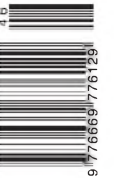


MusicWeek

United Business Media



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NEWS

A CHRISTMAS COWELL

Bookies call for Cowell to delay X Factor single until January



PUBLISHING

ROCKSTAR WRITERS

Nickelback's Rockstar tops Music Week's exclusive songwriters' chart



FEATURES

BY THE BOOK

Perennials like Lennon and Dylan are still publishers' priority

EMI goes on the offensive

EMI Music CEO overhauls global structure and puts emphasis on research and innovation

Labels

By Robert Ashton

EMI MUSIC HAS UNVEILED A RADICAL NEW GLOBAL STRUCTURE, which its chief executive believes will help it to recapture the initiative in finding new ways for music to be experienced.

The group will now be organised across three worldwide regions – North America and Mexico, Europe and the rest of the world – as three distinct business units: new music, catalogue and music services

The group is also investing hugely in researching more about music fans and how they interact with music – through digital downloads, live performance or shopping for CDs – and is creating a new consumer insight and analytics department specifically to learn more about the behaviour of its customers.

The architect of the change is the recently installed EMI Music chief executive Elio Leoni-Sceti. And it is the goal these units have been set that is likely to startle EMI's competitors and others in the industry.

Leoni-Sceti wants EMI and the music industry to regain control of its destiny. "If you think about the last big innovation in music... the iPod. Who did it? Not us. The

"I think we have the ambition, the capabilities and the vision to regain the leadership in innovation of how music is experienced..."

Elio Leoni-Sceti



innovation of how music is experienced has not been done by the music industry. I think we have the ambition, the capabilities and the vision to regain that leadership in innovation of how music is experienced," Leoni-Sceti told *Music Week* before unveiling his restructuring plans to staff in London at the Shepherd's Bush Empire last Friday afternoon.

Each of the new business units will have their own focus. New music will be charged with finding and developing new artists and, as such, the company's A&R function –

headed by Nick Gatfield and Billy Mann – will be stationed within it.

Leoni-Sceti is reluctant to elaborate on every function within the new music unit because he says they have still to be defined. But it will also see a "strengthened commercial leadership".

Douglas Merrill, currently head of digital business, will now also become COO of new music and Leoni-Sceti himself will add the title of new music president to his existing CEO role. "We want to become the best destination for talent," he adds.

Catalogue will concentrate on EMI's existing music assets, such as The Beatles. It will attempt to maximise the value of these assets "with good marketing and good innovation" and Leoni-Sceti has hired former DSG International executive Ernesto Schmitt as president of this unit.

Music services is, basically, the commercial and revenue arm that includes functions such as sales, both physical and digital, and third-party service.

Working across each of these three units and three regions will be

global marketing. Essentially, this will act as one big marketing team serving all kinds of repertoire in every market. Leoni-Sceti believes that many acts currently don't break internationally because ambition and plans "get stuck in the repertoire-owner country" and effort is then only sprinkled around the rest of the world. With EMI's new structure he believes acts with a global priority will be handled globally.

Leoni-Sceti is looking for someone to head the new consumer insight and analytics group, which he says will help EMI understand more about consumer behaviour, motivation and desire.

EMI.com, the "learning lab" which is expected to launch in December, will play a role in this by helping the company to establish relationships with fans. "It builds around putting the consumer first and understanding the music fan and ensuring that understanding translates into value added with our artist," Leoni-Sceti explains.

The move comes as Leoni-Sceti reveals EMI Music made EBITDA of £59m for the period March to September 2008. And he is confident that the music company will be profitable when the current financial year ends in March 2009.

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UNEARTHED gives launch platform to rising talent

Music Week is to give tomorrow's chart toppers a fast track into the industry, via a new monthly showcase at Rough Trade East in London. Presented by *Music Week*, Unearthed Live will give signed and unsigned artists an independent platform to showcase their talent to executives from media, record labels, publishers, agents and managers.

In print, Unearthed has built on the foundations of The Playlist since

the relaunch of *Music Week* earlier this year. It provides a valuable early exposure point for breaking talent and the new monthly live event will build on this base.

New EMI signings Hockey will headline the first Unearthed event on Monday December 8.

The Oregon natives have ridden a wave of interest since their music started filtering around the offices of UK A&R in September. *Music Week* featured the band in The

Playlist at the time and they have since concluded a joint deal with Virgin UK and Capitol in the US ahead of the release of their debut album next year.

The event will also feature a performance by lele SPEAKS, a young Londoner from the Supervision management stable who signed to EMI Publishing in October.

Music Week talent editor Stuart Clarke says the event will become a

valuable launch platform for tomorrow's biggest artists.

"Unearthed is an independent platform for quality artists, signed and unsigned, to showcase to industry and the media," he says. "The partnership with Rough Trade also gives everyone a good excuse to get back into music retail."

It is planned that the event will expand next year, with themed events and a special "ones to watch" show in January.

Rough Trade co-owner Stephen Godfrey says the event complements Rough Trade's reputation at the centre of breaking music. "Unearthed at Rough Trade East aptly recognises our reputation as the epicentre for new music in the UK and beyond," he says. "Needless to say, we're delighted to work with *Music Week* in providing the trade and public alike with a regular excuse for celebrating the future of music, today."

News

THE PLAYLIST



OU EST LA SWIMMING POOL

Dance The Way I Feel

unsigned

Exciting new material from this recent addition to the Global Publishing roster; electronic pop with heart. (demo)



KEVIN RUDOLF FEAT. LIL' WAYNE

Let It Rock

Island

More than 6m views on YouTube and 26m MySpace plays can't be wrong. A big debut from this signing to Lil' Wayne's label. (single, December 29)



ERIN MCCARLEY

Pony

Universal Republic

This American signing was in town for a lunchtime showcase at the Cuckoo Club last week, which was attended by top brass from Universal and Sony/ATV. (single, tbc)



GOLDHAWKS

Where In The World

unsigned

New songs and new name mean a new shot for Bobby Cook. And rightly so – this is a tremendous song, packed with commercial appeal. (demo)



ALAN POWNALL

Take Me

unsigned

Jack Johnson-esque pop from this recent addition to the ATC Management stable. Eliot James' crisp production elevates Pownall's sound to new heights. Class. (demo)



BUFFALO 77

Memento

Autonomy

With radio appeal in buckets, Buffalo 77 have a song that could give them a healthy launch pad in the UK. (single, December 8)



CHIPMUNK

Beast

Always

Debut single from the youngest winner of a MOBO. Beast will get the ball rolling at radio for Chipmunk while he completes his A-levels. (single, December 1)



TROUBLE ANDREW

Bang Bang

Virgin

Santogold's boyfriend and recent signing to Capitol in the US, Trouble Andrew is a unique voice in pop for 2009. (single, tbc)



TWISTED WHEEL

Twisted Wheel

Columbia

A big debut from the Mancunian group who are currently commanding crowds of 1,000-plus in their home town. (album, 2009)

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



SIGN HERE

Capitol US has signed **The Postelles**. The label concluded the deal in New York last week.

Dramatico has signed **Jem** and will release her new studio album, entitled *Down to Earth*, in the UK and Europe. The Welsh artist is signed to ATO in the US.



GIG OF THE WEEK

Who:

Leonard Cohen

When:

November 13

Where:

The O2 Arena

Why: Cohen

returns to The O2

following a

rapturous

response to his

first dates earlier

this year. Not to

be missed.

Calls for release date of all-conquering X Factor winner

Bookies blast Cowell's X-n

Charts

By Stuart Clarke

WILLIAM HILL HAS BLASTED

SIMON COWELL for killing the Christmas singles marker with the X Factor winner's single, which has for the past three years claimed the number one position in the festive chart.

The bookmaker is urging Syco to delay the release of the winner's single until after Christmas in a bid to re-energise the festive chart battle, which has in the past thrown up left-field number ones such as Gary Jules, Bob The Builder and Mr Blobby.

William Hill spokesman Rupert Adams says the bookies want to see a return of the chart battle: "Simon Cowell has killed the marker and we are ever hopeful that the X Factor single will be moved to after Christmas".

Predictably, the winner of X Factor 2008 is already installed as favourite to top this year's Christmas chart, although a series of four-figure bets last week forced William Hill to shorten its odds from 1-4 to 1-6.

"Right now nothing looks like

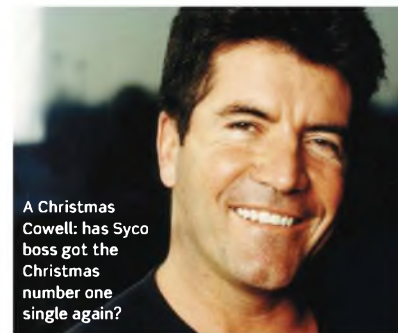
knocking the X Factor winner from the Christmas number one spot," Adams says.

Partner of Field Recordings and Nuxx publishing Joe Taylor secured the top spot with Nizlopi's JCB Song in the lead up to Christmas in 2005.

But, Taylor believes that forcing Syco to change its release plans is not the solution. "That's like saying let's re-energise the FA Cup by excluding Arsenal, Liverpool, Man Utd and Chelsea," he says.

"Instead, let's find some mass appeal hits that can compete with X Factor. Let's come up with some mass-appeal music TV formats that aren't variations on the Popstars theme. And let's see more labels who understand and appreciate the value of a genuine hit single."

This year features a typically eclectic group of artists going for the top gong. Take That are second favourite, with odds of 10-1, while William Hill's top 50 contenders include Bob The Builder (12-1), Peter Kay and Gary Barlow (12-1), The Priests (14-1), Ricky Hatton And Friends (16-1) and the perennial contender



A Christmas Cowell: has Syco boss got the Christmas number one single again?

from The Pogues' Fairytale Of New York, which comes in with odds of 25-1 this year.

HMV rock and pop manager John Hirst says if anyone can deny X Factor another chance at victory, it is Peter Kay.

"If it were to happen, Peter Kay could well be best placed to do something, especially as he really knows how to connect with the British public and, of course, he's got two number ones to his name already, so he knows how to work the media."

Hirst believes that William Hill's sentiments could reflect a broader wave of disillusionment with the pre-

Schools to receive

THE MUSIC INDUSTRY'S ABILITY TO STEER YOUNG PEOPLE into the profession and away from illegal filesharing has been boosted by the launch of the first free resource to help teachers explain the business to students.

Sound Rights, developed by UK Music and with full Government backing, is a direct response to the recent changes in the national music curriculum, which now makes it a requirement that 11-14-year-olds are taught about the "role of music and musicians in society".

The free-to-access website (www.soundrights.org.uk) helps explain the business – and underlying principles like copyright – to students, with help from a number of high-profile executives such as promoter Harvey Goldsmith and a wide range of audio clips from artists including Jay Z.

Three sections – The Industry, Create and Song – encourage students to start thinking about music and draw out their existing knowledge through a series of exercises. The music industry and all its key components, including the majors, the independents, concert promoters, management and media, are also explained.

Specifically, The Industry module aims to help students understand how the business impacts on their own lives, builds an awareness of



BONO PUTS ICING ON CHARITIES' CAKE

SIR PHILIP GREEN'S £150,000 BID for a Gretsch guitar as last week's Music Industry Trusts' Awards has helped swell the BritTrust and Nordoff Robbins Music Therapy coffers by a record £568,000.

The guitar was spontaneously donated by U2's Bono during an auction at the event, which honoured Universal Music Group International chairman and chief executive Lucian Grainge. The Arcadia owner also bid £6,000 for the chance to meet Lionel Richie.

Bono bid £22,000 for an executive box at Arsenal while The Edge went home with a Jarvis Cocker Spitting Image puppet after stumping up £15,000.

According to MITS executive

producer Fiona Haycock, the money raised – which is split 50/50 between the two charities – is more than double previous fundraisers.

A further £52,000 – another record – was raised by the ads in the Grainge tribute brochure for the 1,200 guests in the Grosvenor House Great Room. And a silent auction of signed lyrics by various Universal artists raised a further £27,000.

All four members of U2 presented Grainge with his award (above), following a film that saw Mariah Carey, Pussycat Dolls, Elton John and Universal Music Group chairman and CEO Doug Morris all pay tribute to Grainge.

er's single to move back to January

Christmas factor

dictability of the Christmas chart. "Who's to say there won't be some unexpected charity single or novelty hit that comes out of the blue and surprises a few people, especially if they're backed by a major tabloid campaign to stop the X Factor claiming the top spot again?" he says. "You do sense there could be a growing mood among the media and public for this."

Outsiders this year include Bo Pepper, whose independent single I Haven't Got You Anything (This Christmas) earned her acclaim in 2007 and is again winning confidence. The song is joint sixth favourite for the top spot alongside Beyoncé, Scooter and recent RCA signing Lisa Mitchell who is generating heat for her debut single Neapolitan Dream, currently gaining exposure via a Surf TV campaign.

Adams, however, agrees with Hirst. "If anyone can surprise the X Factor then perhaps Peter Kay is your man. The sales of his book and previous single are amazing and he is the maverick bet," he says.

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CHRISTMAS NUMBER 1 THE LATEST ODDS

ODDS	ARTIST
1-6	Winner of the X Factor 2008
10-1	Take That
12-1	Bob the Builder
12-1	Peter Kay & Gary Barlow
14-1	The Priests
14-1	Girls Aloud
16-1	Ricky Hatton & friends
16-1	Leona Lewis
16-1	Boyzone
20-1	Bo Pepper
20-1	Beyoncé
20-1	Lisa Mitchell
20-1	Scooter ft Status Quo
20-1	Ruth Jones & Rob Brydon
25-1	The Pogues
25-1	Pink
25-1	Sugababes
25-1	Madonna
25-1	Cliff Richard
33-1	Britney Spears
33-1	Mariah Carey
33-1	The Killers
40-1	Kings of Leon
50-1	Leon Jackson
50-1	Robbie Williams
50-1	McFly
50-1	Amy Winehouse

source: William Hill

ve new form of music lesson



UK Music's Feargal Sharkey

career opportunities, copyright issues and the impact of their music purchasing.

"Copyright is the currency of creativity and, with the creative industries such a key part of the UK economy, it is essential that our young people learn about what copyright is and how it works," says UK Music CEO Feargal Sharkey.

Create involves four modules investigating the impact of music in advertising and media. It also encourages students to create their own ad jingle and discover how songwriters make a living.

Meanwhile, Song digs deep into the creative process showing students how different songs affect our moods.

The programme has already received support from both the Department for Children Schools and Families and the DCMS.

Culture Secretary Andy Burnham



Culture Secretary Andy Burnham

says, "It's helpful for young people to learn that there's a whole industry behind the music that we hear, and that it's crucially important to protect the intellectual property of creators if that industry is to continue to produce the music we all love."

This is a point stressed by a UK Music spokesman, who adds that he hopes that in addition to promoting "cross-curriculum learning" - finding out about music in lessons ranging from media studies to history - a knock-on effect will be to help stop piracy.

The move to launch Sound Rights comes as the Young Enterprise Scheme's Quickstart Music, which is backed by Sony BMG, is being prepared for a national roll out in January. Quickstart Music uses industry mentors to help 14-16-year-olds learn about the business of music by establishing their own enterprises in school

Indie labels to evaluate EUK risk

BPI paper responds to members' EUK concerns



"If EUK were to go under before paying a big major, there would be serious damage..."

Mike Batt, Dramatico

Distribution

By Christopher Barrett

THE BPI IS PREPARING A MEMBERSHIP BRIEFING PAPER after label representatives aired concerns that the financial insecurity surrounding EUK is causing concern among the independent community.

Despite EUK's assurances that it has sufficient cash flow to maintain all its obligations throughout the crucial final quarter, questions have remained over the limited bargaining power independent labels wield with EUK and the increased risk and financial exposure the situation has led to among smaller businesses.

BPI director of independent member services Julian Wall says "there is a heightened level of concern at the moment amongst a spread of the independent BPI member labels".

Wall confirms that the paper will be made available to members in due course and will offer "suggestions as to how to best position themselves through this period".

Following the announcement on September 17 that the Woolworths Group had made a half-year loss of £99.7m, a number of suppliers put the leading entertainment distributor on credit hold after they found it was no longer possible to gain credit insurance for their supplies.

Now, while sources at major suppliers confirm that trading is continuing as usual and there is a feeling that the situation has, if anything, improved since late September, concerns remain among independent operators.

With EUK being the sole supplier of music product to leading retailers including Asda, Sainsbury's, Zavvi and parent company Woolworths, Dramatico Records chairman Mike Batt has bemoaned the wholesaler's dominance.

"The unhealthiness of the situation, where one wholesaler (particularly owned by one retailer) serv-

es most of the other big retailers has been highlighted by the recent panic about EUK," says Batt, who initially faced the choice of shipping (via Pinnacle) The Katie Melua Collection uninsured or not shipping it at all.

"In a situation where all the supermarkets wanted our record but could only get it via EUK it was a hugely frustrating and worrying period of three or four weeks during which Pinnacle were negotiating with EUK," says Batt.

"If EUK were to go under before paying a big major, there would be serious damage, but that damage on a smaller scale would be applicable to us as well."

EUK trading manager Paul Ludlam says that he understands the concern surrounding the credit risk. However, he emphasises that EUK's relationship with indie distributors Pinnacle and PIAS "continues to be strong".

"A huge number of the smaller labels that we deal with come through Pinnacle and PIAS, and they are considering their own risk within that, not the labels. But of course we acknowledge that running with risk is a bigger issue for the smaller labels - they don't have a Vivendi or Sony Corporation behind them," says Ludlam.

"The challenge of whether we treat the smaller labels in the same way as the majors comes up every now and again. The things that are putting it even more sharply into focus are retailers cutting back on product space and the credit risk situation doesn't help."

But Batt questions the need for a middleman in the retail sector. "If EUK were to prove unviable in the future, or distant future, I think it would be unhelpful if it were to be acquired by another entity such as perhaps a coalition of majors or other retailers," he says. "It would be better for distributors to sell directly to supermarkets and other stores".

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UK music-book publishers are still relying on stalwart acts such as The Beatles and Bob Dylan

News

Editorial Robert Ashton



WITH THE PROMISE OF A NEW CULTURAL REVOLUTION sweeping America on the back of Obama's victory, it is easy to forget the euphoria that accompanied Tony Blair's move into Downing Street a decade ago.

And what about that legacy? Spin, Peter Mandelson, and war in Iraq. No wonder we are fed up with Gordon Brown.

But Blair did promise to deliver in one key area. His mantra of "education, education, education" might have been forgotten by the electorate in the churn created by Cherie-gate and the furore over weapons of mass destruction, but the Government has steadily been working on its education guarantees.

And it is this continuing commitment to music education, signposted by the Creative Britain document earlier this year, that should be exciting the industry, because the A&R men and women of the future,

Forget the spin and sleaze – Labour's 1997 education promises are being kept

those who will discover the next Leona Lewis, are still at school. The promoters, who will be risking their mortgages mounting new festivals, are still learning multiplication. And the executive who will pick up a MITs award in 20 or 30 years time is probably sat at the back of a double chemistry lesson right now with his face buried in a copy of *Music Week*.

Creative Britain promised to give all children a creative education. And by and large – with a little help from the industry itself – it is doing so. Secretary of State for Children, Schools and Families Ed Balls is pumping an unprecedented £332m into music in schools over the next three years.

Learning about "the role of music and musicians in society, the music industry and of artistic and intellectual property rights" is now enshrined in the UK's national curriculum. This means kids today will not only leave school knowing about 1066, they will also have a decent grasp of copyright.

So Sound Rights, launched by UK Music, is critically important, because it provides the first real industry-approved resource to help students explore the power of music and understand how the business ticks.

Similarly, the forthcoming national roll out of the Young Enterprise Quickstart Music programme, which will allow 14- to 16-year-olds to set up and run their own music companies in school, and the fantastic success of the Paul Hamlyn Foundation-backed Musical Futures teaching method, which in less than 10 years has boosted the popularity of GCSE music by 40%, is ensuring creativity and music learning is at the heart of school life.

A sidebar to all this music teaching might be that it helps cut down on illegal filesharing, if kids realise the harm they are doing to the livelihoods of those whose ranks they may well be joining in a few years time.

But, more importantly, investing in music education and projects like Sound Rights means the UK is nurturing a whole raft of creatives, who can adapt well to technological change.

It also means we are nurturing wealth creators – the music industry contributes something like £6bn to the UK economy and employs more than 100,000 people. This is something no one should and can ignore.

Our industry has already proved itself good at producing and selling music. And with the current economic crisis making a future in hedge funds look a lot less inviting, a viable career in the music business for bright students already clued up on copyright and contracts now looks as good, rewarding and sustainable a choice as dentistry or accountancy.

But let's hope the music industry doesn't ever become quite as respectable.

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

International stardom beckons for UK-signed act in wake

Everything going as planned for the band who can

International

By Ben Cardew

SONY BMG IS PREDICTING that that The Script's *The Man Who Can't Be Moved* will be a "global airplay hit" after the song pulled off the rare feat – for a non-domestic act – of entering the top five of the *Billboard* Hot 100 in Japan.

The song, a number two hit in the UK charts for the RCA act this summer, climbed to four in the Japanese *Billboard* chart last week after success in the Japanese airplay charts.

The result follows the airplay success of debut single *We Cry*; a UK top 20 hit that proved a success on European radio, reaching the airplay chart top 30 in Denmark, Ireland, Germany, Sweden and Finland.

Sony BMG international marketing manager Paul Kindred says the UK-signed act are "a top priority" for BMG in Japan, having undertaken a first round of promo in August, when their personable air proved popular with the Japanese press.

Despite enthusiasm for UK-signed repertoire in Japan, chart success is rare in a country where some 80% of sales are of local music. BPI director of independent member services Julian Wall says this makes The Script's success in



the country all the more impressive.

Wall, who led a trade mission to Japan this summer, says "UK music does very well in Japan, but it is a very difficult market to crack. As the world's second-biggest dollar market, everybody wants to do well there. International music [sales] in Japan vary between 10% and 20% in

a typical year. The bulk of international music is US repertoire, but coming up a strong second is the UK. That is the reason that the BPI does the trade mission to Tokyo."

Now Sony BMG is eyeing global success for the act, who created waves at the major's Global MD Conference in Rome this summer. Their album debuted in the Top 40

ANALYSIS

by Alan Jones

Forty years old and the

THE ENORMOUS IMPACT

MADE BY Black Ice, AC/DC's first album in eight years, is a potent reminder that 40 years after it first gained prominence thanks to innovators like Deep Purple, Black Sabbath and Led Zeppelin, heavy rock still sells.

Black Ice's release – supported by a sell-out 70-date world tour which opened last month in Wilkes-Barre, Pennsylvania and winds up at Birmingham's NEC next April – was eagerly awaited by AC/DC fans deprived of a new album by their heroes since 2000, and attracted advance orders in excess of 5m copies. It has resulted in a number one debut for the album in no fewer than 29 countries, including the UK,

where its first-week sales of 110,978 are nearly eight times higher than the 14,280 buyers its immediate predecessor, *Stiff Upper Lip*, attracted on its retail bow.

In America, Black Ice sold 784,288 copies on its first week, despite being exclusive to Wal-Mart, Sam's Club and the AC/DC website; more than six times as many copies as *Stiff Upper Lip* sold on its debut.

The story was the same elsewhere, as its classic raw rock sound blasted aside all opposition to top the chart. In Canada, it sold nearly 119,000 copies – the highest weekly tally of any album since 2003 – and in Germany it sold more copies than the rest of the top five put together.

Although it is true that much of

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Was the BBC right to accept Lesley Douglas's resignation?

THIS WEEK'S QUESTION:

Will Elio Leoni-Scteti's plans for EMI help to turn around the major's fortunes?

