tour was so spectacular we always knew this was going to be a pretty amazing DVD and the Abbey Road footage – showing a completely different side of the band – is getting incredible feedback from fans as well. We didn't want to take any-

thing for granted but the demand shows how loved the band are."

A HMV spokesman says his company had record pre-orders for the DVD title via hmv.com. "We are seeing a real surge in demand through our stores around the country. This is a phenomenal performance for a non-studio release, and it underlines the band's massive popularity," he adds.

A double live CD, *The Greatest Day*, which features the Wembley Stadium show and Abbey Road Studios sessions with the band performing highlights from their last two best-selling albums, is released today (Monday).

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WeGotTickets to bear Xmas gifts

OXFORD-BASED TICKETING GROUP WeGotTickets is ratcheting up its charity fundraising by linking with War Child this Christmas.

From December 1 the independent agency will be hosting a War Child advent calendar on its home page which for the following days of the month will link through to new War Child content, including videos of War Child concerts and information about the charity's history and ongoing work.

Throughout the month the ticketing group's customers will also be able to make a donation to the charity whenever they purchase a ticket for any event.

WeGotTickets have also pledged to donate all its Chris-



tmas Day booking fees to the charity, which co-founder Dave Newton hopes will raise thousands for the organisation, which works in war-torn areas such as Iraq and Afghanistan.

Newton's company was involved with the recent Oxfam event, donating half its booking fee for gigs which alongside customer donations helped

raise nearly £5,000 for the Oxfam-backed fundraiser.

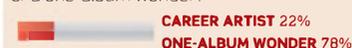
Newton believes the new tie-up could help swell the War Child coffers over the festive season. "We thought with it being Christmas Day we can put our hands in our pockets," says Newton, who adds that December 25 can be "surprisingly busy" for web bookings. "It used to be that people would go for a walk after lunch, but now it seems they retreat online."

Newton hopes to continue his company's charitable work into 2010 and is already talking to Oxfam again about supporting its event. "I think both the charities are relevant for us and the music industry. I hope we can be more focused on fundraising."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will Susan Boyle become a career artist or a one-album wonder?



THIS WEEK WE ASK:

Should the music industry be doing more to take on apprentices?

To vote, visit www.musicweek.com

Administrators called in as ailing books and music retail chain suffers

Borders teeters on the edge

Retail

By Paul Gorman and Gordon Masson

FRANTIC ATTEMPTS are being made to find a buyer for Borders after the book and music chain called in administrators last week.

Talks to sell the 45-store business to WH Smith foundered earlier this month and interest from other retailers, including HMV Group, failed to materialise, prompting the group's owners to call in Manchester-based insolvency specialist MCR last Thursday night.

A MCR spokesman says there have been no redundancies among the 1,100 staff so far and all stores remain open as the administrators assess the financial position of the company.

Borders relies on music for a fifth of its sales across its stores and in the year to February 2008 recorded a £13.6m loss. Risk Capital – run by former Channel

4 chairman Luke Johnson – off-loaded the ailing book stores to private equity group Valco just four months ago.

"It is the administrator's intention to keep the stores open because they want to find a buyer for the company," says the MCR spokesman.

However, the outlook does not look good. While MCR says there has been a "degree of interest" in Borders' assets, HMV Group has already ruled itself out of a takeover bid.

HMV owns 320 Waterstone's stores, but sources at the company say it might only be interested in picking off selected shops. "What would be the rationale in buying a company which has so many stores overlapping in terms of location?" questioned a company insider. "There may be one or two we would be interested in, no more."

Borders' problems have been blamed on the incursion into the market by supermarkets and



online operators such as Amazon.

"High-street retailing is a constant battle these days," says an industry insider. "What we will see now is what happened a year ago: just as HMV benefited from Zavvi's collapse so will Waterstone's when it is able to pick up the few sites it wants when Borders goes down."

Borders is the latest US entertainment retailer to fail in the UK following the collapses of Sam Goody and Tower in recent years.

Meanwhile, there are indications that Woolworths may be resurrected in the UK a year after closing its last high-street branches. Shop Direct Group, which recently resurrected the brand online for sales of toys and family entertainment products, has revealed it would welcome approaches from physical store operators to franchise the famous red fascia.

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Because has few regrets over My Way buy-up

FRENCH MUSIC GROUP BECAUSE is looking to buy more catalogues after snapping up the rights to the Frank Sinatra standard My Way.

Because beat BMG Music Rights to secure the rights to the Jeune Musique collection, including the song Comme d'habitude, later adapted to My Way and recognised as one of the top-earning copyrights in music publishing.

Because founder and former EMI Recorded Music Europe

president Emmanuel de Buretel anticipates a productive few years with the song. "It's an exciting time because Universal just bought the Sinatra masters, the My Way album has been reissued to mark its 40th anniversary and there is a Martin Scorsese movie on Sinatra planned. The timing for us is perfect," he says.

De Buretel says a new fund, which Because has set up with a number of investors, including

one of France's wealthiest entrepreneurs, Free phone network owner Xavier Niel, will now be used to purchase other catalogues.

"We are now starting to be a major independent publisher in our own right," adds de Buretel, whose group represents a number of publishing companies in France including Blue Mountain, Notting Hill, Stage 3 and Imagem.

De Buretel founded Because five years ago and says the company made €41m (£37.1m) in revenues last year. In addition to publishing assets, the company has a record company, artist management, production and promotion interests and also owns a number of music venues.

Other Jeune Musique repertoire includes French classics such as Alexandrie, Alexandra and Magnolias for Ever.

News in brief

● **Warner Music Group's** total revenue fell by nearly 10% in the year to September 30 2009. However, a strong showing by artists, such as Michael Bublé, Jay-Z and Madonna, boosted the major's global market share by 21%.

● The **British Hospitality Association** and **PRS for Music** have ended a long-running dispute over music played in hotel bedrooms. The national trade association for hotels, restaurants and caterers has agreed to advise its members to pay licence fees for music played in hotel bedrooms, via TV, radio or any other device.

● **Mininova** has disabled its infringing service following a recent judgment by a Dutch court.

● The **BPI** is to publish *The Digital Guide For Independents* this week. The booklet will outline the array of services – such as analysis and metrics, marketing, promotion, webstore creation and accounting and royalty tracking – offered by the UK's leading digital distributors.

● **MTV Games** and **Harmonix** have revealed that more than 1,000 songs are now available for download within *Rock Band*.



● **Journey's** Eighties hit *Don't Stop Believin'* has reportedly been selected as the song this year's X Factor winner will record as their first single.

● *Music Week* would like to apologise for a production error which resulted in an ad in last week's issue for the MPA Christmas Lunch not appearing in the correct form in which it had been supplied. The ad reappears in full at the foot of this page. The 50th annual event takes place at the London Hilton on Friday, December 18.

Join the great and good from our industry at the 50th annual

MPA Christmas Lunch

Friday 18 December 2009 from 11am at the London Hilton

Tickets include a glass of champagne, 3 course meal, post lunch entertainment from Hugh Dennis, very special golden surprises and a disco until late.

More info: www.mpaonline.org.uk

For bookings: shantsch@mpaonline.org.uk



News media

TV Airplay chart Top 40



| This Wk | Last | Artist | Title | Label | Plays |
|---------|------|--------------------------------|-----------------------------|----------------------|-------|
| 1 | 1 | BLACK EYED PEAS | Meet Me Halfway | Interscope | 616 |
| 2 | 3 | CHERYL COLE | Fight For This Love | Fascination | 518 |
| 3 | 2 | JLS | Everybody In Love | Epic | 508 |
| 4 | 15 | LADY GAGA | Bad Romance | Interscope | 498 |
| 5 | 4 | N-DUBZ | I Need You | AATWUMTV | 454 |
| 6 | 17 | X FACTOR FINALISTS | You Are Not Alone | Syco | 451 |
| 7 | 16 | JASON DERULO | Whatcha Say | Warner Brothers | 433 |
| 8 | 5 | JAY SEAN FEAT. LIL WAYNE | Down | Island | 431 |
| 9 | 9 | CHIPMUNK | Look For Me | Jive | 414 |
| 10 | 5 | ALEXANDRA BURKE FEAT. FLO-RIDA | Bad Boys | Syco | 410 |
| 11 | 11 | KESHA | Tik Tok | Columbia | 393 |
| 12 | 10 | BRITNEY SPEARS | 3 | Jive | 369 |
| 13 | 7 | LEONA LEWIS | Happy | Syco | 364 |
| 14 | 14 | CHRIS BROWN FEAT. LIL' WAYNE | I Can Transform Ya | Jive | 359 |
| 15 | 7 | DIZZEE RASCAL | Dirtee Cash | Dirtee Stank | 357 |
| 16 | 12 | JAY-Z FEAT. ALICIA KEYS | Empire State Of Mind | Roc Nation | 350 |
| 17 | NEW | IYAZ | Replay | Reprise | 343 |
| 18 | 23 | 50 CENT FEAT. NE-YO | Baby By Me | Interscope | 288 |
| 19 | NEW | RIHANNA | Russian Roulette | Def Jam | 281 |
| 20 | 20 | TAIO CRUZ | No Other One | 4th & Broadway | 261 |
| 21 | NEW | THE SATURDAYS | Ego | Fascination | 249 |
| 22 | 36 | PIXIE LOTT | Cry Me Out | Mercury | 241 |
| 23 | 35 | FLORENCE + THE MACHINE | You Got The Love | Island | 225 |
| 24 | 19 | SUGABABES | About A Girl | Island | 221 |
| 25 | 13 | TINCHY STRYDER | You're Not Alone | 4th & Broadway | 218 |
| 26 | NEW | JUSTIN BIEBER | One Time | Mercury | 214 |
| 27 | 21 | ROBBIE WILLIAMS | You Know Me | Virgin | 204 |
| 28 | 24 | CHIPMUNK | Oopsy Daisy | Jive | 203 |
| 28 | NEW | DAVID GUETTA FEAT. ESTELLE | One Love | Positiva/Virgin | 203 |
| 30 | NEW | MARIAH CAREY | I Want To Know What Love Is | Mercury | 202 |
| 31 | 22 | WESTLIFE | What About Now | J's | 201 |
| 32 | RE | 3OH!3 FEAT. KATY PERRY | Starstruck | Atlantic | 197 |
| 33 | 24 | ALESHA DIXON | To Love Again | Asylum | 196 |
| 33 | 27 | BLACK EYED PEAS | I Gotta Feeling | Interscope | 196 |
| 33 | 31 | TAIO CRUZ | Break Your Heart | 4th & Broadway | 196 |
| 36 | 18 | RIHANNA | Wait Your Turn | Def Jam | 192 |
| 37 | 28 | MUSE | Undisclosed Desires | Helium 3/Warner Bros | 188 |
| 38 | 30 | DAVID GUETTA FEAT. AKON | Sexy Chick | Positiva/Virgin | 182 |
| 39 | NEW | BEYONCE FEAT. LADY GAGA | Videophone | Columbia | 180 |
| 40 | 26 | FOO FIGHTERS | Wheels | RCA | 172 |

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TME, Vault, VH1 and VH2

Creation, Depeche Mode, Ian Dury to feature in new films

Major film releases to pay homage to British indies

Film

By Paul Gorman

BRITISH INDEPENDENT MUSIC from the 1970s to the present day will be celebrated over the next few months with the release of three major films, including a documentary charting the fortunes of Creation Records, once home to bands such as Oasis and My Bloody Valentine.

The *Posters Came From The Walls* examines the near-religious fervour for Mute's electronic superstars Depeche Mode among fans from California to Russia.

Sex & Drugs & Rock & Roll, the directorial debut of Mat Whitecross, follows in January and focuses on the life of the late Ian Dury during his hitmaking period with Stiff Records. Finally, *Upside Down* documents the ups and downs of Creation Records, the label which scored commercial and critical acclaim with bands including Oasis and Primal Scream before being absorbed into Sony Music. It is due for release to cinemas in March.

The *Posters Came From The Walls* will be launched via 15 screenings at cinemas around the country tomorrow (Tuesday). Co-directed by 2004 Turner Prize winner Jeremy Deller and filmmaker Nick Abrahams, the documentary was commissioned three years ago by Daniel Miller, head of Depeche Mode's record company Mute.

"We wanted to make a film about fans and asked various people to pitch," explained Miller, who funded the making of the film with the band. "I'd worked with Jeremy before, and he and Nick came up with an amazing proposal and then a fantastic film."

Miller says that the plan is to



Mackenzie Crook (second from left) and Andy Serkis as Ian Dury (fourth from left and inset) in *Sex & Drugs & Rock & Roll*



Faith and devotion: Depeche Mode fans get up close and personal

maintain public showings in independent and arthouse cinemas with a view to a DVD release in 2010.

"To be honest the band were quite taken aback when they first saw it," said Miller. "They've come to terms with it now but there is a lot of raw passion displayed, which must be quite difficult to take on board when it is portrayed in as honest and direct a manner as in Jeremy and Nick's film."

Miller's film connections date to the late Eighties, when the label backed the making of the band's live concert movie *101*, which was directed by D A Pennebaker, whose track record includes such classic rock movies as the Dylan tour film *Don't Look Back* and David Bowie's *Ziggy Stardust*.

Miller says that Mute - which was acquired by EMI in 2002 - will review its involvement in the film industry "on a project-by-project" basis. Next up is a DVD of the

current Depeche Mode tour - shot in Barcelona earlier this month - and set for release in March 2010.

The Ian Dury biopic is packed with cameos of British stars, including Ray Winstone and Mackenzie Crook, and stars Andy Serkis as the polio-stricken singer who became one of the brightest stars of the new-wave era of the Seventies. The soundtrack has been provided by Dury's musical songwriting partner Chaz Jankel.

A trailer for the Creation documentary has been posted on the internet by director Danny Connor. *Upside Down* focuses on the personal memories of the label's key individuals, including maverick founders Alan McGee and Joe Foster; former managing director Tim Abbot, who went on to manage Robbie Williams and UB40; US music business legend Seymour Stein of Sire Records; and Creation-signed artists including Noel Gallagher, Bobby Gillespie and Gruff Rhys of Super Furry Animals.

Highlights of *Upside Down* include McGee's admission that he was "delusional" during the label's fuelled days in the early Nineties. "I actually thought I was up there with Beethoven and Shakespeare, creating metaphysical history by running Creation," he admits.

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Media news in brief

- The **Shockwaves NME Awards** shows kick off on February 2 with acts including Hadouken!, Simian Moblie Disco, Mike Snow, New Young Pony Club, Girls and Yeasayer. This line-up will act as a warm-up to the Shockwaves NME Awards, which take place on February 24 at the O2 Academy Brixton.
- *Reasons To Be Cheerful*, the acclaimed study of the

life and work of the late graphic genius **Barney Bubbles**, has been declared the best book of the year by *Micjo* magazine in its January 2010 issue.



Reasons To Be Cheerful is written by *Music Week* contributor Paul Gorman.

- Absolute Radio's new "listener-controlled" station **Dabbl** is being formally launched on Thursday in a hook-up with Kasabian.

The station will broadcast the band's entire set from their recent date at Nottingham's Trent FM Arena. Dabbl - which focuses on what it describes as "vintage" Nineties and Noughties music - has been in beta-testing online and on DAB in London and will now broadcast online nationwide with DAB presence spreading to Swindon, Bristol and Essex.

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Airplay analysis Alan Jones

JLS become new kings of radio



AFTER SIX WEEKS ATOP THE RADIO AIRPLAY CHART, Cheryl Cole's Fight For This Love suddenly slumps to number eight – and the track that finally unseats it is the same track that took its sales crown three weeks ago; Everybody In Love by JLS

Everybody In Love's coronation occurs 17 weeks after JLS's debut single Beat Again started a three-week run at number one, and comes courtesy of an audience of 61.77m generated by 3006 plays on 94 stations. Leona Lewis's Happy becomes the new chart runner-up, with 2,485 plays yielding an audience of 51.58m. Happy managed to get at least one play from 112 of the 143 stations on the Music Control airplay panel last week – more than any song has managed in any week in the last six months.

Pixie Lott is bidding for her third straight number one radio airplay hit with current single Cry Me Out, which seems to have more or less given up the sales chase, climbing 20-16 on its seventh week on that list. But it continues to grow fast on the airwaves, leaping 9-3 this week. A 20.25% increase in plays, to 1,817, provides the song with a 26.16% increase in audience, to 50.87m.

Britain's record buyers are proving somewhat more charitable than its radio stations. The X Factor Finalists' remake of Michael Jackson's chart-topper You Are Not Alone was top of the sales list last week, and debuted at number 23 on the airplay chart. It slips to number two on sales, while tumbling to number 34 on a replay, thus failing to come near the peak of its 2008 predecessor Hero, which reached number 17 on the radio a replay chart.

Meanwhile, The Official BBC Children In Need Medley by Peter Kay's Animated All Star Band debuts atop the sales list but was played a mere 18 times on radio last week, enough for only a number 119 debut and an audience of 5.86m, most of which (78.84% was provided by Radio 2, where the track was aired three times.

Increasing its lead on its second week atop the TV airplay chart, the promotional videoclip for Black Eyed Peas' Meet Me Halfway's was aired 616 times last week, compared to 558 in the previous frame. It increases its lead over runner-up Cheryl Cole's Fight For This Love sevenfold to 98 plays, as the latter track dips from 544 to 518 plays.

UK radio airplay chart Top 50

| This week | Last week | Weeks on chart | Sales chart | Artist Title Label | Total plays | Plays % or- | Total Aud (m) | Aud % or- |
|-----------|-----------|----------------|-------------|--|-------------|-------------|---------------|-----------|
| 1 | 2 | 11 | 11 | JLS Everybody In Love Epic | 3006 | 1.14 | 61.77 | 0.78 |
| 2 | 3 | 10 | 10 | LEONA LEWIS Happy Syco | 2485 | 2.56 | 51.58 | -9.35 |
| 3 | 8 | 4 | 16 | PIXIE LOTT Cry Me Out Mercury | 1817 | 20.41 | 50.87 | 26.2 |
| 4 | 10 | 3 | 24 | ROBBIE WILLIAMS You Know Me Virgin | 1755 | 27.64 | 50.47 | 29.94 |
| 5 | 4 | 7 | 4 | BLACK EYED PEAS Meet Me Halfway Interscope | 2155 | 22.72 | 48.14 | 0.02 |
| 6 | 6 | 5 | 7 | KESHA Tik Tok Columbia | 1424 | 18.86 | 47.8 | 13.22 |
| 7 | 7 | 8 | 12 | JAY SEAN FEAT. LIL WAYNE Down Island | 1469 | -7.08 | 42.24 | 1.05 |
| 8 | 1 | 12 | 8 | CHERYL COLE Fight For This Love Fascination | 2838 | -5.08 | 41.8 | -33.67 |
| 9 | 12 | 4 | 3 | JASON DERULO Whatcha Say Warner Brothers | 1169 | 61.69 | 40.69 | 25.55 |
| 10 | 5 | 9 | 18 | ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco | 2594 | -8.37 | 39.35 | -9.35 |
| 11 | 9 | 4 | 21 | WESTLIFE What About Now s | 1549 | 1.64 | 38.88 | -2.95 |
| 12 | 14 | 6 | 5 | LADY GAGA Bad Romance Interscope | 1112 | 13.01 | 36.5 | 16.5 |
| 13 | 16 | 3 | 20 | FLORENCE + THE MACHINE You Got The Love Island | 1004 | 12.94 | 33.68 | 13.32 |
| 14 | 28 | 3 | 49 | LILY ALLEN Who'd Have Known Regal | 789 | 16.03 | 32.43 | 49.1 |
| 15 | 15 | 6 | 23 | SUGABABES About A Girl Island | 1536 | -15.06 | 31.02 | -0.16 |
| 16 | NEW | 1 | | TAKE THAT Hold Up A Light Polydor | 621 | 0 | 31 | 0 |
| 17 | 13 | 14 | 28 | WHITNEY HOUSTON Million Dollar Bill Arista | 1868 | -7.16 | 29.2 | -9.09 |
| 18 | 11 | 5 | 26 | ALESHA DIXON To Love Again Asylum | 942 | -12.21 | 28.36 | -13.3 |
| 19 | 20 | 20 | 17 | BLACK EYED PEAS I Gotta Feeling Interscope | 1719 | -4.02 | 27.07 | 4.48 |
| 20 | 40 | 3 | 72 | MIKA Rain Casablanca | 507 | 24.26 | 26.28 | 49.57 |
| 21 | 18 | 12 | 15 | MICHAEL BUBLE Haven't Met You Yet Reprise | 1763 | -2.06 | 25.32 | -5.59 |
| 22 | 17 | 14 | 32 | TAIO CRUZ Break Your Heart 4th & Broadway | 1704 | -4.16 | 25.06 | -7.05 |
| 23 | 49 | 2 | 63 | TAIO CRUZ No Other One 4th & Broadway | 408 | 50.55 | 24.69 | 86.34 |
| 24 | 42 | 2 | | MICHAEL BUBLE Hold On Reprise | 635 | 10.63 | 23.69 | 44.36 |
| 25 | 22 | 21 | 64 | BEYONCE Sweet Dreams Columbia | 1583 | -2.88 | 23.5 | -6.75 |
| 26 | 25 | 3 | | NORAH JONES Chasing Pirates Blue Note | 209 | 7.73 | 23.47 | 0.38 |
| 27 | 37 | 5 | | JAMES MORRISON Get To You Polydor | 1020 | 2.82 | 23.44 | 31.24 |
| 28 | 31 | 9 | 22 | JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc-A-Fella | 1127 | 0.45 | 22.96 | 6.39 |
| 29 | 19 | 7 | 13 | N-DUBZ I Need You A&W/MTV | 549 | -3.17 | 22.48 | -14.65 |
| 30 | 24 | 7 | 59 | BEYONCE Broken Hearted Girl Columbia | 1373 | -1.36 | 21.27 | -10.74 |
| 31 | 21 | 5 | 6 | RIHANNA Russian Roulette Def Jam | 1115 | 7.01 | 21.04 | -16.67 |
| 32 | 39 | 2 | 46 | DAVID GUETTA FEAT. ESTELLE One Love Positiva/Virgin | 529 | 19.68 | 20.84 | 18.27 |
| 33 | 29 | 11 | 39 | CHIPMUNK Oops! Daisy Jive | 797 | -21.86 | 20.68 | -4.66 |
| 34 | 23 | 2 | | X FACTOR FINALISTS You Are Not Alone Syco | 1582 | 72.33 | 20.45 | 15.91 |
| 35 | 34 | 26 | 47 | JLS Beat Again Epic | 1279 | 6.76 | 20.2 | 8.43 |
| 36 | 41 | 5 | 9 | SUSAN BOYLE Wild Horses Syco | 354 | 71.01 | 18.7 | 13.54 |
| 37 | NEW | 1 | | PARAMORE Brick By Boring Brick Fueled By Ramen | 62 | 0 | 18.67 | 0 |
| 38 | NEW | 1 | | PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic | 30 | 0 | 17.85 | 0 |
| 39 | NEW | 1 | | PET SHOP BOYS All Over The World Parlophone | 33 | 0 | 16.65 | 0 |
| 40 | 43 | 27 | 53 | KINGS OF LEON Sex On Fire Hand Me Down | 1342 | 3.79 | 16.17 | 0.56 |
| 41 | NEW | 1 | | THE PRODIGY Invaders Must Die Take Me To The Hospital | 62 | 0 | 16.1 | 0 |
| 42 | 32 | 8 | 38 | DIZZEE RASCAL Dirtee Cash Dirtee Stank | 375 | 1.08 | 15.86 | -15.73 |
| 43 | NEW | 1 | 99 | MUMFORD & SONS Winter Winds Island | 121 | 0 | 15.76 | 0 |
| 44 | NEW | 1 | | ROD STEWART It's The Same Old Song RCA | 77 | 0 | 15.74 | 0 |
| 45 | 30 | 5 | 14 | BRITNEY SPEARS 3 Jive | 610 | -5.26 | 15.57 | -27.95 |
| 46 | NEW | 1 | | CHERYL COLE 3 Words Polydor | 677 | 0 | 15.52 | 0 |
| 47 | 44 | 2 | | MICHAEL BOLTON Murder My Heart Sony Music | 49 | 15.52 | 15.41 | 4.87 |
| 48 | 46 | 15 | 35 | DAVID GUETTA FEAT. AKON Sexy Chick Positiva/Virgin | 613 | -12.99 | 15.19 | 6.37 |
| 49 | NEW | 1 | 34 | SHAKIRA Did It Again Epic | 719 | 0 | 14.9 | 0 |
| 50 | NEW | 1 | | CHUCKIE & LMFAO Let The Bass Kick In Miami Bitch (R) | 72 | 0 | 14.5 | 0 |

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 101-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunei FM, 2CR FM, 6 Music, 95.8 Capital FM, 96.10 The Revolution, 96.3 Air1 FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 V-King FM, 99.9 Radio Nowhit, Absolute Radio, AbsoluteXtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC 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News media

Radio playlists

Radio 1

A list:
30 Seconds To Mars Kings And Queens; 30H!3 Feat. Katy Perry Starstruck; Black Eyed Peas Meet Me Halfway; Chuckie & Lmfao Let The Bass Kick In Miami Beach; Florence + The Machine You Got The Love; Jason Derulo Whatcha Say; Jay Sean Feat. Lil Wayne Down; Kesha Tik Tok; Lady Gaga Bad Romance; Lily Allen Who'd Have Known; Mini Viva I Wish; Mumford & Sons Winter Winds; Muse Undisclosed Desires; Paramore Brick By Boring Brick; Prodigy Invaders Must Die; Rihanna Russian Roulette; Robbie Williams You Know Me; Taio Cruz No Other One; Timbaland Feat. Soshy & Nelly Furtado Morning After Dark