YES 03% NO 97%

To vote, visit www.musicweek.com

ke of rare and lucrative Japan success

s scripted for be moved



“Everywhere they go, the media loves them. Come January, we will have a big global artist”
Paul Kindred, Sony BMG

secured a sync with US TV show *The Ghost Whisperer* for *The Man Who Can't Be Moved*.

“At the moment, *The Man Who Can't Be Moved* is going to be a global airplay hit,” says Kindred. “We need to start translating that into global album sales.” To date, the album has sold around 260,000 copies in the UK and Kindred says the major is in for the long run in every territory.

“So far the hardest thing we have had is that they are so popular everywhere that we are trying to give everybody the time to have the band. The countries where they have done that, we have seen the result,” he adds. “Everywhere they go, the media loves them. Come January or February, we will have a big global artist.”

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of the French charts and reaching the Top 10 in Sweden and the top 30 in Germany.

The album was released on iTunes last week in the US, entering the retailer's chart at 39 after one day's sales. It will be released physically in the US in March when the band will be touring North America and the major has already

IFPI chief talks up term in Europe

THE SLOW PROCESS OF GETTING COPYRIGHT TERM

EXTENDED across Europe took a step forward last week when IFPI chairman and chief executive John Kennedy gave evidence to the European Parliament's Legal Affairs Committee.

The LAC met in Brussels on Tuesday to hear evidence from – among others – Kennedy, Xavier Blanc, general secretary of the Association of European Performers' Organisations (AEPO-ARTIS) and Professor Lionel Bently, faculty of Law, CIPIL, at University of Cambridge (who provided the economic evidence underpinning the Gowers Review).

Kennedy was unavailable for comment but, according to executives who attended the Brussels hearing on Term of Protection of Copyright and Related Rights, he gave a robust defence of how increased term will be “good for Europe [and] will benefit performers and the music industry”. Kennedy told the hearing, “Europe is currently at the worldwide minimum level of 50 years as regards copyright term.”

Brian Crowley MEP acted as rapporteur (preparing a report for the committee) and proposed two amendments in his draft report – to extend term to include audiovisual performers, and introduce a clean slate provision. However, Bently claimed that public domain companies are better at reissuing catalogue than the rights holders.

Crowley also said he wanted the proposals and amendments to

work their way through by February next year.

“It was encouraging to see MEPs taking this seriously and recognising its importance for performers and the industry,” says PPL director of government affairs Dominic McGonigal.

However, there are a few hurdles yet to clear, with the proposal to increase term from the current 50 to 95 years also taking a parallel track through the European Council. Thus far, it has had three meetings in these closed sessions and, although France and Germany are supporting extension, many countries, including the UK, are reserving their positions.

Three other Parliamentary committees, Culture, Industry and Enterprise and the Internal Market, are also making recommendations on the proposal, which will be fed into the LAC, which is expected to meet again on December 3.

Copyright and related issues will also come under the microscope at a World Intellectual Property Organisation conference on collective management of copyright and related rights in Europe on November 24-25 in Brussels.

The event, in tandem with the European Grouping of Societies of Authors and Composers (GESAC), the Association of European Performers' Organisations and International Confederation of Societies of Authors and Composers (CISAC) will be meeting at the Hotel Palace Crown Plaza with a keynote address by French Minister of Culture Christine Albanel.

NEWS IN BRIEF

● **Sony BMG** has unveiled more details of its SBX communications and artist agency. The agency is a pan-European joint venture with communications company Exposure and will offer services such as artist endorsements, product placement in music videos, syncs, sonic branding, digital content and web 2.0 marketing tools, artist concerts and live events, as well as ad-funded programming.

● Def Jam executive vice president **Shakir Stewart** (pictured) has committed suicide. Police say that Stewart was found in the bathroom



of his Atlanta home with self-inflicted gunshot wounds.

● UK Music chief executive **Feargal Sharkey** told the Internet Services Providers' Association's annual conference last week that he was hoping to soon see progress between ISPs and the music industry on their Memorandum of Understanding.

● New findings from Verdict Research suggests entertainment retailers **HMV** and **Zavvi** are having success in turning around their businesses by diversifying their offers away from music. Verdict claims total spending on video games will grow 42.0% this year to £4.64bn, while music and video combined will be worth just £4.46bn.



● Apple iPod Division senior vice president **Tony Fadell** (pictured), a key player in the iPod's development, is leaving Apple for personal reasons according to reports, with former IBM executive Mark Papermaster in line to replace him.

● **The French Senate** has passed President Sarkozy's “three strikes” law to combat online piracy. The proposed law now goes to the National Assembly for a final vote.

● **EMI** is considering outsourcing part of its US distribution to physical retailers. The news follows the major outsourcing its distribution and marketing in South East Asia to Warner.

● Correction: The artist albums market shares last week (week 44) showed Universal with a 40.3% share, behind Sony BMG. Universal should have led the scores with a 41.6% share.

the hard rock monster is bigger than ever

the album's success comes down to the fact it is by a revered band back on top form, it is also true that heavy metal, and all forms of hard rock, have had something of a renaissance this year.

In the UK, Black Ice is the 36th hard rock album released in 2008 to enter the Top 75 so far – the highest tally at this stage of the year for at least a decade.

In addition to the new intake, some of the year's biggest albums have been older releases such as Nickelback's 2005 album *All The Right Reasons*, which has sold more than 500,000 copies this year, and 2007 hangers like Foo Fighters' *Echoes, Silence, Patience And Grace* and Kid Rock's *Rock N Roll Jesus*.

New and developing acts such as Airbourne, Blackstone Cherry, Scars On Broadway and Bring Me The Horizon have made big contributions, alongside new albums from established giants including Metallica – whose *Death Magnetic* debuted at number one just six weeks before AC/DC's new set – Muse, Slipknot and Bullet For My Valentine, and solid catalogue releases from Whitesnake, Iron Maiden and Deep Purple.

Overall sales of hard rock albums in 2008 to the end of week 43 (October 25) exceed 6.43m, a total that should swell considerably before year's end, with Guns N' Roses' eagerly-awaited *Chinese Democracy* set – nine years after it was first

announced and after several false starts – finally materialising at the end of the month and certain to eclipse Black Ice's excellent start.

There are so many shades of rock that categorising acts as hard rock and/or heavy metal is fraught with problems. For example, Red Hot Chili Peppers' funk 'n' roll is not everyone's idea of hard rock but the band's own MySpace page defines them as a hard rock band.

Similarly, although Green Day are often listed as a punk, pop or alternative band they have issued a charity T-shirt through Hard Rock International, are categorised as hard rock on Amazon.com, and were listed as the fifth-best hard rock act of all-time in a *Blender* interview with

Ozzy Osbourne, who is something of an authority on such matters.

With that caveat, and the understanding that this can only be a ballpark figure, in the 21st century as a whole, an incredible 87,133,137 hard rock albums have been sold in the UK, with top contributions as follows: 1 Red Hot Chili Peppers – 6,068,877, 2 Green Day – 4,461,838, 3 The Foo Fighters – 3,318,573, 4 Led Zeppelin 2,993,478, 5 Linkin Park – 2,741,293, 6 Muse – 2,691,088, 7 Guns N' Roses – 2,559,451, 8 Nirvana – 2,480,732, 9 Nickelback – 2,146,812, 10 Metallica - 1,647,798. Multi-artist compilations account for a further 2,839,578 sales.

2008

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INGENIOUS



News

Music Week trials new unlimited download service Music Lounge

Datz entertainment?

Digital

By Ben Cardew

EVEN THE MOST COLD-HEARTED music business operator must feel a twinge of sympathy for Datz in launching its "free" music service, the Datz Music Lounge, just weeks after the lavish, highly-publicised launch of Nokia's Comes With Music.

Both services are, after all, fascinating additions to the music business modus operandi, offering downloads on demand for a one-off fee. But, while Nokia grabbed headlines with a London launch that saw journalists flown in from all over Europe, Datz's own rather low-key service could arguably prove the more interesting in the long run.

Certainly, the Music Lounge seems more of a radical departure from the music business norm: Comes With Music offers those who buy a range of Nokia handsets access to unlimited free downloads from the Nokia Music Store for a determined period. But all tracks are locked with an aggressive DRM, which means they cannot be copied or transferred to any device other than the handset.

The Datz Music Lounge, on the other hand, for a one-off fee of £99.99 offers near-unlimited access to high-quality MP3 files, which can be burned, transferred, emailed and shared as the user sees fit.

Touchingly, the company appears to be relying on the user's good nature to prevent out-and-out piracy: a reminder that the service is for "personal use only" is nestled snugly within the Music Lounge instruction booklet.

EMI, Warner, Beggars Group and The Orchard have all signed up. They should be congratulated for taking such a potentially risky path, because it has not, as Datz managing director Michael Richardson explains, always been easy. "For the record labels it was doing something they haven't done before," he says.

As befits a service designed with the Christmas gift market in mind, the Music Lounge is beautifully packaged, coming in a sleek black box that will look inviting under the Christmas tree. It is all quite unnecessary, of course - all that is included within is a CD containing the software, a security "dongle" that fits into the computer's USB port and a thin book of instructions.

Unlike Comes With Music, which needed a battle of wills to make it work on my aging PC, installation of the Music Lounge is quick and painless, taking no more than 15 minutes. What is more, the instruction book-



Despite only containing a CD and security "dongle", Datz Music Lounge comes in Christmas present-friendly sleek packaging

let is so thorough it will make IT professionals hang their heads in shame. Nokia, take note...

Software installed and "dongle" fastened - the service will only work with the security device attached although it can be used on up to two computers - it is time to start up the site.

The first impression is that the Lounge is inoffensive, if unspectacular, in design: the front page offers a basic layout, with several seemingly

Where Datz shines is that most files are 320kbps, but still download relatively quickly

random tracks on display that suggest Datz's priority is catalogue rather than the latest releases. This is far from the slickness of an iTunes or Comes With Music interface.

More seriously, with Universal and Sony BMG not on board yet there are some major holes in the service's 1.4m-odd catalogue. For the casual user, who may be unaware of the majors' respective catalogues, this will doubtlessly prove a disadvantage, although Datz says it is working hard to sign further deals, with more content being added to the site daily.

I browse for Kraftwerk. At the time of writing, the Datz Music Lounge offers six albums and a handful of singles from the electronic pioneers. It is a strong selection, with Computer World and Autobahn both present, although it is by no means definitive.

Searching is something of an arduous process. It is one of the site's idiosyncrasies that all tracks are listed alphabetically and it is impossible to search by album. This means downloading a full album takes either existing knowledge of the tracklisting or having to undertake additional research. Datz says that this is because the deals it has struck are on

a per-track basis, so unless an artist wants their content supplied in album format only, it is obliged to stick with individual tracks.

However, it is hard to escape the feeling that label partners may be fundamentally wary of consumers downloading vast swathes of catalogue during their access period. Certainly the Lounge comes with a "fair usage" policy, which indicates that if a user downloads "more music than they could reasonably listen to in a lifetime" their membership will be suspended. In practice, Datz says, this is highly unlikely; a safeguard against continuous downloading via Java Script or a software program.

Where Datz shines, though, is that (most) files are 320kbps - far higher than the iTunes standard - but still download relatively quickly on a decent internet connection. This particular fact, as well as the freedom from DRM's constraints, means that Datz comes close to its billing of offering a comparable experience to the illegal P2P sites. That this happens 10 years after Napster reared its unlawful head is hardly the company's fault.

Of course, this means the files are pretty hefty, too - Autobahn's 23 minutes alone weigh in at 56MB - but in these days of terabyte hard drives this is hardly an issue.

Comparisons with Comes With Music are inevitable. The Nokia service undoubtedly has a fuller catalogue and is easier to use once installed, but the Datz Music Lounge has higher-quality files, unrestrained by DRM.

The Datz service creates the impression that the user actually owns the files, much in the same way as buying a CD does. Comes With Music, for those used to the security of a CD, does not.

For me personally, though, the absence of DRM with the Music Lounge proves a winning formula, giving the Datz offering that vital edge over players such as Comes With Music or Napster.

"You can do whatever you want with tracks," Richardson argues. "You have bought it in the same way you have bought a CD. You can play it on anything that plays MP3s."

"The person that is going to use it in the main will be the teenage kids," Richardson adds. "They are now using P2P sites for two reasons. One: it is free, and two: MP3s."

The argument, according to the Datz managing director, is that only by offering a site that is comparable to P2P services will the music industry finally combat piracy.

And yet for all this, the Music Lounge is initially limited to 100,000 units - Christmas 2008 is very much a trial run. And, when all 100,000 are sold (it is only available at Sainsbury's and Datz's own website), Datz will re-examine the Music Lounge business model and decide whether it needs a tweak in terms of pricing.

"It all depends on what the average member downloads," Richardson explains. "If we have our estimates right everything will remain the same and we'll hopefully get permission to re-release in spring. If the usage is higher than we've estimated - or the mix of music, then the price will need to go up."

The possibility, then, remains that the Music Lounge could either be the future of the music industry - one where music flows like tap water - or an interesting side note that never quite panned out.

But Richardson remains optimistic. "If we've got something wrong we can change it," he says. "I do think, though, that this or something similar is the way forward. It is simple for the customer to use and understand and still values music for its own sake."

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NEWS IN BRIEF

● **HMV's** new MP3 store has gone live, with content from Universal, EMI and a host of independent labels. The store, sited at hmv.com, offers more than 4m tracks, including recent hits and catalogue in 320kbps MP3 files. Single tracks are priced from 69p and albums from £6.99. It also features the HMV Jukebox streaming service, which allows consumers to stream tracks from its catalogue for £5.99 a month.

● **Live Nation** has reported strong third quarter results, with profit, revenue and total concert attendance all up. The company posted revenue of \$1.59bn (£1bn) for the three months to September 30, up from \$1.45bn (£918m) a year ago. Its net incomes more than doubled, at \$139.9m (£88.5m), while concert attendances were up 6%.

● **Absolute Radio** programme manager **Mark Bingham** has left the station.

● Secondary ticketing website **Seatwave** claims that the ticket resale market is still growing, despite the challenging economic conditions. The company reported an increase in transactions of 10.4% from Q1 to Q3 2008, with 11.7% growth in concert transactions, 90% growth in theatre and 41% increase in sporting transactions.



● Seminal Glasgow band **Orange Juice** (pictured) are to reform for the 2008 Tartan Clef Music Awards, which celebrates the best in Scottish music. The sold-out event takes place on Saturday November 22 at Glasgow's Old Fruitmarket, to raise funds for Nordoff-Robbins Music Therapy in Scotland.

● The legal battle over songwriting credits on **Procol Harum's** *A Whiter Shade Of Pale* is heading to the House Of Lords, after the chamber granted organist Matthew Fisher permission to appeal. Fisher, who played the Hammond organ parts on the Sixties hit, claims that he is due songwriting credits.

● A celebrity version of BA Robertson's 1982 hit *We Have A Dream* will be released in aid of **Children in Need 2008**. The cast list for *We Have A Dream 2008* features actors Ashley Jensen and Billy Boyd, Lorraine Kelly, Olympic gold medalist Chris Hoy, Scottish football legend Ally McCoist and Edith Bowman.

News

Retail direct from artist to fanbase



QUICKFIRE

AFTER FIVE YEARS as digital and sales director at Ministry of Sound (now MSHK Group), Raoul Chaterjee recently took over the mantle of managing director of British digital marketing and e-commerce service company Trinity Street.

He is now looking to build on the organisation's reputation for developing digital direct-to-consumer retail offerings.

Trinity Street recently supported the release of Oasis's platinum-selling Dig Out Your Soul album

by developing a website with full retail functionality. This featured an offering including merchandise, the band's full catalogue available to download and an exclusive boxed set (pictured, right) that sold almost 7,000 units via the site in its first week of release alone.

Why move from Ministry of Sound to Trinity Street?

I saw it as a great opportunity to get involved with a business that I felt had a strong future. I had been at Ministry for getting on for six years and had achieved an awful lot, but wanted to get involved with a company that I could turn from a promising business into a successful business. I have been working under the principle that artists and the key players in the music industry have to get closer to consumers and fans – that is core to Trinity Street.

How do you envisage taking Trinity Street forward?

Our shared vision at Trinity Street is that rereiling becomes much more dynamic and integrated into the whole discovery and ongoing relationship between the artist and fan-

base. In reality, a record label that funds an artist's website may sell a small percentage through the artist's store. We want to transform that so that the marketing program

“Key players in the industry have to get closer to consumers - that is core to Trinity Street...”

is significantly tailored towards the end result of a significant number of music, merchandise or ticket transactions taking place via the artist's own presence online or on mobile or through widgets on social networks.

A great example of that is Oasis. Their artist website is a little bit different; it is very much geared up to making people fully aware of their wares, and the opportunities to purchase merchandise and music are well integrated throughout the whole experience.

Do you believe direct-to-consumer

retailing is an effective way of driving interest in added-value physical products?

My background working on the retail side of the business for many years meant that I saw things were becoming increasingly standardised; the growth of supermarkets meant that formatting of products became less interesting. Obviously there has been a lot of work recently to develop deluxe versions, along the lines of Universal. But the opportunity for labels to segment their fanbase and offer different targeted products across the range of fans has been very difficult to do that without having a good understanding of what the opportunity is, in terms of how many people out there may be willing to shell out £50 for a boxed set or £20 album with additional content.

If you have that ongoing relationship with your audience you can learn about their habits, tastes and appetite and work with them to deliver more tailored product offerings.

Do you believe that it will get to the stage when casual consumers

will automatically go to an artist's website rather than a major online retail operation such as Amazon?

For every medium sized or major artist you know that there are a bunch of people that are very attracted to the site and sign up to mailing lists and interact on the forums straight away, but they are not necessarily the only people who we believe will be worthwhile trying to attract.

We are trying to build an element of rereiling best practice within the offerings that we work with. Every artist that we work with has their own style and approach to managing their online presence, but we think it is important that there are some core values throughout the retail experience and we are working hard with our clients to do that so that it becomes more familiar and trusted to the passing trade.



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 Daniel Graf, Founder & CEO, **Kyte** (USA)
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 Gerd Leonhard, Media Futurist & Author, **Mediafuturist.com** (CH)
 Kulmeet Makkar, CEO, **Big Music & Home Entertainment**,
A Division of Reliance Big Entertainment (India)
 Rob McDermott, Manager of Linkin Park & President of Music Division, **The Collective** (USA)
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News live

BOX SCORE CHART

Gross	Artist Event/Date	Attendance	Promoter
£956,526	LEONARD COHEN O2 Arena, London	15,627	AEG Live
£427,677	LEONARD COHEN Edinburgh Castle	8,391	AEG Live/Castle Concerts
£351,188	MICHAEL BUBLE Newcastle Arena	9,365	Live Nation
£333,750	MICHAEL BUBLE SECC, Glasgow	8,900	Live Nation
£315,000	DEF LEPPARD Nottingham Arena	8,400	Live Nation
£281,905	JAY-Z Manchester Evening News Arena	10,000	Live Nation
£261,413	DEF LEPPARD Cardiff International Arena	7,156	Live Nation
£225,000	DEF LEPPARD Liverpool Arena	6,000	Live Nation
£140,595	JAY-Z Bournemouth International Centre	4,326	Live Nation
£110,760	JAY-Z Cardiff International Arena	4,105	Live Nation
£31,645	PENTANGLE Liverpool Philharmonic	1,188	JA Entertainment
£30,124	PENTANGLE Glasgow Royal Concert Hall	1,163	JA Entertainment
£21,740	ICE CUBE Electric Ballroom, London	1,087	Live Nation
£12,022	EDDY GRANT Academy, Dublin	558	MCD
£10,163	DAN LE SAC VS SCROOBIOUS PIP Astoria 2, London	813	Live Nation
£7,875	CAJUN DANCE PARTY Bloomsbury Ballroom, London	750	Live Nation
£5,880	CAMERA OBSCURA KCLSU, London	560	Live Nation
£5,033	THE PUNCH BROTHERS Arts Theatre, London	305	Live Nation
£4,278	DAN LE SAC VS SCROOBIOUS PIP Oran Mor, Glasgow	382	DF Concerts
£4,213	ALPHABEAT Whelans, Dublin	430	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the week July 13-19. 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

£4.5m partnership leads to rebranding of 11 venues

Live Nation deal bolsters O2's UK venue interests

Sponsorship

By Gordon Masson

TELECOMMUNICATIONS GIANT

O2 and promoters Live Nation have struck a wide-ranging £4.5m deal to develop mobile ticketing and encourage grassroots music, which will see the mobile phone network becoming the named sponsor of Academy venues throughout the UK.

O2 already has the naming rights for the country's biggest arena at the former Millennium Dome site, but the new agreement will see an initial 11 live music premises bearing the O2 name, including the flagship O2 Academy Brixton (pictured), plus O2 Academies in Islington, Birmingham, Bristol, Glasgow, Liverpool, Newcastle, Oxford, Sheffield and Leeds, plus O2 Shepherd's Bush Empire.

The deal will come into effect on January 1 and, in addition to the naming rights, O2 intends to use the agreement to offer its customers priority ticket access to all gigs at the venues, as well as other Live Nation events across the country.

The venues are operated by Academy Music Group (AMG), in which Live Nation is a majority



Brixton mortar: London's O2 Academy

shareholder, alongside promoters Metropolis Music and SJM Concerts. AMG is currently redeveloping the former Dome Nightclub in Birmingham, which is scheduled to open next year, and The Hippodrome in Brighton, which will reopen in 2010. It is understood that these venues will also carry the O2 branding.

AMG chief executive John Northcote says, "It is very important that we continue to improve the artist and customer experience, working with like-minded partners. O2 has a dedicated programme and track record of rewarding its customers and embracing new methods of communication, as well as supporting new and emerging artists."

Telefónica O2 UK CEO Ronan Dunne adds, "Our customers tell us that they really value having priority access to tickers at The O2, so we want to bring this benefit to even more customers. Through this partnership we are not only looking to benefit O2 customers, but to also enhance the live experience for all artists and music fans."

As part of the relationship, and in continuation of its O2 Undiscovered programme for up-and-coming acts, O2 plans to reinforce the Academy venues as key outlets for grassroots music. Under the terms of the naming deal the Academy venues will be used to encourage the development of musical talent as part of the O2 It's Your Community programme – a nationwide £1m community grants scheme.

Through the development of technologies such as mobile ticketing, O2 is also confident it can help Live Nation drive incremental ticket sales, while in return the mobile phone network will get first option to exclusive live content from O2 Academy gigs as content for download to mobile handsets.

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Koko stakes its claim as green frontrunner

Wealth of environmental initiatives at Camden venue sets example to live sector

VENUE PROFILE

SINCE LAUNCHING ONTO THE CAMDEN SCENE four years ago, Koko has become one of the most popular live venues among London's music fans. But the North London theatre is also making another claim: to be one of the most environmentally friendly venues on the planet.

Last year Koko staff set themselves the audacious goal of becoming the most environmentally aware live music venue in the world by cancelling out any carbon emissions, introducing intensive recycling and promoting carbon-free ideas.

Operations manager Mike Hamer is responsible for setting Koko on the green path. He tells *Music Week* that, after a significant number of changes to infrastructure and suppliers, Koko is already more than carbon neutral. But the drive to promote green issues is continuing as the agenda to help the environment gathers pace.

"I've been a member of Greenpeace for a number of years, so when I started work at Koko two-and-a-half-years ago, I started looking at implementing recycling schemes and things like that," explains Hamer.

While other venues are doing their bit to recycle and offset carbon emissions, Hamer's goals for Koko have been far wider ranging.