B list:

50 Cent Feat. Ne-Yo Baby By Me; Alicia Keys Doesn't Mean Anything; All Time Low Damned If I Do Ya (Damned If I Don't); Arctic Monkeys Cornerstone; Cheryl Cole Feat. Will I Am 3 Words; Chipmunk Feat. Talay Riley Look For Me; Green Day 21st Century Breakdown; Jay-Z Feat. Mr Hudson Young Forever; Passion Pit Little Secrets; Pixie Lott Cry Me Out; Shakira Did It Again; Sidney Samson Feat. Wizard Sleeve Riverside (Let's Go); Take That Hold Up A Light; Wiley Feat. Chew Fu Take That

C list:

Cascada Fever; Eminem Feat. Drake & Lil' Wayne Forever; Fightstar A City On Fire; Iyaz Replay; Julian Casablancas I Wish It Was Christmas Today; Lostprophets Where We Belong; Paloma Faith Do You Want The Truth Or Something Beautiful; Plan B Stay Too Long; Simian Mobile Disco Feat Beth Ditto Cruel Intentions; The Saturdays Ego; The Temper Trap Fader; Vampire Weekend Cousins

↑-Upfront:

Delphic Doubt; Grizzly Bear Two Weeks; Justin Bieber One Time; Kid Sister Right Hand Hi

Radio 2

A list:
A-Ha Shadowside; Michael Buble Hold On; Norah Jones Chasing Pirates; Paloma Faith Do You Want The Truth Or Something Beautiful; Pet Shop Boys All Over The World; Pixie Lott Cry Me Out; Robbie Williams You Know Me; Rod Stewart It's The Same Old Song; Susan Boyle I Dreamed A Dream; Take That Hold Up A Light

B list:

Dame Shirley Bassey The Performance; Dionne Bromfield Ain't No Mountain...; Katherine Jenkins Angel; Leona Lewis Echo; Lily Allen Who'd Have Known; Michael Bolton Murder My Heart; Richard Hawley Open Up Your Door; Rox No Going Back; Seal I Am Your Man; Westlife What About...; Whitney Houston I Look To You

C list:

Barbra Streisand If You Go Away (Ne Me Quitte Pas); Davy Knollys Coming Up For Air; Gurrumul Gurrumul History (I Was Born Blind); Leddra Chapman Story; Peter Kay's All Star Band The Official Bbc Children In Need Medley; Robinson First Time; X Factor Finalists You Are Not Alone

Capital

A list:
Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Broken Hearted Girl; Beyonce Sweet Dreams; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Chipmunk Oops Daisy; David Guetta Feat. Akon Sexy Chick; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love;

Kesha Tik Tok; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Shakira Did It Again; Taio Cruz Break Your Heart

B list:

Backstreet Boys If I Knew Then; Britney Spears 3; Cheryl Cole Feat. Will I Am 3 Words; Chipmunk Feat. Talay Riley Look For Me; Dizzee Rascal Dirtee Cash; Esme Denters Admit It; Florence + The Machine You Got The Love; Janet Jackson Make Me; Jason Derulo Whatcha Say; Lady Gaga Bad Romance; Leona Lewis Happy; Lily Allen Who'd Have Known; Miley Cyrus Party In The Usa; N-Dubz I Need You; Robbie Williams You Know Me; Sugababes About A Girl; Westlife What About Now; Whitney Houston Million Dollar Bill

Absolute

A list:

Florence + The Machine You Got The Love; Muse Undisclosed Desires; Muse Uprising; Snow Patrol Just Say Yes; Stereophonics Innocent

B list:

30 Seconds To Mars Kings And Queens; Biffy Clyro Many Of Horror (When We Collide); Biffy Clyro The Captain; Daughtry What About Now; Foo Fighters Wheels; Journey Don't Stop Believin'; Kasabian Underdog; Kings Of Leon Sex On Fire; The Rolling Stones Wild Horses; The Temper Trap Fader

C list:

Doves House Of Mirrors; Green Day 21st Century Breakdown; Ian Brown Just Like You; Keane Snowed Under; Lily Allen Who'd Have Known; Mumford & Sons Winter Winds; Noah & The Whale Love Of An Orchestra; The Big Pink Dominos

Kerrang!

A list:

30 Seconds To Mars Kings And Queens; Foo Fighters Wheels; Green Day 21st Century Breakdown; Lostprophets It's Not The End Of The World; Muse Undisclosed Desires; Snow Patrol Just Say Yes; Stereophonics Innocent

B list:

Fall Out Boy Alpha Dog; Kids In Glass Houses Youngblood (Let It Out); Madina Lake Welcome To Oblivion; Nickelback Burn It To The Ground; Paramore Brick By Boring Brick

NME

A list:

Alberta Cross Taking Control; Arctic Monkeys My Propeller; Biffy Clyro Boom, Blast & Ruin; Biffy Clyro Bubbles; Doves House Of Mirrors; Groove Armada I Won't Kneel; Hunx And His Punx You Don't Like Rock N Roll; Ian Brown Just Like You; Lyrebirds Closer; Muse Undisclosed Desires; North Atlantic Oscillation Cell Count; Richard Hawley Open Up Your Door; The Bravery Slow Poison; The Drums I Felt Stupid; The Xx Islands; The Xx You've Got The Love; Them Crooked Vultures New Fang; Wolfmother California Queen

B list:

Alice In Chains Your Decision; Best Coast When I'm With You; Brakes Oh! Forever; Darwin Deez Constellations; Delphic Doubt; Eagles Of Death Metal Now I'm A Fool; Editors Bricks And Mortar; Frightened Rabbit Swim Until You Can't See Land; Julian Casablancas I Wish It Was Christmas Today; Little Dragon My Step; Royal Bangs War Bells; School Of Seven Bells Half Asleep; Tape The Radio Stay Inside; The Very Best Julia

BBC plans extensive series of Presley programmes

Big Beeb bash planned for Elvis's 75th birthday

Television

By Paul Gorman

BBC TV AND RADIO ARE LINING UP a massive series of programming across the network to celebrate what would have been Elvis Presley's 75th birthday in January.

In a repeat of the formula used to mark the release of The Beatles Remasters series in September, the two-week season starts on Boxing Day and runs until the singer's birthdate on January 8.

Radio 2 will broadcast 10 documentaries covering various aspects of Presley's career, from his gospel roots and relationship with Dewey Phillips, the first DJ to champion his music, to his movie output and the branding which turned him into an icon.

The series begins at 10pm on December 26 with model and actress Jerry Hall presenting Gospel According To The King, about Presley's roots in church music.

This is followed by a two-part examination of his acting career, Movie King Or Celluloid Sell Out?, at 11.30pm on December 28 and 29, presented by music journalist Paul Morley.

The second episode will be preceded by Paul Gambaccini's documentary Red, Hot And Blue, about Presley's relationship with Phillips.

Gambaccini is also the presenter of Elvis The Brand, a two-parter broadcast on January 4 and 5. Gambaccini describes the programme as the story of "cultural obsession for what is arguably the most influential celebrity brand in



The January man: the BBC programmes climax on January 8, what would have been Presley's 75th birthday

the occasion in 1974 when she declined an invitation to visit him at his lavish abode.

And, in the wake of his extended radio profiles of Frank Sinatra, Bing Crosby and Judy Garland, pop historian Michael Freedland marks The King's life with a six-part series starting on Elvis's birthday on January 8.

On television, BBC Two will dedicate the evening of January 2 to an Elvis Night comprising the in-concert films Elvis Presley: The Comeback from 1968 and 1973's Elvis In Hawaii, as well as a compilation of his home movies, and a new documentary, Elvis In Vegas.

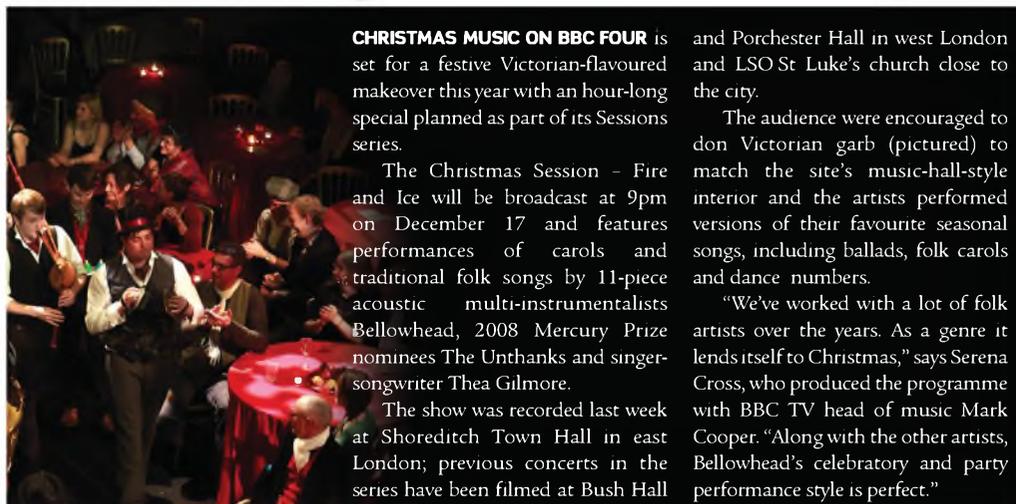
This is executive-produced by BBC TV head of music Mark Cooper and will examine "the untold story" of how Presley's career was transformed by his on-off residency in Las Vegas from 1969 until his death in 1977, and also how this boosted the Nevada city's fortunes.

Directed by Jeremy Marre, the film aims to show how the scheming of manager "Colonel" Tom Parker and the excesses of Vegas in turn destroyed Presley. Among contributors are his wife Priscilla Presley, Tom Jones, Nancy Sinatra and songwriters Leiber & Stoller.

The season is brought to a close with a two-hour edition of Claudia Winkleman's Arts Show on BBC Two on January 8, rounding up Presley's career and examining his legacy.

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Victorian folk get into BBC's festive spirit



CHRISTMAS MUSIC ON BBC FOUR is set for a festive Victorian-flavoured makeover this year with an hour-long special planned as part of its Sessions series.

The Christmas Session - Fire and Ice will be broadcast at 9pm on December 17 and features performances of carols and traditional folk songs by 11-piece acoustic multi-instrumentalists Bellowhead, 2008 Mercury Prize nominees The Unthanks and singer-songwriter Thea Gilmore.

The show was recorded last week at Shoreditch Town Hall in east London; previous concerts in the series have been filmed at Bush Hall

and Porchester Hall in west London and LSO St Luke's church close to the city.

The audience were encouraged to don Victorian garb (pictured) to match the site's music-hall-style interior and the artists performed versions of their favourite seasonal songs, including ballads, folk carols and dance numbers.

"We've worked with a lot of folk artists over the years. As a genre it lends itself to Christmas," says Serena Cross, who produced the programme with BBC TV head of music Mark Cooper. "Along with the other artists, Bellowhead's celebratory and party performance style is perfect."

News digital

Mobile-friendly artist sites seen by major as 'rich media experience' for consumers

Sony opts for alternative to apps

Launches

By Eamonn Forde

WHILE MANY COMPANIES ARE RACNG into the app gold rush, Sony Music is choosing instead to focus its efforts on more mobile-friendly artist sites.

Sony has appointed mobile media company Azuki Systems to create bespoke and tailored mobile versions of its artist websites.

The official Michael Jackson site is the first in a wave to be retooled for mobile-based web browsing. The site offers news, photos and streaming access to video content. Other Sony artist sites are expected to follow in the coming months.

However, while many websites use Flash for video content, a number of mobile handsets, most notably the iPhone, do not currently support this format.

"Due to the many different models of mobile internet browsers and devices, many handsets do not accurately optimise a normal desktop site onto their screens," says a Sony Music spokesperson. "Mobile-optimised sites are developed specifically for each class of devices and their browsers."

Because of the rise in smartphone ownership and growing use



of the mobile internet, Sony believes it has to respond to changes in consumer behaviour. The Azuki deal is part of a broader move to ensure sites are fully functional, irrespective of the platform.

"Consumer viewing habits are changing as adoption of smartphones and other web-enabled phones grow," adds the spokesperson. "Music fans are increasingly visiting websites through mobile

browsers and are looking for an easy-to-navigate, rich media experience similar to what they get on the PC."

"This is an area Sony is investing heavily in. While not replacing completely the development of mobile apps for its acts, it is where much of its mobile efforts are being focused.

"This is a complimentary offering to mobile apps," suggests the spokesperson. "We saw a distinct demand for fans attempting to access artist sites through their mobile browsers. Mobile websites and mobile applications are not mutually exclusive."

For music streaming services, apps are very much seen as the way forward, allowing a smoother user experience. This is critical for their business as we see the migration from consumer behaviour tied to ownership towards the liberating power of on-demand access.

Last week, Spotify announced its app for the Symbian mobile platform. Only accessible for subscribers paying £9.99 a month, this puts Spotify on the single biggest smartphone platform.

While being active on the iPhone and Google Android brought Spotify the cachet of being on devices used by tech-savvy early-adopters, Symbian

brings it into the smartphone mainstream.

And with major brands such as Nokia, Sony Ericsson and Samsung offering Symbian handsets, this potentially takes Spotify's mobile offering to more than 50% of smartphone users, according to Canalsys figures on global mobile sales for Q2 this year.

Having a compelling app is essential for music services and, beyond the 'cool factor', is proving its worth as an entry point for many users. US-based streaming service Pandora, for example, has just announced that 24% of its user base accesses the service through apps. Additionally, more than half of all new Pandora users came to it via its app.

This deft approach to multi-platform accessibility means Pandora is available for the iPhone as well as BlackBerry, Android and Palm devices. With 38m users in total, Pandora states that its app has been installed on 13m smartphones.

This all, of course, highlights the fact that services and artists need apps live across multiple platforms and place the mobile web as central to their digital strategy to really see the commercial benefits.

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Site's content shines spotlight on lyrical law

A NEW SITE THAT DRAWS ON user-generated content is exposing the fine line between licensed and unlicensed content that many music-based start-ups need to negotiate.

Share DJ sits on top of aggregates and organises content that already exists on other sites.

In this particular case, it draws on videos hosted on sites such as YouTube and allows users to search by artist and even create their own virtual playlists.

To this end, Share DJ is doing what hundreds of other sites do: using the Safe Harbor exemption in the Digital Millennium Copyright Act, which deems there is no copyright onus on them unless the sites they link to are deemed illegal by copyright holders.

However, what is different about Share DJ is the inclusion of UGC lyrics for the majority of the songs it aggregates.

In a section of the site called Copyrights, the operators of Share DJ state: "The lyrics are submitted from users that would like to share their love for the artist. Because it is

impossible for us to know if the user that is submitting has any rights on the lyrics we accept and publish it by default."

Share DJ would not comment further, but Cliff Fluet, a partner in the Media Brands & Technology team at legal firm Lewis Silkin, suggests there is a common misconception that a website avoids copyright infringement and liability if it publishes user-generated content.

Fluet adds, "The unauthorised use of lyrics and guitar tabs, annotations and sheet music have appeared online from the very earliest days of the internet. The difference now is that there are a number of legal sources to obtain such content and a number of willing licensees."

Back in early 2006, the Music Publishers' Association began its first concerted campaign against such unlicensed lyric and guitar tab sites. It argued it needed tighter controls over how its copyrights were being used online as well as ensuring payments for their use.

Unlicensed sites, the publishers



suggested, damage sheet music sales, the very thing the publishing industry was built on.

Sites such as Gracenote, however, are fully licensed and provide a controlled environment for publishers to generate revenues.

The need to protect these rights has always been paramount, but never more so given the number of new platforms upon which they can be legitimately and commercially exploited today.

"The value of the use of lyrics and the like has increased with the

ability to monetise these through computer games such as Guitar Hero and Wii Sing," suggests Fluet. "This all represents a major revenue stream for music publishers."

Fluet believes this has major implications for sites such as Share DJ and others who go beyond Safe Harbor. He adds, "Given the fact that there are many publishers willing to make reasonable deals for this sort of content coupled with its value to the publishers being significant, I can't see the publishers letting this one lie."

Digital news in brief

- **Apple** has partnered with **Live Nation** to offer audio and video downloads from concerts at Live Nation venues.
- **Warner Music Group** reports digital revenues have increased 10% in the last quarter to \$184m (£110m).
- **Last.fm** reports that it has added 1m new users following its integration into Xbox.
- Japanese author and composer society **JASRAC** has won its case against Tokyo-based video-sharing site Just Online. The site has been ordered to close and pay JASRAC ¥90m (£0.6m) in damages for copyright infringement.
- **IFPI Sweden** reports Swedish music sales rose 18% in the past nine months after a crackdown on piracy. Physical sales were up by 9%, while digital sales leapt by 80%.
- **Virgin Media** is to trial technology that monitors filesharing traffic on its network. The CView system, implemented by data processing firm Detica, will track around 40% of its broadband users.
- **YouTube** will stream an Alicia Keys concert live on December 1.
- **Universal Music France** is promoting the new album by hip-hop act Sinik with augmented reality elements. When held up to a webcam, the album's booklet will unlock videos on a user's computer.
- **MOG** has confirmed its streaming and download All Access service will launch on December 2 in the US.
- **Universal Music Group** and **HP** have confirmed the roll-out of their music download partnership in 18 South East Asian markets, where buyers of certain HP laptops can download 1,120 songs from UMG acts over the course of a year.
- **Nokia** has signed a pan-European licensing deal with Dutch collecting society Buma/Stemra for its Comes With Music service.

New services

- **OnePageArtist.com** as the name suggests, this collates existing key information around an artist - such as news, tour dates, social network feeds and biography download links - on a single page.
- **TourMapr.com** by linking into Google Maps, this site provides users with details of where their favourite bands are currently playing, connecting cities with a red line to show the tour route. It will also recommend similar acts.

Apps round-up

- **Touch DJ (iPhone - £11.99)** claiming to be the "first full-featured DJ app" for the iPhone, this allows users to mix, loop, pitch and scratch two separate MP3 files on their phone.
- **Pet Acoustics (iPhone - £1.19)** This app plays music "specifically designed for the hearing sensitivities of your pet." Covers music for cats, dogs and horses. Really.

News live

Box Score Live events chart

| GROSS (£) | ARTIST/EVENT | Venue | ATTENDANCE | PROMOTER |
|-----------|----------------|-----------------------------|------------|-------------|
| 146,060 | THE SCRIPT | INEC, Killarney | 7,303 | MCD |
| 56,193 | MICHAEL BALL | New Theatre, Oxford | 1,729 | Live Nation |
| 50,682 | TORI AMOS | Royal Concert Hall, Glasgow | 1,739 | DF Concerts |
| 43,050 | FLEET FOXES | Academy, Glasgow | 2,500 | DF Concerts |
| 38,448 | RAY LAMONTAGNE | Usher Hall, Edinburgh | 1,951 | DF Concerts |
| 27,004 | RAY LAMONTAGNE | Royal Theatre, Castlebar | 946 | MCD |
| 18,648 | AMANDA PALMER | Union Chapel, London | 1,332 | Live Nation |
| 9,806 | LEMONHEADS | Academy, Dublin | 469 | MCD |
| 4,000 | YOU ME AT SIX | Bongo Club, Edinburgh | 400 | DF Concerts |
| 3,252 | WHOLIGANS | Academy, Dublin | 285 | MCD |

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period September 6 - 12, 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 sales quantity chart

| pos | prev | artist | dates |
|-----|------|------------------------|-------|
| 1 | 1 | ARCTIC MONKEYS | 9 |
| 2 | 2 | LADY GAGA | 12 |
| 3 | 5 | SNOW PATROL | 14 |
| 4 | 8 | DEPECHE MODE | 7 |
| 5 | 11 | X FACTOR FINALISTS | 18 |
| 6 | 4 | KASABIAN | 9 |
| 7 | 18 | JONAS BROTHERS | 6 |
| 8 | 14 | GREEN DAY | 2 |
| 9 | 15 | LIYY ALLEN | 15 |
| 10 | 6 | MUSE | 3 |
| 11 | 13 | MICHAEL BUBLE | 8 |
| 12 | 17 | THEM CROOKED VUITURES | 7 |
| 13 | 10 | BON JOVI | 10 |
| 14 | NEW | THE PRODIGY | 12 |
| 15 | 12 | FLORENCE + THE MACHINE | 6 |
| 16 | 9 | PINK | 11 |
| 17 | 16 | THE SPECIALS | 8 |
| 18 | NEW | PARAMORE | 6 |
| 19 | 20 | STEREOPHONICS | 7 |
| 20 | NEW | PAUL MCCARTNEY | 2 |

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Primary ticketing chart

| pos | prev | artist |
|-----|------|------------------------|
| 1 | 8 | MUSE |
| 2 | 1 | PINK |
| 3 | 2 | JLS |
| 4 | 6 | ROD STEWART |
| 5 | 17 | MICHAEL BUBLE |
| 6 | 9 | SNOW PATROL |
| 7 | 3 | BEYONCE |
| 8 | 4 | BON JOVI |
| 9 | 7 | T4 STARS OF 2009 |
| 10 | 5 | PETER ANDRE |
| 11 | 11 | TAKE THAT |
| 12 | NEW | STEREOPHONICS |
| 13 | 10 | GREEN DAY |
| 14 | NEW | PAOLO NUTINI |
| 15 | NEW | FLORENCE + THE MACHINE |
| 16 | 20 | LEONA LEWIS |
| 17 | 18 | KASABIAN |
| 18 | 12 | LADY GAGA |
| 19 | 15 | MILEY CYRUS |
| 20 | NEW | BAD COMPANY |

Experian Hitwise

Benicassim in line for a Reading/Leeds-style makeover

Power's twin festival model eyes a summer trip to Spain

Festivals

By Gordon Masson

VINCE POWER IS PLANNING TO TWIN BENICASSIM with a new festival in Spain next year after buying out his partners in the 15-year-old event.

The promoter, who helped establish the Reading and Leeds festivals as UK mainstays, has acquired the remaining stake of Benicassim retained by the festival's founders, brothers José Luis and Miguel Morán, for an undisclosed sum.

And now Power, who bought into Benicassim in 2005 after selling his controlling stake in Mean Fiddler Group to Clear Channel, tells *Music Week* that his efforts to set up a twin event elsewhere in Spain are stepping up a gear.

"Next year will be my fifth Benicassim, but I'm not planning anything too hectic. It was a good brand before I became involved and it continues to be a good brand, so there's no point in wholesale changes," says Power.

Nevertheless, Power says there is a 60%-plus probability that the 2010 Benicassim Festival, which is based near Valencia, will be twinned with a new event elsewhere in Spain.

Power is currently scouting for the right location, probably somewhere in the north of Spain. However, he adds the "system operates differently there, so we'll just have to wait and see what happens".

Power remains confident that he will secure a second site, which will allow him to book acts for back-to-back performances at each of his Spanish festivals, although he says that confirming the right kind of acts for Benicassim can be a tricky task.

He explains, "Benicassim is a mix of mostly Spanish and British fans as well as some from France and Germany, so it's a unique blend of people coming together and it has its own special atmosphere. That makes some bands unsuitable for the bill, others borderline and a few absolutely ideal."

This year close to 200,000 people saw acts such as Oasis, Franz Ferdinand, Paul Weller, The Killers and Babyshambles at the four-day festival.

With promoters already booking acts for 2010's summer season, the clock is ticking for the twinning

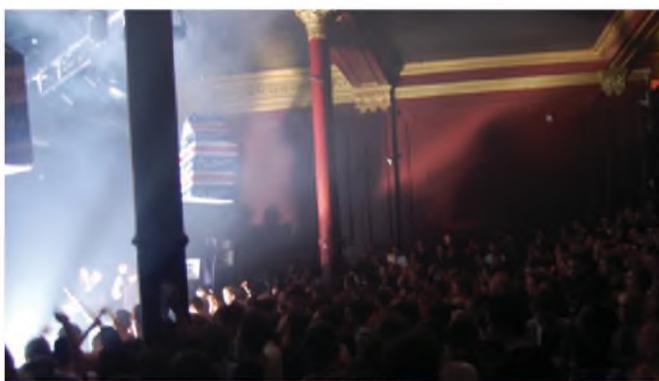
plans, but Power knows he has a powerful financial incentive for any town that agrees to host a new festival.

"In one sense I only have to get the local authority and the local mayor to agree to the festival and it can go ahead, so I should know very soon whether we have a second site," says Power.

However, while his ambitions have VPMG staff scouring the Spanish countryside for suitable locations, Power admits that similar plans to twin his Hop Farm festival in the UK have been placed on hold, despite having already secured a site and a licence.

"There are a shortage of headliners for big festivals in the UK because some promoters insist on exclusivity deals," he says. "It's a saturated market and there's consolidation going on among festivals. So that, and the state of the economy, means there won't be a twin event for Hop Farm next year."

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Venue profile The Masque, Liverpool

LIVERPOOL'S NEWEST LIVE VENUE THE MASQUE is enjoying a stellar first year in business, after a major refurbishment of the premises and a change in ownership breathed life back into the club.

Formerly Liverpool's Barfly, the club was sold by Mama Group earlier this year to The Masque (Liverpool) Ltd, which already runs a number of successful venues in the city, including Heebie Jeebies, The Peacock and The Beatles' first hometown club The Jacaranda.

The Masque promotions manager Paula Stewart says it took over from Barfly in May and undertook a total refurbishment of the club. "But we decided to do that around the shows that were already booked, rather than closing down to do the work," she says.

The Barfly had main-room and loft capacities of 350 apiece and a bar that catered for 225. But having remodelled the venue, The Masque's owners are hoping to get a licence for 600 in the Theatre, the same 350 in the Loft and 300

in the venue's new tattoo studio-inspired bar, Ink.

"We've taken down walls and removed the office space that was previously inside the main space and converted it into a balcony," says Stewart.

The decision to remain open during the redevelopment seems to have paid dividends with the city's music fans, as the new management has seen the policy attracting more punters through the door.

"We've had an amazing success rate since the takeover," says Stewart. "Our focus is providing the best bands and club nights to intimate audiences so we concentrate on good service, good drinks, good bands and good DJs in a great-looking venue and we've found that customers really appreciate the calibre of acts we've been putting on."

The Masque has hosted the likes of Daniel Johnston, The Slits, The Bays, Bombay Bicycle Club, Chrome Hoof, Ou Est Le Swimming Pool, Foy Vance, The Apples, Marina & The Diamonds and Dananananaykroyd.

Referring to The Barfly's deci-



sion to pull out of the city, Stewart says, "It was interesting to read that returns aren't as great in smaller venues. We really feel in Liverpool, at least, the live scene is absolutely booming and this is highlighted by the success of the city's three large music festivals."

The Masque's arrival on the scene was also embraced by Liverpool Music Week, which used the premises for a number of events, while Stewart reveals the venue has been confirmed as one of the main locations for Sound City 2010.

With in-house state-of-the-art lighting rigs and a Funktion 1 sound system, Masque is also used for club nights and has become home to renowned regulars Chibuku and Circus. "The club nights have been packed out with acts like Chase & Status, Benga and Skream," says Stewart. "We've designed Ink as a standalone bar to bring new clientele to the venue and we're using the bar to host free live music several nights a week."

As an independent company, Stewart adds that the venue is also favoured more by local bands and promoters.

Renaming the NIA part of NEC's plans



NIA RIP: Nine long-term partners are planned for the Birmingham venue

Venues

By Gordon Masson

MANAGEMENT AT BIRMINGHAM'S NATIONAL INDOOR ARENA are opening talks with major brands and companies to try to find partners – including for naming rights – at the venue.

NEC Group, which operates the NIA, has already had success with the rebranding of the National Exhibition Centre, inking a deal with global electronics giants LG to rename the building as The LG Arena.

"People are already referring to the NEC as 'The LG' which is exactly what sponsors want to hear, so that's what we're going to try to emulate with the NIA," says NEC Group's arena division sponsorship and partnership manager Richard Spencer.

LG paid an undisclosed sum for the multi-year naming rights on the former NEC, which has just undergone a £29m refurbishment. The company is seen as an ideal partner given its level of investment in installing flatscreen TVs and other LG equipment throughout the LG Arena complex.

Spencer is hoping to entice a company with a similar ethos to the

NIA, but he reveals that money is not the main consideration and he is looking for a number of "elite" partners to make pacts with the 13,000-capacity venue.

Spencer is looking for nine key partners in total, including a naming rights sponsor. But he is also looking for an official auto partner and other areas such as financial services and telecommunications.

"For the naming rights we'd be talking about a long-term deal – at least eight years – because you need a reasonable length of time for the venue and the brand to maximise that investment. In saying that, we have to be sensitive to the appropriateness of the brand: we host music, comedy, family shows and sport here, so we won't touch certain areas no matter how much money certain brands might wish to throw at us."

Since opening in 1991, more than 4m people have visited the NIA, for events as diverse as the Eurovision Song Contest to Davis Cup Tennis, opera and concerts by acts including Paul McCartney, Oasis, Coldplay and Beyoncé. Spencer states that between them the LG Arena and the NIA sold about 1.4m tickets last year.

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Culture shock at low returns from scheme

A CREATIVE INDUSTRIES APPRENTICESHIP SCHEME to help schoolleavers secure jobs in the music industry has been branded a "waste of time and money" after placing barely 100 people in posts.

Launched in September last year, Creative Apprenticeships were lauded as a practical way to help thousands of young people gain a vocational qualification in areas such as live events and promotion.

But with Creative & Cultural Skills, the body behind Creative Apprenticeships, estimating that there will be just 135 Creative Apprentices in place by January next year across all the six employment sectors it feeds (apprentices are also supplied to the theatre), the scheme appears to be struggling.

Creative & Cultural Skills cannot break down specific numbers of apprentices now working in music, but one venue owner and promoter has slammed its success. She says, "The Government is ploughing millions into these schemes, but it turns out they're totally useless for the live music industry. They are a waste of time and money."

She and other sources within the live music industry claim the Government-sponsored programme ignores the specific needs of their industry: work hour regulations mean under-18s are unable to work in the evening, which undermines the value of apprentices to venue owners and promoters whose main trade takes place at night.

Creative & Cultural Skills' director of external affairs Catherine Large dismisses these complaints. "I've never actually

heard a complaint about working at night as an issue against apprenticeships," she says. "The regulations are the same as they are for employees everywhere, so if a business requires someone to work at night they probably should not employ someone under the age of 18."

But Large does concede the take-up has been slow. "The Creative Apprenticeships scheme only launched last year and what we have found is that people are putting it into their business plans in advance, so that might be in the next financial year or two years down the track," she says. "In the last year we have started to see employers calling us about the programme, rather than us having to call them, and that's a very encouraging sign."

Large also refutes accusations that the Creative Apprenticeships scheme is costing the taxpayer millions of pounds. "I wish we had millions," she says. "Certainly the Government has invested a lot of money across all the various apprenticeship initiatives, but we are just one scheme and our remit is more about a gentle persuasion campaign to get employers interested."

Large adds that they have been successful in a bid to become a national apprenticeship training association. That award involves £300,000 over three years, with the money being used to support small- to medium-sized businesses.

In a bid to gain more support from across the music industry, Creative & Cultural Skills CEO Tom Bewick is chairing a task force to explore ways to boost the take-up in the creative industries across London.

Live news in brief

● **The Great Escape** is teaming up with Sounds Australia to promote upcoming talent at next year's weekender. The festival, which takes place in Brighton on May 13-15, enjoyed a successful partnership with New Zealand this year and retains an Antipodean feel for 2010 thanks to a deal with Australia's national music export initiative. The deal will enable a host of Australia's most exciting newcomers to join 350-plus bands performing in 30 venues spread across Brighton over the weekend.

● Increasing customer demand has prompted **The NEC Group** to invest an undisclosed amount to improve its Ticket Factory website and establish a 24-hour call centre, as new contracts for shows around the country have seen annual sales exceed 1.5m tickets. The company says the changes should help its clients promote their events on the homepage and provide greater ability to cross-sell and recommend events throughout the site, while a range of measures to restrict access to ticket touts has also been introduced.



● **London's City Showcase** is launching a search for new talent to perform at its May 6-8 event next year. In the past, the event has showcased emerging artists including Keane, Razorlight, Amy Winehouse, Newton Faulkner, Hot Chip (pictured), Scouting for Girls, Sway, Seth Lakeman and N-Dubz, garnering them a huge amount of industry and media attention. Musicians hoping to participate in City Showcase can apply via www.sonicbids.com/cityshowcase before the January 20 deadline.

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News publishing



PRRS for Music Top 10: Most-played songs at discos/clubs

| Pos | SONG / Artist / Writer / Publisher |
|-----|--|
| 1 | HALO Beyoncé Knowles, Bogart, Kiddo EMI, Kobalt, Sony/ATV |
| 2 | PLEASE DON'T LEAVE ME Pink Moore, Max EMI, Kobalt |
| 3 | POKER FACE Lady GaGa Germanotta, Khayat Sony/ATV |
| 4 | LOVE SEX MAGIC Ciara feat. Justin Timberlake Tadross, Elizondo, Timberlake, Fautleroy Imagem, Universal, EMI |
| 5 | IT'S NOT FAIR Lily Allen Allen, Kurstin Universal, EMI |
| 6 | BOOM BOOM POW Black Eyed Peas Adams, Pineda, Gomez, Ferguson Catalyst/Cherry Lane, EMI |
| 7 | BONKERS Dizzee Rascal feat. Armand Van Helden Mills, Van Helden Notting Hill, Bug |
| 8 | TAKIN' BACK MY LOVE Enrique Iglesias feat. Ciara Iglesias, Storm, Khayat Sony/ATV |
| 9 | NUMBER 1 Tinchy Stryder feat N-Dubz Danquah, Thorneycroft, Contostavlos, Contostavlos, Rawson EMI, Sony/ATV, Chrysalis |
| 10 | I'M NOT ALONE Calvin Harris Wiles EMI |

In the absence of any statistical research it is impossible to tell whether more hits have been broken through dancefloor exposure in the Noughties than in any previous decade. But this survey of the most-played titles in clubs during Q3 2009 certainly suggests that top-selling hits still make the best floorfillers.

Nevertheless the period's top two most popular club cuts – Beyoncé's Halo (EMI, Kobalt and Sony/ATV) and Pink's Please Don't Leave Me (Kobalt and EMI) – could only achieve numbers four and 12 respectively in the OCC singles chart when released as singles earlier in the year.

By contrast Lady GaGa's (pictured) third-placed Poker Face (Sony/ATV) not only garnered the most legal downloads to date since the OCC began counting them in September 2004 but here leads a charge of five number-one sales hits which dominated clubs during the three months from July to September.

They include Boom Boom Pow by Black Eyed Peas (Catalyst/Cherry Lane and EMI) at number six, Dizzee Rascal and Armand Van Helden's Bonkers (Notting Hill and Bug) at seven, Tinchy Stryder and N-Dubz's Number 1 (EMI, Sony/ATV and Chrysalis) at number nine and Calvin Harris' Ibiza-influenced I'm Not Alone (EMI) at number 10.

Sony/ATV deals break borders

IN A MOVE WHICH IT CLAIMS "marks us out from the competition", Sony/ATV UK has taken the unusual step of signing worldwide publishing deals with two non UK-resident US songwriters.

Atlanta, Georgia-based Thaddis "Kuk" Harrell is part of the Redzone writing and production team responsible for hits such as Rihanna's Umbrella and Beyoncé's Single Ladies. He has also co-written I See You, the theme tune to James Cameron's new blockbuster Avatar as sung by Leona Lewis and was introduced to Sony/ATV by A&R consultant Matt Chalk.

The other deal is with Sharon Vaughn who, like Harrell, is recognised as a skilled vocal arranger. She began her career in Nashville, singing for Dolly Parton

and then penning hits for the Oak Ridge Boys, Trisha Yearwood and Willie Nelson before moving to Sweden, where she co-wrote Agnes' number three UK hit Release Me and has a further four tracks on her debut album Dance Love Pop.

"Martin Bandier and I have spoken at length about being able to do deals like these," says Sony/ATV UK managing director Rak Sanghvi. "We want to show that it's irrelevant where a writer is signed because Sony/ATV is a global team that can work really closely together on a creative level."

Separately, Sony/ATV France has signed London-based singer-songwriter Sophie Delila who collaborated with Steve Booker on Another World, a track featured on Westlife's current album Where We Are.

Breakthrough for Ricall and 'substantial' music publisher

Imagem inks for sync with Ricall

Deals

By Chas de Whalley

IMAGEM MUSIC UK HAS MOVED TO STRENGTHEN its sync-seeking strategies by signing an agreement with leading online licensing platform Ricall.

Under the terms of the deal, songs including In The Air Tonight, The Air That I Breathe and Ruby drawn from the Zomba, Rondor and BBC Music catalogues will be among more than 200,000 titles made available to advertising creatives, new media producers, TV producers, video game developers, brands and any other professional music users who need to use music in their productions.

"We are very excited to be working closely with Ricall, which has developed one of the best and simplest ways to find and license music for commercial use in every sector," says Imagem managing director Tim Smith.

"Our in-house sync team already does excellent work and has recently secured some great licences for tracks by Jona Lewie and Laura Izibor with brands such as Argos and Kellogg's Special K. But we want



From left: Ricall CEO Richard Corbett, Imagem sync manager Stephen Phillips, Ricall commercial development VP Phil Bird and Imagem MD Tim Smith

to encourage anything that supports their efforts and makes the sometimes cumbersome process of sync licensing quicker and easier and increases the number of licensing opportunities we can bring to our writers and the catalogue owners we represent."

Ricall, which was founded in 1998, operates the world's largest online music research and licensing marketplace and now offers professionals access to more than 4m tracks, including all UK and US chart entries. With this deal Imagem becomes the largest music publishing company to take advantage of a new suite of online

tools recently developed by Ricall, which offers rights owners their own fully customisable "syncsites".

"This deal with Imagem Music not only provides us with access to a very influential music catalogue but also marks a first with such a substantial music publisher," says Ricall founder & CEO Richard Corbett. "We are confident that more will follow."

"Our goal has always been to help music companies maximise their existing sync activity whilst at the same time encouraging and growing the sync market through the innovative use of technology."

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Universal spells out belief in Alphabeat

UNIVERSAL MUSIC PUBLISHING HAS SIGNED a worldwide publishing agreement with Danish pop act Alphabeat ahead of them going out on tour next year with Lady GaGa.

The deal, which covers the world excluding Denmark, was jointly secured in London by Universal's senior A&R manager Darryl Watts and head of A&R Caroline Elleray. It follows the international success in 2008 of the single Fascination, which peaked at number seven in the UK, and the band's top three debut album This Is Alphabeat, which was licensed to EMI.

"Alphabeat are essentially a collection of very high-calibre international hit songwriters capable of writing strong and exciting pop music. We firmly believe, however, that their best is yet to come," says Elleray.

Although multi-instrumentalist Anders Boenloekke wrote virtually everything on their debut album, the rest of the band have made substantial contributions to their second album The Spell, Alphabeat's first for Polydor, which is scheduled for release in March.

"As writers they're all very ambitious and productive," says



Alphabeat: best is yet to come

Watts. "They've already arranged collaborations with other writers and artists and we feel very confident that we can develop that aspect of their careers going forward."

Alphabeat, who have been domiciled in the UK for the last two years and will be special guests on a nine-date UK arena tour with Lady GaGa in February next year, are managed by Machine Management founder and CEO Iain Watt.

"It was a lengthy courtship with Universal but we are thrilled to have signed to a publisher which endorses our vision of the band as a successful international pop act as well as top songwriters in their own right," says Watt, who also represents Mika.

The Universal signing follows the

expiry of an administration deal struck early in 2007 between original publisher Magnus Österwall of Good Songs in Copenhagen and Global Talent managing director Miller Williams in London.

"Magnus told me that despite the success Alphabeat were having in Denmark with Fascination, nobody else seemed interested," says Williams.

"I offered to help out in the UK and was able to do what was necessary to secure them the deal with EMI and put them into a position where top-flight management wanted to get involved. Of course, we're sorry that the relationship has ended but we wish them all the best for the future."

News diary

Rox clocks Rockferry example

UNEARTHED

AS MANAGERS, ROUGH TRADE'S GEOFF TRAVIS AND JEANETTE LEE were behind 2008's biggest breakthrough act with A&M-signed and EMI-published chart topper Duffy.

Now the pair are looking to apply what they learned from Duffy's hugely-successful Rockferry album campaign to launch Rough Trade-signed solo artist Rox.

With a debut album scheduled for a March release, Rough Trade has already started setting out the campaign for Rox, with the release of the limited-edition debut single No Going Back.

There have also been tastemaker media slots, including Later... with Jools Holland and a three-week residency at London's Charlotte Street Blues Bar.

"We're mirroring the [Duffy] campaign a little bit, particularly with the early set-up we're doing now," says Travis, who is A&Ring the project alongside Lee and EMI's Felix Howard who signed Rox. "The whole thinking behind



everything we are doing now is to raise awareness and give people as many opportunities as possible to discover Rox."

Rox has already benefited from some early exposure thanks to a Rimmel TV ad campaign,

which was soundtracked by her track I Don't Believe.

The song will be included on the album, which was produced under the guiding hands of Al Shux and Grammy-award winning producer Gordon Williams, who

Cast list

Management: Will Bloomfield and Paul Centellas, Northpole Management.

A&R: Jeanette Lee and Geoff Travis, Rough Trade.

Live: Emma Banks, CAA.

Radio: Chris Bellham/ Joe Dodson, Beggars.

Publishing: Felix Howard, EMI.

Press: Jamie Woolgar/ Ben Ayres, Rough Trade.

TV: Craig McNeil, Beggars.

Marketing: Ruth Patterson, Rough Trade.

Online/Regional: Roxy Walton, Rough Trade.

Sales: Shaun Delaney, Beggars.

ON THE WEB THIS WEEK

COWELL BELIEVES IN JOURNEY HIT



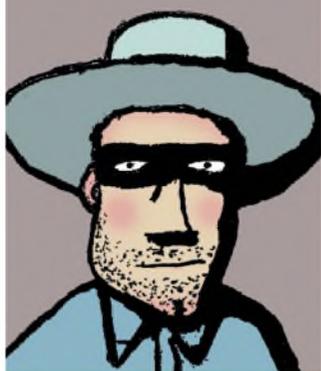
CAZ: "Shayne Ward had by far the best winner's song partly because he is by far the best winner and partly as

it's the only original song. All the others have been covers, which is pretty poor I would say. Surely Cowell and co could commission someone to write a suitably uplifting and appropriate song, or perhaps he does not even have to bother as it will get to number one anyway. Unimaginative and lazy."

PRS FOR MUSIC AND HOSPITALITY REACH AGREEMENT

John Sayle: "Isn't this a form of 'double taxation'? Surely if a song is played over the radio, the radio station has already paid a fee to do so, and now hotels are being asked to pay a further fee for someone who may or may not listen to that song."

Dooley's Diary



Hell hath no fury like a Take That fan scorned, Ms Debelles

THE CURSE OF THE MERCURYS STRUCK AGAIN LAST WEEK as this year's Barclaycard Mercury Prize winner **Speech Debelles** first announced she had "sacked" her record company and then put in an, err, interesting live performance at a Take That party with her attempt at covering the boy band's hit Pray. As she was booed off stage she unwisely claimed her version was better than the original. "I'd love to defend her, but that was shit," comedian James Corden told a cheering crowd, prompting Debelles to return to the stage to announce "I don't do that Take That shit." Cue the **Gavin & Stacey** star showing Speech how to rap by launching into a very impressive impromptu performance of his own, much to the delight of the hundreds of fans

inside the Tabernacle venue. If record label Big Dada need a replacement for their erstwhile artist, they need look no further than Corden... Another artist looking for a new label is **Noel Gallagher**, with insiders suggesting the ex-Oasis man is close to putting together a deal and is already rehearsing with a new band... Talking of difficult performances, **Yusuf Islam** also endured a torrid time as he returned to the touring

circuit, with some fans in Dublin less than impressed by his appearance at the city's O2. While the artist's message seemed to be lost on one fan who was heard to scream "Play Peace Train you fucking bastard", Yusuf himself was typically reflective about the appearance. "Strange how God's nature has a way of telling you the way things are going to go," he wrote in his online diary. "Perhaps, if I had understood the message hidden in the stormy weather forecast on Saturday evening, I might have been better prepared for what happened

the next night." We're happy to report that his next gig in Birmingham was better received... One individual who is definitely in the good books is **PR guru Stuart Bell** who has been given his own regular column on client Paul McCartney's website. Aptly named 'For Whom The Bell Tells'... Another well-known face with something to smile about last week was **BPI chairman Tony Wadsworth**, who was awarded an Honorary Doctorate of Music by the University of Gloucestershire. As our lovely picture shows, Dr Tone was suitably pleased with his new status, which was conferred on him by former Archbishop of Canterbury Lord Carey... **Terry Wogan** has another



piece of hardware to add to his impressive haul of silverware. Our picture shows the departing Radio 2 breakfast show jock and his producer Alan Boyd receiving platinum discs to celebrate Eva Cassidy's album Songbird selling 1.8m albums in UK. The six-times platinum set owes much to Wogan's championing of the late songstress, prompting Blix Street Records to have the commemorative plaques made... Doves, The Twang, Badly Drawn Boy, Terry Christian, Mike Joyce, Dave Haslam and The Hayle Faye Band came together for **Dyslexia Awareness** at a special gig in Manchester last Friday. The event was organised by

Resolution Daes, a not-for-profit organisation highlighting issues surrounding dyslexia through music in response to MP Graham Stringer stating that he believes dyslexia "is a cruel fiction". Dooley predicts that Mr Stringer may just find himself a few votes down come the general elec-

tion... It was all smiles at **RCA towers** last Wednesday as the record company toasted its latest signing **Tanya Lacey**, whom the more observant among you may remember was featured on Tinchy Stryder's track Spotlight. Pictured witnessing Lacey signing her deal are Pia Ashcroft (A&R), artist manager James Collingwood, lawyer Gary Mandel and RCA managing director Craig Logan... Finally, spare a thought for the souls who inhabit Copyright House. The assembled worker bees at **PRS For Music** and the **MCPS** were having to cross their legs last week following some sanitary issues in the collection societies' premises. Micro payments may be the stock and trade for the organisations, but **spending a penny was not on the agenda** for staff after an urgent



email informed them that maintenance work meant that "people using the toilets will just have their waste dropped on the basement floor!". The gallant neighbours in British Music House - home to the likes of BASCA, the MMF and UK Music - were only too willing to share their facilities. "There are no slop buckets here," says an insider, adding that if the music biz can sing with one voice, then, well, Dooley will leave you to imagine the rest of it...

Features

'I didn't want to be a writer, a publisher; I never envisaged being an artist or television executive producer or presenter. All of those things have come out of my wish to be a record producer. It has been purely out of necessity...'

PETE WATERMAN

HOW TO BE A HITMAN

Before Simon Cowell brought his influence to bear on the pop charts, it was Pete Waterman who helped provide the hits that dominated the Top 10. With 40 years in the industry, and 25 years on from the creation of successful songwriting team Stock Aitken Waterman, who better than The Hitman himself to inspire the next generation of record producers?

RIGHT
They should be so lucky: Mike Stock, Matt Aitken and Pete Waterman generated more than 100 Top 40 hits in the Eighties and early Nineties

Masterclass

By Christopher Barrett

HE LEFT SCHOOL WITH NO QUALIFICATIONS, worked relentlessly as a DJ, spent years broke and battling hunger pangs while operating out of a tiny Camden office above a restaurant, and he lived out of a sound-booth with his dog for two years; for Pete Waterman life has not always been easy, but it has certainly proved to be successful.

Waterman is now a 40-year music-industry veteran, a self-made man and one whose passion for music is undiminished. This year finds him celebrating the 25th anniversary of SAW, the record-breaking creative triumvirate that generated more than 100 Top 40 hits. Before Simon Cowell rose to dominate the pop market it was Waterman, alongside Mike Stock and Matt Aitken as SAW, who practically owned the higher echelons of the pop charts.

The trio proved a near unbeatable force generating a seemingly endless run of infectious pop hits throughout the Eighties and Nineties and, in so doing, launching the careers of numerous acts including Kylie Minogue, Steps and Mel & Kim.

With four decades of experience, hard work and success behind him, Pete Waterman is perfectly placed to offer advice to wannabe hitmakers taking their first steps into the music business. According to Waterman it is an industry that in many ways has reverted back to being very similar to the one that he first experienced in the Sixties.

"As a record industry now, we are almost back to where we were 40 years ago," he insists. "I came into the music business just after a period that was much like it is now; being very much a closed shop."

But Waterman believes that with the right blend of passion for music, individuality and unshakable drive and ambition, the industry remains one that is not only possible to break into but one that can generate enormous success.

Aside from his first love, production, Waterman has



tried his hand at numerous roles across the business from songwriter to publisher, label manager to artist manager. But it was as a DJ that he took his first steps in to the industry back in the swinging Sixties.

Having scoured record shops and US Air Force bases across Leicestershire for obscure and fresh R'n'B sounds, Waterman soon built a strong reputation as tastemaker. He was regularly booked to perform before live acts and would often be sought out by bands looking for new material.

It was an experience that Waterman says helped him develop an ear for a hit record, an enviable quality that would later help SAW and his PWL record label enjoy years of success.

"When we were playing records you really were deputising for a band. There was still an element of entertaining you had to do; you had to talk to and engage the audience," recalls Waterman. "I started at parties in the late Fifties when I was 13 because I had a record collection. You start off playing your favourite records and realise pretty quickly that it is not what people want at all," he smiles.

"I was indoctrinated into the music business right from the very beginning in that I wanted to entertain people," he explains. "I just learned what made people entertained and when we got to making our own records I didn't know how to do anything else. I always looked at the

record label; the title, the credits and the artist name and would close my eyes and think about whether it looked right. Could I visualise it in my mind? I would imagine lifting the stylus and putting it in the groove of the record and whether I could see the kids running for the dance-floor. Would it pass that test? Did it look good? I have to say that when it did the songs were always hits."

Having signed the two producer/writers Mike Stock and Matt Aitken to PWL in 1984 it did not take long for Waterman to put that acid test into play and for the hits to start flowing. Indeed SAW's first hit came after only four months of working together with Hazell Dean's *Whatever I Do (Wherever I Go)* while their first number one followed a year later with Dead or Alive's *You Spin Me Round*. Then came *I Should Be So Lucky*, *Especially for You*, *Never Gonna Give You Up*; in the years that followed the hits just kept on coming.