At the moment, the venue recycles, on average, 30,960 glass bottles, 20,088 aluminium cans and 77,166 plastic cups every month. The venue also recycles all its paper and cardboard, including flyers handed out by bands outside the venue. All old computer equipment, ink cartridges and furniture are also recycled, while every one of the 982 light bulbs in the building have been replaced with Glowb low-energy bulbs. Koko staff also only use Fairtrade tea, coffee, sugar and other products when they supply artist riders.

"It used to be that when a tour bus pulled up to the venue the



engines would be left running until it pulled away after the gig. Now we allow tour buses to hook up to the electrics in the venue so that they can switch the engine off," reveals Hamer. "We've now switched to getting our electricity from a green energy supplier, so we're beyond carbon neutral now, but that doesn't mean we'll stop looking at other ways to help the environment."

"We're beyond carbon neutral now, but that doesn't mean we'll stop looking at other ways to help the environment"

Mike Hamer, Koko (left)

Indeed, one of the partnerships that Koko has established to reduce its carbon emissions is a link up with SolarAid, a charity that uses solar power to fight poverty and climate change by training people to convert expensive and unhealthy kerosene lamps into solar-powered units. The charity is currently working in Tanzania, Malawi and Zambia to install solar systems in schools, hos-

pitals and community centres, and training entrepreneurs to build and sell solar lanterns and solar chargers for radios and mobile phones.

Hamer says that, on Club NME events on Friday nights, Koko donates 10 pence from each ticket sold as a donation to Solar Aid's work. With around 1,500 tickets sold weekly, this raises enough for a minimum of 520 solar lanterns a year.

In addition to its partnership with SolarAid, Koko is working in conjunction with The Carbon Trust and Better Climate for Camden to reduce emissions, save energy and recycle.

Ultimately, Hamer is hoping that the results the venue is achieving will spur other live music venues into following Koko's lead. "We are continually looking to see where we can improve. Every little helps, and if there are any other venues who are interested, they'd be more than welcome to come along to Koko to see what we're doing," he says.

NEC pact makes overseas inroads

International

By Gordon Masson

BIRMINGHAM'S NEC GROUP saw the first results of its transatlantic collaboration with Global Spectrum Ltd last week, when the partners were awarded a contract to manage a new multi-purpose arena in Croatia.

The multi-year contract to manage the The Spaladium Arena in the city of Split will be handled by the newly-created Global Spectrum Europe, a partnership formed in September when NEC and Philadelphia-based Global Spectrum joined forces in an effort to jointly grow internationally.

"This is our first foray into the arenas sector overseas, but there will hopefully be many more deals to come," says NEC Group director of arenas Phil Mead.

The arena will open on December 27 as part of the Spaladium Centar complex, which houses a shopping centre,

as well as the largest business tower in the heart of Split.

The Spaladium Arena will feature eight luxury suites, 500 box seats, an additional practice facility and two club lounges. Capacity for sports events and concerts in the round will be 12,000, falling to 10,000 for events with an end stage.

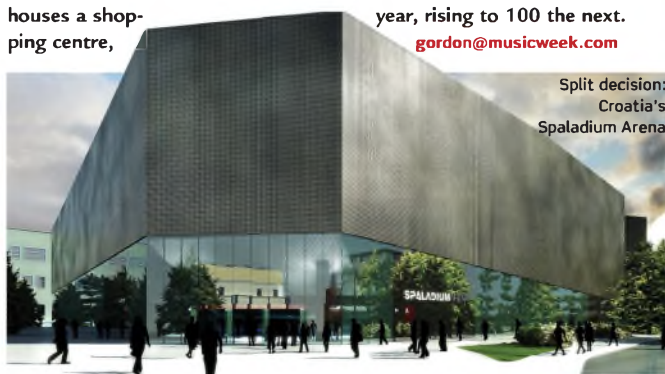
Global Spectrum Europe will manage the venue for Sportski Grad TPN, a consortium consisting of construction companies Konstruktor and Dalekovid, and civic engineering group IGH.

Sportski Grad has a 30-year contract with the local government to run the Spaladium Centar.

"The deal we have agreed with Sportski Grad is a multi-year deal and is on a management fee and incentive basis," Mead adds. "We look forward to putting this new venue firmly on the European touring circuit."

Mead predicts the Spaladium will host 70-80 events in its first year, rising to 100 the next.

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Split decision: Croatia's Spaladium Arena

Nem heads north in expansion bid

FINNISH AGENT AND PROMOTER Nem-Booking is celebrating its 20th year in the music business by expanding into the UK.

The Tampere based agency plans to open an office in Birmingham in early 2009, as the company looks to take more British acts to Finland, the Baltics and beyond.

"We decided on Birmingham because it is cheaper and less congested than London and we reckon it will be easier to make friends



UK act Lost Alone, represented by Nem-Booking

The idea is to help the local market into Finland and the surrounding Baltic countries..."

Rowan Rafferty, Nems

in the business there," explains Nem-Booking's Rowan Rafferty. "We are being helped financially by the Bridge To Growth project, which is a scheme in the West Midlands that aims to create pacts with businesses overseas, and they've found us offices in the Custard Factory, which is perfect for us."

Nem-Booking represents a roster of Finnish bands such as Kolmas Nainen, Ultra Bra,

Miljoonasade, Lovex and Maj Karma as well as UK acts Lost Alone, Die So Fluid, Polish outfit Paprika Korps and American act Delinquent Habits.

Rafferty and a colleague from Finland will move to the UK in January to get the office off the ground, but in the long-term Nem-Booking hopes to employ local people to run the Midlands-based office.

"We don't want to tread on anyone's toes, so the idea is to come to the UK and make friends with people in the live sector," continues Rafferty. "The idea is not to compete for the local market, but more to help the local market into Finland and the surrounding Baltic countries. Hopefully through this, we can also help expand Finnish hands into the UK at some point, but to begin with we're aiming to help British agents find partners who they can trust in the likes of Finland, Latvia, Estonia, Lithuania and Russia."

NEWS IN BRIEF

● Glasgow's is to welcome its first guerrilla music venue next month when **Traxx Events** turns a former newspaper plant into an arena. Happy Mondays will headline a Hacienda Warehouse Party in the former News International building on December 13, with The Fratellis appearing in the 5,000-capacity space which is being called The Print Factory the following week. Traxx Events' Mark Mackechnie says, "The building owners have leased the place to us for a month initially as a trial to see how it works as a venue. Once we see how the place is received by the audience and how the shows go technically, we'll have discussions to see if it's worthwhile to promote other gigs there."



● **Beachdown Festival** will return to its South Downs location next August bank holiday after a successful debut earlier this year saw the 10,000-capacity event sell out. The first acts confirmed for the 2009 festival include Grandmaster Flash (pictured), Norman Jay, Gilles Peterson and The Blockheads. In an effort to entice early-bird ticket purchases, organisers have set prices at £85 for a weekend ticket, with each pass holder entitled to one free child ticket and the choice of a complimentary deck chair, two T-Shirts or drinks tokens to the value of £30 for redemption at any of the on-site bars.

● **T In The Park** promoter **DF Concerts** has posted a loss of £1.09m for the year to the end of March. This compares to a pre-tax profit of £42,000 in the previous year.

● Organisers of the **Isle of Wight Festival** have sold nearly 20,000 tickets for next year despite no acts being booked for the June event to date. Solo Promotions managing director John Giddings reveals that the decision was made to quietly put tickets on sale - with no advertising support - as a way to ensure that the most loyal fans of the festival were rewarded. "We didn't make any announcement or advertise the fact that the tickets were going on sale, we just did it," says Giddings. "The message spread by word-of-mouth and started popping up on various websites, so we very quickly sold close to 20,000 tickets without having booked a single act for next year's festival."

TIXDAQ TICKET SALES VALUE CHART

current	previous	artist	number of dates
1	1	Oasis	20
2	4	Metallica	9
3	3	The Killers	17
4	NEW	Take That	14
5	2	AC/DC	6
6	6	Kings Of Leon	13
7	5	Coldplay	15
8	NEW	Eric Clapton	10
9	7	Tina Turner	10
10	9	Leonard Cohen	12
11	NEW	MTV Europe Music Awards 2008	1
12	11	Lionel Richie	11
13	10	Kanye West	9
14	14	Pussycat Dolls	12
15	13	Bryan Adams	8
16	8	Depeche Mode	1
17	15	Simply Red	13
18	16	Razorlight	9
19	17	Barry Manilow	4
20	NEW	Elton John	7

HITWISE SECONDARY TICKETING CHART

Current	Previous	Artist
1	12	Take That
2	1	Oasis
3	3	Metallica
4	4	Kings of Leon
5	2	AC/DC
6	5	The Killers
7	15	Eric Clapton
8	10	Pink
9	NEW	Leonard Cohen
10	8	Lionel Richie
11	7	Tina Turner
12	NEW	Will Young
13	NEW	James Morrison
14	NEW	Paul Weller
15	9	Depeche Mode
16	NEW	Scouting for Girls
17	13	Simply Red
18	NEW	Stereophonics
19	NEW	Michael Jackson
20	20	Girls Aloud

Media news

TV AIRPLAY CHART

This	Last	Artist	Title	Label	Plays
1	2	BEYONCE	If I Were A Boy	RCA	460
2	8	KATY PERRY	Hot N Cold	Virgin	444
3	4	BRITNEY SPEARS	Womanizer	live	439
4	3	GIRLS ALoud	The Promise	Fascination	417
5	5	KANYE WEST	Love Lockdown	Def Jam	415
6	1	KINGS OF LEON	Sex On Fire	Hand Me Down	411
7	9	LEONA LEWIS	Forgive Me	Syco	404
8	7	PINK	So What	Laface	395
9	12	CHRIS BROWN	Superhuman	RCA	383
10	13	THE GURU JOSH PROJECT	Infinity 2008	Maelstrom	364
11	6	RIHANNA	Disturbia	Def Jam	362
12	11	SUGABABES	Girls	Island	348
13	10	NE-YO	Miss Independent	Def Jam	313
14	631	T.I FEAT. RIHANNA	Live Your Life	Atlantic	289
15	46	TAKE THAT	Greatest Day	Polydor	286
16	18	N-DUBZ	Papa Can You Hear Me	A&M	284
17	27	PUSSYCAT DOLLS	I Hate This Part	Interscope	282
18	14	BASSHUNTER	Angel In The Night	Hard2beat	271
19	25	ALESHA DIXON	The Boy Does Nothing	Asylum	264
20	21	THE SATURDAYS	Up	Fascination	263
21	23	JENNIFER HUDSON	Spotlight	RCA	262
22	16	JACK WHITE & ALICIA KEYS	Another Way To Die	RCA	257
23	15	THE KILLERS	Human	Mercury	254
24	113	CHRISTINA AGUILERA	Keeps Gettin' Better	RCA	253
25	18	JORDIN SPARKS	Tattoo	live	239
26	32	LEMAR	If She Knew	Epic	227
27	26	SASH! FEAT. STUNT	Raindrops (Encore Une Fois)	Hard2beat	218
28	38	CHRISTIAN FALK FEAT. ROBYN	Dream On	Data	218
29	24	PUSSYCAT DOLLS	When I Grow Up	Interscope	212
30	30	THE SCRIPT	Break Even	RCA	211
31	21	SNOW PATROL	Take Back The City	Fiction	203
32	17	FALL OUT BOY	I Don't Care	Mercury	198
33	28	MILEY CYRUS	7 Things	Hollywood	191
34	18	PLATINUM	Love Shy	Hard2beat	190
35	36	DUFFY	Rain On Your Parade	A&M	185
36	35	MADCON	Beggin	RCA	171
37	32	LEON JACKSON	Don't Call This Love	Syco	170
38	37	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Polydor	164
39	45	NEW KIDS ON THE BLOCK	Single	Interscope	160
40	RE	GYM CLASS HEROES FEAT. THE DREAM	Cookie Jar	Decaydancelfueled By Ramen	158

© 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

Digital station employs TV presenter Gemma Cairney to share breakfast microphone with Trevor Nelson

BBC looks for Xtra appeal as flagship co-host is appointed

Radio

By Ben Cardew

BBC 1XTRA HAS SIGNALLED a widening of its appeal to a more mainstream audience with the appointment of Gemma Cairney to co-host the station's Breakfast Show.

Cairney presents her first show alongside Trevor Nelson today (Monday). She replaces former Breakfast Show co-host Zena, who left in August.

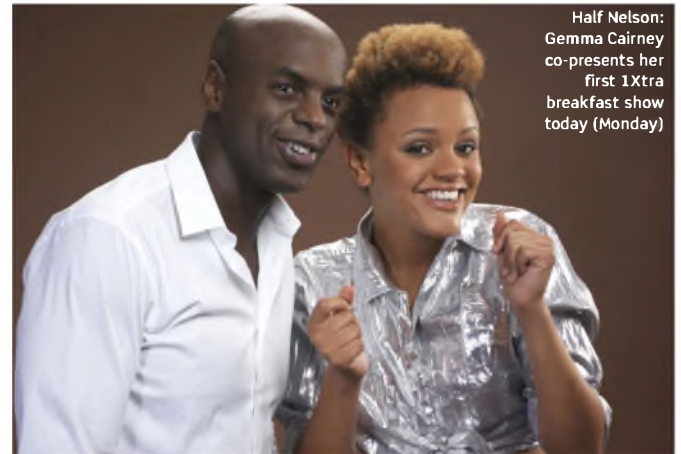
Willber Willberforce, deputy head of programmes on the BBC digital station, says that Cairney, who also works as a TV presenter, will be "the ideal replacement" for Zena.

"The changes that we have made over the last year, all of the new talent, it is driven by what the audience wants from the station," he explains. "Gemma fits in to everything that we want. She is young and has her finger on the pulse."

Crucially, Willberforce says that Cairney has broad musical tastes and will act as a balance to Nelson, who is known as a specialist in hip hop and R&B.

"We didn't talk about things like X Factor two years ago, but we know our audience is obsessed with that. They like X Factor and the deepest dancehall," he explains.

In the last Rajar figures, covering June 23 to September 14 2008, 1Xtra attracted 600,000 listeners, up 200,000 year-on-year. Willberforce says that this strong figure reflects



Half Nelson: Gemma Cairney co-presents her first 1Xtra breakfast show today (Monday)

the station's efforts in changing its image away from that of a strict specialist in black music.

"There was a feeling that it was a bit too specialist early on," he says. "That is not what is happening to people in their lives. We have been making it clearer, what we are trying to do."

And yet he believes that 1Xtra can do this without tampering with its remit as the station for new black music.

"We are realistic about what our potential can be," he says. "If we were trying to get to 2m listeners the only way to do that would be to water down our proposition. We have to be realistic about our aims. I hope that as more people see what we are doing then we can grow without changing too much."

As the BBC's specialist black music station, 1Xtra covered this year's US election campaign in detail.

However, Willberforce says that there are no firm plans for special programming to mark Barack Obama's inauguration as America's first black president in January.

"There may be a smaller special within our programming," he says. "Our hip hop DJs will reflect it musically. Acts will talk about what it means to them. There will be pockets of programming."

"A lot of people who listen to us get their news first from our station. We have to show both sides, so we can make informed judgements," he adds.

Nevertheless, he agrees that the station's programming on the day of Obama's victory was "quite celebratory" in terms of the music played - Trevor Nelson sung snatches of Sam Cooke's A Change Is Going To Come live on air - and the texts sent in from listeners.

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NEWS IN BRIEF

- **Bauer** is closing its digital radio station Mojo to concentrate resources on fellow stations Q, Heat and Smash Hits. The station will close on November 30, but no redundancies are expected. The company said in a statement: "Mojo enjoyed a loyal listening audience of 259,000 people. However, as a stand-alone station with no opportunities for distribution growth, we have reluctantly decided that the rising costs of broadcasting on Freeview and Sky now outweigh Mojo Radio's potential audience and revenue growth."
- Crystal Castles' singer **Alice Glass** has topped the annual *NME* cool list, ahead of Jay-Z. Meanwhile, **The Cure** (pictured)

are to headline the *NME* Awards Big Gig, after being named as the magazine's Godlike Genius for 2009



- **Ozzy Osbourne**, Led Zeppelin, Syd Barrett and the Foo Fighters were among the winners at last week's **Classic Rock Awards**. Osbourne was named as living legend; Foo Fighters won band of the year; Led Zeppelin's 02 date was named event of the year and Syd Barrett won the Tommy Vance inspiration award
- Commercial radio body **RadioCentre** has appointed Camelot CEO Dianne Thompson as its new non-executive chairman, to replace

Paul Brown. Brown, who was the driving force behind the formation of RadioCentre two years ago, leaves the organisation at the end of December and Thompson will take over from February 1 2009.

- **Absolute Radio** is going back to basics with the launch of two new weekly shows which promise more songs than speech. Aiming to format the shows in a way that is similar to a personal playlist by minimizing chat, the A-Z hour presented DJ Ben Jones on Tuesdays at 11pm will only play songs that begin with one letter. The 90s hour, on Thursdays at 11pm will feature tracks by key Nineties artists.
- Radio Two head of specialist music and compliance **Dave Barber** has resigned from the station following the controversy over Russell Brand and Jonathan Ross's prank phone calls to Andrews Sachs.

MusicWeek.com

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

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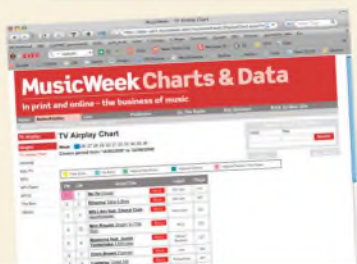
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- Kiss TV
- MTV
- The Box
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Media news

RADIO ONE TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom	25	27	19356	
2	2	PINK So What / LaFace	24	24	21049	
2	5	GIRLS ALOUD The Promise / Fascination	24	20	19859	
4	13	THE SATURDAYS Up / Fascination	23	16	20856	
5	25	THE SCRIPT Break Even / RCA	21	10	14285	
6	5	SNOW PATROL Take Back The City / Fiction	20	20	16420	
6	8	KANYE WEST Love Lockdown / Def Jam	20	18	14556	
6	11	MILEY CYRUS 7 Things / Hollywood	20	17	15078	
6	13	COLDPLAY Lost! / Parlophone	20	16	14515	
10	8	VAMPIRE WEEKEND A-Punk / XL	19	18	17250	
10	13	FALL OUT BOY I Don't Care / Mercury	19	16	15054	
12	4	THE KILLERS Human / Mercury	18	21	17050	
13	11	T.I FEAT. RIHANNA Live Your Life / Atlantic	17	17	12263	
13	19	NICKELBACK Gotta Be Somebody / Roadrunner	17	13	12983	
13	25	SNEAKY SOUND SYSTEM Ufo / 14th Floor	17	10	10366	
16	24	KATY PERRY Hot N Cold / Virgin	15	11	12139	
16	25	TAIO CRUZ I Just Wanna Know / 4th & Broadway	15	10	10214	
18	8	JACK WHITE & ALICIA KEYS Another Way To Die / RCA	14	18	8751	
18	19	TAKE THAT Greatest Day / Polydor	14	13	9268	
18	33	KINGS OF LEON Use Somebody / Hand Me Down	14	8	9242	

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RADIO TWO TOP 20

This	Last	Artist Title / Label
1	1	GIRLS ALOUD The Promise / Fascination
1	6	COLDPLAY Lost! / Parlophone
3	12	ALESHA DIXON The Boy Does Nothing / Asylum
4	2	THE KILLERS Human / Mercury
4	4	DUFFY Rain On Your Parade / A&M
4	4	TOM JONES If He Should Ever Leave You / S-Curve
7	8	BEYONCE If I Were A Boy / RCA
8	6	SEAL A Change Is Gonna Come / Warner Brothers
9	8	GLEN CAMPBELL Times Like These / EMI
10	NEW	WILL YOUNG Grace / 19/RCA
10	8	MADONNA Miles Away / Warner Brothers
12	11	DIDO Don't Believe In Love / Cheeky
13	22	GLEN CAMPBELL Walls / EMI
14	NEW	JOOLS HOLLAND & RUBY TURNER The Informer / Rhino
14	15	TAKE THAT Greatest Day / Polydor
14	22	GABRIELLA CIMI Sanctuary / Island
17	12	JAMES BLUNT Love Love Love / Atlantic
17	15	LEMAR If She Knew / Epic
17	15	AL GREEN No One Like You / EMI
17	15	THE SCRIPT Break Even / RCA

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COMMERCIAL RADIO TOP 20

This	Last	Artist Title / Label	Plays:	This	Last	Audience
1	1	JENNIFER HUDSON Spotlight / RCA	2637	2445	39206	
2	2	GIRLS ALOUD The Promise / Fascination	2471	2315	33126	
3	3	LEONA LEWIS Forgive Me / Syco	2206	2218	30086	
4	13	BEYONCE If I Were A Boy / RCA	1945	1411	26980	
5	4	NE-YO Miss Independent / Def Jam	1938	2021	27947	
6	5	RIHANNA Disturbia / Def Jam	1893	1966	29870	
7	11	TAKE THAT Greatest Day / Polydor	1840	1454	26472	
8	7	PINK So What / LaFace	1792	1825	29913	
9	6	THE SCRIPT The Man Who Can't Be Moved / Phonogenic	1580	1827	17592	
10	12	SUGABABES Girls / Island	1408	1418	18121	
11	15	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive	1273	1381	13694	
11	16	CHRISTINA AGUILERA Keeps Gettin' Better / RCA	1273	1331	17504	
13	17	MADONN Begginn / RCA	1250	1324	17255	
14	5	LEMAR If She Knew / Epic	1246	1502	14443	
15	31	DUFFY Rain On Your Parade / A&M	1243	808	15396	
16	8	JAMES MORRISON You Make It Real / Polydor	1220	1513	13985	
17	10	WILL YOUNG Changes / 19/RCA	1217	1457	17154	
18	14	KATY PERRY I Kissed A Girl / Virgin	1194	1353	18803	
19	19	CHRIS BROWN With You / Jive	1186	1158	16529	
20	25	THE KILLERS Human / Mercury	1181	1006	14156	

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Key
■ Highest new entry ■ Highest climber

Liverpool-hosted awards night is a viewer favourite

Local legend Macca caps a successful night for MTV

Awards
 By Gordon Masson

STANDOUT PERFORMANCES FROM Beyoncé, The Killers, Duffy, Kanye West and The Ting Tings helped the 15th MTV Europe Music Awards record a 165% increase in television viewers year-on-year.

Last Thursday's event in Liverpool also helped the channel become the most-watched – including terrestrial – for 16- to 24-year-olds in homes with pay TV, according to MTV.

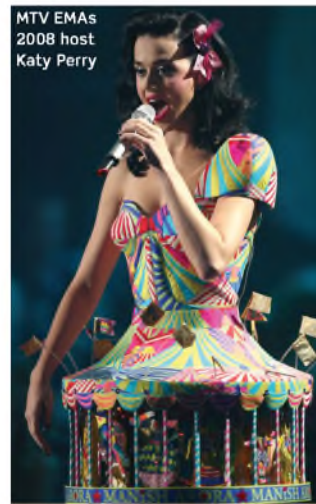
US acts largely dominated the night, with Britney Spears winning album of the year for *Blackout*, Lil' Wayne picking up the artists' choice award and Pink's *So What* winning most addictive track.

Yet undoubtedly the most popular award of the night was given to local hero Sir Paul McCartney, who was honoured with the one-off Ultimate Legend Award for his contribution to the music industry, with fellow musician Bono presenting the former Beatle with the prize.

Describing McCartney as "the man who invented my job", the U2 frontman introduced the recipient to the crowd as "Lord, Saint... Paul McCartney!" before Sir Paul himself joined in the theme of the night by paying tribute to US president-elect Barack Obama.