Years on and despite Waterman's other passions and distractions - he is a published railway modelling enthusiast - his first love remains music and his many achievements in the business have been recognised on a number of occasions, not least by *Music Week* with its Strat Award in 1999 and no less than Her Majesty Queen Elizabeth II who granted Waterman with a nod of approval five years later when he was presented with an OBE for his outstanding contribution to popular music.

But Waterman shows little sign of being content to rest on his laurels and recently published the book *The Fame Factor - How To Make The Most Of Your Talent And Your Dreams*. The book is billed by its publisher Ian Allan as a "brand new guide for all those thousands of wannabes out there who think they can really make it big" and Waterman explains that the its aim is to help people realise their ambitions and where their talents lie.

"The book sets out lots of ways so you can test whether you have talent. It deliberately contradicts itself because actually there is no formula; the book makes it clear that you have to work it out for yourself. I wrote it because everyone comes to me and asks, 'What is it that makes talent?' and the answer is, 'You have to work that out for yourself, because there is no magic ingredient'. I've

seen hugely talented people not make even the price of a cup of tea and I've seen average people with average talent make a million pounds."

Turning his attention to helping the next generation of aspiring producers, below Waterman reflects on his many years at the top of his profession for this exclusive masterclass and offers an insight into the secrets of his success.

Be aware of the realities of a career in the music industry

If you want to be in the music industry it is a fantastic industry, but you should also be aware it is a brutal one. Anybody coming into the music business has to sit down in a dark room and consider whether they want the crap beaten out of them for the next 20 years, because you have to come in to this market now with a very different attitude. You have to seriously consider all the problems. It is a very sophisticated market and you need to think all your plans through before you start.

Have unshakable faith in your convictions and be prepared to multi-task

It is no good sitting there knowing a song is a hit; you have to really believe in it and have passion. As a result you will end up having to become your own promotions guy; basically you have to rethink what a producer is. If you want to be successful now you have to be more than a record producer.

You find yourself looking for a song for an artist and trawl the publishers and find there isn't anything there you can record and think, 'If that's the best you can do I'll do it myself.' So you become a songwriter. Then you think, 'Why am I giving away a percentage of the songwriting? I'll become the publisher.'

Just turning up at a record company with a master or sitting in the studio waiting for someone to walk in... it ain't going to happen. It's a different world now.

I didn't want to go into the record industry; I only wanted to be a record producer. I didn't want to be a writer, a publisher; I never envisaged being an artist or television executive producer or presenter. All of those things have come out of my wish to be a record producer. It has been purely out of necessity.

I have had to almost invent ways of being a record producer because no-one would give me a job.

Trust your instincts and belief in the songs

I was lucky, although I didn't feel lucky at the time, that everybody hated us so much that they never even bothered trying to do a deal with us. We got close to signing a deal twice with EMI and they never signed it. We were also very close to doing a deal with Universal and they never signed. We had just sold 15m records with Rick



'When you have done 11 hours and you are tired it's not enough. When you have done 38 hours and you say you need a 10-minute snooze... that's the kind of dedication that leads to success...'

Astley and RCA didn't want to close a deal. I played them a record called I Should Be So Lucky by Kylie Minogue and they didn't want it.

Luck for me has always been a result of being an independent and believing in our own product. We have not over-analysed that product. I spent hours, and I still do, not analysing from numbers but analysing from feel. You hear something and you get why it works. Record companies now analyse everything; there is no feel, no one is willing to take a risk.

Do your homework

You have to know your subject inside out now; because that is the only way you can be a success in the current

climate. You have to know which market you are going for and you have to be able to stand up in that market and say, 'I know what this market will stand and I know what I can deliver to this market and I know it will sell.' You should never take your eye off your product and the way the market changes.

The producers that make it work now are like we were back then. We had no chance of getting anyone to pick up our records so we made records for people that would pick them up. They were small dance labels at that point, but that was our way in.

I believe that's what you would have to do again - I don't think if you took Lady GaGa to a major label in Great Britain a couple of years ago that they would have given you a deal, but they would now. I have heard some great songs in that genre that never saw the light of day because labels just didn't pick them up.

Be prepared to work hard

You have to be self-motivated and be prepared for long hours. When you have done 11 hours and you are tired it's not enough. When you have done 38 hours and you say you need a 10-minute snooze... that's the kind of dedication that leads to success.

I have seen us mixing records for 50 hours, literally taking 10-minute naps and I have seen us out on the road where we haven't slept in a bed for weeks.

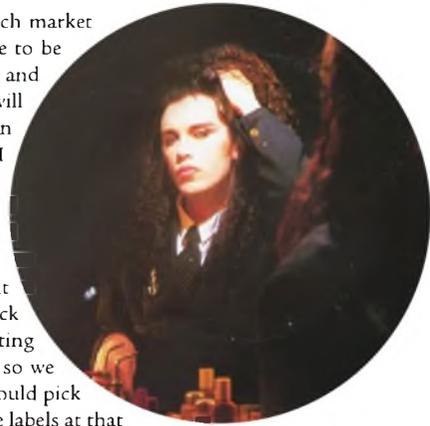
We would spend all day in record shops listening to records, looking around the clubs to see if there were any interesting artists; you have got to be out there doing it and be prepared to put the hours in.

When I was starting Stock Aitken Waterman I lived in a vocal booth with my dog for two years, but that's what it took. In those two years we were making money, but I was putting it back in to new equipment because I wanted to be ahead of the game. For me it wasn't about living in a big house in Highbury, it was about making better records.

Don't let acquiring money cloud your vision

The biggest mistakes I ever made were when money became important. At some point money will always be an issue for you. You will have a lawyer who will represent you and ink deals worth hundreds of thousands of pounds but what you don't see is what they don't show you; the shackles and balls you will need to wear around your feet in order to get that money in.

Never let the money flatter you.



ABOVE
Pete Waterman celebrated SAW's first number-one success in 1985 with Dead Or Alive's You Spin Me Round

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- Rick Astley



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- Boy Crazy
- Laura Branigan
- Brilliant

- Brother Beyond
- Errol Brown
- O'Chi Brown
- Canton
- Suzette Charles
- The Christians
- The Cool Notes
- E.G. Daily
- Danse Society
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- Nancy Davis
- Dead or Alive
- Hazell Dean
- Wanda Dee
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- Austin Howard
- La Toya Jackson
- Elton John
- Holly Johnson
- Judas Priest
- Kahal & Kahal
- Kakko
- Key West



- L.A. Mood
- Edwina Laurie
- Paul Lekakis
- Rik Levay
- The Lewis's
- Alison Limerick
- Kelly Llorenna
- Gerry Marsden
- Paul McCartney (part of Ferry Aid)
- Malcolm McLaren
- Mel and Kim
- Jeb Million
- Kylie Minogue
- Mint Juleps



- Mondo Kane
- Morgan-McVey
- Nitro
- Pat and Mick
- Andy Paul
- Pepsi & Shirlie
- Michael Prince
- Princess
- Stephan Remmler
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- Cliff Richard
- Rin Tin Tin
- Roland Rat
- Romi & Jazz
- Sabrina Salerno
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- Shanice Wilson
- Shooting Party
- Sigue Sigue Sputnik
- Sinitta
- The Sheilas



- Slamm
- Sonia
- Mandy Smith
- Spelt Like This
- Splash
- Edwin Starr
- Stock Aitken Waterman
- Nick Straker Band
- Donna Summer
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Features

DREAMS COME TRUE

Croydon-born Wayne Wilkins struck songwriting gold with his work on huge tracks for Cheryl Cole, Leona Lewis and Beyoncé, but the classically-trained writer has an altogether bigger plan for the future

Songwriters

By Paul Williams

"SOMEBODY PINCH ME" SINGS BEYONCE ON HER GLOBAL SMASH SWEET DREAMS, but as he mixed the track in a recording studio in Hollywood, UK songwriter Wayne Wilkins ended up having to pinch himself.

Three years earlier Wilkins had been in a café in London opposite the now-defunct Olympic Studios with a couple of friends, contemplating to them that one of his career ambitions was to work with the former Destiny's Child star.

As he recalls, "It was at the time Irreplaceable came out and I said, 'My dream is to have a Beyoncé single. At some point I want to have a song on Beyoncé,' and three years later that happened."

He co-penned the song in question, Sweet Dreams, with Beyoncé, James Scheffer and Rico Love as well as co-producing it, and he has now seen it turn into one of the star attractions of the singer's *I Am...* Sasha Fierce album, which climbed to the top of *Billboard's* Rhythmic chart a week ago.

The success of that single – thus making his own sweet dream come true – has come as part of an incredible run for the Croydon-born musician who, alongside credits on the Beyoncé hit, co-penned Cheryl Cole's chart-topping *Fight For This Love* as well as sharing the writing on *T-Shirt* for Shontelle and the Leona Lewis hit *Take A Bow*.

Add all that up and his stock as a writer and producer has continued to head skywards in the US, where he is now based, helping to deliver him the likes of a recent hook-up with Wyclef Jean.

"The Beyoncé song helped, but it's happened over the last six or seven months. I can't take the credit totally for it because I've got a great team," he says, citing the support of his management and publisher Sony/ATV.

Wilkins is now respected as one of the UK's best contemporary pop writers, but his musical career may well have gone in a completely different direction given he initially pursued a path as a classically-trained pianist, even landing a scholarship at the Royal College of Music. But it was a desire to create original music himself rather than just performing other composers' creations that ultimately made him choose pop over classical.

"I love playing classical music and I always loved sitting down and learning those pieces, but I got to the point where I was playing stuff and thinking, 'How about if we do this or that?' In that world there's not any room for creating your own thing in other people's music. I would always have my own ideas," he recalls.

But those years studying classical music have not been wasted as Wilkins says it still figures in his pop writing. "I still use it now," he adds. "In all my songs there's an element of something classical. I make sure there's some orchestration. I definitely rely on that as a foundation."

It probably comes as little surprise, given he has feet in both camps, that Wilkins sees more in common with the two disciplines than may at first seem obvious. "In terms of the classical pieces of music people love, the ones that get played on various TV shows and the radio, there's definitely something in common with those pieces of classical music and popular music we listen to today in the sense of the simplicity. There's always a beautiful melody of some kind and there will be a much simpler chord structure than the really crazy modern



PICTURED
Girls world: Wayne Wilkins claims songwriting credits for Cheryl Cole's *Fight For This Love*, Leona Lewis's *Take A Bow* and Beyoncé's *Sweet Dreams*

"Fight For This Love was a quick song to write; it just fell into place. We played it to Ferdy [Unger-Hamilton] – that was probably the best meeting of my career"

WAYNE WILKINS

pieces of classical music that aren't so popular with people. A lot of what we do now in pop music is obviously based on what the classical musicians did and classical composers did a few hundred years ago."

Although he will be heading home to Croydon at the end of this year to spend Christmas with family and friends, Wilkins now makes his living in Los Angeles, a move that was born out of his work with Andrew Frampton and Steve Kipner writing for Natasha Bedingfield.

"We had just started together with Natasha and we used to work at Steve's house at Topanga Canyon," he recalls. "It's up in the mountains and totally out of LA but you are 20 minutes from Santa Monica and 40 minutes from Hollywood. I was going there a lot and we were writing so many great songs and I started to get into the music scene out here and it just became one of those natural progressions. I was apart from my wife for two, three months sometimes and we had a little baby girl at the time so we just decided to move out here."

The LA sunshine is clearly treating him well, but a trip back to England a few months ago proved to be a rather rewarding one as he played Polydor president Ferdy Unger-Hamilton a new song he had written with Steve Kipner and Andre Merritt that seemed perfect for Cheryl Cole. Their instinct turned out to be right: *Fight For This Love* went on to become the fastest-selling single of the year in the UK, opening in October with 292,846 sales.

"With the Cheryl one it was just a case of the three of us sitting in a room having a bit of fun and coming up

with it," he says. "It was a quick song to write; it just fell into place. Steve and Andre are just magic with the words and stuff like that. Andre had the demo down and sang it in about an hour and we played it to Ferdy. That was probably the best meeting I've had in my career. Sony/ATV helped set that meeting up and there were two songs I played him that he loved, but he just listened to that song in particular and said, 'I want to do that. I think Cheryl will love that. Let's play it to Cheryl.'"

For Cole, the song has turned her into a solo star in the UK where she and the rest of Girls Aloud have now enjoyed six consecutive years of success. But Wilkins was able to witness for himself the importance Universal in the US appears to be attaching to breaking the *X Factor* judge there.

"When we were recording it Interscope came down and listened to it and said, 'We love that song' so it seems like there's definitely a commitment to her out here. Some of the people who came down to the studio were key executives so I think everybody is excited about Cheryl. She could be a big superstar around the world."

Wilkins, of course, has already tasted US success with another British female soloist, Natasha Bedingfield, and he is working with her again on songs for her forthcoming third album. "We've written about seven songs and I absolutely love four or five of them," he says. "There's definitely a couple of big hits there."

Besides his songwriting pairings with them, he is also taking business inspiration from his Bedingfield collaborators Steve Kipner and Andrew Frampton. The pair formed Phonogenic, a joint-venture label with Sony, six years ago and Wilkins is now targeting 2010 to launch a similar venture himself.

"For me it will be doing a joint-venture label so I've got to think about the best way to set that up," he says. "My key friends are Andrew and Steve and I can see how it works for them and for me it's just trying to find the right way to set it up. I'm working on a few things and every time I have my meetings I'm asked about what I'm developing because that's what the chief executives want to hear about now rather than, 'I've got a song for you.' People are having to be a lot more proactive and more businesslike."

paul@musicweek.com

Promotional feature

FRENCH CONNECTIONS

In the 10 years since the launch of the French Music Office in London, Gallic acts have not only benefited from an expert guiding hand, but also enjoyed a period of unprecedented success on these shores. Music Week talks to the team about its inception, growth and plans for the future

PICTURED
Bureau de
change: (l-r)
French Music
Office personnel
Ben Ling, Patrice
Hourbette and
Cecile Communal

Organisations

By David McKenna

"FRENCH PEOPLE DIDN'T REALISE WHAT WAS HAPPENING IN THE UK for French artists like Air and Daft Punk," says Marie-Agnès Beau of the huge challenge that she faced when trying to set up London's French Music Export Bureau back in 1999.

Buoyed by the unexpected success on these shores of French acts including Dimitri From Paris, Bob Sinclar and Laurent Garnier, Beau came to the UK in the late Nineties intent on exploiting the country's burgeoning appetite for French music, but the venture was far from plain sailing.

Despite Beau's obvious passion and belief in the potential of French music in the UK, Beau soon found her progress being slowed by cynicism. Although she says that the French politicians she had to work with at the French Embassy in the UK were "brilliant", they were also highly sceptical about the viability of her project. Pop music was not a cultural priority for the French and there was a widespread belief that the British would be no more enthusiastic.

Beau cites the first concert at the French Institute, featuring rappers Saïan Super Crew, as a key turning point and a victory on two counts – not only were these same politicians impressed with the public response, but they were also bowled over by the group and the power of the music. But the French were not alone in their surprise. Beau recalls that the gig also rocked the preconceptions of many UK music industry execs in the audience.

"It was great to see the surprise on the faces of a lot of British professionals when they were watching French artists for the first time," smiles Beau. Her aim to give the French music export office she had set up with Jean-François Michel and Patrice Hourbette in Paris five years earlier a base on British soil was soon achieved and her belief in the UK's appetite for French aural endeavours has in the decade since been justified again and again.

The London French Music Export Bureau is now just one of a global network of offices spanning territories from Brazil to Japan, but the London operation's continued importance is emphasised by current director Patrice Hourbette, who took over the reins last year after moving from Berlin.

"It's not just about the UK market, if you have success here it has consequences for other markets," says Hourbette. "For jazz, pop and rock success in the UK can provide a springboard to success in the US or Japan."



Even with strong lines of support from home, Beau and her successors (Corinne Micaelli, who took over in 2004, and Hourbette) have faced a variety of challenges in the UK, from issues particular to the market here – much more segmented compared to France, according to Beau – and the language barrier, to those stemming from the privileged status of artists in France.

"[French artists] expect different treatment," says Beau who explains that the difference in levels of financial support, accommodation and working conditions can be a culture shock for French acts coming to the UK. "In France, an artist is a creator, not an entertainer, and is treated as such," she says. But on the flipside, Beau maintains that "the artists who are really motivated and up for the challenge of trying to break the UK market find out that people here have a good ear".

Beau recalls that in the initial stages of the organisation artists often simply expected to receive financial support. "A lot of people thought it was just for sponsorship and would just call us asking for money," she says. "But it's more for professional development than commercial branding."

As project manager Ben Ling explains, the bureau often only need to support artists at the early stages

and that once they have been noticed in the UK and have built up their own team, Ling and his colleagues have the satisfaction of watching their charges leave the nest.

"Bands such as M83 and Phoenix are acts that we would help very much in the early stages of their careers, setting up the right kinds of meetings and helping funding those first tours that are probably the hardest to get support for, but after they hit a certain level they tend to have their own infrastructures."

Over its 10 years in operation, and as French music has increased in popularity, there have inevitably been changes in the bureau's methods, including the use of new avenues of communication such as Facebook and Twitter. But many of the bureau's activities can be traced back to the initiatives established by Marie-Agnès Beau. One such legacy is the focus on breaking contemporary French jazz artists over here, something which is also close to Hourbette's heart.

According to Patsy Craig, the director of jazz promoter t Wo Music, the support of the bureau is invaluable. Costs for travel and accommodation are covered, but support also comes in terms of the latitude that the bureau offers. "Patrice trusts my judgement," says Craig. "It's nice when you get funding to have a diversity of choice. It can be very difficult in practical ways to bring musicians to London, in terms of regulations and costs. The bureau understands that to promote foreign music here is an effort."

Another approach initiated by Beau was the promotion of French rap artists and that support is continuing with new French groups such as Housse de Racket and the staging of press conferences in British schools, where students studying French get to ask acts questions alongside experienced journalists.

And while the bureau remains focused on bringing acts to the UK, it is now also helping direct traffic in the other direction. According to Hourbette, it is the result of an important lesson learnt throughout the London bureau's history, something she calls "reciprocity".

"Over the past year we have invited between 40 and 60 people from the UK to France to see concerts and go to festivals," says Hourbette, who reveals that for March 2010 the Bureau has organised a professional jazz meeting in Paris. "Twenty UK representatives will come to Paris and we'll have meetings, speed-dating and link-ups in the French scene with jazz bookers so they can exchange artists. The UK market is a very difficult market for French artists, but the French market is also very difficult for UK artists."

Timeline: the French revolution

1999 The first French music export office opens in the UK, set up in London by Marie-Agnès Beau.

2000 French dance act Modjo hit number one with Lady (Hear Me Tonight)

2001 Saïan Supa Crew take part in groundbreaking teaching/promo event covered by major media including BBC's Newsround. French export sales in the UK increase by 55%.

2002 Inaugural *Music Week* collaboration dedicated to French Talents. UK becomes the second-biggest export territory for French sales after Belgium. Gotan Project sell out what was then termed a "risky" date at London's Royal Festival Hall.

2003 More than 400 French concerts promoted in the UK, an 100% increase on 2001. Release of French Music Industry vs British Music Market comparative market research. Yann Tiersen's *Amélie* soundtrack album sells 60,000 UK units, while Gotan Project's *La Revanche Del Tango* album is certified silver.

2004 Corinne Micaelli takes over as director of The London Bureau.

2005 French acts dominate UK advert syncs including Feist (Lacoste), Nouvelle Vague (T Mobile), Ruben Steiner (Heineken),



The Film (Peugeot), Telepopmusik (Visa).

2006 The London Bureau collaborates with the inaugural Great Escape festival.

2007 Manu Chao sells out Brixton Academy three nights in a row.

2008 Patrice Hourbette takes over as director. Office takes on Ireland territory in addition to UK.

2009 David Guetta has two UK number one singles in a three-month period.

2011 The London Bureau organises French Jazz Week in Kings Place and develops further projects in Ireland and Scotland.



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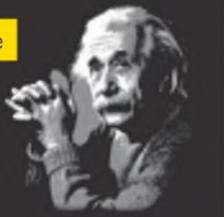
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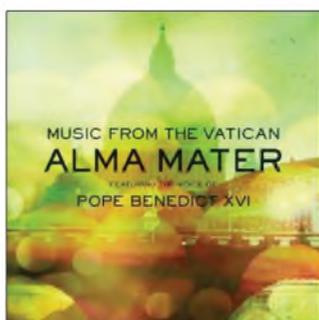
Out this week

Singles

- **50 Cent feat. Ne-Yo** Baby By Me (Interscope)
Previous single (chart peak): I Get It In (75)
- **30 Seconds To Mars** Kings And Queens (Virgin)
Previous single: From Yesterday (37)
- **Lily Allen** Who'd Have Known (Regal)
Previous single: 22 (14)
- **Backstreet Boys** Bigger (Jive)
Previous single: Straight Through My Heart (72)
- **Chris Brown feat. Lil' Wayne** I Can Transform Ya (Jive)
Previous single: Superhuman (32)
- **Ian Brown** Just Like You (Fiction)
Previous single: Sister Rose (did not chart)
- **Taio Cruz** No Other One (4th & Broadway)
Previous single: Break Your Heart (1)
- **Alesha Dixon** To Love Again (Asylum)
Previous single: Let's Get Excited (12)
- **Kesha** Tik Tok (Columbia)
Debut single
- **Alicia Keys** Doesn't Mean Anything (J)
Previous single: Superwoman (did not chart)
- **Seal** I Am Your Man (Warner Brothers)
Previous single: It's All Right (did not chart)
- **Snoop Dogg** Gangsta Love (Interscope)
Previous single: Sensual Seduction (24)
- **Timbaland feat. Soshy & Nelly Furtado** Morning After Dark (Interscope)
Previous single: Scream (12)

Albums

- **Andrea Bocelli** My Christmas (Decca)
Previous album (first-week sales/total sales): Incanto (21,296/118,411)
- **Connie Talbot** Connie Talbot's Christmas Magic (Rainbow)
Previous album: Christmas Album (4,551/4,913)
- **Il Divo** Live In Barcelona 2009 (Syco)
Previous album: The Promise (68,800/523,363)
- **Fall Out Boy** Believers Never Die (Mercury)
Previous album: Folie A Deux (29,376/90,456)
- **Faryl Wonderland** (Decca)
Previous album: Faryl (29,174/121,406)
- **R Kelly** Untitled (RCA)
Previous album: Double Up (10,603/37,466)



- **Music From The Vatican** Alma Mater Featuring The Voice Of Pope Benedict XVI (Ceffen)
Debut album
- **Rhidian Roberts** O Fortuna (Syco)
Previous album: Rhidian (90,748/392,513)
- **Seal** Hits (Warner Brothers)
Previous album: Soul (22,607/400,694)
- **Jay Sean** All Or Nothing (Jayceed)
Previous album: My Own Way (12,917/55,374)
- **Take That** The Greatest Day: Take That Present The Circus Live (Polydor)
Previous album: The Circus (432,511/1,926,078)

- **Hayley Westenra** Winter Magic (Decca)
Previous album: Treasure (19,201/87,337)
- **Westlife** Where We Are (Syco)
Previous album: Back Home (132,433/981,265)

Out next week

Singles

- **The Boy Who Trapped The Sun** Home EP (Polydor)
- **Leddra Chapman** Story (AIC Music)
- **Ray Davies feat. Chrissie Hynde** Postcard From London (UMTV)
- **Enter Shikari** Wall (remix) (Ambush Reality)
- **Fight Like Apes** Lend Me Your Face (Model Citizen)
- **Frankie & The Heartstrings** Hunger/Fragile (Rough Trade)
- **Frankie Goes To Hollywood** The Power Of Love (AATW/UMTV)
- **Goldhawks** Running Away (Vertigo)
- **Green Day** 21st Century Breakdown (Reprise)
- **Janet Jackson** Make Me (Polydor)
Make Me is a new track which has been stripped on to Janet Jackson's hits collection The Best, which was released last week. The song was written by Jackson with Rodney Jerkins, Thomas Lumpkins and Michaela Shiloh and boasts a video shot by director Robert Hales.
- **Katherine Jenkins** Angel (Warner Brothers)
- **The Killers** Happy Birthday, Guadalupe! (Vertigo)
- **Davy Knowles And Back Door Slam** Coming Up For Air (Blix Street)
- **London Blackmarket** The Hardest Stone To Throw (Fiction)
- **Mumford & Sons** Winter Winds (Island)
- **Music Go Music** Just Me (Mercury)
- **Riton Vs Primary 1** Radiate (Atlantic)
- **V Vs X** Santa Baby (Specific)

Albums

- **30 Seconds To Mars** This Is War (Virgin)
- **Agnes** Dance Love Pop (AATW/UMTV)
- **Beardsmith** A Family Christmas (Polydor)
- **Chris Brown** Graffiti (Jive)
- **Hollywood Undead** Desperate Measures (A&M/Octone)



- **Comanechi** Crime Of Love (Merik)
Fast becoming the worst-kept secret of the underground, Comanechi have earned praise from the likes of *NME* and *Glasgow* which hailed this new studio album "a bloody, screaming pulp of a record". The band's first release on the Merik label, Crime Of Love is a high-octane dose of brilliant musicianship that possesses an infectious, melodic sensibility beneath its manic exterior. The band will be hosting an album launch party on December 11 in London,

with DJ support from The Big Pink, A Grape With No Name and Feeding Time.

- **Phantom Limb** Phantom Limb (Naim Edge)
- **Snoop Dogg** Malice 'N Wonderland (Interscope)
- **Timbaland** Shock Value II (Interscope)
- **Usher** tbc (RCA)
- **Various** Clubland Xtreme Hardcore 6 (Universal TV)
- **Various** Twilight New Moon OST - Movie Score (Atlantic)
- **Various** Big Top 40 (UMTV)
- **Neil Young** Dreamin' Man 92 (Reprise)

December 14

Singles

- **30H!3 feat. Katy Perry** Starstruck (Atlantic)



- **Animal Collective** Fall Be Kind (Domino)
“Animal Collective kicked off 2009 in style with their highly acclaimed album *Merriwether Post Pavillion* and end the year with equal flair thanks to this handful of lushly-produced musical patchworks. Drawing on disparate influences – opener *Graze* incorporates elements of Adeleanna performed by Romanian pan flutist Gheorghie Zamfir while elsewhere *The Grateful Dead* are sampled – *Fall Be Kind* is a buoyant mix of brooding ambience, swirling psych-pop and thundering beats. A superb CD and 12-inch physical release, this emphasises just how effective and appealing the much-maligned EP can be given the right balance of content and presentation.” www.musicweek.com/reviews

- **Beyoncé** Video Phone (Columbia)
- **Michael Buble** Hold On (Reprise)
- **The Ian Carey Project** Shot Caller (3 Beat Blue/AATW)
- **Whitney Houston** I Look To You (Arista)
- **Lionrock** Packet Of Peace (Columbia)
- **Madonna** Revolver (Warner Brothers)
- **Metro Station** Kelsey (Columbia)
- **George Michael** December Song (I Dreamed Of Christmas) (Island)
- **Mini Viva** I Wish (Xenomania/Geffen)
- **Noisettes** Every Now And Then (Mercury)
- **Passion Pit** Little Secrets (Columbia)
- **Pet Shop Boys** Christmas EP (Parlophone)
- **Shakira** Did It Again (Epic)
- **Taylor Swift** Fifteen (Mercury)
- **X Factor Winner** tbc (Syco)
- **Robbie Williams** You Know Me (Virgin)

Albums

- **Alicia Keys** The Element Of Freedom (J)
- **Paul McCartney** Good Evening New York City (Mercury)
- **Various** Avatar OST (Atlantic)



- **Various** Nowhere Boy OST (Sony Music)
“The soundtrack to Sam Taylor-Wood's film covering John Lennon's formative years is a reliably faithful and thrilling snapshot of England's rock'n'roll landscape in the Fifties. One disc is dedicated to originals from Jerry Lee Lewis, Elvis Presley, Eddie Cochran and Gene Vincent among others, while disc two contains specially-recorded tracks

from The Nowhere Boys, who play Lennon's band The Quarrymen in the movie. They do a solid job, turning in faithful interpretations of historically-relevant Beatles tracks such as *In Spite Of All The Danger*, *Maggie May* and *Rainy*, while also of interest to Lennon completists is the inclusion of a demo version of solo hit *Mother*. *Nowhere Boy*, the movie, is released on *Boxing Day*.” www.musicweek.com/reviews

December 21

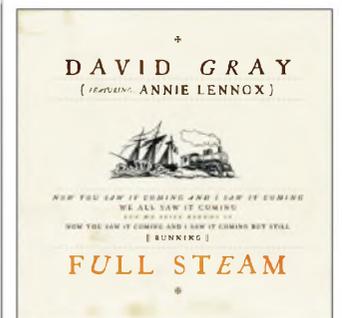
Singles

- **Cheryl Cole** feat. will.i.am 3 Words (Fascination)
- **Dead By Sunrise** Let Down (Warner Brothers)
- **Bob Dylan** Must Be Santa (Columbia)
- **New Boyz** You're A Jerk (Warner Bros)

December 28

Singles

- **Esmee Denters** Admit It (Polydor)
- **Emika** Drop The Other (Ninja Tune)



- **David Gray** feat. Annie Lennox *Full Steam* (Polydor)
- **Mr Hudson** Everything Is Broken (Mercury)
- **Wiley** Take That (Island)

Albums

- **30H!3** Want (Atlantic)
- **Leddra Chapman** Telling Tales (AIC)

THE PANEL

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



SIMON GENOCKEY (PRODUCER)
Heads We Dance: Take My Picture (Gash Digital)
HWD craft delicious, electronic pop with a modern edge. By embracing technology and technophobia in equal measure they celebrate the human ability to express emotion in spite of its increased isolation. This is a great example of their beats and melodies.



KEYSHA DAVIS (PRIDE)
Cherri V feat. Wiley: **Skool Daze** (6060)
Cherri V's second single is a sophisticated slice of funky upbeat electro pop, which complements her songbird vocals. Wiley's well-placed rap interlude injects just the right amount of street swagger, resulting in the perfect dance track.



MICHAEL HANN (THE GUARDIAN)
Stornoway: Fuel Up (Radiate)
Fuel Up highlights the Oxford band's ability to write seemingly ramshackle songs that reveal themselves to have perfect foundations upon which the clever, unfussy arrangements can build. A wonderful group.



LUKE SLATER (DROWNED IN SOUND)
Ramona Falls: I Say Fever (Souterrain Transmissions)
Brent Knopf's side project Ramona Falls abounds with slow burners. I Say Fever ratchets up the intensity as acoustic tones burst into an explosive chorus, with Knopf bellowing from every inch of his lungs, creating the perfect balance of dark and beautiful.

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

January 4

Singles

- **Justin Bieber** One Time (Mercury)
- **Fan Death** A Coin For The Well (Mercury)
- **Good Shoes** Under Control (Brille)



- **Kaskadee Vs Deadmau5** Move For Me (3 Beat Blue)
- **Florence Rawlings** Love Can Be A Battlefield (Dramatico)
- **Simian Mobile Disco** feat. **Beth Ditto** Cruel Intentions (Wichita)
- **Stereophonics** Could You Be The One (V2)

January 11 & beyond

Singles

- **Aggro** Rhythm N Flow (Mercury) (25/1)
- **Biffy Clyro** Many Of Horror (When We Collide) (14th Floor) (18/1)
- **Toni Braxton** Yesterday (Atlantic) (22/2)
- **Toni Braxton** tbc (Atlantic) (10/5)
- **Cobra Starship** Hot Mess (Atlantic) (15/2)
- **Ben Dalby** Doctor Can (Madrigal) (18/1)
- **Editors** You Don't Know Love (Kitchenware) (25/1)
- **Fe-Nix** Swagga (Genetic) (8/2)
- **Four Tet** There Is Love In You (Domino) (25/1)
- **Goldhawks** Keep This Fire (Mercury) (2/4)
- **Goldhawks** Where In The World

(Mercury) (1/3)

- **Calvin Harris** You Used To Hold Me (Columbia) (8/2)
- **Jay-Z** feat. **Mr Hudson** Young Forever (Roc-A-Fella) (11/1)
- **Kid Sister** Daydreaming (Atlantic) (8/3)
- **LMFAO** Lalala (Interscope) (1/3)
- **Little Comets** Joanna (Columbia) (22/2)
- **Lykke Li** Possibility (LL Recordings) (11/1)
- **Amy Macdonald** Don't Tell Me That It's Over (Vertigo) (1/3)
- **Marina And The Diamonds** Hollywood (Atlantic) (1/2)
- **McLean** My Name (Asylum) (22/2)
- **Miike Snow** Silvia (Columbia) (25/1)
- **Mr Hudson** Time (Mercury) (15/3)
- **Music Go Music** Light Of Love (Mercury) (8/3)
- **Paolo Nutini** 10/10 (Atlantic) (11/1)
- **One Republic** All The Right Moves (Interscope) (11/1)
- **Plan B** Far From Home (Sixsevine) (8/3)
- **Plan B** Stay Too Long (Sixsevine) (11/1)
- **Rihanna** tbc (Def Jam) (8/2)
- **Seasick Steve** Never Go West (Atlantic) (8/2)
- **Senadee** My Fault (Prestmer) (22/2)
- **The Seventeenth Century** Notes (10 Five) (25/1)
- **Danielle Spencer** On Your Side (Danielle Spencer Music) (25/1)



- **Wolfmother** White Feather (Modular) (1/2)

White Feather comes ahead of the Australian band's European tour and is the second single

from their second studio album Cosmic Egg. The album drew a positive reaction from the UK press on its release earlier this year and this latest single should keep the fire burning for the group at specialist radio ahead of the visit in 2010.

Albums

- **All Angels** Fly Away (Decca) (11/1)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/1)
- **Justin Bieber** My World (Mercury) (18/1)
- **Black Box** Greatest Hits (UMTV) (1/2)
- **Toni Braxton** tbc (Atlantic) (1/3)
- **David Byrne** Here Lies Love (Nonesuch) (22/2)
- **Cobra Starship** Hot Mess (Atlantic) (18/1)
- **Fyfe Dangerfield** Fly Yellow Moon (Geffen) (18/1)



- **Delphic** Acolyte (Polydor) (11/1)
- **Eight Legs** The Electric Kool-Aid Cuckoo Nest (Weekender) (15/2)
- **Esmee Denters** Outta Here (Polydor) (11/1)
- **Goldhawks** Trick Of Light (Mercury) (24/5)
- **Good Shoes** No Hope, No Future (Brille) (18/1)
- **Hot Chip** One Life Stand (Parlophone) (8/2)

Fourth album from Hot Chip and one of the most anticipated returns of 2010, One Life Stand is the follow up to 2007's Made In The Dark. The band are scheduled to return to the live arena with a tour in February, culminating in two shows at Brixton Academy on February 26 and 27. Fans who pre-order the new album

online will also receive the exclusive track Take It In.

- **Kid Sister** Ultraviolet (Atlantic) (22/3)
- **Marina And The Diamonds** Family Jewels (Atlantic) (15/2)
- **Natalie Imbruglia** Come To Life (Island) (15/2)



- **Los Campesinos!** Romance Is Boring (Wichita) (1/2)

“The press release may trumpet a wider use of brass than ever before but the overriding difference on Los Campesinos' third studio album in less than two years appears to be that they've either moved their guitars closer to the mic or just fancied rocking out a bit more. Lead single There Are Listed Buildings and the simply exquisite Straight In Action are the most immediate, while the title track falls into a similar bracket, making room for a 45-second fuzzy guitar break before the electronic chirpiness of We've Got Your Back arrives, complete with what is an early contender for best chorus of 2010 (“So fucking on/And so fucking forth/We've got your back/Whatever that's worth”). The competition may not be chucking in the towel just yet, but Los Campesinos! have thrown down the gauntlet.”

www.musicweek.com/reviews

- **Amy Macdonald** tbc (Vertigo) (8/3)
- **Colin Macintyre** Celtic Connections (Warner Bros) (19/1)

Having already earned high praise from the likes of *McJo*, *The Mail on Sunday* and *The Daily Mirror*, Colin Macintyre's latest album is in a good stead to appeal to his loyal fanbase across the UK. His most stripped-back collection to date, Celtic Connections was recorded in the Tobar Arts Centre on the Isle of Mull, Macintyre's childhood school.

- **Massive Attack** Heligoland (Virgin) (Feb tbc)

Massive Attack's fifth studio album, Heligoland comes 20 years after the release of the band's acclaimed debut material. Featuring guest vocals by Damon Albarn, Hope Sandoval, Martina Topley-Bird, Guy Garvey and TV On The Radio's Tunde Adesimpe, the album also sees longtime Massive Attack cohort Horace Andy alongside founding members Robert Del Naja and Grant Marshall. The band also collaborated with DFA's Tim Goldsworthy on selected album tracks. The band return to the live arena for a series of dates in early 2010.

- **Music Go Music** Expressions (Mercury) (15/3)
- **One Republic** Waking Up (Interscope) (18/1)
- **Plan B** tbc (Sixsevine) (22/3)



- **Florence Rawlings** A Fool In Love (Dramatico) (18/1)

- **Sade** Soldier Of Love (Epic) (8/2)
- **Sharleen Spiteri** tbc (Mercury) (1/3)
- **Spoon** Transference (Anti) (12/1)

Texan rockers Spoon have announced a UK tour for early 2010 to coincide with their new studio album. The band will perform three dates in February, stopping in Glasgow, Manchester and London. Transference was produced by the band and is the follow up to 2007's Ga Ga Ga Ga Ga.

- **To Rococo Rot** Speculation (Domino) (15/3)
- **Vampire Weekend** Contra (XL Recordings) (11/1)
- **White Rabbits** It's Frightening (Mute) (25/1)
- **Yeasayer** Odd Blood (Mute) (8/2)

SINGLE OF THE WEEK

30 Seconds To Mars Kings And Queens (Virgin)



Lead single from 30 Seconds To Mars' new studio album, Kings And Queens is the

most commercially accessible song from the group yet and arrives at a time with the US band are enjoying something of a career high. Arriving on the back of a string of UK dates and the announcement that they will be performing their biggest show yet at Wembley Arena in 2010, this should galvanise the hard work the band has put in over the past few years building their loyal UK fanbase. The single comes backed with an epic video directed by frontman Jared Leto, which he has described as a “love letter to Los Angeles”.

ALBUM OF THE WEEK

Westlife Where We Are (Syco)



One of the key releases for Q4, Westlife's new album sees the band teaming up with a

songwriting and production team that includes Ryan Tedder, Steve Robson and Steve Booker. While possessing something of a fresh vibe, the album does not stray too far from the successful formula Louis Walsh patented back in the late Nineties. There are a few unexpected moments, such as the military, Timbaland-style drum rolls that drive Shadows, although the familiar fan-pleasing key change/stand up/climax is never far away. Where We Are is a surefire big Christmas album, and sure to keep the fire burning at retail into next year.

Key releases

30 Seconds To Mars' shock and awe



WESTLIFE AND TAKE THAT dominated the pre-release charts of main retailers Amazon, HMV and Play last week but, with both acts' new albums now in the shops, there was a vacancy at the top of all three lists. And, for the first time since July 4, when Florence + The Machine was top choice across the board, one album dominates all three lists. The triple crown this time goes to Los Angeles hard rock

band 30 Seconds To Mars, whose December 7-released album *This Is War* moves 3-1 at HMV and Play and 10-1 at Amazon. The band's third album, *This Is War* is certain to be their most successful, after their eponymous 2002 debut failed to chart and the follow-up, 2007's *A Beautiful Lie*, peaked at 38.

Chris Brown's new album *Graffiti* is shaping up well. The album debuts at number 19 at

Amazon, while climbing 13-2 at Play and 17-5 at HMV.

First landing on these shores as an import more than six months ago, Dutch DJ Sidney Samson's *Riverside* (*Let's Go*) continues to climb the radio airplay and club charts but cannot get any higher on Shazam's chart of most-tagged pre-releases. The song was the most frequently identified pre-release – as dictated by paid enquires from the

public – for the second week in a row, while Chuckie & LMFAO's *Let The Bass Kick In Miami Girl* continues at number two.

Lady Gaga's debut album *The Fame* has seen three of its tracks top the Last.fm overall chart so far this year, and *Bad Romance* – the introductory single from the new version of the album *The Fame Monster* – is another top-ranked track.

Alan Jones

Top 20 Play.com Pre-release chart

| Pos | ARTIST | Title | Label |
|-----|--------------------|-----------------------------------|---------------|
| 1 | 30 SECONDS TO MARS | <i>This Is War</i> | Virgin |
| 2 | CHRIS BROWN | <i>Graffiti</i> | RCA |
| 3 | LOSTPROPHETS | <i>The Betrayed</i> | Visible Noise |
| 4 | PAUL MCCARTNEY | <i>Good Evening NYC</i> | Mercury |
| 5 | ALICIA KEYS | <i>Element Of Freedom</i> | ic |
| 6 | DIANA VICKERS | <i>Diana Vickers</i> | RCA |
| 7 | DELPHIC | <i>Acolyte</i> | Polydor |
| 8 | SUGABABES | <i>Sweet 7</i> | Island |
| 9 | VARIOUS | <i>Twilight: New Moon (OST)</i> | Atlantic |
| 10 | TIMBALAND | <i>Shock Value II</i> | Interscope |
| 11 | LIL' WAYNE | <i>Rebirth</i> | Island |
| 12 | NATALIE IMBRUGLIA | <i>Come To Life</i> | Island |
| 13 | VARIOUS | <i>100 Essential... 80's</i> | Sony Music |
| 14 | YOU ME AT SIX | <i>Hold Me Down</i> | EMI |
| 15 | VAMPIRE WEEKEND | <i>Contra XL</i> | Recordings |
| 16 | LAURA WHITE | <i>Laura White</i> | DCW Records |
| 17 | VARIOUS | <i>Gubland X-Treme Hardcore 6</i> | UMTV |
| 18 | BEASTIE BOYS | <i>Hot Sauce...</i> | Parlophone |
| 19 | ALL ANGELS | <i>Fly Away</i> | Decca |
| 20 | SNOOP DOGG | <i>Malice N...</i> | Parlophone |

Top 20 Amazon Pre-release chart

| Pos | ARTIST | Title | Label |
|-----|--------------------------|-------------------------------|-----------------|
| 1 | 30 SECONDS TO MARS | <i>This Is War</i> | Virgin |
| 2 | PAUL MCCARTNEY | <i>Good Evening NYC</i> | Mercury |
| 3 | ALL ANGELS | <i>Fly Away</i> | Decca |
| 4 | PET SHOP BOYS | <i>Christmas EP</i> | Parlophone |
| 5 | NATALIE IMBRUGLIA | <i>Come To Life</i> | Island |
| 6 | SUGABABES | <i>Sweet 7</i> | Island |
| 7 | THE BEATLES | <i>2009 Remasters</i> | USB EMI |
| 8 | DANNII MINOGUE | <i>1995 Sessions</i> | Palare |
| 9 | UNKIN PARK | <i>Songs From...</i> | Warner Brothers |
| 10 | BUDDY HOLLY | <i>Not Fade Away...</i> | Universal |
| 11 | JACK SAVORETTI | <i>Harder Than Easy</i> | De Angelis |
| 12 | A LLOYD WEBBER | <i>Love Never Dies</i> | Polydor |
| 13 | DANNII MINOGUE | <i>Get Into You</i> | Palare |
| 14 | ALICIA KEYS | <i>The Element Of Freedom</i> | J |
| 15 | FLORENCE RAWLINGS | <i>A Fool In Love</i> | Dramatico |
| 16 | DANNII MINOGUE | <i>Love And Kisses</i> | Palare |
| 17 | VAMPIRE WEEKEND | <i>Contra XL</i> | Recordings |
| 18 | NEIL YOUNG | <i>Dreamin' Man...</i> | Warner Music |
| 19 | CHRIS BROWN | <i>Graffiti</i> | jive |
| 20 | T PETTY & THE H'BREAKERS | <i>Live...</i> | Warner |

Top 20 Shazam Pre-release chart

| Pos | ARTIST | Title | Label |
|-----|------------------------|------------------------------|------------------|
| 1 | SIDNEY SAMSON | <i>Riverside</i> | Data |
| 2 | CHUCKIE & LMFAO | <i>Let The Bass...</i> | CR2 |
| 3 | IYAZ | <i>Replay</i> | Reprise |
| 4 | TIMBALAND | <i>Morning After Dark</i> | Interscope |
| 4 | JAY-Z | <i>Young Forever</i> | Roc Nation |
| 6 | 30 SECONDS TO MARS | <i>Kings...</i> | Virgin |
| 7 | MUMFORD & SONS | <i>Winter Winds</i> | Is and |
| 8 | 3OH!3 FEAT. KATY PERRY | <i>Starstruck</i> | Atlantic |
| 9 | PEARL JAM | <i>Unthought Known</i> | Island |
| 10 | ALICIA KEYS | <i>Doesn't Mean Anything</i> | J |
| 11 | JUSTIN BIEBER | <i>One Time</i> | Mercury |
| 12 | KID SISTER | <i>Right Hand Hi</i> | Asylum |
| 13 | MCLEAN | <i>Broken</i> | Asylum |
| 14 | BIFFY CIYRO | <i>Many Of Horror</i> | 14th Floor |
| 15 | EXAMPLE | <i>Won't Go Quietly</i> | Data |
| 16 | MINI VIVA | <i>I Wish</i> | Xenomania/Geffen |
| 17 | THOM YORKE | <i>Hearing Damage</i> | Atlantic |
| 18 | SUB FOCUS | <i>Could This Be Real</i> | Ram |
| 19 | DRAKE | <i>Forever</i> | Cash Money |
| 20 | SO SOUD CREW | <i>Since You Went...</i> | Mega & Co |

Top 20 Last.fm overall chart

| Pos | ARTIST | Title | Label |
|-----|-----------------------|--------------------------------|----------------------|
| 1 | LADY GAGA | <i>Bad Romance</i> | Interscope |
| 2 | MUSE | <i>Uprising</i> | Helium 3/Warner |
| 3 | KINGS OF LEON | <i>Sex On Fire</i> | Hand Me Down |
| 4 | LADY GAGA | <i>Poker Face</i> | Interscope |
| 5 | MUSE | <i>Undisclosed Desires</i> | Helium 3/Warner Bros |
| 6 | CHERYL COLE | <i>Fight For This Love</i> | fascination |
| 7 | BIFFY CIYRO | <i>Mountains</i> | 14th Floor |
| 8 | LADY GAGA | <i>Paparazzi</i> | Interscope |
| 9 | PARAMORE | <i>Ignorance</i> | Fueled By Ramen |
| 10 | BIFFY CIYRO | <i>That Golden Rule</i> | 14th Floor |
| 11 | KINGS OF LEON | <i>Use Somebody</i> | Hand Me Down |
| 12 | LA ROUX | <i>Bulletproof</i> | Polydor |
| 13 | THEM CROOKED VULTURES | <i>New Fang</i> | RCA |
| 14 | MUSE | <i>The Resistance</i> | Helium 3/Warner Bros |
| 15 | BIFFY CIYRO | <i>The Captain</i> | 14th Floor |
| 16 | TEMPER TRAP | <i>Sweet Disposition</i> | Infectious |
| 17 | MUSE | <i>Supermassive Black Hole</i> | Helium 3/Warner |
| 18 | THEM CROOKED VULTURES | <i>Dead...</i> | RCA |
| 19 | BLACK EYED PEAS | <i>I Gotta Feeling</i> | Interscope |
| 20 | MGMT | <i>Kids</i> | Columbia |

Top 20 HMV.com Pre-release chart

| Pos | ARTIST | Title | Label |
|-----|--------------------|---------------------------------|---------------|
| 1 | 30 SECONDS TO MARS | <i>This Is War</i> | Virgin |
| 2 | LIL' WAYNE | <i>Rebirth</i> | Island |
| 3 | PAUL MCCARTNEY | <i>Good Evening NYC</i> | Mercury |
| 4 | ALICIA KEYS | <i>The Element Of Freedom</i> | J |
| 5 | CHRIS BROWN | <i>Graffiti</i> | jive |
| 6 | SUGABABES | <i>Sweet 7</i> | Island |
| 7 | DANNII MINOGUE | <i>1995 Sessions</i> | Palare |
| 8 | BEYONCE | <i>I Am Yours</i> | Columbia |
| 9 | TIMBALAND | <i>Shock Value II</i> | Interscope |
| 10 | DANNII MINOGUE | <i>Get Into You</i> | Palare |
| 11 | DANNII MINOGUE | <i>Love And Kisses</i> | Palare |
| 12 | MARY J BLIGE | <i>Stronger With Each Tear</i> | Geffen |
| 13 | BEASTIE BOYS | <i>Hot Sauce...</i> | Parlophone |
| 14 | ALL ANGELS | <i>Fly Away</i> | Decca |
| 15 | LOSTPROPHETS | <i>The Betrayed</i> | Visible Noise |
| 16 | NATALIE IMBRUGLIA | <i>Come To Life</i> | Island |
| 17 | VAMPIRE WEEKEND | <i>Contra XL</i> | Recordings |
| 18 | VARIOUS | <i>Twilight: New Moon (OST)</i> | Atlantic |
| 19 | ALLISON IRAHETA | <i>Just Like You</i> | Sony |
| 20 | EMINEM | <i>Relapse 2</i> | Interscope |



CATALOGUE REVIEWS

SPIRITUALIZED

Ladies And Gentlemen We Are Floating In Space (Sony 88697566902)



Massively influential and widely acclaimed (it was *NME's*

album of the year) when first released in 1997, *Ladies And Gentlemen...* can be seen in retrospect as the creative apex not only of Spiritualized's career but of the whole space rock movement. Livelier, warmer and considerably more melodic than the two Spiritualized albums that preceded it, its psychedelic soundscapes were supposedly triggered by leader Jason Pierce's break-up with the band's keyboard player Kate Radley. It is beautifully constructed, perfectly arranged and oddly affecting. With sales of nearly 200,000, it was also Spiritualized's most successful album, and is given a major overhaul here, with remastered sound, new artwork, and the

interpolation of Can't Help Falling In Love into the title track – as appeared on original promos but not commercially because of copyright problems. Two bonus CDs add a wealth of demos, mixes and isolated tracks, providing an intriguing insight into how the whole masterwork was assembled.