McCartney thanked fellow Beatles John Lennon, George Harrison and Ringo Starr, noting that as a quartet they "went on to do quite well". He added special thanks "to everyone in America for voting in Mr Obama".

With millions of people around the world tuning in to watch the



MTV EMAs 2008 host Katy Perry

2008 MTV EMAS WINNERS	
Most addictive track	Pink: So What
Video star	30 Seconds To Mars
Headliner	Tokio Hotel
Ultimate urban	Kanye West
Rock out	30 Seconds To Mars
Artists' choice	Lil' Wayne
Act of 2008	Britney Spears
Ultimate legend	Sir Paul McCartney
Best album	Britney Spears: <i>Blackout</i>
Europe's favourite act	Emre Aydin (Turkey)
New act	Katy Perry
Best act ever	Rick Astley

Katy Perry-hosted ceremony, the event was used by the industry as a promotional tool in the push for quarter four sales.

"MTV always put on a spectacular show and this was certainly one of the best I can remember," says Official Charts Company managing director Martin Talbot. "There will be a huge amount of buzz in the local and national media and that can only help sales. It's too early to tell to what extent the

record labels will benefit, but it was interesting to note that a lot of the artists who were there, like Beyoncé, Pink and Take That, have all either just released a record or are about to."

Sony Music UK VP of international Dave Shack comments, "The EMAs are a very artist-friendly event. The whole way that MTV treats the acts is fantastic and the artists just love it. From my point of view, The Ting Tings had a great night and got a real lift from the crowd, while Leona Lewis was just blown away by the reception she got."

"In terms of sales, it's very difficult to get a sales spike unless you're on something like Oprah Winfrey or, in this country, perhaps X Factor on a Saturday night, but what the MTV awards certainly do is to help reinforce the likes of Leona and The Ting Tings and Pink in people's minds as we near the end of the year, so it's a great event for the artists to be involved in."

Show producer Richard Godfrey says, "The show went really well; everything worked, which, when you're doing the equivalent of nine gigs simultaneously, is quite a feat. Our amazing team of technicians just worked brilliantly."

"One of the measures of whether the show is working for me is if we manage to keep people in their seats during the show – especially industry people who go to a lot of award shows – and I think we managed to do that very well."

Godfrey adds that work on the 2009 MTV Europe Awards has already begun and he expects to make the announcement about next year's host city in two or three weeks time.

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BBC quashes Cowell Pops plan

HAVING ALREADY PULLED THE PLUG on its traditional festive edition of *Top Of The Pops*, the BBC are now putting the kibosh on Simon Cowell's Christmas wish of taking over production of the legendary show this year.

Cowell was enthusiastic about the opportunity to take on *Top Of The Pops* this Christmas, but BBC bosses have told the Syco CEO the brand is not for sale.

The Corporation said in a statement, "I'm afraid we couldn't

accept Simon's offer because *Top Of The Pops* is a BBC brand and is not for sale. However, we hope viewers will enjoy the eight episodes of *TOTP2* lined up over Christmas, which will feature some of the year's key hits and possibly the Christmas number one."

The iconic music show, which was axed by the BBC in July 2006 after a 42-year run, has long been a highlight of festive TV schedules, pulling in millions of viewers to its afternoon slot which showed the

biggest hits of the year. Despite pulling *Top Of The Pops* off the air, the BBC has continued with a Christmas special over recent years. In 2007 the show aired on Christmas Day, with performances from artists including Kaiser Chiefs, Girls Aloud, The Proclaimers, Kate Nash, Katie Melua and Robyn.

The traditional broadcast is to be replaced this year with a *Top Of The Pops 2* Christmas special, as well as a short run of the spin-off show.

News publishing

Alesha taking over at Asylum

Signings

By Stuart Clarke

SONY/ATV MUSIC PUBLISHING HAS TAKEN ADVANTAGE of Alesha Dixon's hot status by concluding a long-term publishing deal with the singer, incorporating her new album and future works.

Dixon, who boasts a healthy share of songwriting credits on her forthcoming solo album, put pen to paper with the company ahead of the Music Industry Trusts' dinner last week and she joined her new publisher as a guest at the event later that night, where her former records boss, Lucian Grainge, was honoured.

Dixon, who was signed to Polydor after the break up of Mis-Teeq, has enjoyed a revival since her appearance and subsequent victory on the last season of *Strictly Come Dancing*.

Having been dropped by Polydor prior to the release of her debut solo album, Dixon signed a recording deal with the revived Asylum imprint at Atlantic, joining a roster that includes Wiley and Kissy Sell Out. Her debut single for Asylum, *The Boy Does Nothing*, was heading towards the Top 10 last week.

Dixon says she is excited about working with the publisher. "There's a real buzz around the offices and it's



Team Alesha (l-r): Sony/ATV's Luke McGrellis and Ian Ramage, Alesha Dixon, Sony/ATV's Rak Sanghvi, manager Malcolm Blair

a fresh new start for me within a company who believes in me as a songwriter and is going to take an active role in my solo career," she says.

The Boy Does Nothing is released physically today (Monday), with *The Alesha Show* album to follow on November 24.

It includes co-writes with fellow Sony/ATV writers Thaddis "Kuk" Harrell and a cover of Sony/ATV writer Diane Warren's song *Do You Know The Way It Feels*. The album also features co-writes with Xenomania and Steve Booker.

Sony/ATV managing director Rak

Sanghvi and A&R manager Luke McGrellis will be the creative points of contact for Dixon - Sanghvi says he is looking forward to working with the star.

"Alesha is an incredible artist; very talented, but also professional and extremely disciplined," he says. "Her songwriting talent is another string to her bow that few people were aware of. Poised for success in her own right now, the album is a major priority for the Atlantic group and we're thrilled she chose to find her new home with us."

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PRS TOP 10: MOST PLAYED BOND THEMES

Pos Song Writer / Publisher

- 1 DIE ANOTHER DAY** by Madonna, Mirwais Ahmadzai EMI, Warner /Chappell
- 2 LIVE AND LET DIE** by Paul and Linda McCartney EMI, MPL
- 3 THE WORLD IS NOT ENOUGH** by David Arnold, Don Black Sony/ATV
- 4 NOBODY DOES IT BETTER** by Marvin Hamlisch, Carole Bayer Sager EMI
- 5 A VIEW TO A KILL** by John Barry, Duran Duran EMI, Gloucester Place
- 6 GOLDENEYE** by Bono, The Edge Blue Mountain
- 7 GOLDFINGER** by John Barry, Leslie Bricusse, Anthony Newley Sony/ATV
- 8 LICENCE TO KILL** by N Michael Walden, Jeffrey Cohen, Walter Afanasieff Sony/ATV
- 9 FOR YOUR EYES ONLY** by Bill Conti, Michael Leeson EMI
- 10 OCTOPOUSSY** by John Barry, Tim Rice EMI

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

BATTLE OF THE BONDS CONTEST



In the latest of our PRS-compiled charts, we take a look at the most performed James Bond themes, a topical event as *Quantum Of Solace*, the latest movie in the franchise, dominates the box office in the UK.

As publishers go, EMI is the main force, boasting credits on five of the top 10 most-played Bond themes. Interestingly, it is Madonna that tops the list with *Die Another*

Day, her Mirwais Ahmadzai-produced contribution to the 2002 Bond movie of the same name.

PRS member Don Black, the composer behind such classics as *Diamonds Are Forever*, *The Man With The Golden Gun* and *The World Is Not Enough*, says he has trouble putting his finger on what makes the great Bond themes work. "The essence of a great Bond theme is difficult to define and it's true that tastes have changed over the years," says the songwriter. "It's always a good idea to start with a good melody, reflect the theme of the drama and ensure it's dramatic where it needs to be, make it seductive and provocative and, for that extra something, a whiff of the boudoir!"

Paul McCartney & Wings still boast one of the most performed Bond themes with *Live And Let Die*, which occupies the number two position.

Host of familiar names keep Funhouse sales in the pink

PINK'S FIFTH STUDIO ALBUM

FUNHOUSE ROCKETED to the number one position in the UK two weeks ago, beating *Snow Patrol* to the top spot by a healthy margin of sales. Fresh from a promotional visit that saw Pink performing a nine-song set to an intimate crowd at the Café de Paris in London last Wednesday, we take a look at the co-writers behind the album.

There were three principal songwriters involved, each familiar to the star, having worked with her on previous efforts.

Leading the charge is the self-published Swedish hit maker Max Martin (Maratone), who produced *Funhouse* and boasts songwriting credits on five of its 14 tracks.

Coming a close second with four credits is Billy Mann, the acclaimed producer and songwriter behind hits for *Backstreet Boys*, *Teddy Geiger* and *Take That*, and co-writer of the *Stupid Girls* and *I'm Not Dead* singles from Pink's previous studio album.

Meanwhile Butch Walker, a songwriter and artist in his own right, has contributed to three tracks. Walker, who co-produced Avril Lavigne's second and third studio albums and has writing credits on both, also worked with



Pink on her previous studio effort, *I'm Not Dead*.

Having assumed a closer relationship with her management company RDWM, in addition to his responsibilities as RCA MD, Craig Logan played a key role in A&R'ing the album with Pink.

He reveals that, as with the singer's previous efforts, they began the writing process with people she was already comfortable with. "She always tends to start writing with people she has worked with previously," says Logan. "She always has a lot of strong ideas and things she wants to say, so those first collaborations are important."

Pink began working with Butch

FUNHOUSE

- 1 SO WHAT** by Pink, Max Martin, Shellback EMI/Maratone
- 2 SOBER** by Pink, Nathaniel Hills, Kara DioGuardi, Marcella Araica EMI/WBManjahand2/Sunshine Terrace/Yasmina/Sony/ATV
- 3 I DON'T BELIEVE YOU** by Pink, Max Martin EMI/Maratone
- 4 ONE FOOT WRONG** by Pink, Francis White EMI/Universal
- 5 PLEASE DON'T LEAVE ME** by Pink, Max Martin, Shellback EMI/Maratone
- 6 INFLUENCE** by Pink, Billy Mann, Butch Walker, MachoPsycho Sony/ATV/Sonotrack/WB/Fishhead/Universal
- 7 FUNHOUSE** by Pink, Tony Kanal, Jimmy Harry EMI/Pirate Ship/WHongmusica/April
- 8 CRYSTAL BALL** by Pink, Billy Mann Sony/ATV/Sonotrack/WB/Fishhead/Universal
- 10 IT'S ALL YOUR FAULT** by Pink, Butch Walker EMI/Sonotrack
- 11 AVE MARY A** by Pink, Max Martin, Shellback EMI/Maratone
- 12 GLITTER IN THE AIR** by Pink, Billy Mann, Pete Wallace EMI/Sony/ATV/Gorda Louca
- 13 THIS IS HOW IT GOES DOWN** featuring Travis McCoy by Pink, Billy Mann EMI/Sony/ATV
- 14 BORING** by Pink, Max Martin, Shellback EMI/Maratone

Walker, writing a number of the key album tracks before heading to New York for sessions with Mann.

"It's always a very collaborative effort with Pink," says Logan. "She really drives the songs but there's no set way of doing things. Sometimes it will start with an acoustic guitar, a real blank page; sometimes it will start with a track idea and other times it will start with a lyric. Each of the different writers brings something slightly new to the party."

From New York, sessions moved to Stockholm, the Swedish base of Max Martin's Maratone production company, where the majority of the album was formed. Martin's distinctive sound gave the album its

lead single, *So What*.

Lyricist and top-line writer Kara DioGuardi makes one appearance on the album, on its second track, *Sober*, a song that actually emerged from a session during which both Pink and DioGuardi - typically not a drinker - had been relaxing with a few glasses of wine. "Not what you might have expected to emerge from that session," notes Logan.

One writer credited on the new album and a new face in the Pink camp is recent Sony/ATV signing Eg White, who co-wrote *One Foot Wrong* with the singer.

Logan says it was opportunity Pink didn't want to pass up. "I told her she will either love it or hate it and she

Pictured below: Funhouse and lead single *So What*



lead single, 'Is this guys name really Eg White? I have to work with him! It was a big love fest. They really hit it off."

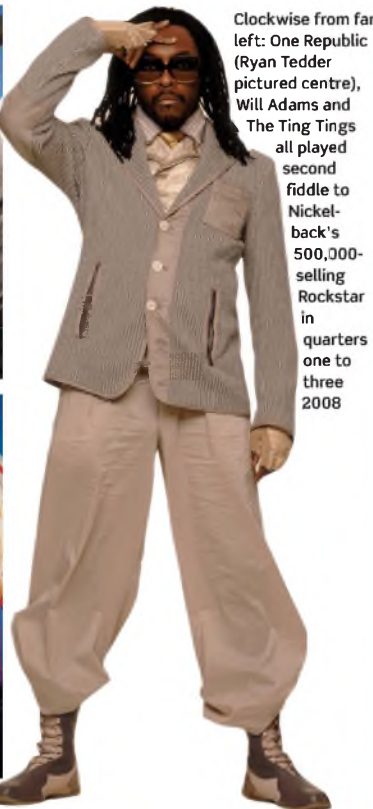
White's manager Lizzie Francis says the sessions were very relaxed. "Eg is so homely and humble, it's like being at someone's house - they'd be writing songs in the basement while Eg's children were running around and his wife were upstairs cooking dinner."

The version of *One Foot Wrong* used on the finished album is, apart from some subtle production tweaks, the original demo of the song. "They captured something really special," says Logan. Funhouse is out now.

News publishing

Canadian rockers keep an array of talent at bay in battle for the year's songwriter crown

Rockstar gives Nickelback the edge in 2008 songwriter chart



Clockwise from far left: One Republic (Ryan Tedder pictured centre), Will Adams and The Ting Tings all played second fiddle to Nickelback's 500,000-selling Rockstar in quarters one to three 2008



Analysis

By Paul Williams

CANADIAN ROCK BAND NICKELBACK have emerged as the most successful hit songwriters in the UK so far this year, in exclusive research carried out by *Music Week*.

The group, who are signed to Warner/Chappell, head a list ranking songwriters based on their shares of the top 100 biggest-selling singles during the first nine months of 2008.

Nickelback claimed more than 500,000 singles sales in this period, led by their composition *Rockstar*, which sold 446,832 units up to the end of September. The band's song *Photograph* was the 79th top seller.

Two breakthrough UK artists claim second and third places on the songwriters chart with Ting Tings duo Katie White and Julian De Martino emerging ahead of Duffy.

White, who is signed to Sony/ATV, and Warner/Chappell's De Martino achieved almost 0.5m sales between January-September with the hits *That's Not My Name*, *Shut Up And Let Me Go* and *Great DJ*, which were all written by the pair and ranked as the period's 15th, 48th and 70th top sellers.

EMI Music Publishing signing

Duffy scored third place, largely driven by her Stephen Booker co-pen *Mercy*. Duffy claims a majority share in the song, which sold an unrivalled 496,358 units in the period. She also has a majority share in the follow-up *Warwick Avenue*, written with Eg White and James Hogarth and the period's 24th top seller.

The combination of Ryan Tedder's successes as part of One Republic and his writing for other artists lands him in fourth position, while the band individually stand 15th. Tedder's fourth place comprises the main shares in *Stop And Stare* and the Leona Lewis hit *Bleeding Love*, which he wrote with Jesse McCartney, as well as his self-penned *Apologize* whose recording was credited as Timbaland presents *One Republic*. His *One Republic* writing is claimed by Sony/ATV and non-band activities by Kobalt.

In fifth place, the Stargate duo Tor Erik Hermansen and Mikkel Eriksen claim interests in an unrivalled four songs on the Top 100 for January to September, led by the Ne-Yo hit *Closer*, which they wrote with the artist, Magnus Beite and Bernt Stray and which was the period's 10th top seller.

Hermansen, Eriksen and Ne-Yo are also behind the Rihanna hit *Take A Bow* (11th top seller). The Stargate pair are also among the writers for the Rihanna single *Don't Stop The Music*, which ranks 13th, and the Chris Brown smash *With You*.

Although a deal for Eriksen with EMI, where Hermansen is signed, was announced in September, these songs are all part of Eriksen's existing Sony/ATV deal.

Alongside The Ting Tings and Duffy, another important UK songwriting breakthrough this year is EMI-signed *Scouting For Girls* frontman Roy Stride. He lands in sixth place thanks to the band's hits *Elvis Ain't Dead*, *Heartbeat* and *She's So Lovely* all finishing among the Top 100 sellers.

Hits for Gabreilla Cilmi and *Girls Aloud* help Warner/Chappell-signed *Xenomania* into seventh place, while the biggest hit single of Coldplay's career, *Viva La Vida*, leads them to eighth place after it finished as the 21st top-seller of the period. *Violet Hill*, also written by the band and part of their first album published by Universal Music Publishing, ranked 51st.

Five years ago his band The

THE UK'S TOP 20 SONGWRITERS: JAN-SEP 08

POS	SONGWRITER	PUBLISHER
1	Nickelback	(Warner/Chappell)
2	The Ting Tings	(Sony/ATV, Warner/Chappell)
3	Duffy	(EMI)
4	Ryan Tedder	(Sony/ATV, Kobalt)
5	Stargate	(EMI, Sony/ATV)*
6	Roy Stride	(EMI)
7	Xenomania	(Warner/Chappell)
8	Coldplay	(Universal)
9	Will Adams aka will.i.am	(Catalyst)
10	Chris Brown/Andrew Merritt/ Robert Allen/Brian Seals	(Universal, Sony/ATV)
11	Jonas Alberg aka Basshunter	(Warner/Chappell)
12	Shaffer Smith aka Ne-Yo	(Imagem)
13	Samuel Falsone aka Sam Sparro	(EMI)
14	Anders Boenoekke	(Global Talent)
15	One Republic	(Sony/ATV, Kobalt)
16	Stephen Booker	(Universal)
17	Eg White	(Universal)**
18	Michael Jackson	(Warner/Chappell)
19	Deandre Way aka Soulja Boy	(Published By Patrick)
20	Sarah Barielles	(Sony/ATV)

*Mikkel Eriksen prior to his EMI deal coming into effect
**covers songs prior to signing to Sony/ATV

The above ranks songwriters based on shares of the top 100 biggest-selling singles in the UK for the first nine months of 2008
Source: OCC sales data/MW research

Black Eyed Peas helped Catalyst become the year's top independent publisher based on UK market share. And in the first nine months of 2008, Will Adams aka will.i.am claimed credits on two of the 20 biggest-selling songs to rank ninth on the top songwriters list. He was part of the writing collective of Estelle's chart-topping *American Boy*, the period's third-placed song, while his self-penned hit *Heartbreaker* ranked 16 places below.

The collective of Chris Brown, Andrew Merritt, Robert Allen and Brian Seals take 10th place on the back of penning Brown's hit *Forever* and the Rihanna smash *Disurbia*. Jonas Alberg is ranked 11th after his *Now You're Gone* recorded under his Basshunter alias sold 423,942 units in the period.

One place below Ne-Yo, EMI Publishing's Sam Sparro's 13th spot is down to claiming a majority share in the writing of his breakthrough hit *Black & Gold*, while two hits he penned for his band *Alphabeat* - *Fascination* and *Ten Thousand Nights* - take Global Talent's Anders Boenoekke to 14th place.

Mercy co-writer Universal's Stephen Booker makes it to 16th

place, one position ahead of another of Duffy's *Rockferry* album collaborators, Eg White. White, who recently signed a new agreement with Sony/ATV (but whose songs on this chart are part of his Universal's deal) co-wrote *Warwick Avenue* with Duffy and James Hogarth. But his biggest hit of the period was the Adele pairing *Chasing Pavements*, which was the 14th biggest seller.

In the 25th year of *Thriller*'s breakthrough, Michael Jackson makes it to 18th place after two album tracks penned by him were used by other artists. Jackson - whose catalogue is handled by Warner/Chappell - accounts for the biggest individual writing share of Rihanna's *Don't Stop The Music* thanks to its sample of *Wanna Be Startin' Somethin'*, while his position on the chart is also aided by the cover of *Beat It* by Fall Out Boy featuring John Mayer.

Minder Music's *Published By Patrick* operation is represented in 19th place by Deandre Way aka Soulja Boy whose *Crank That (Soulja Boy)* was the 35th top seller over the nine months. Sony/ATV's Sara Barielles completes the chart with her self-penned *Love Song* giving her 20th spot.

paul@musicweek.com

News diary

Dooley's Diary



Simon Cowell claims another scalp...

WITH UNIVERSAL STAFF ON THEIR VERY BEST BEHAVIOUR at the Music Industry Trusts' Awards last Monday, it was down to the irascible Simon Cowell to **strangle 2008 recipient Lucian Grainge**. Pictured (l-r) Cowell, Vivendi CEO Jean-Bernard Levy, Grainge, Simon Fuller and Universal Music Group chairman/CEO Doug Morris). Why? We're not entirely sure. Although a clue may lie in **Louis Walsh's advert** in the MITs brochure, "One day I said to Simon Cowell: 'Simon, do you realise that Lucian Grainge is now the most powerful man in the music business, not just in the UK, but in the whole world. And he's the first Englishman in history to be in this position.' Simon smiled, stopped for a minute and said: 'Really? Who told you that?' I said: 'Lucian did.'" However, retribution – of a sort – for Cowell comes in the form of a new track from **Kool Keith aka Dr Doom**, who features a song called Simon on his new album *Dr. Doom*



Vol.2 in which he attacks the America Idol impresario. "I piss on the ratings with a scuba diving tank with a German mask," the rapper claims, improbably. Talking of Cowell and Walsh, it was touching to see the duo deep in conversation for much of the MITs, even taking a taxi together at the end of the night according to Dooley's spy. And to think they are at it like fishwives on the telly... Elsewhere at the MITs, **NME editor Conor McNicholas was on the receiving end** of some playful face-slapping from Mercury A&R man Richard O'Donovan who was picking apart **NME's review of the new Razorlight album**.



Tut tut... The Liverpoolian audience in attendance at the MTV European Music Awards didn't take kindly to **Bono's jibe about The Beatles**. The U2 frontman told the crowd that The Fabs would have been from Dublin were it not for the potato famine. Cue booing... RCA debuted the new album by **Pink** in the number one spot last week, a victory made sweeter for the major by the fact that it **kept Snow Patrol at bay** with their new studio album. Two days after the victory was announced, Pink was in London for an intimate performance at Café de Paris, where she performed a selection of new tracks, covers and hits. She is pictured receiving a plaque for platinum sales of the new album with Sony BMG UK chairman and



CEO Ged Doherty and RCA managing director Craig Logan..... **Status Quo celebrate forty years in the industry** this year and will mark the occasion with the release of a new greatest hits collection, a Christmas single, a tour and a celebrity auction. Pictures: 40 Years of Hits was released by UMTV last week and to coincide, a range of musicians, artists and stars – including Brian Wilson and Andrew Marr – created their own version of a Status Quo single or album cover, all of which all went under the gavel at Bonhams last week. Paul Gambaccini was back in the hot seat for the event, where the paintings raised £112,000 for The Prince's Trust. Francis Rossi and Rick Parfitt from the band are pictured here with artist David Shepherd presenting the cheque... And talking of charity, **Nordoff-Robbins** has VIP tickets for the **O2 premiere of Monkey - Journey to the West** this Wednesday and is selling them for £45 a pop. Given that the show features a woman who can sit on her own head (it has to be seen) it promises to be a great night out. Plus you do your bit for charity. Tickets are available through the Nordoff-Robbins fundraising office: contact Rachel Willmott on 0207 371 8404 or rachel@nrfr.co.uk. The same charity is holding its **annual pop quiz** next Thursday (November 20) at the Regents Park Marriott Hotel, Swiss Cottage, London. Tickets cost £1,000 per team of 10 and that includes dinner. Contact Julie Eyre on julieeyre@btinternet.com or 020 8878 3298/07803 924 505...