VARIOUS

The Magic Of Disney (Walt Disney/EMI/Virgin VTDCD 969)



The Magic Of Disney mixes standards such as He's A Tramp (Peggy Lee), *The Bare Necessities* (Phil Harris), *Supercalifragilistic-expialidocious* (Julie Andrews) and *Chim Chim Cher-ee* (Dick Van Dyke) with more modern offerings from Celine Dion & Peabo Bryson (*Beauty & The Beast*), Christina Aguilera (*Reflection*), and Sarah McLachlan (*When She Loved Me*). To further tempt buyers, there is an enhanced section

containing a sneak preview of the studio's next blockbuster, *The Princess & The Frog*.

VARIOUS

Frankie And Johnny (Righteous PSLAM 2321)



As it says on the cover, this album contains 15 different

accounts of the infamous murder ballad, a haunting tale of the murder by Johnny (a hooker) of Frankie (her pimp), that has attracted more than 300 cover versions since it was written more than 100 years ago. It therefore joins a small elite of songs – *Yesterday*, *Louie Louie* and *Stairway To Heaven* among them – that can and have sustained dramatic interest through a whole album's worth of versions. Louis Armstrong sounds a little dispassionate but Big Bill Broonzy's urgent delivery is just what the song needs, while Benny Goodman's dispenses with the lyrics to turn

it into a rollicking good jazz instrumental. The best version here comes from Ethel Waters, who turns in a melodic, bluesy interpretation.

MICHAELANGELO

One Voice Many (Rev-Ola CRREV 294)



An obscure New York quartet, Michaelangelo's solitary album was issued by Columbia in 1971, and has only now been granted a CD release. It is a strange but superb album, with folk, rock, psych, pop and classical influences fusing to create a unique sound, not least because group leader Angel Peterson plays an autoharp as a lead instrument. The album is all too brief, with just 10 songs and 36 minutes of music, and the title track, which occupies the last seven of these, provides a suitable climax to an engaging piece of work.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



| This | Last | Artist | Title / Label / Distributor |
|------|------|------------------------------|---|
| 1 | 1 | FLEETWOOD MAC | <i>The Very Best Of</i> / WSM (ARV) |
| 2 | 2 | WHITNEY HOUSTON | <i>The Ultimate Collection</i> / Arista (ARV) |
| 3 | 3 | ROBBIE WILLIAMS | <i>Greatest Hits</i> / Chrysalis (E) |
| 4 | 5 | MICHAEL JACKSON | <i>The Essential</i> / Epic (ARV) |
| 5 | 4 | BON JOVI | <i>Cross Road - The Best Of</i> / Mercury (ARV) |
| 6 | 6 | TAKE THAT | <i>Never Forget - The Ultimate Collection</i> / RLA (ARV) |
| 7 | 7 | GIRLS ALoud | <i>The Sound Of - Greatest Hits</i> / fascination (ARV) |
| 8 | 8 | ABBA | <i>Gold - Greatest Hits</i> / Polydor (ARV) |
| 9 | 9 | GUNS N' ROSES | <i>Greatest Hits</i> / Geffen (ARV) |
| 10 | NEW | ANDREA BOCELLI | <i>Vivere - Best Of</i> / Sugar/UCJ (ARV) |
| 11 | 15 | WESTLIFE | <i>Unbreakable - The Greatest Hits Vol 1</i> / S (ARV) |
| 12 | RE | THE CARPENTERS | <i>Gold - Greatest Hits</i> / A&M (ARV) |
| 13 | 18 | THE POLICE | <i>The Police</i> / A&M (ARV) |
| 14 | 12 | BOB MARLEY & THE WAILERS | <i>Legend</i> / Tuff Gong (ARV) |
| 15 | 14 | MICHAEL JACKSON | <i>Number Ones</i> / Epic (ARV) |
| 16 | 11 | PRINCE | <i>Ultimate</i> / Warner Brothers (LIN) |
| 17 | 17 | DIRE STRAITS & MARK KNOPFLER | <i>Private Investigations - The Best Of</i> / Mercury (ARV) |
| 18 | 13 | SPANDAU BALLET | <i>Gold: The Best Of</i> / EMI (E) |
| 19 | RE | EAGLES | <i>The Complete Greatest Hits</i> / Rhino (CINR) |
| 20 | RE | THE WHO | <i>Then And Now</i> / Polydor (ARV) |

Official Charts Company 2009

Charts clubs

Mighty Mau5 makes moves with Kaskade



Still moving: Deadmau5 and Kaskade's Move For Me heads the Upfront chart



Aiming to bring Down down: Sean Kingston climbs the Urban chart



3 into one does go: Britney tops Commercial Pop

Upfront club Top 40

| Pos | Last | Wks | ARTIST | Title | Label |
|-----|------|-----|---------------------------------------|-----------------------------------|----------------------------|
| 1 | 4 | 3 | KASKADE VS DEADMAU5 | Move For Me | 3 Beat Blue |
| 2 | 10 | 5 | ERIKA JANE | Give You Everything | 1 Et Music |
| 3 | 7 | 3 | SIDNEY SAMSON FEAT. WIZARD SLEEVE | Riverside (Let's Go) | 1 Data |
| 4 | 3 | 5 | KID SISTER | Right Hand Hi | 1 Asylum |
| 5 | 1 | 5 | TIESTO FEAT. CC SHEFFIELD | Escape Me | 1 Musical Freedom |
| 6 | 2 | 4 | TOGETHER | Hardcore Uproar 2009 | 1 House-Trained |
| 7 | 11 | 3 | K-KLASS & REZA | Finally | 1 Muzik-K |
| 8 | 17 | 5 | SARAH MATTEA | Heart On Fire | 1 SolTranz |
| 9 | 8 | 5 | THE IAN CAREY PROJECT | Shot Caller | 3 Beat Blue/AATW |
| 10 | 9 | 5 | KESHA | Tik Tok | 1 Columbia |
| 11 | 19 | 2 | MUSE | Undisclosed Desires | 1 Helium 3/Warner Bros |
| 12 | 21 | 2 | MARINA & THE DIAMONDS | Mowgli's Road | 1 sixsevine |
| 13 | 14 | 6 | CHUCKIE & LMFAO | Let The Bass Kick In Miami Beach | 1 CR2 |
| 14 | 23 | 2 | K-CAT | Boys Don't Cry | 1 Mindset |
| 15 | 12 | 7 | LITTLE BOOTS | Earthquake | 1 sixsevine |
| 16 | 22 | 2 | KENNETH BAGER | I Can't Wait | 1 A&M |
| 17 | 16 | 4 | DIZZEE RASCAL | Dirtee Cash | 1 Dirtee Stank |
| 18 | 6 | 6 | CAVIN HARRIS | Flashback | 1 Columbia |
| 19 | 29 | 2 | EXAMPLE | Won't Go Quietly | 1 Data |
| 20 | 15 | 4 | SNOW PATROL | Just Say Yes | 1 Fiction |
| 21 | 18 | 7 | SUGABABES | About A Girl | 1 Island |
| 22 | 20 | 5 | THE SCORE | Girls Gone Wild | 1 Coast Music |
| 23 | 25 | 3 | MINI VIVA | Wish | 1 Xenomania/Geffen |
| 24 | 5 | 5 | MIKA | Rain | 1 Casablanca |
| 25 | 28 | 3 | THE X-WHY | Fight In Sight | 1 XY Recordings |
| 26 | 24 | 5 | SOULSHAKER & KATHERINE ELLIS | Time 2 Play | 1 Audiofreaks |
| 27 | 27 | 8 | AUDIO AFFINITY PRESENTS | Candy | 1 Champion |
| 28 | 33 | 3 | DAVID GUETTA FEAT. ESTELLE | One Love | 1 Positiva/Virgin |
| 29 | 26 | 6 | FLORENCE & THE MACHINE | You Got The Love | 1 Island |
| 30 | NEW | | CHERI MOON | Ships In The Night | 1 Neverdie |
| 31 | NEW | | DEABLO | Everybody | 1 Deablo |
| 32 | 30 | 2 | DUCK SAUCE FEAT. VAN HELDEN | Anyway | 1 Data |
| 33 | 13 | 8 | STED-E & HYBRID HEIGHTS | En El Momento | 1 Loverush UK/Sea To Sun |
| 34 | NEW | | DREAMCATCHER FEAT. JESS DAY | Unframed | 1 American Girl Recordings |
| 35 | NEW | | BASSMONKEYS & SOULSHAKER FEAT. JD ROX | Bad 4 My Health | 1 Audiofreaks |
| 36 | 35 | 8 | FRANKIE GOES TO HOLLYWOOD | Relax | 1 AATW/UMTV |
| 37 | 36 | 9 | PRIVATE | My Secret Lover | 1 Relentless |
| 38 | 34 | 7 | SCARLETTE FEVER | Lovestruck/You Don't Know My Name | 1 Starfish |
| 39 | 32 | 9 | AGNES | I Need You Now | 1 AATW/UMTV |
| 40 | NEW | | BRITNEY SPEARS | 3 | 1 Jive |

ONE OF THE MOST SUCCESSFUL club crossovers of the year was I Remember, which teams DJ/mixers Deadmau5 from Canada and the USA's Kaskade. The track peaked at number four on the Upfront chart earlier this year before reaching number 14 and selling 150,000 copies on the OCC sales chart. The track was the second collaboration between the two. The first - which came out in North America 18 months ago - was Move For Me which has now been given new mixes ahead of UK release, and glides effortlessly to the top of the Upfront chart, recording an 11.96% victory margin over nearest challenger Erika Jayne's Give You Everything.

Meanwhile, Britney Spears clocks up her fifth straight number one on the Commercial Pop chart, where

new single 3 takes the prize. Spears' latest studio album, Circus, was home to her last four number one hits on the chart. Introductory single Womanizer was number one last November, the title track topped the chart in February, If U Seek Amy led the way in May and Radar blipped its way to the top of the list in August. 3 is taken from Spears' newly-released Singles Collection.

After five weeks at number two on the Urban club chart, Jay-Z and Alicia Keys' Empire State Of Mind dips to number five, allowing Jay Sean's Down a clear run for its sixth straight week at the top of the chart. Sean's sidekick Lil Wayne also provides the rhymes for his new closest rival, Chris Brown's I Can Transform Ya, which jumps 5-2.

Alan Jones

Commercial pop Top 30

| Pos | Last | Wks | ARTIST | Title | Label |
|-----|------|-----|---------------------------------------|-----------------------------|-------------------------|
| 1 | 2 | 3 | BRITNEY SPEARS | 3 | 1 Jive |
| 2 | 12 | 3 | CADENCE | Surrender | 1 AATW |
| 3 | 15 | 3 | KESHA | Tik Tok | 1 Columbia |
| 4 | 7 | 3 | CAVIN HARRIS | Flashback | 1 Columbia |
| 5 | 8 | 2 | SIDNEY SAMSON FEAT. WIZARD SLEEVE | Riverside (Let's Go) | 1 Data |
| 6 | 16 | 3 | ERIKA JANE | Give You Everything | 1 Et Music |
| 7 | 11 | 3 | TAIO CRUZ | No Other One | 1 4th & Broadway |
| 8 | NEW | | DAVID GUETTA FEAT. ESTELLE | One Love | 1 Positiva/Virgin |
| 9 | 1 | 4 | LADY GAGA | Bad Romance | 1 Interscope |
| 10 | RE | | DIZZEE RASCAL | Dirtee Cash | 1 Dirtee Stank |
| 11 | NEW | | FEMII | Pole Dancer | 1 Standard |
| 12 | 13 | 3 | CORNEILLE | Liberation | 1 Motown |
| 13 | 21 | 2 | ANNA ABREU | Vinegar | 1 Upside |
| 14 | 18 | 2 | DIGITAL RUSH | I'm On My Way | 1 AATW |
| 15 | 27 | 2 | CHERRI V FEAT. WILEY | Skool Daze | 1 6060 |
| 16 | NEW | | PIXIE LOTT | Cry Me Out | 1 Mercury |
| 17 | 29 | 2 | DARIN FEAT. KAT DELUNA | Breathing Your Love | 1 Upside/Sony |
| 18 | 26 | 2 | THE SCORE | Girls Gone Wild | 1 Coast Music |
| 19 | NEW | | SEAN KINGSTON | Face Drop | 1 Beluga Heights/Epic |
| 20 | 3 | 4 | BASSHUNTER | I Promised Myself | 1 Hardbeat |
| 21 | 30 | 2 | DANCE ASSASSINS | Never Leave You Alone | 1 AATW |
| 22 | NEW | | TIMBALAND FEAT. SOSHY & NELLY FURTADO | Morning After Dark | 1 Interscope |
| 23 | 23 | 4 | DAKOTA | Heart And Soul | 1 Right Track |
| 24 | 28 | 2 | ITONE | The Climb | 1 AATW |
| 25 | NEW | | KOSHA | Old Skool | 1 Seventy Entertainment |
| 26 | NEW | | K-CAT | Boys Don't Cry | 1 Mindset |
| 27 | NEW | | THELMA HOUSTON | Don't Leave Me This Way '09 | 1 Motown |
| 28 | 24 | 6 | SUGABABES | About A Girl | 1 Island |
| 29 | NEW | | STUNT | Fade Like The Sun | 1 All Around the World |
| 30 | NEW | | KID BLANK | Illusion | 1 white label |

Urban Top 30

| Pos | Last | Wks | ARTIST | Title | Label |
|-----|------|-----|---------------------------------------|----------------------|------------------------|
| 1 | 1 | 8 | JAY SEAN FEAT. LIL WAYNE | Down | 1 Island |
| 2 | 5 | 4 | CHRIS BROWN FEAT. LIL WAYNE | I Can Transform Ya | 1 Jive |
| 3 | 10 | 3 | SEAN KINGSTON | Face Drop | 1 Beluga Heights/Epic |
| 4 | 3 | 7 | DIZZEE RASCAL | Dirtee Cash | 1 Dirtee Stank |
| 5 | 2 | 10 | JAY-Z FEAT. ALICIA KEYS | Empire State Of Mind | 1 Roc Nation |
| 6 | 6 | 4 | KARDINAL OFFISHALL | Clear | 1 Kon Live |
| 7 | 24 | 2 | TIMBALAND FEAT. SOSHY & NELLY FURTADO | Morning After Dark | 1 Interscope |
| 8 | 7 | 13 | PITBULL | Hotel Room Service | 1 J |
| 9 | 4 | 7 | JASON DERULO | Whatcha Say | 1 Warner Brothers |
| 10 | 9 | 8 | JLS | Everybody In Love | 1 Epic |
| 11 | 8 | 4 | LADY GAGA | Bad Romance | 1 Interscope |
| 12 | 12 | 3 | KESHA | Tik Tok | 1 Columbia |
| 13 | 20 | 2 | TAIO CRUZ | No Other One | 1 4th & Broadway |
| 14 | 14 | 7 | FLO-RIDA FEAT. AKON | Available | 1 Atlantic |
| 15 | 27 | 2 | WILEY | Take That | 1 Island |
| 16 | 11 | 4 | T-PAIN | Take Your Shirt Off | 1 RCA |
| 17 | 13 | 9 | WHITNEY HOUSTON | Million Dollar Bill | 1 Arista |
| 18 | 21 | 6 | KANO | Rock N Roller | 1 Bigger Picture |
| 19 | 22 | 2 | IYAZ | Replay | 1 Reprise |
| 20 | 18 | 6 | TINCHY STRYDER | You're Not Alone | 1 4th & Broadway |
| 21 | NEW | | 50 CENT FEAT. NE-YO | Baby By Me | 1 Interscope |
| 22 | 17 | 9 | ALEXANDRA BURKE FEAT. FLO-RIDA | Bad Boys | 1 Syco |
| 23 | 15 | 8 | BEYONCE | Broken Hearted Girl | 1 Columbia |
| 24 | 25 | 18 | JEREMIH | Birthday Sex | 1 Def Jam |
| 25 | NEW | | N-DUBZ | I Need You | 1 AATW/UMTV |
| 26 | 30 | 15 | BLUEY ROBINSON | I Know | 1 London Village Music |
| 27 | 16 | 10 | SEAN PAUL | Press It Up | 1 Atlantic |
| 28 | 19 | 14 | CHIPMUNK | Oopsy Daisy | 1 Jive |
| 29 | 26 | 7 | USHER | Papers | 1 RCA |
| 30 | 29 | 17 | JAY-Z FEAT. RIHANNA & KANYE WEST | Run This Town | 1 Roc Nation |

Cool Cuts Top 20

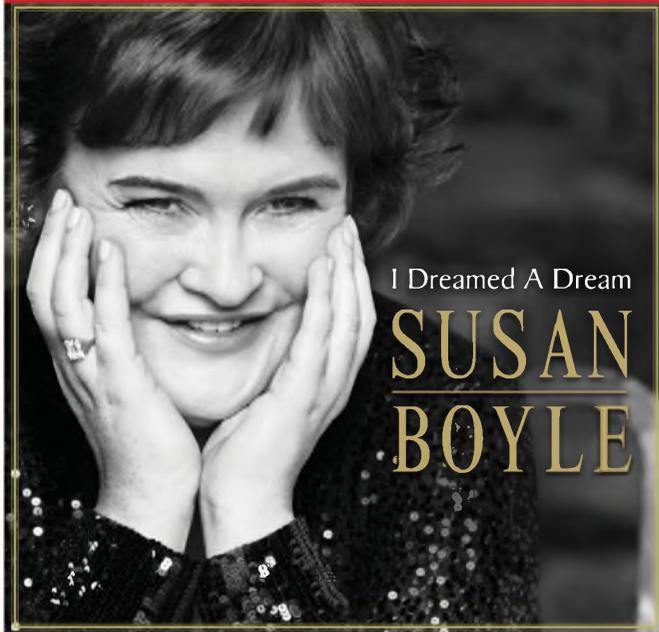
| Pos | ARTIST | Title |
|-----|-------------------------------|----------------------------|
| 1 | EXAMPLE | Won't Go Quietly |
| 2 | SIMIAN MOBILE DISCO | Cruel Intentions |
| 3 | WILEY | Take That |
| 4 | BORIS DUGOSCH | Bangkok |
| 5 | LA ROUX | Quicksand |
| 6 | B.Y.O.B. | Best Shoes |
| 7 | RITON VS PRIMARY | 1 Radiates |
| 8 | DENNIS FERRER | Hey Hey |
| 9 | ANNIE | My Love Is Better |
| 10 | DOMINATORZ | Why Can't We Live Together |
| 11 | STEVE ANGELLO | Alpha Baguera |
| 12 | NOFERINI & MARINI VS SYLVIA | TOSUN Push N Pull |
| 13 | REBOOT | Enjoy Music |
| 14 | FU MAN CHU | The Orange Theme |
| 15 | FOUR TET | Love Cry |
| 16 | SAVAGE FEAT. FRED FALKE | Muzak EP |
| 17 | HARRY CHOO CHOO ROMERO | Night At The Black |
| 18 | PARTY DARK | Is That You |
| 19 | RACHEL BARTON | Who Knows / Giggle |
| 20 | ROB MARMOT & MY DIGITAL ENEMY | Carpe Diem |



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



Boyle creates chart history

SUSAN BOYLE CREATES CHART HISTORY THIS WEEK, storming to number one with her debut album *I Dreamed A Dream* on sales of 411,820.

The 48-year-old Glaswegian thus shatters the previous record for highest first-week sales for a debut album, set in 2007 by Leona Lewis' *Spirit*, which opened with sales of 375,872.

Boyle's album sold more copies last week than any album has managed in that timeframe since Take That's *The Circus* shifted 432,490 copies 51 weeks ago. Boyle also shatters the record for sales of any album in any week by any female solo artist - topping the 400,351 copies that Dido's *Life For Rent* sold in the week ending October 4, 2003.

I Dreamed A Dream also spins off two hit singles. The title track, which caused a sensation during her Britain's Got Talent audition, debuts at number 37 (8,480 sales), while Boyle's version of Mick Jagger and Keith Richards' *Wild Horses*, debuts at number nine (28,571 sales).

Boyle's is the 12th number one album released on Simon Cowell's Sony imprint Syco since its 2004 launch. The label has sold

11,263,548 albums since then.

Boyle's fellow Syco act **Leona Lewis'** second album, *Echo* slides 1-5 (74,885 sales), while **JLS'** self-titled debut album holds at number two on sales of 108,863 copies.

Meanwhile, finally reaping the benefits after spinning off three number one singles, **Black Eyed Peas'** latest album, *The END*, turns in a ninth straight week of increased sales, jumping 16.5% week-on-week to 78,191. The album - which jumps 5-3 to equal its previous highest chart position - has sold 542,672 copies since its release 24 weeks ago, and is certain to be BEP's third straight million seller.

Lady GaGa's *The Fame* rockets 55-7 (61,892 sales), the majority (94.4%) of which comes from the new two-CD edition, *The Fame Monster*. Absent from the Top 10 for 14 weeks, *The Fame* is also heading towards the million mark, with a 46-week tally of 870,616 sales.

Elsewhere in the albums chart, there are Top 40 debuts for new albums from **Rihanna**, **Chris Moyles**, **Mariah Carey**, **The Priests** and **Fron Male Voice Choir**, and compilations from **Janet Jackson**, **UB40**, **Britney Spears** and **Enya**.

Rihanna's last album, *Good Girl*

Sales statistics

| Last week | Singles | Artist albums |
|-----------|-----------|---------------|
| Sales | 2,708,023 | 3,354,197 |
| prev week | 2,743,427 | 2,723,172 |
| % change | -1.3% | +23.2% |

| Last week | Compilations | Total albums |
|-----------|--------------|--------------|
| Sales | 935,796 | 4,289,993 |
| prev week | 553,756 | 3,276,928 |
| % change | +69.0% | +30.9% |

| Year to date | Singles | Artist albums |
|--------------|-------------|---------------|
| Sales | 122,734,510 | 79,107,823 |
| vs prev year | 93,012,899 | 81,354,957 |
| % change | +31.9% | -2.8% |

| Year to date | Compilations | Total albums |
|--------------|--------------|--------------|
| Sales | 19,607,970 | 98,715,730 |
| vs prev year | 24,459,909 | 105,814,866 |
| % change | -19.8% | -6.7% |

Compiled from sales data by Music Week

Gone Bad, debuted at number one in June 2007 on sales of 53,772 copies. New album *Rated R*, opens fairly quietly at number 16 (32,243 sales), while introductory single, *Russian Roulette*, debuts at number six (39,699 sales), becoming the Barbadian's 16th hit.

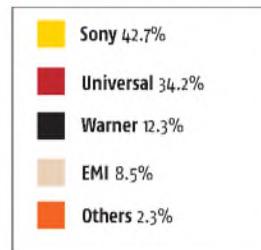
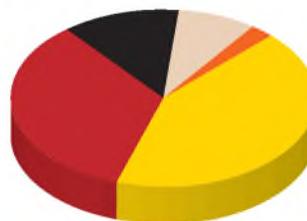
Mariah Carey also makes a double debut, with new album *Memoirs Of An Imperfect Angel* debuting at number 23 (26,552 sales) and latest single, *I Want To Know What Love Is* - a *Foreigner* cover that she performed on *The X Factor* results show eight days ago - debuting at number 19 (14,909 sales), and becoming her 40th Top 75 single. *Obsessed* - the first single from Carey's new album, peaked at a lowly number 52 but jumps 190-62 this week (4,351 sales).

Wales is punching above its weight, with albums from the **Stereophonics**, **Shirley Bassey** and two from **Katherine Jenkins**. They are joined in the chart this week by the latest from **Fron Male Voice Choir**, whose *Voices Of The Valley: Memory Lane* debuts this week at number 31 (18,298 sales). It's the fourth year in a row that the choir, from the tiny village of Froncysyllte, have had a Top 40 album with a *Voices Of The Valley* set - but the trend is down, with each year's album peaking lower and selling fewer copies than its predecessors. Nevertheless, the new set brings up the act's millionth sale.

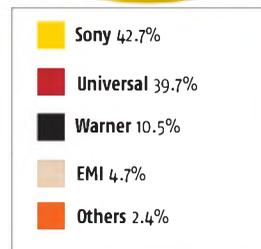
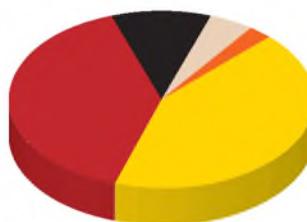
Take That's new concert album *The Circus Live* makes its CD debut today (Monday), but came out on DVD last week, surging to first-week sales of 181,979 - the highest yet for a music video. It is number four on the overall video chart where *Ice Age 3: Dawn Of The Dinosaurs* debuts at the summit on sales of 660,376.

Despite including new material, new compilations from **Janet Jackson**, **UB40** and **Britney Spears** all fall short of the Top 20. Jackson's

ARTIST ALBUMS



SINGLES



The Best is number 28 (19,357 sales), followed by **UB40's** *Best Of Labour Of Love* (number 30, 18,597 sales), and **Spears' Singles Collection** (number 38, 15,460 sales). The *Very Best Of Enya*, comprising only previously released material, debuts at number 32 (17,882 sales).

On the compilations chart, the big new arrival is *Now That's What I Call Music! 74*, which debuts at number one on sales of 289,231 copies. The album, which includes 11 number one singles, outperforms 2008 equivalent *Now! 71*, which opened a year ago last week on sales of 240,382. But it falls

short of another of the 25-year-old series' previous 2009 offerings, *Now! 72* (first week sales: 299,002).

Album sales improved 30.9% week-on-week to 4,289,993 sales - their highest level in 2009 but 6.6% below same-week 2008 sales of 4,499,588.

The singles sector remains buoyant, with sales down just 1.3% week-on-week to 2,708,023 - 2009's third biggest weekly tally.