ON THE WEB THIS WEEK

EMI considers US distribution arm:

Phillip Cox: "This only makes good business strategy, as it offloads the operational cost of EMI distributing material and cuts management overhead. EMI needs to get back to its core competencies, which is signing quality artist and making great music."

Glenn Larusso: "EMI should maintain just a catalogue company and publishing company and forget 'new' music."

Ben Gange: "I agree with Phillip. They also need to address the disturbing trend of prime artists leaving the company."

EMI to unveil re-structure:

David Hughes: "I seem to be in deja vu! Didn't EMI (UK, but mirrored later by many overseas territories) do just this in the 1980s?"

AC/DC debut at number one in the US:

Jon Blues: "AC/DC will always inspire those about to rock and the release of the Black Ice album proves it."

● www.musicweek.com

MUSIC WEEK UNEARTHED

Norwegian act Ane Brun's second UK album will be hitting stores earlier than originally scheduled and with a last-minute addition, thanks to a potentially lucrative TV sync

THE NEW ALBUM BY SCANDINAVIAN CHART-TOPPER ANE BRUN

looks set to give the singer her best chance of UK success to date, on the back of a television campaign for Sky that has been soundtracked by a new recording.

Brun's cover of the Cyndi Lauper hit *True Colours* is the focal point of the Sky TV High Definition ad campaign, which is set to run in the UK until Christmas.

Her own Stockholm-based label DetErMine Records aims to capitalise on the campaign with the release of the album *Changing Of The Seasons* on January 19. Brun's version of *True Colours* will be added onto the set.

Brun's manager Mikael Gustavsson from Headstomp says the song was originally recorded as bonus track for iTunes.

"The sync is absolutely brilliant for us," he explains. "We weren't looking to release



Management: Mikael Gustavsson, Headstomp
Label: Mikael Gustavsson, DetErMine Records
Publishing: Nicholas

Johansson/ Jonas Holst, Sony ATV
Press: Judy Shaw, JS
Publicity Agent: Mikael Gustavsson, Headstomp

anything in the UK until spring but wanted to move quickly to take advantage of this." Brun is published by Sony/ATV, with the publisher securing the UK sync. Brun is one of the most

successful singers in Scandinavia, with five albums to her name in her native Norway and two albums in the UK, Japanese and US markets. In total, she has sold more than 350,000 albums globally over the course of her career.

Her latest album was produced by Valgeir Sigurdsson (Björk, Sigur Ros, Bonnie Prince Billy) with string arrangements by Nico Muhly (Antony And The Johnsons).

Changing Of The Seasons will be Brun's second UK release. Her debut, *A Temporary Dive*, was released by V2 in 2007 but failed to make a commercial impact.

"[A Temporary Dive] came out during the dying days of V2 so we suffered a bit from that," says Gustavsson. "We want to get this album to a point in the UK and at the stage if somebody else wants to step in to take it to the next level we are open to that."

Features

LINKED-IN LONDON

London Connected, backed by Aim, will use the remainder of its LDA funding to hit targets devised to make London's indie community among the most digitally empowered in the music business

**LONDON
CONNECTED**

PICTURE RIGHT
Speakers and delegates from Beggars Group, Spiral Frog and Music Ally share their expertise with attendees at Aim's first Music Connected conference

DIGITAL HEALTH CHECK CASE STUDY

CROSS SEAS ENTERTAINMENT



HIP-HOP AND DANCEHALL ARTIST and producer Omari Riley (above left) launched his label Cross Seas Entertainment in 2007 to release his own music. He recently underwent a London Connected digital health check with One Stop Media's Rosie Bryant (above right).

Bryant has been involved with London Connected and the digital health check scheme since its conception and has supported the programme working as a digital consultant and running sessions with independent artists, labels and music companies.

With eight years of specialist industry experience Bryant's background lies in digital marketing. She started out managing digital music campaigns for companies including Universal, Warner and EMI and currently runs interactive marketing and consultancy company One Stop Media, which develops interactive products mainly for entertainment clients, and its SOSmusic label which specialises in independent music. The company works to support artists and labels whilst allowing them to retain rights to their music.

Riley's digital health check with Bryant focused on marketing, digital distribution, mobile and sync licensing for Cross Seas Entertainment. "We discussed possibilities to minimise workload but maintain momentum, including making best use of licensing and promotion partnerships, blogs and online media contacts," says Bryant. "We talked through suggestions for how to research for and prepare a digital marketing plan - choose media and how to co-ordinate sales and marketing efforts. Riley had some creative ideas for the next release but needed guidance in implementing them. We also explored best use of a limited forthcoming release budget of £1,500."

Riley says, "It really opened my eyes to other methods of marketing and promotion to consider in both online and the physical world as well as making me aware of the pitfalls I should avoid."

As a result of the health check Riley has revised his business plan and is now putting together a team to deal with his future releases. "The health check has really renewed my confidence in the possibility to succeed as an independent label," he concludes.

Bryant says, "Cross Seas is representative of many self-releasing artist labels. The label essentially comprises one guy on his own trying to play out all the roles of a release whilst holding down a full-time job and spending out of his pocket to get it off the ground. The cost of physical release is entirely prohibitive, making the digital market the only one he can really impact. The health check is an opportunity for labels to run through a current setup, assess activity and discuss future plans."

"The health check has really renewed my confidence ...to succeed as an indie label"

Omari Riley,
Cross Seas



Digital / independents

By Christopher Barrett

LONDON'S INDEPENDENT COMMUNITY will be among the most digitally clued up in the land by the end of next year.

That's the plan anyway. And the plan has a name: London Connected.

The Association of Independent Music is the architect and driver of the plan, an ambitious programme backed by £650,000 worth of Government funding targeted at anyone working at a label or industry organisation who wants to increase their knowledge of digital music.

It took Aim general manager Remi Harris two years to secure the financial injection from the London Development Agency at the beginning of this year. But it was worth it. Now halfway through the programme, the LDA funding has gone a long way, with hundreds of individuals and organisations already benefiting from a range of Aim-organised initiatives including swiffr one-to-one so-called "digital health checks", day-long Introduction To Digital training sessions and Music Connected networking and conference events.

Now, moving into its second phase of tutoring, Harris has until September 2009 to spend the rest of the London Connected budget. And she needs to ensure Aim hits the LDA-imposed targets of assisting 400 companies and 250 people to develop digital understanding and skills.

Applicants for London Connected activities and support must be based in London and can apply via the

dedicated Londonconnected.org website.

So far around 1,000 people have already registered interest in the scheme and Harris explains that each application is dealt with on an individual basis so that the most effective training can be organised to help them find the right path to digital enlightenment.

One of the most popular initiatives has proved to be a two-hour-long digital health check.

"Some people want to develop new music websites, some are running record labels and need to understand

how to market their label and music online, while others are publishers and interested in sync licensing opportunities, so we try to match them up on an individual basis with the right consultant," says Harris.

The pool of digital experts from which London Connected draws upon to man the mentoring sessions consists of executives who have worked for labels including Universal, Warner, EMI, Ninja Tune, Kudos Records and Skint Records.

The fields of event management, radio, new media, mobile marketing, plus entertainment and media law, are all represented by experienced industry professionals.

For those with a thirst for digital knowledge and have more than two hours to spare London Connected also operates Introduction To Digital sessions, organised in conjunction with Music Ally. The next event takes place on November 17 in central London.

Running over a day, the training covers an array of approaches to digital business - from preparing music for digital services and distribution to digital retail and marketing. Along with a Q&A session with experts,



"Some people want to develop new music websites, some are running record labels, while others are publishers. We try to match them all on an individual basis with the right consultant..."

Remi Harris, Aim



delegates are presented with a packed agenda that includes everything from a jargon busting session to an explanation of the "digital value chain" and a guide to UK copyright issues, including an explanation of how copyrights are administered in the digital age.

"It's like a crash course where everything is made clear," enthuses Harris, who believes the training, which is valued at over £200 per person, can benefit music professionals from across the industry. "Rather than panels it is a one-day session designed to hit lots of small companies and also people that work in companies but not in the digital area; so there may not have been an opportunity for them to be trained in it, even though it affects their area of work. Also for people at organisations such as Aim and PPL – who are working with artists and labels and publishers day to day – we think it will make a lasting difference if all those people are trained and up to date."

With the aim of working alongside industry organisations and music trade bodies more closely, London Connected, in association with the Music Publishers Association, ran a Synch Opportunities Online evening event recently in the MCPS-PRS Alliance boardroom.

Speakers at the event included Universal Music Publishing creative services manager film, TV & media Becca Gatrell, new media specialist Richard Hulbert and Boosey & Hawkes head of consultancy Natasha Baldwin.

The two-hour programme was made up of three sessions; Online Matchmaking Services: Find The Perfect Partner For Your Song, Web Development: Build Your Own Shop Window and Online Marketing Tools: Getting Your Voice Heard. It was followed by a networking session.

Harris explains that the programme was carefully devised to meet the needs and concerns of the MPA's membership and that further events are being planned with the British Academy of Songwriters and Composers and the Music Managers Forum.

Following Aim's first Music Connected conference in April, the indie organisation is now working on another digital event in April 2009 and will be making sure that other trade bodies are involved.

"We are going to be working with other trade organisations to make sure that their members get their fair share of what's available," says Harris. "It is a one-day conference specialising in digital music – where we get companies including Napster, iTunes and eMusic to come and exhibit. It's a no-frills trade fair where people can come and have meetings with people they have licensing deals with and participate with panels and case studies."

London Connected's website is also aiming to bring people together via its Supplier Network that allows users to advertise digital requirements to the London Connected network in an "I want" section. Meanwhile those with services to offer can publicise the fact via the site's "I can" section.

The website also offers users access to files containing the details of digital service providers and useful digital business contacts along with a jobs section.

London Connected is also looking to engage with the next generation of musicians, enthusiasts and executives via an event aimed at helping to guide candidates towards a career in the digital music business. "It will

DIGITAL HEALTH CHECK CASE STUDY VISIBLE NOISE

JAMES BIRCHALL HAS BEEN INVOLVED as a consultant for London Connected since the programme launched. As head of digital at Kudos Records, Birchall's expertise comes from designing and working with supply and promo systems, researching new technologies, negotiating contracts with labels and retailers, devising marketing plans and ensuring the best placement and performance of their releases in the stores.

"A wide and varied knowledge base is absolutely essential in the digital music industry right now – with so many diverse possible paths, we have to cover all bases," says Birchall. Working with London Connected, Birchall has helped companies with a range of levels of expertise.

Visible Noise managing director Julie Weir recently had a two-hour consultancy with Birchall as part of the London Connected programme. Established 10 years ago Visible Noise has enjoyed considerable success with campaigns for acts including Lostprophets and Bullet For My Valentine. Weir was eager to develop her knowledge of digital promotion and distribution while finding new ways to engage the fan bases.

"We sign bands very early on and it is a long-term plan to break them, usually a three-year run,"



says Weir. "Having bands at such a low level, digital promo, marketing and distribution is becoming more important to us. It is the fastest and most suitable way of getting to our demographic as a lot of our fans are very young and extremely technology savvy. It is important to stay ahead of the game with kids."

The London Connected consultancy brought to light areas of digital distribution coverage that might be improved to aid possible revenue streams, as well as discussing the business' online presence and use of aggregation techniques to save time that could be spent developing other areas.

"We are getting our website totally overhauled in open source, partially as a result of the conversation – we already have a new framework being approved," says Weir.

"We are also tying in all artist websites and social networking

elements so we have a music 'hub' so to speak. We have thought about different ways of operating for certain artists and also bringing in new technologies, which I didn't think would have been suitable or affordable for us previously. It's not as hard as it initially sounds.

"As a small company we do not have a dedicated digital department so it is very helpful to be kept up to speed with leftfield digital developments and also things that are very simple too," says Weir.

According to Birchall, digital distribution is a very common subject of discussion during the health checks and a problem which, although easily solved, is extremely important to tackle.

"These health checks are an invaluable resource not only for startup labels and companies moving into the digital arena for the first time, but also for relatively experienced businesses such as Visible Noise," says Birchall. "There are always elements of a digital operation which can be streamlined, distribution network holes to plug, new ideas about promotion and marketing to discuss and new technologies to be understood. I spend all day every day researching and working with these problems and solutions, and it's great to be able to pass that experience on."

PICTURE LEFT Kudos Records' head of digital James Birchall is involved in London Connected as a consultant



LONDON CONNECTED

PICTURE ABOVE LEFT Online network: London Connected's website allows users to advertise digital requirements

PICTURE LEFT Numerous digital-music companies including Mbop, Napster and iTunes will be approached to exhibit at Aim's second Music Connected conference in April

look at content management and some of the new jobs that have sprung up and will be aimed at students and people who are trying to move into the industry. I don't think [digital] is something that is built in to a lot of degree courses," says Harris.

In an effort to unite all corners of London's music community – while adhering to LDA demands that London Connected aims for diversity in its activities – Aim has also been working closely with an array of

groups including the Gospel Music Association and Drake Music; a charity that works with musicians that have physical disabilities and adapt instruments for their use.

"There is a big focus on diversity in the programme – the intention is to try and reach every area of the industry," says Harris. "And although Aim is very much running London Connected, it's not just focused on labels."

A DEFINING MOMENT FOR BOX SETS



Pink Floyd – Oh By The Way
511 2672 / Out Now – SPECIAL PRICE



David Gilmour – Live In Gdansk
235 4842 / Out Now



Mute: Audio Documents
AUDIOBOX 1 / Out Now – SPECIAL PRICE



Queen – The Singles Collection
243 3582 / 17 Nov 2008



**Marillion – Early Stages:
Official Bootleg Box Set 1982-1987**
BOOTBOX 1 / 17 Nov 2008



**Cliff Richard – And They Said It Wouldn't Last
(My 50 Years In Music)**
216 5922 / Out Now



Genesis: 1970-1975
LPBOX 14 / 24 Nov 2008



Genesis: 1970-1975
CDBOX 14 / 10 Nov 2008

Features

BOX FRESH FOR CHRISTMAS

However troubled the physical music market may be, there will always be fan demand for lovingly-packaged boxed sets. *Music Week* looks at the contenders for this year's lucrative Q4 market

Product

By Christopher Barrett

THE DEMAND FOR STANDARD PHYSICAL MUSIC RELEASES may be dwindling, but interest in value-added boxed sets, especially during the all-important quarter four gifting frenzy, shows no sign of abating.

It was recently revealed that Radiohead sold around 100,000 units of the 'goftbox' version of *In Rainbows* via the band's own website, prior to the album being available from retailers. An astonishing achievement that helped the band make more money from the 2007-released album than its predecessor, *Hail To The Thief*, before it had even made its debut on CD.

Meanwhile, when Oasis stormed to the top of the UK albums chart for the seventh time with their album *Dig Out Your Soul*, a direct-to-consumer website offering, administered by Trinity Street, saw 6,950 units of £50 deluxe boxed sets sold in its first week on sale. This was a considerable achievement when you consider it was solely available via the band's website www.oasis.net.

In an bid to boost the value of CD albums, deluxe editions are increasingly becoming the focus of label marketing spend, especially around the festive period. Universal alone has scheduled a dozen or so extended editions of new albums this quarter by acts as disparate as The Killers and Katherine Jenkins.

But boxed sets remain a key focus for both major and independent labels this season, with retailers eagerly awaiting a number of promising releases.

"Special edition versions of major releases, featuring bonus content and enhanced packaging, and also boxed sets, are a particularly effective and well-received way of adding further value to customers, and do lend themselves perfectly to the gift market at this time of year," says HMV head of music Rudy Osorio.

Among the most highly anticipated releases is Rhino's

The Smiths Singles Box, containing the band's first 10 UK-issued singles collected on seven-inch vinyl, with original cover art and housed in a clamshell cardboard box. Prior to its December 8 release, the singles will be released in pairs each week from today (Monday) alongside the simultaneous release of a two-disc deluxe greatest hits set *The Sound Of The Smiths*.

"It's being done with the full co-operation of Morrissey and Johnny Marr; Morrissey came up with the title and Johnny has been supervising the re-mastering," reveals Rhino UK and international managing director Dan Chalmers.

"It is all unique and original packaging which we think the fans will really appreciate and buy into; we have taken a lot of time and effort to make sure it is a project that they will appreciate," continues Chalmers.

Over at Rough Trade East, store manager Spencer Hickman believes that The Smiths set, along with Rhino's Jesus & Mary Chain four-CD box, *The Power Of Negative Thinking: B-Sides & Rarities*, are perfect examples of a label finding the right balance of content.

"The [Smiths] boxed set is exciting. Although [The Smiths] have reissued CDs time and time again, there have not been any vinyl releases. Warner has got it just right; if you look at the Mary Chain one it is a good balance between rare singles, B-sides and a huge amount of unreleased tracks but, importantly, there is also enough there to appeal to casual fans as well."

Rhino is also celebrating the 30th anniversary of the launch of Factory Records with a four CD retrospective of the Manchester label's output. A Factory Box Set has been designed by former in-house Factory artist Peter Saville and contains highlights from the label's celebrated roster including Happy Mondays, Joy Division and A Certain Ratio.

Not to be outdone, independent catalogue specialist Union Square Music is also celebrating the anniversary of the launch of a seminal independent label, with the November 17 issue of *Zang Tumb Tuum - The ZTT Box Set*. Released via Union Square Music imprint Salvo, the CD/DVD/book boxed set looks back at 25 years of the influential label founded by producer Trevor Horn, journalist Paul Morley and manager Jill Sinclair.

Along with a series of "giftpack" album sets from artists such as Coldplay, Daft Punk and David Bowie and containing two CDs and a DVD, EMI is looking to achieve strong results with a number of boxed sets. A key focus for EMI during the festive period will be *And They Said It Wouldn't Last (My 50 Years In Music)* from Cliff Richard, a collection of eight CDs and one 78rpm vinyl disc, which hit the market in September alongside David Gilmour's *Live In Gdansk*, a set available in numerous formats including a five-disc vinyl box.

Meanwhile, the label will be aiming its *Genesis: 1970-1975* set, containing reissued albums mixed in 5.1 square-

ly at the gifting market when it is released on November 10. Among Sony BMG's priorities are *The Complete Boney M*, containing 107 tracks from the West Indian acts and packaged in a boxed set containing eight CDs and one DVD, which is released today (Monday). The major will also be spotlighting *Kind Of Blue: 50th Anniversary*

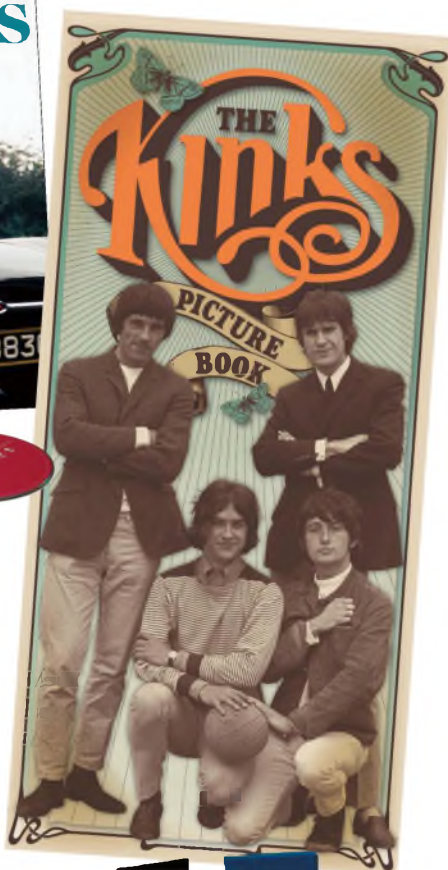
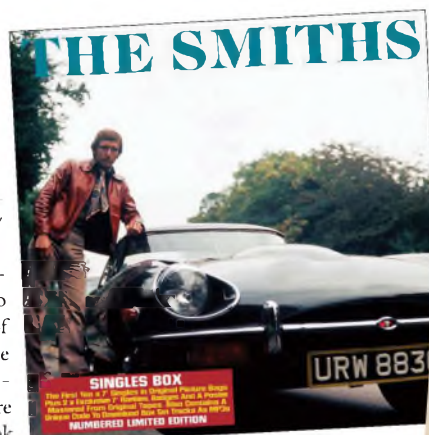
Collectors Edition, a veritable Miles Davis box of delights including two CDs, a documentary DVD, 60-page perfect-bound book and poster accompanied by the original 12-inch LP package pressed on 180-gram blue vinyl.

A three-CD/one DVD set *Nina Simone - To Be Free: The Nina Simone Story* and Roy Orbison's *The Soul Of Rock And Roll*, containing 107 tracks across four CDs, will also be pushed heavily alongside re-promotions featuring Dolly Parton, Billy Joel and Willie Nelson.

Universal has an array of boxed sets up for grabs during the gifting season, including the *The Kinks: Picture Book*, compiled with the assistance of Ray Davies and coming with a 60-page biographical booklet alongside rare demos, TV archive sessions and numerous classic songs. Of interest to folk fans will be the *New Electric Muse - The Journey From Folk To Rock*, featuring some of the genre's best home-grown exponents including John Martyn, Pentangle and Nick Drake. Also, destined to be among the best-selling boxed sets this Christmas is Universal's beautifully packaged 10-disc *The Complete Motown No.1s*.

While inventive packaging remains alluring for collectors, the old adage that you can't download a boxed set can now be shelved alongside other overused clichés as labels increasingly look to exploit interest in digital packages.

"We know that in the illegal world people download whole collections by an artist in one go, therefore there is



obviously a demand for [digital boxed sets] so it's just a case of creating the right commercial package," says EMI UK senior director sales analysis planning and support John Wilcox.

"We are willing to try these things and see what works; it's a case of getting the right mix for fans, whether that's audio and video or other components such as PDF booklets - the more attractive we can make it for all types of consumers, from the casual consumer to the hardcore fan, the better digital boxed sets will become," says Wilcox.

Chalmers is also a strong advocate of bringing boxed sets online, "There is a market for digital box sets; we sold 1,000 *The Complete Led Zeppelins* last year digitally and we are making all of our boxed sets available digitally as well. I think there will be growth in that market," offers Chalmers.

But Union Square director of marketing Steve Bunyan remains less convinced of digital's prospects in the market. "We produced a beautiful booklet for the *Undertones* and you can't replicate that online. I don't think boxed sets will ever really work digitally. I think they will be one of the futures for physical product in the market; they will be the last thing to go."

HMV TOP 10 BOXED SETS AUG/SEP 08

POS	ARTIST	TITLE
1	Led Zeppelin	Remasters Box 4CD
2	The Eagles	Selected Works: 1972-1999 4CD
3	Jonas Brothers	Box Set
4	Leonard Cohen	Collection 5CD
5	Bob Dylan	Biography 3CD
6	Pink Floyd	By The Way studio boxed set
7	Herbie Hancock	4CD boxed set
8	UNKLE	Self Defence 4CD
9	Various	Best Of Urban Exposure
10	Queen	Collectors Box 3CD

source: HMV

"Special editions and boxed sets are a particularly effective way of adding further value to customers..."

Rudy Osorio, HMV

PICTURED ABOVE
Physical charm: retrospective boxed sets from The Smiths, ZTT Records, The Kinks and Miles Davis will keep the fire burning at retail

PICTURED BELOW
Mainstays: Led Zeppelin and The Eagles' fanbases have ensured their boxed set releases sell steadily



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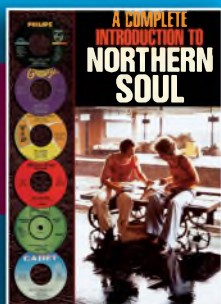
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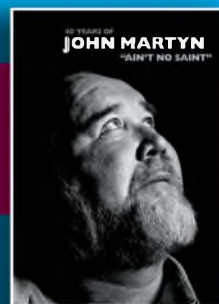


MOTOWN : THE COMPLETE NO.1's

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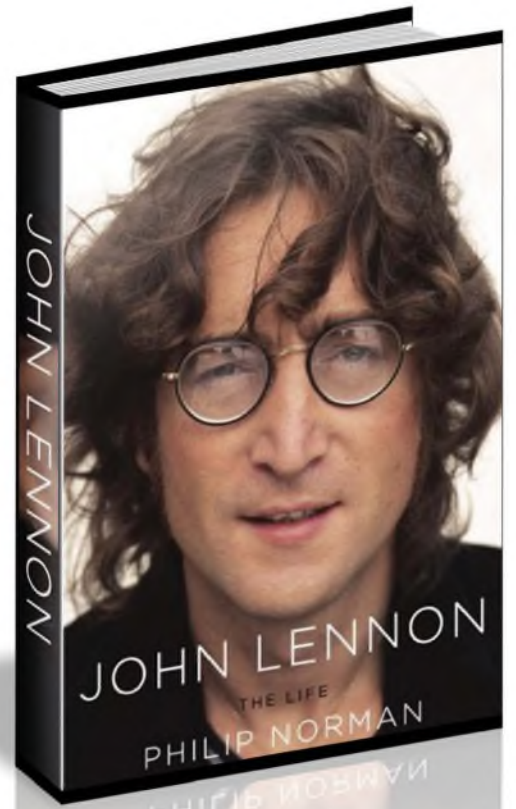
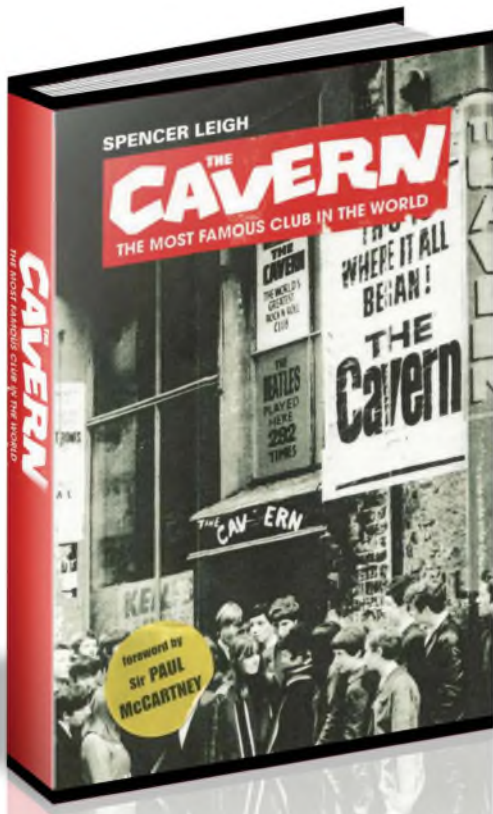


Partners



Features

DOING IT BY THE BOOK



There is no shortage of music-related books in shops and online to grab consumers' interest. But beyond the quick cash-in of telling the story of the latest pop phenomenon, UK music publishers are still relying in the long-term on stalwart acts such as The Beatles, Bob Dylan and Elvis Presley

PICTURE ABOVE

Along with Bob Dylan and Elvis Presley, The Beatles can still captivate readers in spite of the many millions of words written about them. There are three new books out this year about the band, one of its leading lights and the club where it made its name (above)

Books

By Patrick Humphreys

BACK IN THE LAST CENTURY, your local library might have stocked titles on The Beatles, Elvis and... well, that was probably about it. Now, in bookshops all over the land and – of course – online, rock biographies are bursting out all over. From hardy perennials like Bob Dylan to quick cash-ins on the latest pop phenomenon, there is plenty of potential for making a fast buck. But most UK book publishers are still looking for titles with the long tail.

This year the big title leading up to Christmas is Philip Norman's *John Lennon: The Life* (Harper Collins). Weighing in at over 800 pages, there is surprisingly little new information, but such a practised writer as Norman makes this familiar story immensely readable. *The Beatles Phenomenon* (Omnibus) is a celebration in words, pictures and music of the world's most influential band, and the chronology alone makes you shake your head and marvel again at the quality and sheer quantity of The Beatles work – all in just eight short years. Then, just when you think there can be nothing new to say about the Fab Four, Spencer Leigh delivers *The Cavern: The Most Famous Club In The World* (SAF). Though obviously Beatles-heavy, the author conjures up a vivid picture of that most famous – and smelliest – of cellars, including walk-on parts for Jimmy Page, Elton John and Bill Clinton.

Like The Beatles and The Rolling Stones before them, The Clash now find themselves commemorated in a coffee-table anthology. *The Clash* (Atlantic) tells the story in the words of Strummer, Jones, Simonon and Headon – though, in truth, it adds little to earlier, doorstep-size celebrations by Pat Gilbert, Marcus Gray and Chris Salewicz. Interestingly it is Topper Headon

HMV'S TOP 10 SELLING MUSIC BOOKS

	ARTIST	TITLE
1	Slash	Autobiography
2	Amy Winehouse	She Told You She Was Trouble
3	Johnny Cash	Cash: Autobiography
4	Ian Curtis	Touching From A Distance: Ian Curtis
5	Madonna	Life With My Sister Madonna
6	Paul Weller	Modfather: Paul Weller
7	Pete Doherty	Last Of The Rock
8	Slash	Surviving Guns N Roses
9	Ied Zeppelin	Hammer Of The Gods: Unauthorised
10	Shane MacGowan	A Drink With Shane MacGowan

source: HMV

who most neatly defines the enduring legend of The Clash: 25 years on, everyone has forgotten the politics, but the music stands up really well.

It is too soon to say whether, in 30 years time, Muse will be up there in the pantheon. But *Out Of This World: The Story Of Muse* (Omnibus) is a thorough and intimate view of the band. Mark Beaumont has the inside track on exploding out of Teignmouth to become the first act to sell out the new Wembley Stadium.

Omnibus commissioning editor Chris Charlesworth obviously has high hopes of his Muse title: "It's sometimes difficult for niche publishers to get into the shops, but quality wins out in the end – and discerning buyers realise that many celebrity biographies actually aren't very good. The Muse biography should do well as the band are massive, but haven't yet come to the attention of mainstream publishers."

Over the years Omnibus has established itself as the UK's biggest publisher of rock music titles. Its best-selling titles include substantial biographies of Morrissey and Johnny Marr, Bob Marley, Paul Weller, and Abba.

But, perhaps surprisingly, its all-time best-seller is Tony Fletcher's *Dear Boy: The Story Of Keith Moon*, with UK sales alone in excess of 80,000 since its release in 1998.

On the high street, both book and record stores stock the leading rock music titles. HMV's book buyer Thanhmai Bui-Van explains why the company still sees books as an important part of their product mix: "Music and popular culture books have been a core part of HMV's consumer offer for some years and they represent one of HMV's six key product areas. I firmly believe that people will always still want to buy books which can often bring the whole experience of a particular artist to life".

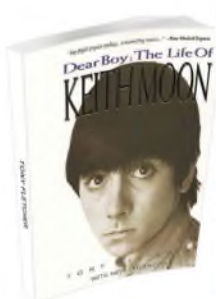
Next to Jesus and Hitler, Elvis is still the most written about person on the planet. There is a guaranteed and steady demand for books about the King Of Rock & Roll, as there is for Beatles titles. But for many other mega-acts (including U2, the Stones and Pink Floyd), the perceived wisdom is that books about them only really sell when the band is touring.

Liz Thompson, the editor of numerous books on artists including John Lennon and David Bowie, says that CD sales frequently do not translate into book sales. "Publishers' chasing of the latest sensation frequently falls flat on its face, not least because there is often no real story behind the song. However, quality books on artists with longevity can do well, though again record sales aren't necessarily a guide," she says.

Whether the creator of 2007's biggest album will last the course is, of course, an open question. In the meantime, Nick Johnstone does an efficient cut-and-paste job in *The Amy Winehouse Story* (Omnibus), though inevitably at the end of its 147 pages, the story is already out of date as Amy's life continues on its whirlwind trajectory. Sheila Weller's well-received *Girls Like Us: Carole King, Joni Mitchell, Carly Simon & The Journey Of A Generation* (Ebury) celebrates the careers of

PICTURE BELOW

The 80,000-selling (in UK alone) biography of Keith Moon



women who paved the way and helped temper the macho strut of rock and roll.

If it is more tragedy and triumph you are after, David N Meyer's *Twenty Thousand Roads: The Ballad Of Gram Parsons And His Cosmic American Music* (Bloomsbury) has it in spades. The life of Parsons, a louche, spoiled Southern boy, has been chronicled before, but not in this detail. Meyer does not pull any punches, describing his subject as a pathological liar, an unreliable friend, a narcissistic husband and careless father; but he also makes a convincing case for Gram's role as an influence on The Rolling Stones, the Eagles, U2 and Elvis Costello.

The flip side of the country coin is Kris Kristofferson, whose long and fascinating career is diligently chronicled in Stephen Miller's *Kristofferson: The Wild American* (Omnibus). The perfect counterpoint to Parsons' live-fast, die-young philosophy, Kristofferson is now entering his eighth decade and still working. Miller paints a fascinating portrait of a man who started out emptying ashtrays at a Bob Dylan session, and then kick-started his own career by landing a helicopter on Johnny Cash's lawn to try and coerce the Man In Black into recording his songs.

Another early casualty was the late Jeff Buckley. Again, like Parsons, his short life has been well documented. But Jeff Apter's *A Pure Drop: The Life Of Jeff Buckley* (Omnibus) makes it clear just what a loss Buckley's premature death was. Rarely has a reputation been built on such a fragile legacy, but Apter makes a strong case for Buckley's early death being a real tragedy, robbing the music scene of a talent which could only have grown and developed.

At the other end of the rock spectrum Roxy Music's genesis is traced in Michael Bracewell's extraordinary volume *Roxy: The Band That Invented An Era* (Faber). Bracewell ties in Bryan Ferry's art school background with his glamorous band. There are occasional lapses

AMAZON'S TOP 10 SELLING MUSIC BOOKS

TITLE
1 Guitar For Dummies
2 The Rest Is Noise: Listening To The Twentieth Century
3 Cliff Richard: My Life, My Way
4 Prince: 21 Nights
5 Musicophilia: Tales Of Music And The Brain
6 Renegade: The Lives And Tales Of Mark E. Smith
7 Slash: The Autobiography
8 Fretboard Roadmaps: The Essential Guitar Patterns That All The Pros Know And Use
9 Girls Aloud: Dreams That Glitter, Our Story
10 Russell Watson: Finding My Voice

source: Amazon

into precisely the sort of pretension you might anticipate with such an arty link (the sharp inheritance of pop cool meeting the wily strategies of Duchampian aesthetics) But the first-hand accounts from Ferry, Eno and Andy Mackay about the birth of one of the Seventies' most innovative bands are alone worth the price of admission.

Largely absent from the 2008 lists is the usual avalanche of Bob Dylan titles. But Suze Rotolo's *A Freewheelin' Time* (Aurum) offers a revealing fly-on-the-wall account of the young Dylan, as seen by the girl who linked arms with him on the iconic cover of his second album. Rotolo was there during that vintage early period when he shed his first skin: "For Bob, where he came from held no sway on the young man he was becoming".

HMV's Thanhmai Bui-Van confirms that Dylan's fanbase can always be relied upon to show interest: "For us, The Beatles and Elvis sell well, but there have been so many titles published in recent years that you



"Dylan has loads of books out on him, but seems to benefit from a core fanbase that just can't get enough..."

Thanhmai Bui-Van,
HMV book buyer

do have to guard against market saturation. Dylan is one icon that seems to buck this trend however. He too has loads of books out on him, but seems to benefit from a core fanbase that just can't get enough."

Thompson agrees, but has concerns that not all music book authors are sufficiently thorough in their research. "Dylan and The Beatles will almost always sell, because there is an insatiable demand for information about them and their fans are clearly readers. But the Stones, for example, do much less well between hard covers. The problem is that so many music books remain what they have always been – cut-and-paste assemblages," says Thompson.

But then, as Mr Dylan once wrote, "It's all been done before, it's all been written in the book."

PICTURE ABOVE
Cover star Suze Rotolo sheds light on the early Dylan in the latest work about the Sixties icon

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Key releases

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Out this week

Singles

- **The Automatic** Magazines (R-Unique/Polydor)
Previous single (chart peak): Steve McQueen (16)
- **James Blunt** Love Love Love (Atlantic)
Previous single: I Really Want You (did not chart)
- **Gabriella Cilmi** Sanctuary (Island)
Previous single: Save The Lies (Good To Me) (33)
- **Coldplay** Lost! (Parlophone)
Previous single: Viva La Vida (1)
- **Taio Cruz** I Just Wanna Know (Island)
Previous single: She's Like A Star (20)
- **Tom Jones** If He Should Ever Leave You (S-Curve)
Previous single: Stoned In Love (feat. Chicane) (7)
- **N-Dubz** Papa Can You Hear Me (AATW)
Previous single: She's Better Not Waste My Time (26)
- **New Kids On The Block** Single (Polydor)
Previous single (chart peak): Summertime (34)
- **Nickelback** Gotta Be Somebody (Roadrunner)
Previous single (chart peak): Far Away (40)
- **Simply Red** Go Now (Simplyred.com)
Previous single: The World & You Tonight (did not chart)
- **Wyclef Jean** feat. **will.i.am** Let Me Touch Your Button (RCA)
Previous single: Sweetest Girl (Dolla Bill) (feat. Akon & Lil Wayne) (66)

Albums

- **Christina Aguilera** Keeps Getting Better - A Decade Of Hits (RCA)
Previous album (first-week sales/total sales): Back To Basics (84,304/502,054)
- **Jonathan Ansell** Forever (UIC)
Previous album: Terror At The Movies (16,278/56,165)
- **Tracy Chapman** Our Bright Future (Elektra)
Previous album: Where You Live (6,044/25,102)
- **Tony Christie** Made In Sheffield (Decca/Autonomy)
Previous album: Definitive Collection (19,998/595,025)
- **Jason Donovan** Let It Be Me (Decca/UMTV)
Previous album: Greatest Hits (14,599/29,681)
- **Enya** And Winter Came (Warner Brothers)
Previous album: Amarantine (55,648/351,194)
- **Fall Out Boy** Folie A Deux (Mercury)
Previous album: Infinity On High (64,064/379,378)
- **Il Divo** The Promise (Syco)
Previous album (first-week sales/total sales): Siempre (166,408/709,925)
- **Seal** Soul (Warner Brothers)
Previous album (first-week sales/total sales): System (10,875/38,156)
- **Stereophonics** A Decade In The Sun - Best Of (Mercury)
Previous album (first-week sales/total sales): Pull The Pin (49,038/181,696)
- **T-Pain** Thr33 Ringz (Jive)
Previous album: Epiphany (653/18,006)
- **Wiley** See Clear Now (Asylum)
Previous album: Playtime Is Over (2,603/16,940)

November 17

Singles

- **Boy Crisis** L'homme (Chess Club)
- **Craig David** *Insomnia* (Warner Brothers)
- **Death Cab For Cutie** No Sunlight (Atlantic)

- **Duffy** Rain On Your Parade (A&M)
- **Esser** Satisfied (Transgressive)
- **Estelle** Come On Over (Atlantic)
- **Christian Falk** feat. **Robyn** Dream On (Data)
Swedish producer Falk has been under the radar in Britain for some time, but this collaboration with fellow Swede and hot pop export Robyn will change that. Having conquered the Cool Cuts chart some weeks ago, the track has been sitting atop *Music Week's* Upfront Club chart for the past fortnight. The former Edith Bowman record of the week has also joined the A-list at Radio One, and looks set to muscle its way into the Top 10 next week.

- **Howling Bells** Into The Chaos (Indpendiente)
- **Its A Buffalo** Marbles (Akoustik Anarkhy)
- **The Killers** Human (Mercury)
- **Conor Oberst** I Don't Want To Die (In The Hospital) (Wichita)
- **Josephine Oniyama** In The Labyrinth (Island)
- **George Pringle** ICD, I Love You But... (Trouble)
- **Santogold** Say A-Ha (Atlantic)
- **The Streets** Heaven For The Weather (Sixsevenine)
- **Stricken City** Lost Art (Blue Flowers)
- **The Verve** Rather Be (Parlophone)
- **Yo! Majesty** Club Action (Domino)

Albums

- **Beyoncé** I Am Sasha Fierce (Columbia)
- **Dido** Safe Trip Home (RCA)



- **The Fireman** Electric Arguments (MP3)
- **Essie Jain** The Inbetween (Leaf)
- **Tom Jones** 24 Hours (S-Curve)
- **N-Dubz** Uncle B (UMTV)

“This release from the MOBO-winning grime/R&B trio marks a change for a label which built its reputation releasing clubland anthems from the likes of Utrabeat and Scooter. Featuring breakaway hits I Swear and Ouch, with the latter peaking at number 22 on the singles chart, the outfit have already enjoyed heavy airplay on Channel U and Radio One of late. It is an exciting and eclectic set which swings from heavy beats to riffing guitars. The soft piano-led single Papa Can You Hear Me, is released today (Monday).”

www.musicweek.com/reviews

- **Nickelback** Dark Horse (Roadrunner)
- **The Priests** The Priests (Epic)
- **School Of Seven Bells** Alpinisms (Full Time Hobby)

“Although it seems like this debut set was a long time coming, lead single Half Asleep was only released last month among a swirl of anticipation. Alpinisms starts tumultuously and continues apace as the sirenic Deheza sisters chant their eerie melodies around ex-Secret Machines' Benjamin Curtis' gilded guitars and foreboding beats. The trio's blend of dream-pop, electronica and early Nineties shoegaze has won them plaudits across national radio and press, and it seems the buzz is set to

last into the new year as they return to the UK in February for more promo activity.”

www.musicweek.com/reviews

- **Simply Red** Greatest Hits 25 (Simplyred.com)
- **Rod Stewart** Some Guys Have All The Luck (Rhino)
- **Russell Watson** People Get Ready (UIC)
- **Wye Oak** If Children (Affairs Of The Heart)

November 24

Singles

- **The BPA** Seattle (Southern Fried)

“Norman Cook's Brighton Port Authority DJ/producer's new release of life after the rather tired showings of recent Fatboy Slim tracks. Following on from debut release Toe Jam, which pitted Jizzee Rascal against David Byrne, Seattle is a winning example of how collaboration can bring such benefits. It features rising folk-pop star Emmy The Great tripping a joyful tale of American adventures over a shimmering Ba electronic background full of subtle dance hints without over-egging the pudding.”

www.musicweek.com/reviews

- **Bob The Builder** Bob's Big Fish (UIMTV)
- **Clinic** Tomorrow (Domino)



- **Coldplay** Prospekt's March (Parlophone)
- **Daedelus** For Withered Friends (Ninja Tune)
- **Everything Everything** Suffragette (SalviaXL)

- **Nick Harrison** Something Special (A&M)
- **Micah P. Hinson** Throw The Stone (Full Time Hobby)
- **Ironik** Tiny Dancer (Asylum)
- **Jenny Lewis** Godspeed (Rough Trade)
- **Madonna** Miles Away (Warner Brothers)
- **My Morning Jacket** I'm Amazed (Rough Trade)
- **Same Difference** We R One (Syco)
- **Solange** Sandcastle Disco (Geffen)
- **T.I.** feat. **Rihanna** Live Your Life (Atlantic)
- **Take That** Greatest Day (Polydor)

Albums

- **Andrew Bain** Modern Classics (RCA)
- **Nell Bryden** Second Time Around (157 Records)



- **Craig David** Greatest Hits (Warner Brothers)
Making a comeback in 2007 with Top 10 hit Hot Stuff, Craig David returns with this collection in time for the hurrat-ve Christmas market and featuring two new tracks, the dance-led lead single *Insomnia* and *Where's Your Love*. Silencing critics who claim he lost his unique UK sound, *Where's Your Love* goes back to basics with fast beats and an old school garage mix. Tinchy Stryder features, and though he does not produce his usual fast-paced lyrics, the end result is still impressive.
- **Alesha Dixon** The Alesha Show (Atlantic)
- **Duffy** Rockferry Deluxe (A&M)
- **Guns N' Roses** Chinese Democracy (Polydor)
- **Haunts** London's Burning (Black Records)

- **Jay-Z** *Blueprint III* (Def Jam)
- **Justice** *A Cross The Universe* (Because/Fit Ranger)
- **The Killers** *Day & Age* (Vetigo)

“It is hard to imagine an album more targeted to the European music fan than The Killers' third studio set. Having teaming up with dancefloor-savvy producer Stuart Price, the Vegas natives have ditched the dramatic, Springsteen-esque influences of *Sam's Town* and returned with something altogether more upbeat. This is the sound of a band strolling from the hot planes of Death Valley into the bright lights of a superclub; four men ditching the leather chaps for a pair of sequined trousers. Highlights include lead single *Human*, with its 4/4 beat and lush synths; a sound mirrored on the likely future singles *Spaceman* and *Joy Ride*. Powerful stuff.”

www.musicweek.com/reviews

- **Lemar** The Reason (Epic)
- **The Miserable Rich** 12 Ways To Count (Humble Soul)
- **Paramore** The Final Riot (Fueled By Ramen)
- **The Police** *Certifiable* (A&M/Polydor)



- **Rhyddian Roberts** Rhyddian (Syco)
- **Kanye West** *808s & Heartbreaks* (Def Jam)

December 1

Singles

- **Dan Black** Yours (A&M)
- **Busta Rhymes** World Go Round (Interscope)
- **The Decembrists** Record Year (Rough Trade)

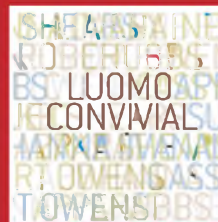
THE PANEL

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



BRAD BARRETT (*ARTROCKER/STOOL PIGEON*)
Computerclub: Before The Walls Came Down (Split)

The music shimmers and peals. Having moved on in leaps and bounds, Birmingham's Computerclub, have stripped their city of its resonant musical history and installed a strident, melodic beast in its place. This single injects a New Order-like thrill to proceedings.



ALEX MCPHERSON (*PLAN B, ATTITUDE, THE GUARDIAN*)
Luomo: Convivial (Huume)

The Finnish microhouse pioneer makes impossibly pretty pop-house. His combination of glacial electronics and emotional vocals is bewitching. This album takes this to a new level, with contributions from high-calibre singers such as Jake Shears and Robert Owens.



ROBIN MILLAR (*PRODUCER/MPG FOUNDER*)
Peace & The Presidents: It's Only Money (Jailbird)

For me this is the song of the year and the artist for 2009. In this great and timely release *Peace* reminds us of two things. First, there are a lot of people worse off than we will ever will be. Second, that you can make a message song and still make great cutting-edge pop



THOMAS H GREEN (*Q/THE DAILY TELEGRAPH*)
Greg McDonald Stranger At The Door (Sugartown)

If you thought somebody who can't be bothered to come up with a better stage name than this wasn't worth a listen, you'd be wrong. McDonald movingly sings his oddball tales tinged with sadness; comedy and tragedy collide deliciously, and the closing *Taxi* is a haunted epic.