There's a charity handover at the top, with **The X Factor Finalists' You Are Not Alone** (in aid of Great Ormond Street Hospital) dipping 1-2 (82,869 sales), while **Peter Kay's Animated All Stars** rocket 18-1 with their Official BBC Children In Need Medley. The latter track sold 138,123 copies last week, extending the run of six-figure sales at the top to eight weeks - a 21st-century record. It's the fifth number one to benefit Children In Need, and covers *Can You Feel It* (The Jacksons), *Don't Stop* (Fleetwood Mac) *Jai Ho!* (AR Rahman & Pussycat Dolls), *Tubthumping* (Chumbawamba), *Never Forget* (Take That), *One Day Like This* (Elbow) and *Hey Jude* (The Beatles). It's the 34th number one hit to bear a songwriting credit for both John Lennon and Paul McCartney, more than twice as many as their nearest challenger, who is, incredibly, *Spice Girl* **Melanie Chisholm** (13 number ones).

The **Fron Male Vocal Choir's** album (see above) also includes a version of *Hey Jude*, and becomes the fourth album with a Beatles cover to enter the Top 75 debut in as many weeks following the current albums by **The Soldiers**, **Harry Connick Jr** and **Boyz II Men**.

As well as the re-emergence of *Obsessed* and the debut of new single *I Want To Know What Love Is*, **Mariah Carey** returns to the list with *All I Want For Christmas Is You*. This hardy annual is the first seasonal song to make the chart this year, debuting at number 51 (5,592 sales), although it is closely pursued by **The Pogues & Kirsty MacColl's** *Fairytale Of New York* (number 58, 4,607 sales).

Alan Jones

International charts coverage Alan Jones

Robbie Williams remains the world's biggest album seller

FORMER JENNIFER ANISTON BEAU JOHN MAYER'S NEW ALBUM

BATTLE STUDIES has plenty of heat, debuting at number one in The Netherlands and his native America, but Robbie Williams has the world's best-selling album for the second week in a row, with *Reality Killed The Video Star*.

Williams' album retains the chart title in only one of the five territories where it debuted at number one -

Austria - while falling 1-2 in Germany, The Netherlands and Switzerland, and 1-6 in Australia. It also declines 2-3 in The Czech Republic, 2-4 in Italy, 3-7 in Finland, 3-8 in Denmark, 2-9 in France, 7-11 in Portugal, 7-13 in Spain, 6-14 in Ireland, 7-18 in Hungary and New Zealand, 6-19 in Norway and 10-24 in Russia. Later chart compilations and hybrid sales weeks mean belated debuts in Sweden (number two), Mexico (number six) and Poland (number 12),

Albums Price comparisons chart

| ARTIST Album | Amazon | HMV | Play.com | Tesco |
|--|--------|-------|----------|-------|
| 1 SUSAN BOYLE <i>I Dreamed A Dream</i> | £7.68 | £8.99 | £8.95 | £7.70 |
| 2 JLS <i>JLS</i> | £8.98 | £8.99 | £8.95 | £8.95 |
| 3 BLACK EYED PEAS <i>The E.N.D.</i> | £6.98 | £8.99 | £8.95 | £5.47 |
| 4 QUEEN <i>Absolute Greatest</i> | £8.98 | £8.99 | £8.95 | £6.97 |
| 5 LEONA LEWIS <i>Echo</i> | £8.68 | £8.99 | £8.95 | £8.95 |

Charts sales

OFFICIAL
charts company

© Official Charts Company 2009

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|------|--|
| 1 | 2 | TAKEN BY TREES Sweet Child O' Mine / Rough Trade (PIAS) |
| 2 | 1 | DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS) |
| 3 | 3 | THE BIG PINK Dominos / uAD (PIAS) |
| 4 | 4 | THE TEMPER TRAP Sweet Disposition / Infectious (PIAS) |
| 5 | 7 | DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS) |
| 6 | 5 | DUCK SAUCE Anyway / Data (ARV) |
| 7 | 8 | ARCTIC MONKEYS Cornerstone / Domino (PIAS) |
| 8 | NEW | ASH Tracers / Atomic Heart (ADA/CIN) |
| 9 | 11 | DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS) |
| 10 | 12 | EXAMPLE Watch The Sun Come Up / Data (ARV) |
| 11 | NEW | ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT) |
| 12 | 15 | THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN) |
| 13 | 6 | PETER ANDRE Unconditional / Conehead (Nova Anvato) |
| 14 | 17 | IMOGEN HEAP Hide And Seek / Megaphonic (AbsoluteAnvato) |
| 15 | 13 | KANO Rock N Roller / Bigger Picture (PIAS) |
| 16 | NEW | VAMPIRE WEEKEND A-Punk / Abcano (PIAS) |
| 17 | NEW | GROOVE ARMADA I Won't Kneel / Cooking Vinyl (ADA/CIN) |
| 18 | 16 | J MAJIK & WICKAMAN Feel About You / Mosquito Music (SRD) |
| 19 | NEW | CHRIS MOYLES Lorrydriver / BBC (Technicolor) |
| 20 | NEW | TINNY Zingolo / Class & A Half Full (ROM ARV) |

Indie albums Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|------|--|
| 1 | 1 | PETER ANDRE Revelation / Conehead (Nova Anvato) |
| 2 | 3 | DANIEL O'DONNELL Peace In The Valley / DMG TV (SDU) |
| 3 | 2 | FOSTER & ALLEN Sing The Million Sellers / DMG TV (SDU) |
| 4 | 4 | DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS) |
| 5 | NEW | TOM WAITS Glitter And Doom Live / Anti (ADA/CIN) |
| 6 | 5 | ARCTIC MONKEYS Humbug / Domino (PIAS) |
| 7 | 6 | MADNESS Total Madness / Union Square (SDU) |
| 8 | 7 | THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN) |
| 9 | 8 | THE TEMPER TRAP Conditions / Infectious Music (PIAS) |
| 10 | 9 | THE BIG PINK A Brief History Of Love / uAD (PIAS) |
| 11 | 10 | ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS) |
| 12 | 14 | FLEET FOXES Fleet Foxes / Bella Union (ARV) |
| 13 | 16 | FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sub Pop (PIAS) |
| 14 | 15 | EVA CASSIDY Songbird / Blix Street (ADA/CIN) |
| 15 | 11 | SKUNK ANANSIE Smashes & Trashes / One Little Ind'an (PIAS) |
| 16 | 17 | THE XX XX / Young Turks (PIAS) |
| 17 | NEW | DAVE RAWLINGS MACHINE A Friend Of A Friend / Acory (ADA/CIN) |
| 18 | 20 | JACE EVERETT Red Revelations / Hump Head (ARV) |
| 19 | 19 | ARCTIC MONKEYS Favourite Worst Nightmare / Domino (PIAS) |
| 20 | RE | FRIENDLY FIRES Friendly Fires / XL (PIAS) |

Indie albums breakers Top 10

| This | Last | Artist Title / Label (Distributor) |
|------|------|---|
| 1 | 1 | THE BIG PINK A Brief History Of Love / uAD (PIAS) |
| 2 | 3 | FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sub Pop (PIAS) |
| 3 | 4 | THE XX XX / Young Turks (PIAS) |
| 4 | NEW | DAVE RAWLINGS MACHINE A Friend Of A Friend / Acory (ADA/CIN) |
| 5 | 5 | JACE EVERETT Red Revelations / Hump Head (ARV) |
| 6 | 7 | FRIENDLY FIRES Friendly Fires / XL (PIAS) |
| 7 | 2 | JULIAN CASABLANCA Phrases For The Young / Rough Trade (PIAS) |
| 8 | 9 | GRIZZLY BEAR Veckatimest / Warp (PIAS) |
| 9 | 13 | RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS) |
| 10 | RE | THE GASLIGHT ANTHEM The '59 Sound / Sid One Dummy (PIAS) |

Compilation chart Top 20

| This | Last | Artist Title / Label (Distributor) |
|------|------|--|
| 1 | NEW | VARIOUS Now That's What I Call Music! 74 / EMI Virgin/UMTV (E) |
| 2 | 3 | VARIOUS Pop Party 7 / UMTV (ARV) |
| 3 | 5 | VARIOUS Anthems - Electronic 80s / EMI TV/MCS (E) |
| 4 | 6 | VARIOUS Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV) |
| 5 | 4 | VARIOUS R&B Collection / UMTV (ARV) |
| 6 | 2 | VARIOUS Clubland 16 / AATV/UMTV (ARV) |
| 7 | 1 | VARIOUS Words For You / Universal (ARV) |
| 8 | 7 | VARIOUS Radio 1's Live Lounge - Vol 4 / Sony Music/UMTV |
| 9 | 8 | VARIOUS Jackie - The Annual 2010 / EMI TV/UMTV (ARV) |
| 10 | 9 | VARIOUS Ministry Of Sound - One / EMI TV/MCS (E) |
| 11 | 12 | OST The Twilight Saga - New Moon / Atlantic (CIN) |
| 12 | 11 | VARIOUS Gatecrasher's Club Anthems 1993-2009 / Rhino (CIN) |
| 13 | NEW | VARIOUS Classic Voices 2010 / Decca (ARV) |
| 14 | 10 | VARIOUS The Annual 2010 / EMI TV/MCS (E) |
| 15 | 19 | VARIOUS Now That's What I Call Xmas / EMI Virgin/UMTV (E) |
| 16 | NEW | VARIOUS The R&B Yearbook 2009 / Rhino/Sony (ARV) |
| 17 | NEW | VARIOUS Dance Nation 2 / Hard2beat/Sony Music (TBC) |
| 18 | RE | VARIOUS Christmas Hits - 80 Festive Favourites / Rhino/Sony (ARV) |
| 19 | RE | VARIOUS 101 Christmas Songs / EMI TV (E) |
| 20 | NEW | VARIOUS The Magic Of Disney / Walt Disney (E) |

Classical albums Top 10

| This | Last | Artist Title / Label |
|------|------|---|
| 1 | NEW | THE PRIESTS Harmony / Epic (ARV) |
| 2 | 1 | KATHERINE JENKINS The Ultimate Collection / Decca (ARV) |
| 3 | NEW | FRON MALE VOICE CHOIR Voices Of The Valley - Memory Lane / Decca (ARV) |
| 4 | NEW | CAMILLA KERSLAKE Camilla Kerslake / Future Records |
| 5 | 2 | KATHERINE JENKINS Second Nature / UCI (ARV) |
| 6 | 3 | THE PRIESTS The Priests / Epic (ARV) |
| 7 | 4 | ONLY MEN ALOUD Band Of Brothers / Decca (ARV) |
| 8 | 5 | LUDOVICO EINAUDI Nightbook / Decca (ARV) |
| 9 | NEW | ALED JONES The Ultimate Collection / Decca (ARV) |
| 10 | 6 | BLAKE Together / Music Infinity (E) |

Dance albums Top 10

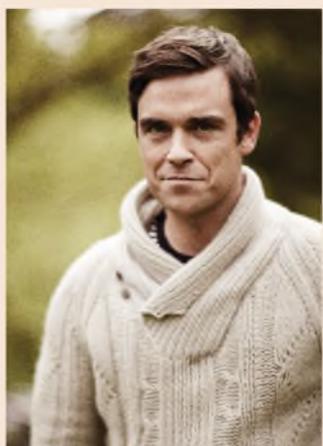
| This | Last | Artist Title / Label |
|------|------|--|
| 1 | 2 | VARIOUS Ministry Of Sound - One / EMI TV/MCS |
| 2 | 3 | VARIOUS The Annual 2010 / EMI TV/MCS |
| 3 | 1 | VARIOUS Clubland 16 / AATV/UMTV |
| 4 | 5 | DAVID GUETTA One Love / Positiva/Virgin |
| 5 | NEW | VARIOUS Dance Nation 2 / Hard2beat/Sony Music |
| 6 | 4 | VARIOUS Gatecrasher's Club Anthems 1993-2009 / Rhino |
| 7 | 6 | THE PRODIGY Invaders Must Die / Take Me To The Hospital |
| 8 | 7 | CAVIN HARRIS Ready For The Weekend / Columbia |
| 9 | NEW | SCOOTER Under The Radar Over The Top / AATV/UMTV |
| 10 | 8 | CHASE & STATUS More Than Alot / Ram |

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Leona Lewis



and improved placings in Belgium's Wallonia (17-2) and Flanders (12-3). There was a suspicion that Williams could have had his world superiority overturned by Leona Lewis this week, but the X Factor graduate's second album, *Echo*, opened more quietly than anticipated following the fairly cool reception given to introductory single *Happy*. *Echo* arrives at number two in Ireland, number three in Switzerland, number seven in Austria, number 12 in Germany, number 13 in the US, number 16 in Canada and Spain, number 26 in New Zealand, number 31 in Australia, number 32 in The Netherlands, number 37 in Italy, number 51 in France, number

67 in Wallonia and number 69 in Flanders. Lewis' debut set *Spirit* topped the chart in Austria, Australia, Canada, Germany, Ireland, Switzerland and the US, as well as Britain. Britain's latest female sensation, Susan Boyle, is likely to fare much better than Lewis next week, and makes a premature chart debut in France, where her *I Dreamed A Dream* album enters at number 68. Although that might not sound impressive, it's a placing the album earned from sales made before it was officially released. Some over-keen retailers racked it on Saturday (chart cut-off day), ahead of its official release last Monday.

Queen's *Absolute Hits* is making a big impression globally. The set climbs 13-12 in New Zealand, and 37-22 in Japan, while debuting in Ireland (number nine), Austria (10), Norway (10), Denmark (13), Portugal (14), Switzerland (15), The Czech Republic (23), Germany (23), Spain (36). The Netherlands (40) and Flanders (80). Paul McCartney's *Good Evening, New York* debuts in the US (number 16), Canada (number 23) and Japan (number 47), while Sting's *If On A Winter's Night* moves 8-5 in Italy, 32-12 in Flanders and 21-18 in France, while holding at number one in Poland, four in Russia and 15 in The Czech Republic.

Music Week

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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) (Publisher) (Writer) | |
|---------|---------|--------------|---|-------------------|
| 1 | 1 | 2 | PETER DINKEL <i>The Official BBC Children In Need Medley</i> Epic 88697618362 (ARV) (+50% SALES INCREASE) (Wright) Sony ATV/Universal/Variations (Various) | |
| 2 | 1 | 2 | X FACTOR FINALISTS <i>You Are Not Alone</i> Syco 88697622212 (ARV) (R. Kelly) Imagem (R. Kelly) | |
| 3 | 3 | 2 | JASON DERULO <i>Whatcha Say</i> Warner Brothers ATCO145227243 (CIN) (Rottem) Universal/Sony ATV/Imagem (Derulo/Heap/Roem/Anderson) | |
| 4 | 2 | 8 | BLACK EYED PEAS <i>Meet Me Halfway</i> Interscope 2724544 (ARV) (Harris/Will) Universal/Downtown/Chrysalis/HeadphoneJunkie/EMI/Catalyst/CherryLane/CC (Cordon/Adams/Pineda/Cometz/Ferguson/Kouame/Duroleak/Chase/Zinner) | |
| 5 | 8 | 5 | LADY GAGA <i>Bad Romance</i> Interscope 272652 (ARV) (RedOne) Sony ATV (Germanotta/Khaye) | SALES INCREASE |
| 6 | New | | RIHANNA <i>Russian Roulette</i> Def Jam CAT0155429408 (ARV) (Ne-Yo/Harmony) EMI/Universal (Harmon/Smith) | HIGHEST NEW ENTRY |
| 7 | 7 | 4 | KESHA <i>Tik Tok</i> Columbia 88697619042 (ARV) (Dr Luke) Kobalt (Sebert/Levin/Gottwald) | |
| 8 | 5 | 6 | CHERYL COLE <i>Fight For This Love</i> Fascination GBU170912080 (ARV) (Wilkins) EMI/Sony ATV/Universal (Kipner/Wilkins/Merritt) | |
| 9 | New | | SUSAN BOYLE <i>Wild Horses</i> Syco GBHM0090064 (ARV) (Mac Jagger/Richard) (ASKLO/Unward/Westminster) | |
| 10 | 4 | 3 | LEONA LEWIS <i>Happy</i> Syco 88697574652 (ARV) (Tedder) Kobalt/Sony ATV/CC (Bugart/Tedder/Lewis) | |
| 11 | 6 | 4 | JLS <i>Everybody In Love</i> Epic 8869756262 (ARV) (Rotem) Sony ATV/Universal (Hector/Rotem) | |
| 12 | 12 | 5 | JAY SEAN FEAT. LIL WAYNE <i>Down</i> Island 2724316 (ARV) (Remy/Sobbybass) Warner Chappell/Bucks/Sony ATV (Sean/Carter/Collier/Skallerr/Low) | |
| 13 | 9 | 3 | N-DUBZ <i>I Need You</i> AATWUMTV CDGLOBE1291 (ARV) (Rawson) Sony ATV (Contostavlos/Contostavlos/Rawson) | |
| 14 | 10 | 3 | BRITNEY SPEARS <i>3</i> Jive ATCO15536752 (ARV) (Max Martin/Shellback) Universal/Kobalt (Martin/Schuster/Amber) | |
| 15 | 24 | 7 | MICHAEL BUBLE <i>Haven't Met You Yet</i> Reprise CAT0153174011 (CIN) (Rock/Chang) Universal/Warner Chappell/Sony ATV (Buble/Chang/Foster) | SALES INCREASE |
| 16 | 20 | 4 | PIXIE LOTT <i>Cry Me Out</i> Mercury CAT015640469 (ARV) (Heuge/Thornalley) Sony ATV/Universal/Delmar (Thornalley/Heuge/Empley/Lott) | SALES INCREASE |
| 17 | 14 | 24 | BLACK EYED PEAS <i>I Gotta Feeling</i> Interscope ATCO151960369 (ARV) (Guetta) (Catalyst/Cherry Lane/EMI/Square/Rivoli/Rister/Shepero/Bernstein/Co) (Adams/Pineda/Gomez/Ferguson/Guetta/Ries/eret) | |
| 18 | 11 | 7 | ALEXANDRA BURKE FEAT. FLO-RIDA <i>Bad Boys</i> Syco 88697590932 (ARV) (The Phantom Boys) Universal/Kobalt/Sony ATV/CC (Busbee/Sammerville/Evans/James/Watson/Dillaid) | |
| 19 | New | | MARIAH CAREY <i>I Want To Know What Love Is</i> Mercury CAT0155819077 (ARV) (Carey/Stewart/Wright) Scmiser Songs (Jones) | |
| 20 | 16 | 13 | FLORENCE + THE MACHINE <i>You Got The Love</i> Island 2726059 (ARV) (Hugall) TrueLove/Intersong (Stevens/Bellamy/Warrior/Maxwell) | |
| 21 | 19 | 5 | WESTLIFE <i>What About Now</i> 5 88697611282 (ARV) (Robson) EMI/Sony ATV/One/Bug (Hodges/Moody/Hartzel) | |
| 22 | 17 | 11 | JAY-Z FEAT. ALICIA KEYS <i>Empire State Of Mind</i> Roc-A-Fella AT0350010 (CIN) (Shuk) Global Talent/EMI/UK Music (Shuckburgh/Hunter/Sewell/Carter/Keys/Keys/Robinson) | |
| 23 | 13 | 3 | SUGABABES <i>About A Girl</i> Island 272574 (ARV) (RedOne) Sony ATV/EMI/CC (Luciani/Khaye/Riddick) | |
| 24 | 22 | 3 | ROBBIE WILLIAMS <i>You Know Me</i> Virgin VSCDT2002 (E) (Horn) Chrysalis/Farrell/Alpha Editions (Williams/Mould/Andrews/Hardy) | |
| 25 | 23 | 2 | 50 CENT FEAT. NE-YO <i>Baby By Me</i> Interscope 2727064 (ARV) (Polow Da Don) Universal/Patrick (Jones/Jackson/Smith) | |
| 26 | 15 | 2 | ALESHA DIXON <i>To Love Again</i> Asylum ASYLUM12CD (CIN) (Shanks/Barlow) Sony ATV (Dixon/Barlow/Shanks) | |
| 27 | 25 | 7 | PAOLO NUTINI <i>Pencil Full Of Lead</i> Atlantic ATLK091CD1 (CIN) (Nelson) Warner Chappell/Burlington (Foser/Nutini/Duguid/Benbrook) | |
| 28 | 28 | 8 | WHITNEY HOUSTON <i>Million Dollar Bill</i> Arista 88697599082 (ARV) (Swizz Beatz) Universal/EMI (Keys/Dean/Harris) | SALES INCREASE |
| 29 | 27 | 4 | CHRIS BROWN FEAT. LIL' WAYNE <i>I Can Transform Ya</i> Jive ATCO155368757 (ARV) (Swizz Beatz) Universal/Notting Hill/Warner Chappell/CC (Brown/Dean/Berez/Carter/Poshbea) | |
| 30 | New | | LADY GAGA <i>Telephone</i> Interscope USUM70909541 (ARV) (Jenkins) Sony ATV/EMI (Germanotta/Jenkins/Daniels/Franklin/Knowles) | |
| 31 | 21 | 4 | CHASE & STATUS FT PLAN B <i>End Credits</i> Verigo 2723595 (ARV) (Kennard/Milton) Universal/Pure Groove (Kennard/Milton/Drew) | |
| 32 | 33 | 11 | TAIO CRUZ <i>Break Your Heart</i> 4th & Broadway 2717453 (ARV) (Cruz/FT Smith) Chrysalis/EMI (Cruz/FT Smith) | SALES INCREASE |
| 33 | 38 | 2 | TAKEN BY TREES <i>Sweet Child O' Mine</i> Rough Trade CAT0156200913 (PIAS) (Lissvik) Universal/Warner Chappell (Rose/Hudson/McKagan/Straf/InAdler) | SALES INCREASE |
| 34 | 26 | 2 | SHAKIRA <i>Did It Again</i> Epic ATCO155366884 (ARV) (The Neptunes) Sony ATV/EMI (Shakira/Williams) | |
| 35 | 36 | 16 | DAVID GUETTA FEAT. AKON <i>Sexy Chick</i> Pcsitwa/Virgin CAT0152914639 (E) (Guetta) Sony ATV/Steinmetz/Timber/Bucks/Talpa/HMN (Tunior/Tiam/Guetta/Neal/Sindres) | SALES INCREASE |
| 36 | 44 | 2 | CHIPMUNK FEAT. TALAY RILEY <i>Look For Me</i> Jive ATCO15602914 (ARV) (H-Money) Universal/Global Talent/RI Productions/EMI April (Fyffe/Riley/Samuels) | SALES INCREASE |
| 37 | New | | SUSAN BOYLE <i>I Dreamed A Dream</i> Syco GBHM00900087 (ARV) (Mac) Sacem/Alain Boublil (Schonberg/Soubille/Kretzmer/Nate) | |
| 38 | 31 | 10 | DIZZEE RASCAL <i>Dirtee Cash</i> Dirtee Stank STANK008CDS (PIAS) (Cage) Notting Hill/Ceophony/Universal/CC (Mills/Vincenzo/Walsh/Detnon) | |