- **Fields** Are You Ready Yet? (Atlantic)
- **Flobots** Rise (Universal)
- **Florence & The Machine** Dog Days Are Over (Moshi Moshi)
- **Glasvegas** Please Come Back Home (Columbia)
- **Gym Class Heroes** Guilty As Charged (Decaydance/Fueled By Ramen)
- **Enrique Iglesias** Away (Interscope)
- **Joan As Policewoman** To America (Reveal)
- **Jonas Brothers** Lovebug (Polydor)
- **Ladyhawke** My Delirium (Modular)
- **Maria Lawson** These Walls (Pebble Beach)
- **The Notwist** Boneless (City Slang)



- **Oasis** I'm Outta Time (Big Brother)
- **Slipknot** Dead Memories (Roadrunner)
- **Usher** Trading Places (LaFace)
- **Wiley feat. Daniel Merriweather** Cash In My Pocket (Atlantic)
- **Will Young** Grace (19/RCA)

Albums

- **Anonymous Tip** Not Your Orthodox (Triumphant Sound)
- **Bob The Builder** Never Mind The Breezeblocks (UMTV)
- **Sarah Brightman** A Winter Symphony (Manhattan/EMI)
- **Glasvegas** A Snowflake Fell (And Felt Like A Kiss) (Columbia)
- **Anthony Hamilton** The Point Of It All (RCA)
- **Je Suis Animal** Self-Taught Magic From A Book (Angular)

“Having already enjoyed positive global reviews, Je Suis Animal have already launched their UK campaign with airplay on

Tom Robinson and Steve Lamacq's BBC radio shows. With a nod to My Bloody Valentine's fluffier side, as well as The Velvet Underground and Stereolab, the album gets off to a first-class start with the jangly Secret Place and the single The Mystery Of Marie Roget. The trouble is, it is too good a start and the remainder of the record struggles to better it, leaving us with competent indie-pop with a dreamy bent, but something unlikely to set the world on fire.”

www.musicweek.com/reviews

- **King's College Choir** Christmas At Kings (EMI TV)
- **Barry Manilow** Happy Holiday! (Warner Bros)
- **Natasha Panas** Yellow Flowers (Pebble Beach)
- **Ribbons** Royals (Osaka)
- **Same Difference** Pop (Syco)
- **Britney Spears** Circus (Jive)



- **Take That** The Circus (Polydor)

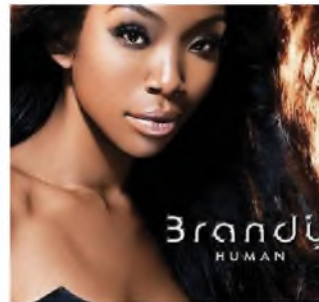
December 8

Singles

- **Cat Power** Dark End Of The Street (Matador)
- **Cold War Kids** I've Seen Enough (v2)
- **Dap-C feat. Lil' Wayne** Ma Money (NGU)
- **Kings Of Leon** Use Somebody (Columbia)
- **Paramore** Decode (Fueled By Ramen)
- **Portishead** Magic Doors (Island)
- **The Presets** Anywhere (Modular)
- **Vetiver** More Of The Past (FatCat)

Albums

- **50 Cent** Before I Self Destruct (Interscope)



- **Bow Wow** Face Off (RCA)
- **Brandy** Human (Atlantic)
- **Gara** Fantasy Ride (LaFace)
- **Jadakiss** The Last Kiss (Def Jam)
- **Neil Young** Sugar Mountain (Reprise)

December 15

Singles

- **Basshunter** I Miss You (Hard2beat)
- **Boyzone** Better (Polydor)
- **Eli "Paperboy" Reed & The True Loves** Am I Wasting My Time? (Q Division)
- **James Morrison** Broken Strings (Polydor)
- **Razorlight** Hostage Of Love (Vertigo)
- **La Roux** Quicksand (Kitsune)
- **Rolo Tomassi** I Love Turbulence (Hassle)

Huw Stephens deemed Rolo Tomassi "the best live band in the world" when they recently appeared on Radio One's BBC Electric Proms coverage. This debut single from the Sheffield outfit is lifted from the long-player Hysterics, released September 22, while Tomassi will be touring throughout November and December, taking in the Swn Festival in Cardiff this Friday.

- **The Wombats** Is This Christmas (14th Floor)

Albums

- **Johnny Greenwood** There Will Be Blood (Warner Brothers)
- **Hot Chip** B-Sides And Outtakes (Moshi Moshi)
- **Son Of Dave** Wild West Show (Kartel)

December 22 and beyond

Singles

- **The Fratellis** A Heady Tale (Island)
 - **Pink Sober** (LaFace) (22/12)
 - **Snow Patrol** Crack The Shutters (Fiction) (22/12)
 - **Sugababes** No Can Do (Island) (22/12)
- Produced by Invisible Men, this second single from Sugababes' sixth studio album is already A-listed at Capital and GCap. The trio's profile will be huge in the build-up to Christmas as the previous single Girls is used on Roots' Christmas TV ad campaign. The trio are also turning on the Oxford Street Christmas lights on November 12, two days before an appearance on BBC's Children In Need.

Albums

- **Lily Allen** It's Not Me It's You (Regal) (09/02)
- **Animal Collective** Merriweather Post Pavilion (Domino) (19/01)
- **Sam Beeton** No Definite Answer (Rca) (09/03)
- **Chris Cornell** Scream (Interscope) (02/02)
- **Cut Off Your Hands** You And I (Sixsevenine) (26/01)
- **Dr Dre** Detox (Interscope) (26/01)
- **Empire Of The Sun** Walking On A Dream (Virgin) (16/02)



- **Escala** Escala (Syco) (06/04)
- **Fields** Hollow Mountains (Atlantic) (02/03)
- **Filthy Dukes** Nonsense In The Dark (Fiction) (23/02)
- **Franz Ferdinand** Tonight: Franz Ferdinand (Domino) (26/01)
- **Lady Gaga** The Fame (Interscope) (26/01)

- **Laura Izor** Let The Truth Be Told (Atlantic) (02/02)
- **Annie Lennox** The Annie Lennox Collection (RCA) (09/03)
- **Jennifer Lopez** Greatest Hits (Epic) (09/02)
- **Red Light Company** Final Fascination (Iavolta) (02/02)
- **Ann Scott** We're Smiling (Raghouse) (02/02)



- **The Shaky Hands** Lunlight (Memphis Industries) (05/01)
- **Shinedown** The Sound Of Madness (Atlantic) (02/03)
- **Starsailor** All The Plans (Virgin) (02/03)
- **The Virgins** The Virgins (Atlantic) (30/03)
- **Nancy Wallace** Old Stories (Midwich) (19/01)
- **White Lies** To Lose My Life Or Lose My Love (Fiction) (12/01)

“White Lies first came to *Music Week's* attention in 2007 when they delivered the stunning demo of Unfinished Business. It was a song that captivated the wider A&R community and led to the band signing deals with Fiction Records and Chrysalis Publishing. Twelve months on and the band's debut is ready to go. Produced by Ed Buller, To Lose My Life is an immaculate debut: it features dark lyrical themes and a moody melancholy that wears the characteristic hallmarks of Joy Division, Editors and Interpo. The album will no doubt draw criticism for how close it sails to those influences, but the songcraft here is exceptional. A glorious debut.”

www.musicweek.com/reviews

- **The Yellow Moon Band** Travels Into Several Remote... (Static Caravan) (19/01)

SINGLE OF THE WEEK

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



Jones is back and sounding rejuvenated with this lead single from the November 17-released album 24 Hours. Much has been made of his co-write credits throughout the set, and this song stands testament to a newfound honesty and musical engagement on the Welsh icon's part. Proving he is still relevant after more than 40 years in the business, Jones and production team Future Cut (Lily Allen, Dizze Rascal, Sugababes) bring a fresh take to his dynamic vocal delivery. A-listed at Radio Two and with Jones having received mass broadsheet and tabloid accolades of late, this song is well placed to push the parent album into the stratosphere.

ALBUM OF THE WEEK

Christina Aguilera Keeps Getting Better (RCA)



Coming off the back of single Keeps Gettin' Better, one of this week's highest new entries, this definitive collection looks set to go straight into the Top 10. Including debut hit Genie In A Bottle and her three other UK number ones Dirty, Beautiful and Lady Marmalade – a collaboration with Mya, Pink and Lil' Kim – there will be a deluxe DVD edition featuring nine videos plus a documentary. The single's superhero-inspired video is on heavy rotation at The Box and 4Music channels, while the track has been playlisted at Kiss FM, Radio One, Hit Music and Galaxy among others.

Charts club charts



Dream start: Robyn and Christian Falk remain at one in Upfront



Eight not out: Another Commercial Pop number one for Girls Aloud

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST TITLE / Label
1	1	4	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
2	3	2	ROBIN S Luv 4 Luv/Show Me Love / Champion
3	22	2	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
4	10	2	PIMP + JAM/NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
5	2	4	CONSOUL TRAINING Stop / Strictly Rhythm
6	6	4	GABRIELLA CILMI Sanctuary / Island
7	11	3	LADYHAWKE My Delirium / Modular
8	5	5	ALPHABEAT What Is Happening / Virgin
9	7	5	LOVERUSH UK! FEAT. MOLLY BANCROFT Fountains Of Youth / Loverush Digital
10	15	3	W BROWN Crying Blood / Island
11	16	2	ROSIE AND THE GOLDBUG You've Changed / Lover
12	8	6	WAWA Traxxi: Forever/Time/Star Track / Wawa Traxx
13	4	3	LISA MISKOVSKY Still Alive / Network
14	12	9	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
15	14	5	TOKYOBLU Groove Tonight/Set Your Soul On Fire / Tokyoblu Digital
16	20	4	AVATAR ONE FEAT. ALEXANDRA GREENE Open Up / Loverush Digital
17	13	10	BRIAN ANTHONY Worked Up / Sog:17 Entertainment
18	9	6	TONY DI BART The Real Thing / AATW
19	NEW		THE WIDEBOYS Sambuca 2008 / AATW
20	17	7	DENIS THE MENACE/BIG WORLD/P VAN HET VELD Show Me A Reason / Tuna/Nervous
21	23	2	SCOOTER VS STATUS QUO Jump That Rock / AATW
22	18	14	MILK & SUGAR PRESENTS MS2 Stay Around / AATW
23	21	7	SNEAKY SOUND SYSTEM UFO / 14th Floor
24	19	5	HONEY RYDER Fly Away / Honey Ryder
25	25	5	SASH! The Best Of / Hardbeat
26	29	7	DAVID GUETTA/CHRIS WILLIS/TOCADISCO Tomorrow Can Wait / Positiva/Virgin
27	26	6	ANASTACIA I Can Feel You / Mercury
28	28	6	WAWA & HERD FEAT. AMANDA WILSON The Right Way / Funk Recordings
29	24	5	ROB MAYTH Heart To Heart / AATW
30	27	8	DAMIEN WILSON FEAT. ANN BAILEY Take Me Away / CR2
31	30	10	ENERGY 52 Cafe Del Mar / AATW
32	34	6	PHATS FEAT. BEN OFOEDU Can't Stop / Data
33	NEW		ALESHA DIXON The Boy Does Nothing / Asylum
34	NEW		CHRISTINA AGUILERA Keeps Gettin' Better / RCA
35	36	6	WEEKEND LOVERS FEAT. AMANDA WILSON Saturday / white label
36	31	8	FARLEY JACKMASTER FUNK Love Can't Turn Around / Back Yard
37	33	8	ALEX GAUDINO VS NARI & MILANI I'm A DJ / Rise
38	NEW		THE YOUNG PUNX Mashitup / Mofo HiFi
39	NEW		GEO DA SILVA I'll Do It Like A Truck / Hardbeat
40	NEW		GIRLS ALOUD The Promise / Fascination

COOL CUTS TOP 20

Pos	ARTIST TITLE
1	FRIENDLY FIRES Paris
2	OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning
3	KID CUDI Day N Nite
4	BODYROX FEAT. LUCIANA Brave New World
5	GRACE JONES Williams Blood
6	E TYPE True Believer
7	ANNIE Two Of Hearts
8	JOEY NEGRO Must Be The Music
9	HENRY JOHN MORGAN Cherokee
10	TIM DELUX Mudpod
11	REX THE DOG Bubblicious
12	THE ORANGE LIGHTS Life Is Still Beautiful
13	TIESTO PRESENTS ALONE IN THE DARK Edward Carnby
14	MACHO ROOSTAS Macho Roostas
15	ROBYTEK V SHIELD Pump It
16	LIL DIRTY Vintage
17	A SKILLZ FEAT. KRAFTY KUTS Happiness
18	MOVGLI Pa Pa Pon
19	CRAIG DAVID Insomnia
20	DEEKLINE & WIZARD Angels

MusicWeek.com

Go online for more chart data

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

www.musicweek.com

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST TITLE / Label
1	4	3	GIRLS ALOUD The Promise / Fascination
2	R	2	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
3	NEW		BRITNEY SPEARS Womanizer / live
4	15	4	PEACE MAKERZ FEAT. DANIELLE SENIOR Take It To The Dance Floor / AATW
5	14	2	ALESHA DIXON The Boy Does Nothing / Asylum
6	17	3	KJ Shakin' That / Savage
7	1	3	PUSSYCAT DOLLS I Hate This Part / Interscope
8	16	2	GABRIELLA CILMI Sanctuary / Island
9	13	3	SCOOTER VS STATUS QUO Jump That Rock / AATW
10	2	3	CHRISTIAN FALK FEAT. ROBYN Dream On / Data
11	NEW		OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Loaded
12	19	2	PIMP + JAM/NORMA LEWIS Feel U Feelin' Me / Nightingale Global Recordings
13	21	4	TINATIN Thinking Of Someone Else / white label
14	20	2	NEW KIDS ON THE BLOCK Single / Interscope
15	3	4	PINK So What / LaFace
16	23	3	BOYZONE Back Again...No Matter What (Greatest Hits Remixes) / Polydor
17	NEW		SCANDALOUS In The Night / 3 Beat Red
18	5	4	SHARON WOOLF VS. BIMBO JONES Sweet Like Chocolate / white label
19	NEW		GEO DA SILVA I'll Do It Like A Truck / Hardbeat
20	25	2	JOHN BARROWMAN What About Us? / Epic
21	NEW		FE-NIX Lady Baby (My Boo) / Genetic
22	RE		DMT Touch You / AATW
23	6	4	ALPHABEAT What Is Happening / Virgin
24	12	4	SASH! The Best Of / Hardbeat
25	11	4	ANEMO Musicbox / City Canyon
26	18	5	TONY DI BART The Real Thing / AATW
27	NEW		TRINITY Turn To Me / Turbulence
28	30	2	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
29	NEW		KATIE JEWELS Burning Love / AATW
30	NEW		BRITANNIA HIGH Watch This Space / Fascination

URBAN TOP 20

Pos	Last	Wks	ARTIST TITLE / Label
1	1	5	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
2	2	17	ROBIN THICKE Magic / Interscope
3	3	4	T.I FEAT. RIHANNA Live Your Life / Atlantic
4	4	12	NE-YO Miss Independent / Def Jam
5	5	3	PUSSYCAT DOLLS I Hate This Part / Interscope
6	6	5	LEMAR If She Knew / Epic
7	14	2	NEW KIDS ON THE BLOCK Single / Interscope
8	12	2	ESTELLE Come On Over / Atlantic
9	7	10	THE GAME FEAT. LIL WAYNE My Life / Geffen
10	11	3	ALESHA DIXON The Boy Does Nothing / Asylum
11	8	13	FLO-RIDA FEAT. WILL.I.AM In The Ayer / Atlantic
12	10	9	BRICK & LACE Love Is Wicked / Kon Live/Geffen/Polydor
13	9	12	RIHANNA Disturbia / Def Jam
14	13	3	CRAIG DAVID Where's Your Love / Warner Brothers
15	20	10	SWAY FEAT. LEMAR Saturday Night Hustle / Ucyph Productions
16	27	2	EDEN ROX Crazy / Edanz Web
17	22	6	N-DUBZ Ouch / AATW
18	15	7	T.I Whatever You Like / Atlantic
19	19	20	RAY J FEAT. YUNG BERG Sexy Can I / Koch
20	NEW		KANYE WEST Love Lockdown / Mercury

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ANALYSIS

by Alan Jones

Falk and Robyn achieve Upfront longevity

IT IS A CASE OF AS YOU WERE at the top of the Upfront club chart this week, with the Swedish pairing of Christian Falk and Robyn spending a second straight week at number one with Dream On.

In a very competitive environment (each week generally brings a new number one), it is the first record to stay top for a fortnight since April 15 2006, when BeatFreakz' revival of Rockwell's hit Somebody's

Watching Me turned the trick. Earlier in 2006, Deep Dish and Stevie Nicks' Dreams and Watchin' by The Freemasons and Amanda Wilson also endured for two weeks.

Spending two weeks atop the Upfront club chart is all very well, but does it guarantee a sales hit? Well, all three of those 2006 holdovers made the top 20 on the Official Charts Company list when subsequently released - Somebody's

Watching Me got to number three, Dreams to number 14 and Watchin' to number 19.

There was fierce competition for the top spot on the Commercial Pop chart this week, with Britney Spears and Christina Aguilera both leaping into the top three, but Girls Aloud secured a slightly belated number one with The Promise. It is Girls Aloud's eighth number one on the chart and their 16th straight top

three hit, if we overlook the Girls On 45/Stars On 45 mash-up, which was serviced in very limited quantities to promote their Greatest Hits album and reached number 23.

Meanwhile, Kardinal Offishall and Akon move further ahead at the top of the Urban chart, where Dangerous increases its lead over former chart-topper Robin Thicke's Magic to 11%.

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Charts predictive

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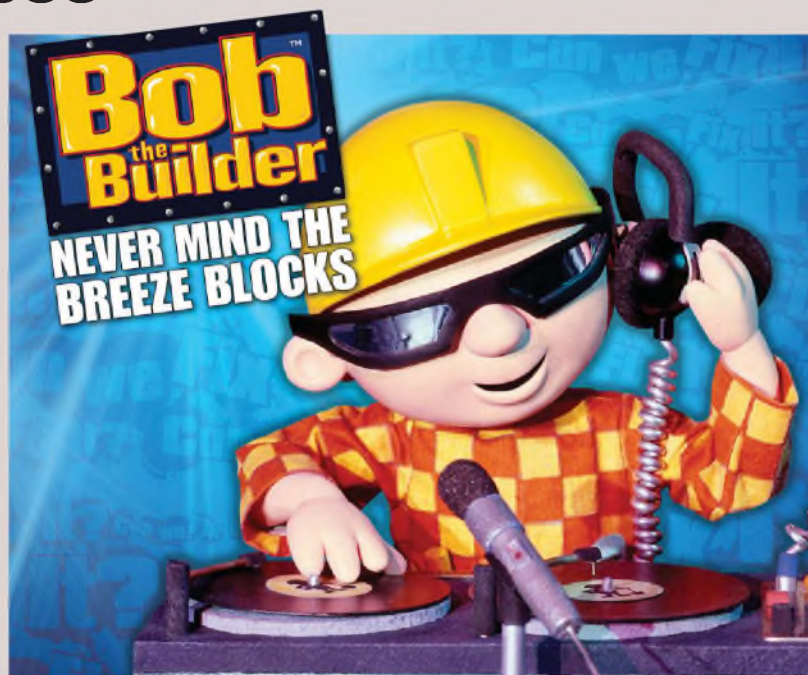
UNIVERSAL TV IS PLANNING AN AMBITIOUS LAUNCH for the new album by Bob The Builder as it looks to capitalise on the 10th anniversary of the children's brand and establish the album as a key Christmas priority at retail.

Never Mind The Breeze Blocks is the first album from Bob The Builder since 2001. At the time of release, that album entitled Bob The Builder: The Album, was helped up the charts by the huge crossover success of the single Can We Fix It?, which hit the number one spot and sold more than 1m copies in the UK alone.

Universal TV will now attempt to mirror that success with new single Bob's Big Fish, which hits retail on November 24. The label sees this as a key contender for the top spot this Christmas.

Promotion for the campaign started last week with a Vue Cinema exclusive that saw the new DVD, entitled Race To The Finish, previewed to cinema audiences across the country.

This week the label begins online activity, targeting Bebo and YouTube with the music video and launching a microsite offering avatars, dance tutorials, games, sample tracks, competitions and downloads.



Universal TV marketing manager Sarah-Jane Garner says it is important they find creative ways to interact with the target audience. "We are going after the pre-school audience with this so the important

thing is to give them lots of interactive content," she says. "Games, videos, basically anything that they can interact with is a good thing."

The major is also planning to roll out a

competition with Bebo where fans will be invited to submit their own videos of the Bob The Builder dance. The winning clip will then be included on the next Bob The Builder DVD, due out in the new year.

Garner says reaching the parents of the group's target audience is also an important part in the success and, in light of that, is looking to The Baby Show in Manchester next week to promote the act.

Bob The Builder will perform three times on each day of the event, which takes place November 14-16 and is expected to draw more than 20,000 expectant mums to Manchester Central over the course of the three days.

"The parents are very important in all this because the kids don't have money to spend themselves, so you need them," Garner says.

"The Baby Show is going to attract a very targeted audience, the brands featured are all family orientated and they'll get repeat appearances by Bob The Builder so it's a great opportunity."