| This wk | Last wk | Wks in chart | Artist Title Label / Catalogue number (Distributor) (Producer) (Publisher) (Writer) | |
|---------|----------|--------------|---|---------------------|
| 39 | 32 | 8 | CHIPMUNK <i>Copsey Daisy Jive</i> 88697588692 (ARV) (James/Parker) Universal/BMG Rights/Global Talent/CC (Fyffe/Peters/Abraham/Orabiyi/Robinson) | |
| 40 | 29 | 4 | SNOW PATROL <i>Just Say Yes</i> Fiction 2724796 (ARV) (Jacknife Lee) Universal/Chrysalis (Lightbody/Connolly/Quinn/Simpson/Lee) | |
| 41 | 43 | 5 | CHERYL COLE FEAT. WILL I AM <i>3 Words</i> Fascination GBU170912080 (ARV) (Will.I.Am) EMI/Catalyst/Cherry Lane/Scouth Hudson/ElCubano (Acams/Cole/Pajon) | SALES INCREASE |
| 42 | 62 | 2 | N-DUBZ FT MR HUDSON <i>Playing With Fire</i> AATWUMTV GBCE2090637 (ARV) (Rawson) Sony ATV (Contostavlos/Contostavlos/Rawson/Mellorwie) | +50% SALES INCREASE |
| 43 | 30 | 5 | MILEY CYRUS <i>Party In The USA</i> Hollywood-Polydor D510832 (ARV) (Gottweid) Sony ATV/Warner Chappell/Kobalt (Cornish/Kelly/Gottweid) | |
| 44 | 39 | 15 | JOURNEY <i>Don't Stop Believin'</i> Columbia USSM1810016 (ARV) (Elsont/Stons) IQ Music/Sony ATV (Laini/Perry/Schun) | |
| 45 | New | | RIHANNA <i>Wait Your Turn</i> Def Jam CAT0155887777 (ARV) (Chase & States/Stargate) EMI/Universal/CC (Hermansen/Milton/Kennard/Fenty/Eriksen/Tenday/faun/tercy) | |
| 46 | 75 | 3 | DAVID GUETTA FEAT. ESTELLE <i>One Love</i> Pcsitwa/Virgin ATCO152430200 (E) (Guetta) Chrysalis/EMI/Prescent/Timber/Buckem (Guetta/Swary/Sindres/Wilhelm) | HIGHEST CLIMBER |
| 47 | 41 | 20 | JLS <i>Beat Again</i> Epic 88697545842 (ARV) (Mac) Peermusic/Sony ATV (Mac/Hector) | |
| 48 | 34 | 12 | SHAKIRA <i>She Wolf</i> Epic 88697562052 (ARV) (Shakira/Hill/Hendrick) Sony ATV/Chrysalis/EMI/Universal/Ensign/Cezme/House/Rodeo/Mani/Amf/Coast (Hill/Ripoll/Hendrick) | |
| 49 | 64 | 2 | LIY ALLEN <i>Who'd Have Known</i> Regal CAT0153869409 (E) (Kirstin) Universal/EMI/Sony ATV/W2/Blue Mountain (Allen/Owen/Robson/Bz/riow/Donaid/Kursini/Orange) | +50% SALES INCREASE |
| 50 | 46 | 16 | PITBULL <i>Hotel Room Service</i> J 88697608242 (ARV) (Jonsin) Universal/Kobalt/Sony ATV (Perez/Scheffer/Campbell/Reid/Wilson/Brankin/Fdwrcs/Rodgers/Campbell/Hobbs/Rossi/Wangwon) | |
| 51 | Re-entry | | MARIAH CAREY <i>All I Want For Christmas Is You</i> RCA 6610702 (ARV) (Carey/Afanasiel) Universal/Sony ATV (Carey/Afanasiel) | |
| 52 | 42 | 8 | THE BIG PINK <i>Dominoes</i> 4AD ATCO153495954 (PIAS) (Cordell/Furze) Chrysalis (Cordell/Furze) | |
| 53 | 45 | 62 | KINGS OF LEON <i>Sex On Fire</i> Hand Me Down 88697352002 (ARV) (Petraglia/King) Bug Music (Fellowill/Followill/Followill) | |
| 54 | 35 | 6 | CAVIN HARRIS <i>Flashback</i> Columbia 88697606782 (ARV) (Harris) EMI (Harris) | |
| 55 | 52 | 13 | PIXIE LOTT <i>Boys And Girls</i> Mercury 2714871 (ARV) (Hauge/Thornalley) Sony ATV/Universal/DeLima (Lott/Thornalley/Heuge) | |
| 56 | New | | SNOW PATROL & MARTHA WAINWRIGHT <i>Set The Fire To The Third Bar</i> Fiction 1714673 (ARV) (Jacknife Lee) Universal (Lightbody/Connolly/Quinn/Wilson/Simpson) | |
| 57 | 37 | 7 | ROBBIE WILLIAMS <i>Bodies</i> Virgin VSCDT1998 (E) (Horn) Farrell/Kobalt/CC (Russell/Christy/Williams) | |
| 58 | Re-entry | | THE POGUES FEAT. KIRSTY MACCOLL <i>Fairytale Of New York</i> Warner Brothers WEA400CD (CIN) (Lillywhite) Universal/Perfect Songs (Finer/MacGowan) | |
| 59 | 48 | 10 | BEYONCE <i>Broken Hearted Girl</i> Columbia 88697614332 (ARV) (Stegate) Sony ATV/EMI/Universal/Patrick (Eriksen/Edmonds/Hermansen/Knowles) | |
| 60 | 51 | 2 | MUSE <i>Undisclosed Desires</i> Helium 3/Warner Brs CAT0155386032 (CIN) (Muse) Warner Chappell (Beltzmy) | |
| 61 | 50 | 17 | THE TEMPER TRAP <i>Sweet Disposition</i> Infectious INFECT035 (PIAS) (Abblis) Imagem (Solitto/Mandagi) | |
| 62 | Re-entry | | MARIAH CAREY <i>Obsessed</i> Def Jam ATCO151935005 (ARV) (Carey/The Dream/Stewart) Universal/Warner Chappell (Nash/Stewart/Carey) | |
| 63 | New | | TAIO CRUZ <i>No Other One</i> 4th & Broadway GBU170911468 (ARV) (F T Smith/Cruz) Chrysalis/EMI (F T Smith/Cruz) | |
| 64 | 57 | 21 | BEYONCE <i>Sweet Dreams</i> Columbia 886976572 (ARV) (Jonsin/Wilkins/Lover/Knowles) Sony ATV/EMI (Knowles/Scheffer/Wilkins/Love) | |
| 65 | 49 | 8 | THE SATURDAYS <i>Forever Is Over</i> Fascination/Geffen 2720426 (ARV) (The Runaways) Sony ATV/EMI/CC (Bourne/Watters/Bianca/nielo) | |
| 66 | Re-entry | | LADY GAGA <i>Paparazzi</i> Interscope 271217 (ARV) (Fusari) Sony ATV (Germanotta/Fusari) | |
| 67 | 40 | 2 | AGNES <i>I Need You Now</i> AATWUMTV CDGLOBE1280 (ARV) (Hansson) Kobalt/Sharobella/Applebay Songs AB (Vughn/Hansson) | |
| 68 | New | | LADY GAGA <i>Monster</i> Interscope USUM70905528 (ARV) (RedOne/Lady Gaga) Sony ATV/Warner Chappell (Germanotta/Khaye/Dresti) | |
| 69 | Re-entry | | LA ROUX <i>Bulletproof</i> Polydor 2705727 (ARV) (Langmaid/Jackson) Big Life (Langmaid/Jackson) | |
| 70 | 56 | 96 | SNOW PATROL <i>Chasing Cars</i> Fiction 1704357 (ARV) (Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson) | |
| 71 | 61 | 29 | BLACK EYED PEAS <i>Boom Boom Pow</i> Interscope 2707191 (ARV) (Will.I.Am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) | |
| 72 | New | | MIKA <i>Rain</i> (asablanra 2726500 (ARV) (Wells/Mika) Sony ATV/Universal (Penniman/Horowitz) | |
| 73 | 67 | 71 | TAKE THAT <i>Rule The World</i> Pclydcr 1746285 (ARV) (Shanks) EMI/Universal/Sony ATV (Owen/Barlow/Orange/Donaid) | |
| 74 | 70 | 46 | LADY GAGA <i>Poker Face</i> Interscope 2703459 (ARV) (RedOne/Lady Gaga) Sony ATV (Germanotta/Khaye) | SALES INCREASE |
| 75 | New | | LADY GAGA <i>Alejandro</i> Interscope USUM70905526 (ARV) (RedOne/Lady Gaga) Sony ATV (Germanotta/Khaye) | |

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| | | | | | | | | |
|--------------------------|-------------------------|--------------------------|------------------------|---------------------------|---------------------------|---------------------------|----------------------|--------------------|
| 314 | Break Your Heart 32 | Fairytale Of New York 58 | Love Is 19 | Playing With Fire 42 | Telephone 30 | You Know Me 24 | Key | As used by Radio 1 |
| 3 Wcrds 41 | Broken Hearted Girl 59 | Fight For This Love 8 | Just Say Yes 40 | Poker Face 74 | The Official BBC Children | The Official BBC Children | ★ Platinum (600,000) | |
| At cut A Girl 23 | Bulletproof 69 | Flashback 54 | Look For Me 36 | Rain 72 | In Need Medley 1 | In Need Medley 1 | ● Gold (400,000) | |
| Alejandro 75 | Chasing Cars 70 | Forever Is Over 65 | Meet Me Halfway 4 | Rule The World 73 | Tik Tok 7 | Tik Tok 7 | ● Silver (200,000) | |
| All I Want For Christmas | Cry Me Out 16 | Happy 10 | Million Dollar Bill 28 | Russian Roulette 6 | Te I've Again 26 | Te I've Again 26 | | |
| Is You 51 | Did It Again 34 | Haven't Met You Yet 15 | Monster 68 | Set The Fire To The Third | Undisclosed Desires 60 | Undisclosed Desires 60 | | |
| Baby By Me 25 | Dirtee Cash 38 | Hotel Room Service 50 | No Other One 63 | Bar 56 | Wait Your Turn 45 | Wait Your Turn 45 | | |
| Bad Boys 18 | Dominoes 57 | I Can Transform Ya 29 | Obsessed 62 | Sex On Fire 53 | What About Now 21 | What About Now 21 | | |
| Bad Romance 5 | Don't Stop Believin' 44 | I Dreamed A Dream 37 | One Love 46 | Sexy Chick 35 | Whatcha Say 3 | Whatcha Say 3 | | |
| Beat Again 47 | Down 12 | I Gotta Feeling 17 | Copsey Daisy 39 | She Wolf 48 | Who'd Have Known 49 | Who'd Have Known 49 | | |
| Bodies 57 | Empire State Of Mind 22 | I Need You 13 | Paparazzi 66 | Sweet Child O' Mine 33 | Wild Horses 9 | Wild Horses 9 | | |
| Bocm Bcsm Pow 71 | End Credits 31 | I Need You Now 67 | Party In The Usa 43 | Sweet Disposition 61 | Yu Are Not Alone 2 | Yu Are Not Alone 2 | | |
| Boys And Girls 55 | Everybody In Love 11 | I Want To Know What | Pencil Full Of Lead 27 | Sweet Dreams 64 | You Got The Love 20 | You Got The Love 20 | | |

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

The Official UK Albums Chart



| This wk | Last wk | Wks in chart | Artist Title (Produce) | Label / Catalogue number (Distributor) | |
|---------|---------|--------------|---|---|---------------------|
| 1 | New | | SUSAN BOYLE I Dreamed A Dream (Mac) | Syco 88697554542 (ARV) | HIGHEST NEW ENTRY |
| 2 | 2 | 3 | JLS JLS (Mac/Rutem/Hector/F T Smith/Cruz/Jeberg&Cutlather/Metropolitan/Deeky/Soulshock/Karlin) | Epic 88697564572 (ARV) ★ | |
| 3 | 5 | 25 | BLACK EYED PEAS The E.N.D. Interscope 2707969 (A&V) | (Guetta/Harris/Burris/Apl.De.Apl/DJ Replay) | SALES INCREASE |
| 4 | 3 | 2 | QUEEN Absolute Greatest (Various) | Parlophone 3091952 (E) | |
| 5 | 1 | 2 | LEONA LEWIS Echo (Various) | Syco 88697570012 (ARV) 2★ | |
| 6 | 8 | 6 | MICHAEL BUBLE Crazy Love (Foster/Rock/Galt/Chang) | Reprise 936297077 (CIN) ★ | SALES INCREASE |
| 7 | 55 | 46 | LADY GAGA The Fame (RedOne/Space Cowboy/Fusar/Kierszenbaum/Keruff) | Interscope 1791747 (ARV) | HIGHEST CLIMBER |
| 8 | 7 | 3 | SNOW PATROL Up To Now (Black/Jackson/McLellan/Lightbody/Duggan/Brennan/Watson) | Fiction 2720709 (ARV) | SALES INCREASE |
| 9 | 4 | 3 | ROBBIE WILLIAMS Reality Killed The Video Star (Hurn) | Virgin CDV3064 (E) | |
| 10 | 9 | 2 | WILL YOUNG The Hits 19 Recordings (Magnussen/Kreuger/Elousson/Absolute/Pedent/Lipson/Mackichan/White/Stone/rd/Huwes/Robot/Club) | 88697584302 (ARV) | |
| 11 | 10 | 5 | THE SOLDIERS Coming Home (Petrick) | Rhino 2564685743 (CIN) ★ | |
| 12 | 12 | 5 | CHERYL COLE 3 Words (Will.L.Am/Syience/Wilkins/Cipner/Watters/Soulshock & Karlin/F T Smith/Cruz) | Fascination 2721459 (A&V) ★ | SALES INCREASE |
| 13 | 6 | 38 | N-DUBZ Against All Odds (F T Smith/N-Dubz) | A&M/UMTV 2725229 (ARV) | |
| 14 | 14 | 3 | ROD STEWART Soulbook 1 (Jordan/Tyrell/Kentis) | 88697603432 (ARV) | |
| 15 | 19 | 5 | MICHAEL JACKSON This Is It (Jones/Jackson/Swedien/Riley/The Jacksons/Buitre/Ifester/McClain/Warren) | Epic 88697606742 (ARV) ★ | SALES INCREASE |
| 16 | New | | RIHANNA Rated R (Chase & Status/Stargate/Stewart/Riddick/Harmony/Me-Yo/Kennedy/Will.L.Am/Free School/Eriksen/Timberlake/Knox/Harrison) | Def Jam 2725990 (ARV) | |
| 17 | New | | CHRIS MOYLES The Parody Album (Tbc) | Sony 88697605112 (ARV) | |
| 18 | New | | THE PRIESTS Harmony (Tbc) | Epic 88697578532 (ARV) | |
| 19 | 15 | 6 | ALEXANDRA BURKE Overcome (Various) | Syco 88697460232 (ARV) ★ | SALES INCREASE |
| 20 | 17 | 4 | FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Reskul/Inez/Vig) | RCA 88697369211 (ARV) | SALES INCREASE |
| 21 | 37 | 3 | DAME SHIRLEY BASSEY The Performance (Arno/C/Dixon) | Geffen 2720780 (ARV) | +50% SALES INCREASE |
| 22 | 20 | 26 | PAOLO NUTINI Sunny Side Up (Nutini/Jones) | Atlantic 2564688581 (CIN) 2★ | SALES INCREASE |
| 23 | New | | MARIAH CAREY Memoirs Of An Imperfect Angel (Carey/Stewart/Nash/Wright/Healyzer/Los Da Mystro) | Mercury 2715927 (ARV) | |
| 24 | 18 | 54 | BEYONCE I Am Sasha Fierce (Gad/Fedder/The Dream/Stargate/Stewart/Variou) | Columbia 88697194922 (ARV) 3★ | |
| 25 | 23 | 4 | KATHERINE JENKINS The Ultimate Collection (Patrick/Franglen/Robbins) | Decca 2709882 (ARV) | SALES INCREASE |
| 26 | 21 | 2 | THE CARPENTERS 40/40 A&M (Carpenter) | B1322302 (ARV) | |
| 27 | 11 | 2 | STEREOPHONICS Keep Calm And Carry On (Ahbiss) | V2 2719775 (ARV) | |
| 28 | New | | JANET JACKSON The Best (Jackson/Jackson/Jam/Lewis/Elizondo Jr/Inker/S/D/Miller/011a/L/Roc) | A&M 2725300 (ARV) | |
| 29 | 26 | 48 | FLEETWOOD MAC The Very Best Of (Various) | WSM 8122736352 (ARV) 3★ | SALES INCREASE |
| 30 | New | | UB40 Best Of Labour Of Love (Tbc) | Virgin CDV3067 (E) | |
| 31 | New | | FRON MALE VOICE CHOIR Voices Of The Valley - Memory Lane (Tbc) | Decca 2708449 (ARV) | |
| 32 | New | | ENYA The Very Best Of Enya (Ryan) | Warner Brothers 2564685226 (CIN) | |
| 33 | 13 | 2 | THEM CROOKED VULTURES Them Crooked Vultures (Them Crooked Vultures) | RCA 88697619361 (ARV) | |
| 34 | 16 | 2 | RONAN KEATING Winter Songs (Lipson) | Polydor 2720982 (ARV) | |
| 35 | 28 | 5 | KATHERINE JENKINS Believe (Foster) | Warner Music Ent 2564685674 (CIN) | SALES INCREASE |
| 36 | 40 | 11 | MUSE The Resistance (Muse) | Helium 3/warner Bros 2564686625 (CIN) ★ | SALES INCREASE |
| 37 | 32 | 62 | KINGS OF LEON Only By The Night (Petraglia/King) | Hand Me Down 88697327121 (ARV) 5★ ★ | SALES INCREASE |
| 38 | New | | BRITNEY SPEARS The Singles Collection (Spears/Stewart/Tine/Clutch/Danjal/Dennis/Pop/Dr.Luke/Sigsworth/Lundin/Martin/Tae/Neptunes/Variou) | Jive 88697596762 (ARV) | |

| This wk | Last wk | Wks in chart | Artist Title (Produce) | Label / Catalogue number (Distributor) | |
|---------|----------|--------------|---|--|---------------------|
| 39 | 31 | 21 | FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hugall/White) | Island 1797940 (ARV) ★ | SALES INCREASE |
| 40 | 27 | 11 | PETER ANDRE Revelation (Burrell/Richer) | Onehance CDUN9 (Nova Arvato) | |
| 41 | 42 | 11 | PIXIE LOTT Turn It Up (F T Smith/Huegel/Thornley/Kusin/Ged/Jeberg/Cizzu/RedOne/Lcubxcher) | Mercury 2700746 (ARV) | SALES INCREASE |
| 42 | 25 | 4 | BON JOVI The Circle (Bon Jovi/Sbanks/Semhole) | Mercury 2725165 (ARV) | |
| 43 | 33 | 14 | VERA IVYN We'll Meet Again - The Very Best Of (Various) | Decca 2715983 (ARV) | SALES INCREASE |
| 44 | 39 | 42 | LILY ALLEN It's Not Me It's You (Kurstin) | Regal 6942752 (E) 2★ | SALES INCREASE |
| 45 | 43 | 10 | MIKA The Boy Who Knew Too Much (Wells/Mike) | Casablanca/Island 272588 (ARV) | SALES INCREASE |
| 46 | 36 | 6 | WHITNEY HOUSTON I Look To You (Various) | Arista 88697100332 (ARV) | SALES INCREASE |
| 47 | 24 | 2 | NORAH JONES The Fall (King) | Blue Note 4562722 (E) | |
| 48 | 29 | 3 | BIFFY CYRO Only Revolutions (GG Garth/Biffy Cyro) | 14th Floor 5186561452 (CIN) | |
| 49 | 56 | 50 | TAKE THAT The Circus (Shenks) | Polydor 1787444 (ARV) 6★ 2★ | +50% SALES INCREASE |
| 50 | New | | CAMILLA KERSLAKE Camilla Kerslake (Hedges) | Future Records 2725847 (ARV) | |
| 51 | 50 | 10 | CLIFF RICHARD & THE SHADOWS Reunited (Marvin/Welsh/Bennett/Richer) | EMI 6878752 (E) | SALES INCREASE |
| 52 | 30 | 3 | JAMIE CULLUM The Pursuit (Wells) | Decca 2713302 (ARV) | |
| 53 | 22 | 2 | 50 CENT Before I Self Destruct (Tly Fyfe/Leb/Dx/Dr.Dre/Batson/The Enemz/Team Ready & J Key/Team Demo/Rick Rock/Mascot & Qb Da Priche/Black Key/H-vet/Dual Output/Foicw Dr. Doni/Rocwider/Dj Khair) | Interscope 1790299 (ARV) | |
| 54 | 46 | 25 | KASABIAN West Ryder Pauper Lunatic Asylum (Pizzorno/Dan The Automator) | Columbia 88697518311 (ARV) ★ | SALES INCREASE |
| 55 | 49 | 10 | MADONNA Celebration (Macron/Abraham/Arif/Hibon/Fimb/Edmond/Forber/Ke/Dan/Elly/Hasan/Kamin/Rogier/Ryay/Sonam/Dhril/Prce/Austin/Kravitz/Luce/Rahy/ce/D/Ke/Mel) | Warner Brothers 7599399819 (CIN) | SALES INCREASE |
| 56 | 41 | 5 | DANIEL O'DONNELL Peace In The Valley (Ryan) | DMG TV DMGT036 (SDU) | |
| 57 | 34 | 2 | FOSTER & ALLEN Sing The Million Sellers (Various) | DMG TV DMGT037 (SDU) | |
| 58 | 48 | 31 | WHITNEY HOUSTON The Ultimate Collection (Various) | Arista 8869717012 (ARV) ★ | SALES INCREASE |
| 59 | 38 | 3 | MILEY CYRUS Time Of Our Lives (Various) | Hollywood-Polydor 0000510702 (ARV) | |
| 60 | 47 | 78 | LEONA LEWIS Spirit (Mac/Rutem/Stargate/Tedder/Steinberg/Variou) | Syco 88697025542 (ARV) 9★ 2★ | SALES INCREASE |
| 61 | 45 | 59 | JAMES MORRISON Songs For You, Truths For Me (Terefe/Rohson/Taylor/Tedder/Sbanks/White) | Polydor 1779250 (ARV) 2★ | |
| 62 | New | | SCOOTER Under The Radar Over The Top (Scooter) | A&M/UMTV 2726327 (ARV) | |
| 63 | 53 | 10 | DIZZEE RASCAL Tongue N Cheek (Van Heiden/Lacrate/Harris/Cage/Shy Fx/Dizzee Rascal/Footsie/Tiest) | Dirtee Stank 12STANK007 (PIAS) | SALES INCREASE |
| 64 | 62 | 8 | MUMFORD & SONS Sigh No More (Dizus) | Island 2716932 (ARV) | SALES INCREASE |
| 65 | 51 | 7 | CHIPMUNK I Am Chipmunk (Parker & James/Hendicott/Maniac/Nughy Boy/Wizy Wcwi/Professor/Harmony/MSG) | Jive 8869759462 (ARV) | |
| 66 | 52 | 11 | JAY-Z Blueprint III (Carter/West/Noid/Jnay/Hunter/Shux/The Incredibles/Swizz Beatz/Timbaland/Jroc/Neptunes) | Roc A Fella 7567895866 (CIN) | |
| 67 | 44 | 7 | SHAKIRA She Wolf (Various) | Epic 88697591412 (ARV) | |
| 68 | 61 | 57 | PINK Funhouse (Martini/Danjal/Kanal/Harry/Eg White/Manni/Walker/Machopsycclay) | LaFace 88697406492 (ARV) 3★ | SALES INCREASE |
| 69 | 59 | 6 | ALISON MOYET The Best Of Modest/Sony Music (Swain/Jolley/Wingfield/Lovine/Guici/Glenister/Dix/Glenister/Brouche) | 88697381272 (ARV) | SALES INCREASE |
| 70 | 57 | 15 | ROD STEWART Some Guys Have All The Luck (Jordan/Tyrell/Kentis) | Warner Brothers 8122798823 (CIN) | SALES INCREASE |
| 71 | Re-entry | | ALESHA DIXON The Alesha Show (Booker/Higgins/Soulshock/Karlin/The Underdogs/Vari) | Asylum 518653032 (CIN) | |
| 72 | Re-entry | | TAYLOR SWIFT Fearless (Chapman/Swift) | Mercury 1795298 (ARV) | |
| 73 | 64 | 22 | LA ROUX La Roux (Lengmaid/Jackson) | Polydor 1795991 (ARV) | SALES INCREASE |
| 74 | 58 | 4 | STING If On A Winters Night (Sadini/Sting) | Deutsche Grammophon 2701743 (ARV) | |
| 75 | Re-entry | | TAKE THAT Never Forget - The Ultimate Collection (Martini/Danjal/Kanal/Harry/Eg White/Manni/Walker/Machopsycclay) | RCA 82876748522 (ARV) 3★ | |

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|--|---|---|---|--|---|---|---|---|
| <p>50 Cent 53 Allen, Lily 44 Andre, Peter 40 Bassey, Dame Shirley 21 Beyonce 24 Biffy (lyro) 48 Black Eyed Peas 3 Bon Jovi 42 Boyle, Susan 1 Buble, Michael 6 Burke, Alexandra 19 Camilla Kerslake 50 Carey, Mariah 23</p> | <p>Carpenters, The 26 Chipmunk 65 Cliff Richard & The Shadows 51 Cole, Cheryl 12 Cullum, Jamie 52 Cyrus, Miley 59 Daniel O'Donnell 56 Dixon, Alesha 71 Dizzee Rascal 63 Enya 32 Fleetwood Mac 29 Florence + The Machine</p> | <p>39 Foo Fighters 20 Foster & Allen 57 Fron Male Voice Choir 31 Houston, Whitney 46, 58 Jackson, Janet 28 Jackson, Michael 15 Jay-Z 66 Jenkins, Katherine 25, 35 JLS 2 Jones, Norah 47</p> | <p>Kasabian 54 Keating, Ronan 34 Kings Of Leon 37 La Roux 73 Lady Gaga 7 Lewis, Leona 5 Lewis, Leona 60 Lott, Pixie 41 lynn, Vera 43 Madonna 55 Mika 45 Morrison, James 61 Moyet, Alison 69</p> | <p>Moyles, Chris 17 Mumford & Sons 64 Muse 36 N-Dubz 13 Nutini, Paolo 22 Pink 68 Priests, The 18 Queen 4 Rihanna 16 Scooter 62 Shakira 67 Snow Patrol 8 Soldiers, The 11</p> | <p>Spears, Britney 38 Stereophonics 27 Stewart, Rod 14, 70 String 74 Take That 49, 75 Taylor Swift 72 Them Crooked Vultures 33 Ub40 30 Will Young 10 Williams, Robbie 9</p> | <p>Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ im European sales</p> | <p>BPI Awards Albums Mumford & Sons: Sigh No More (silver); Seal: Hits (silver); Mariah Carey: Memoirs Of An Imperfect Angel (silver); Spandau Ballet: Once More (silver); Various: Words For You (gold); Various: Twilight Saga - New Moon OST (gold);</p> | <p>Bon Jovi: The Circle (gold); Rihanna: Rated R (gold); Michael Jackson: This Is It (platinum); Paolo Nutini: Sunny Side Up (2 x platinum); Leona Lewis: Echo (2 x platinum)</p> |
|--|---|---|---|--|---|---|---|---|

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There will be a limited amount of tables available on the night to sell and individual seats on these will be sold on a first come first serve basis. Balcony tables and standing tickets will also be sold – all provide a great view of the ceremony and include the champagne reception, some free drinks, food and entertainment.

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