As Bob The Builder enters the new year a raft of activity will keep the brand active, with a new series, DVDs and live activity planned to capitalise on the 10-year anniversary.

stuart@musicweek.com

TOP 20 PLAY.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day And Age	Vertigo
2	GUNS N' ROSES	Chinese Democracy	Polydor
3	TAKE THAT	The Circus	Polydor
4	VARIOUS	Now! 71	EMI Virgin/UMTV
5	DIDO	Safe Trip Home	RCA
6	NICKELBACK	Dark Horse	Roadrunner
7	N-DUBZ	Uncle B	AATW
8	FALL OUT BOY	Folie A Deux	Mercury
9	BRITNEY SPEARS	Circus	Jive
10	RHYDIAN ROBERTS	Rhydian	Syco
11	OST	Doctor Who: Series 4	Silva Screen
12	COLDPLAY	Prospekt's March	PARLOPHONE
13	SIMPLY RED	The Greatest Hits 25	EMI
14	LEONA LEWIS	Spirit Deluxe	Syco
15	KANYE WEST	808s & Heartbreak	Def Jam
16	BEYONCE	I Am Sasha Fierce	RCA
17	J BARROWMAN	Music Music Music	Epic
18	LEMAR	The Reason	Epic
19	DUFFY	Rockferry Deluxe	A&M
20	LINKIN PARK	Road To...	Warner Bros

PLAY.COM

TOP 20 AMAZON PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day And Age	Vertigo
2	DIDO	Safe Trip Home	RCA
3	VARIOUS	Now! 71	EMI Virgin/UMTV
4	GUNS N' ROSES	Chinese Democracy	Polydor
5	RHYDIAN ROBERTS	Rhydian	Syco
6	TAKE THAT	The Circus	Polydor
7	J BARROWMAN	Music, Music, Music	Epic
8	THE PRIESTS	The Priests	Epic
9	RUSSELL WATSON	People Get Ready	UCI
10	NICKELBACK	Dark Horse	Roadrunner
11	GENESIS	Genesis: 1970 - 1975	Virgin
12	DAVID COOK	David Cook	19/RCA
13	OST	Doctor Who: Series 4	Silva Screen
14	ONLY MEN ALOUD	Only Men Aloud	UCI
15	TOM JONES	24 Hours	S-Curve
16	SALVATION ARMY	Together	UCI
17	NEIL YOUNG	Sugar Mountain: Live	Reprise
18	OST	Twilight	Atlantic
19	JOSH GROBAN	A Collection	Reprise
20	BRITNEY SPEARS	Circus	Jive

amazon.co.uk

TOP 20 SHAZAM HYPE CHART

Pos	ARTIST	Title	Label
1	T.I. FEAT. RIHANNA	Live Your Life	Atlantic
2	KID CUDI	Day N' Nite	Data
3	THE KILLERS	Human	Vertigo
4	BEYONCE	If I Were A Boy	RCA
5	LEMAR	If She Knew	Epic
6	BROOKES BROS	Tear You Down	Breakbeat Kees
7	NEW KIDS ON THE BLOCK	Single	Polydor
8	ALESHA DIXON	The Boy Does Nothing	Asylum
9	BRITNEY SPEARS	Womanizer	Jive
10	TAKE THAT	Greatest Day	Polydor
11	C AGUILERA	Keeps Gettin' Better	RCA
12	CRAIG DAVID	Insomnia	Warner Bros
13	PUSSYCAT DOLLS	I Hate This Part	Interscope
14	CHRISTIAN FALK/ROBYN	Dream On	Data
15	TAIO CRUZ	I Just Wanna Know	Island
16	SNEAKY SOUND SYSTEM	UFO	14th Floor
17	DUFFY	Rain On My Parade	A&M
18	RIHANNA	Rehab	Def Jam
19	BRANDY	Right Here	Atlantic
20	OUTSIDERS	Keep This Fire Burning	Loaded

shazam

TOP 20 LAST FM HYPE CHART

Pos	ARTIST	Title	Label
1	THE CURE	Freakshow	Fiction
2	THE CURE	Sleep When I'm Dead	Fiction
3	FOO FIGHTERS	Keep The Car Running	RCA
4	THE SATURDAYS	Up	Fascination
5	DIZZEE RASCAL	That's Not My Name	xl
6	ALESHA DIXON	The Boy Does Nothing	Asylum
7	RED LIGHT COMPANY	Scheme	Eugene Lavolta
8	THE CURE	The Only One	Fiction
9	HIGH SCHOOL MUSICAL 3	I Want It All	Walt Disney
10	ZAC EFRON	Scream	Walt Disney
11	PARAMORE	Love's... Decay	dance/fueled By Ramen
12	THE CURE	The Perfect Boy	Fiction
13	A TISDALE/L GRABEEL	I Want It All	Walt Disney
14	BOBBY BORIS PICKETT	Monster Mash	Polydor
15	DUFFY	Rain on Your Parade	A&M
16	SNOW PATROL	Take Back The City	Fiction
17	G JOSH PROJECT	Infinity 2008 (Remix)	Big City Beats
18	KASABIAN	LSF	RCA
19	HIGH SCHOOL 3	Night To Remember	W Disney
20	HIGH SCHOOL 3	Now Or Never	W Disney

last.fm

TOP 20 HMV.COM PRE-RELEASE

Pos	ARTIST	Title	Label
1	THE KILLERS	Day & Age	Vertigo
2	JOSH GROBAN	A Collection	Warner Bros
3	TAKE THAT	The Circus	Polydor
4	GUNS N' ROSES	Chinese Democracy	Polydor
5	BRITNEY SPEARS	Circus	Jive
6	DIDO	Safe Trip Home	RCA
7	VARIOUS	Now! 71	EMI Virgin/UMTV
8	NICKELBACK	Dark Horse	Roadrunner
9	BEYONCE	I Am Sasha Fierce	RCA
10	N-DUBZ	Uncle B	AATW
11	FALL OUT BOY	Folie A Deux	Island
12	KANYE WEST	808s & Heartbreak	Def Jam
13	LEONA LEWIS	Spirit Deluxe	Syco
14	NEIL YOUNG	Sugar Mountain: Live	Reprise
15	BUSTA RHYMES	B.O.M.B.	Interscope
16	RHYDIAN ROBERTS	Rhydian	Syco
17	EMINEM	Relapse	Interscope
18	J BARROWMAN	Music Music Music	Epic
19	50 CENT	Before I Self Destruct	Interscope
20	RUSSELL WATSON	People Get Ready	UCI

hmv.com

ANALYSIS

by Alan Jones

The Killers outgun all competition

THE KILLERS ARE CURRENTLY HOT PROPERTY, and to prove it their upcoming Day And Age album is number one on the pre-release charts of all three main online retailers – Amazon, HMV and Play – for the third week in a row. The album is slated for a November 24 release, and first single Human is getting lots of attention from Shazam customers, whose enquiries made it the third

most tagged track last week.

With hopes high that Guns N' Roses' long-awaited album Chinese Democracy really will make its November 24 release date, punters are piling in their orders. Play got a head start on its rivals, and the album was already number two on their chart last week. It remains there this week, while debuting at number four on both the Amazon and HMV tallies.

New albums from Britney Spears and Take That are released on December 1, entitled Circus and The Circus respectively. Since Take That's last album, Beautiful World, has sold almost exactly 10 times as many copies as Spears' most recent set Blackout, you would expect the former boy band to be ahead. Sure enough, they rank sixth at Amazon, while Spears is well in the rear at number 20; third

at HMV, two notches ahead of Spears; and third at Play, where Spears is ninth.

A diverse Hype chart from Last.fm includes five songs from Disney's High School Musical 3, and four songs from The Cure's latest album 4:13 Dream. High School Musical 3 was much the faster seller, but Last.fm's users grant The Cure the top two places on the Hype chart.

Charts sales

MusicWeek

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HIT 40 UK

This	Last	Artist Title / Label
1	1	X FACTOR FINALISTS Hero / Syco
2	NEW	BEYONCE If I Were A Boy / RCA
3	2	GIRLS ALoud The Promise / Fascination
4	NEW	BRITNEY SPEARS Womanizer / Jive
5	23	LEONA LEWIS Forgive Me / Syco
6	4	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom
7	6	KATY PERRY Hot N Cold / Virgin
8	NEW	ALESHA DIXON The Boy Does Nothing / Asylum
9	10	JACK WHITE & ALICIA KEYS Another Way To Die / RCA
10	3	PINK So What / LaFace
11	11	JENNIFER HUDSON Spotlight / RCA
12	5	KINGS OF LEON Sex On Fire / Hand Me Down
13	8	KANYE WEST Love Lockdown / Def Jam
14	7	THE SATURDAYS Up / Fascination
15	12	NE-YO Miss Independent / Def Jam
16	NEW	CHRISTINA AGUILERA Keeps Gettin' Better / RCA
17	13	RIHANNA Disturbia / Def Jam
18	14	KATY PERRY I Kissed A Girl / Virgin
19	21	KARDINAL OFFISHALL FEAT. AKON Dangerous / Polydor
20	15	SUGABABES Girls / Island
21	19	MADCON Beggin' / RCA
22	18	THE SCRIPT The Man Who Can't Be Moved / Parlophone
23	16	SNOW PATROL Take Back The City / Fiction
24	38	TAKE THAT Greatest Day / Polydor
25	20	JORDIN SPARKS FEAT. CHRIS BROWN No Air / Jive
26	26	WILL YOUNG Changes / 19/RCA
27	29	NE-YO Closer / Def Jam
28	30	GABRIELLA CIMI Sweet About Me / Island
29	32	AKON Right Now / Island
30	22	PUSSYCAT DOLLS When I Grow Up / Interscope
31	9	RAZORLIGHT Wire To Wire / Vertigo
32	25	JORDIN SPARKS Tattoo / Jive
33	RE	LEMAR If She Knew / Epic
34	31	JAMES MORRISON You Make It Real / Polydor
35	17	SASH! FEAT. STUNT Raindrops (Encore Une Fois) / Hard2beat
36	RE	CHRIS BROWN With You / Jive
37	33	SAM SPARRO Black & Gold / Island
38	35	TAKE THAT Rule The World / Polydor
39	36	COLDPLAY Viva La Vida / Parlophone
40	NEW	PUSSYCAT DOLLS I Hate This Part / Interscope

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

INDIE SINGLES TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	THE GURU JOSH PROJECT Infinity 2008 / Maelstrom (P)
2	NEW	FIGHTSTAR The English Way / Search & Destroy (TBC)
3	NEW	ENTER SHIKARI We Can Breathe In Space... / A+ush Reality (WTF)
4	NEW	SAM TAYLOR-WOOD I'm In Love With A German Filmstar / Kompakt (SRD)
5	NEW	ADELE Make You Feel My Love / XL (PIAS)
6	7	PINT SHOT RIOT Holes / Life In The Big City (TBC)
7	NEW	BROKEN RECORDS Lies / Distiller (P)
8	1	THE LAST SHADOW PUPPETS My Mistakes Were Made For You / Domino (PIAS)
9	4	JACK WHITE & ALICIA KEYS Another Way To Die / RCA (ARV)
10	2	OASIS The Shock Of The Lightning / Big Brother (PIAS)

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

CLASSICAL ALBUMS TOP 10

This	Artist Title / Label
1	NEW ANDREA BOCELLI Incanto / Decca (ARV)
2	1 KATHERINE JENKINS Sacred Arias / UCI (ARV)
3	2 HAYLEY WESTENRA River Of Dreams: Very Best Of / Decca (ARV)
4	3 BRYN TERFEL Songs From The British Isles / Deutsche Grammophon (ARV)
5	6 BLAKE Blake / UCI (ARV)
6	7 KATHERINE JENKINS Premiere / UCI (ARV)
7	5 KATHERINE JENKINS Living A Dream / UCI (ARV)
8	4 HAYLEY WESTENRA Pure / Decca (ARV)
9	RE FRON MALE VOICE CHORUS Voices Of The Valley / UCI (ARV)
10	RE RUSSELL WATSON The Voice - The Ultimate Collection / Decca (ARV)

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

Key
■ Highest new entry ■ Highest climber

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	OST High School Musical 3 - Senior Year / Walt Disney (E)
2	NEW	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
3	5	VARIOUS Pop Party 6 / UMTV (ARV)
4	2	VARIOUS Radio 1's Live Lounge - Vol 3 / Sony BMG/UMTV
5	4	VARIOUS The Annual 2009 / Ministry (ARV)
6	3	VARIOUS Now That's What I Call Music: 25 Years / EMI Virgin/UMTV (E)
7	6	OST Mamma Mia! / Polydor (ARV)
8	7	VARIOUS Massive R&B - Winter 2008 / Universal TV (ARV)
9	NEW	VARIOUS Michael Parkinson: My Life In Music / Reprise (CIN)
10	9	VARIOUS The Best Of Bond: James Bond / Capitol (E)
11	10	VARIOUS Now That's What I Call Music! 70 / EMI Virgin/UMTV (E)
12	8	VARIOUS Classic Big Tunes / Hard2beat (ARV)
13	11	VARIOUS My Songs / UMTV (ARV)
14	12	ORIGINAL TV SOUNDTRACK High School Musical / Walt Disney (E)
15	14	ORIGINAL TV SOUNDTRACK High School Musical 2 / Walt Disney (E)
16	NEW	VARIOUS Hip Hop Classics / Universal TV (ARV)
17	17	ORIGINAL TV SOUNDTRACK Camp Rock / Walt Disney (E)
18	13	VARIOUS Classic FM - Smooth Classics - Ultimate / Classic FM (ARV)
19	16	VARIOUS Floorfillers (Clubmix) / A&A/UMTV (ARV)
20	18	VARIOUS The Girls / EMI/Sony BMG/UMTV (E)

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

CATALOGUE STUDIO ALBUMS TOP 20

This	Last	Artist Title / Label
1	1	ORIGINAL CAST RECORDING Mamma Mia! / Polydor
2	2	AC/DC Back In Black / Epic
3	3	AMY WINEHOUSE Back To Black - The Deluxe Edition / Island
4	6	SNOW PATROL Eyes Open / Fiction
5	5	PINK I'm Not Dead / LaFace
6	4	KINGS OF LEON Aha Shake Heartbreak / Hand Me Down
7	8	THE KILLERS Hot Fuss / Vertigo
8	9	AMY WINEHOUSE Back To Black / Island
9	7	KINGS OF LEON Youth & Young Manhood / Hand Me Down
10	12	NICKELBACK All The Right Reasons / Roadrunner
11	13	THE KILLERS Sam's Town / Vertigo
12	11	PENDULUM Hold Your Colour / Breakbeat Kaos
13	14	EVA CASSIDY Songbird / Blix Street
14	10	JAMES MORRISON Undiscovered / Polydor
15	15	OASIS (What's The Story) Morning Glory? / Big Brother
16	16	AMY WINEHOUSE Frank / Island
17	17	PRINCE Ultimate / Warner Bros
18	NEW	RAZORLIGHT Razorlight / Vertigo
19	19	MUSE Black Holes & Revelations / Helium 3/Warner Bros
20	NEW	THE STREETS A Grand Don't Come For Free/Original Pirate Material / Rhino

Official Charts Company 2008.

Catalogue reviews

VARIOUS: Break-A-Way: The Songs Of Jackie De Shannon 1961-1967 (Ace CD/CHD1208)



Ace's inspired Producer/Writer series shines a deserving spotlight on Jackie De Shannon, offering superb material on a 27-song selection. The album opens on a high with Irma Thomas' version of Breakaway - later to become a hit for Tracey Ullman - and goes stratospheric with The Searchers' ultra-melodic When You Walk In The Room. Brenda Lee, Helen Shapiro, Rick Nelson, The Byrds and De Shannon herself are on hand to provide meaty versions of songs covering the whole gamut from doo-wop to pure pop.

CHRISTINA AGUILERA: Keeps Gettin' Better - A Decade Of Hits (RCA 88697386162)



Nine years after bursting onto the scene, Christina Aguilera has sold more than 2.6m singles in the UK and has never fallen short of the top 20. Most of those hits, including all four of her number ones, are included in this first Aguilera's compilation, along with new recordings Keeps Gettin' Better and Dynamite and exclusive updates of Genie In A Bottle and Beautiful, dubbed Genie 2.0 and You Are What You Are (Beautiful). Neither of the remakes match up to the originals, but Aguilera's mastery of different styles has given her a large following, and the inclusion of memorable hits like

Fighter, Dirty and Candyman should make this a big seller.

THE KINKS: Picture Book (Universal/Sanctuary 5313049)



Beautifully timed to coincide with reports that The Kinks are working on their first album of new material in over a decade, this sprawling retrospective is a heady celebration of this most British of bands. Compiled with assistance from band leader Ray Davies, it contains more than 100 tracks, arranged in chronological order over six CDs, and a 60-page biography. The hits, of course, are here - Lola, Waterloo Sunset et al - alongside a plethora of demos, mono versions, alternate mixes, BBC archive material and live recordings, most of them previously unreleased. Superb.

VARIOUS: The Original Eight Mile - Westbound Records' 40th Anniversary (Westbound WEST 40)



Founded in Detroit in 1968, Westbound Records developed a fine stable of soul and funk acts, most of them local. Funkadelic was its first major act and they are duly included here, along with fellow hitmakers The Ohio Players, Denise LaSalle, The Detroit Emeralds, Dennis Coffey and many more on a suitable salute to a fine label.

Charts analysis

X Factor keeps the divas at arm's length

Singles & Albums

By Alan Jones

THE X FACTOR FINALISTS' RENDITION OF Mariah Carey's Hero continues to dominate the singles chart, enjoying an emphatic second week at the summit on sales of 189,600 copies. That is a 39.5% fall on last week, when its tally of 313,244 sales was the ninth highest of the 21st century. Hero has now sold more than 500,000 copies and moves up from 12th to 2nd in the 2008 year-to-date rankings, just behind Duffy's Mercy (510,999).

Although the X Factor Finalists' release generates no profits for Sony BMG, on whose Syco label it was released, the company has a banner week, being responsible for four of the top five new entries.

All five are by female solo artists, with **Beyoncé's** If I Were A Boy leading the influx of duelling divas, debuting at number two on sales of 64,554 downloads. The first single from her upcoming I Am...Sasha Fierce album, it is Beyoncé's 27th consecutive Top 20 hit, including 14 as a member of Destiny's Child.

Meanwhile, **Britney Spears** racks up her 22nd straight top 15 hit with Womanizer, the first single from new album Circus, arriving at number four on sales of 46,550 downloads.

Leona Lewis's Forgive Me is the only one of the five to secure simultaneous physical release, but is has to settle for a number five debut on sales of 37,890 copies. Due for inclusion on the deluxe edition of her debut album Spirit - due for release next Monday (17th) - it is the Londoner's fourth official single, though low-charting digital album tracks take her tally of Top 75 hits to seven.

Former Mis-Teeq star **Alesha Dixon's** profile was raised considerably when she won Strictly Come Dancing last December. Her first release since then, The Boy Does Nothing, debuts at number eight on sales of 27,683 copies. Her two previous solo singles (credited simply to Alesha) fell short of her eight singles with Mis-Teeq, which peaked between two and 13.

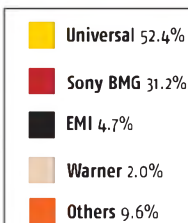
Christina Aguilera's 18th straight Top 20 hit is Keeps Gettin' Better. The introductory single from her new hits set debuts at number 14 on sales of 14,317 downloads. Aguilera's last single, 2007's Candyman, was her second least successful in terms of chart placing, peaking at number 17, but has sold over 140,000 copies - more than many higher charting songs, including her number three hit Fighter.

With new James Bond movie Quantum Of Solace making a huge impression in the cinema, **Jack White and Alicia Keys'** theme, Another Way To Die, has overcome a very slow start to become the 11th of 22 official Bond themes to make the Top 10. The track has progressed 26-26-26-27-18-10-9, and has sold 84,551 copies to date, including 27,222 last week.

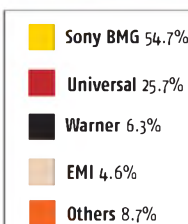
Barclays Bank may be having a tough time at present, along with other financial institutions, but its current Barclaycard campaign is paying dividends for **The Bellamy Brothers**, whose Let Your Love Flow is used in the company's 'waterslide' TV advert. A number seven hit in 1976, Let Your Love Flow re-entered the chart last week at number 48 and now jumps to number 30 on sales of 6,497 downloads.

It is a great week for **Akon**, who secures three Top 20 debuts. The Senegalese-American's own latest single Right Now (Na Na Na) climbs 23-19 on sales of 9,917, while Dangerous by Kardinal Official feat. Akon jumps 21-16 (12,948 sales). Akon co-wrote both songs and also Leona Lewis' Forgive Me which, as mentioned above, debuts at number five.

ARTIST ALBUMS



SINGLES



Universal's usual domination of the singles chart take a bit of a battering this week, and with the current singles by Kanye West, Razorlight and The Saturdays slipping out of the Top 10, the company's sole representative in the Top 10 is **Girls Aloud**, whose former number one The Promise slips 2-3 on sales of 53,753 copies. That is its worst showing for more than five years.

Girls Aloud are also Universal's star performers in the album chart, where their new Out Of Control album debuts at number one on sales of 85,670 copies. They also debut at number 29 with the live set Girls A Live (a £1.97 Woolworth's exclusive) on sales of 9,637 copies. Girls Aloud's second number one album arrives two years and a week after their first, The Sound Of Girls Aloud: The Greatest Hits, which sold 84,354 copies on its maiden chart voyage in 2006. Girls Aloud's latest twin assault on the chart is not their first - they simultaneously scored their fifth and sixth chart albums last December with Tangled Up, in at number four on sales of 49,065, while Mixed Up - an eight-song, 40-minute mixes set exclusive to Woolworth's - debuted at number 56 on sales of 6,147. To complete the list of Girls Aloud first-week sales, debut album Sound Of The Underground sold 37,077 copies in 2003, Chemistry shifted 81,962 copies in 2005 and What Will The Neighbours Say gave them their top first-week sales of 85,717 in 2004 - just 37 more than Out Of Control sold last week - though it sufficed only for a number six debut.

Pink was knocked off the top of the singles chart by Girls Aloud, and also falls victim to them on the album chart, where her Funhouse dips to number two on sales of 58,119 copies.

First single Wire To Wire secured **Razorlight** only their fourth top five single but did not impress enough to earn the group its second number one album. Their Slipway Fires sold just 46,986 copies last week and debuts at number four. The band's 2004 debut album Up All Night entered and peaked at number three on sales of 41,882 - having been preceded by four singles - while their self-titled 2006 follow-up shot to number one on sales of 106,805 after first single, In The Morning, reached number three.

Christmas draws ever nearer, its advance heralded by the usual selection of hits compilations padded out with new tracks. Three new ones debut inside the Top 15 this week. **Status Quo** return with Pictures - 40 Years Of Hits. In at number eight on sales of 26,827 copies, it is the group's 37th chart album in total, and their 29th to make the Top 20 - that puts them clear of The Beatles, who have had 28. The only group with more are The Rolling Stones, with 40.

Meanwhile, **Cliff Richard's** 50th Anniversary Album provides the 68-year-old with his 61st chart album, debuting at number 11 on sales of 22,864. The only artists with more chart albums than Cliff are Elvis Presley, James Last and Frank Sinatra.

Enrique Iglesias has had a more modest career, with just three chart albums under his belt before Greatest Hits, which arrives at number three on sales of 48,807 copies, while Italian tenor **Andrea Bocelli** secures his 13th Top 40 album, debuting at number 12 with Incanto on sales of 21,144. The album also provides Bocelli with his second number one on the classical chart this year, nine months after his 'best of' set Vivere.

Singles continue to top the 2m mark this week, falling just 0.8% to 2,361,300, while albums are down slightly more, dipping 2% to 2,400,266. Albums' slip may seem fairly minor but at this time of the year, sales generally climb, often by more than 10%. The last time they fell in the comparable week was in 2001.

MusicWeek.com

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

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

ALBUMS PRICE COMPARISON CHART

Artist/Retailer	HMV	Zavvi	Woolworths	Tesco	Amazon
Girls Aloud	£9.99	£9.99	£9.97	£8.97	£8.98
Pink	£8.99	£10.99	£10.97	£9.71	£7.98
Enrique Iglesias	£9.99	£11.99	£8.97	£8.97	£8.98
Razorlight	£9.99	£9.99	£10.97	£9.71	£8.98
Snow Patrol	£9.99	£10.99	£10.97	£8.97	£8.98

SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	2,361,300	1,882,830	517,436	2,400,266
vs prev week	2,380,457	1,915,469	534,806	2,450,275
% change	-0.8%	-1.7%	-3.2%	-2.0%
Year to date				
Sales	86,374,352	73,478,385	21,986,280	95,464,665
vs prev year	54,284,270	79,337,765	21,493,716	100,831,481
% change	+59.1%	-7.4%	+2.3%	-5.3%

Compiled from sales data by Music Week

Charts sales

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



The Official UK Singles Chart

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor)	SALES INCREASE
1	1	2	X FACTOR FINALISTS Hero (Quiz/Laoss) Universal/Warner Chappell (Carey/Antasieff) / Syco 88697407362 (ARV)	
2	New		BEYONCE If I Were A Boy (Gad) EMI/Catalyst/Cherry Lane Music (Gad/Knowles/Carlson) / RCA 88697401522 (ARV) HIGHEST NEW ENTRY	
3	2	3	GIRLS ALoud The Promise (Higgins/Xenomania) Warner Chappell/Xenomania (Coozer/Higgins/Resch/Jones/Williams) / Fascination 1788035 (ARV)	
4	New		BRITNEY SPEARS Womanizer (Briscue/The Outsyders) CC (Briscue/Akinyemi) / Jive CATCO143419371 (ARV)	
5	New		LEONA LEWIS Forgive Me (Akoni) Warner Chappell/Sony ATV/LaFace/Bucks (Tuinfort/Kelly/Thiem) / Syco 88697337602 (ARV)	
6	4	3	THE GURU JOSH PROJECT Infinity 2008 (Guru Jash/Dazprikz/Snakbyrte) EMI (Walden) / Maelstrom MAELCD100 (P) SALES INCREASE	
7	6	7	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Max/Perry) / Virgin CATCO14327490 (E) SALES INCREASE	
8	New		ALESHA DIXON The Boy Does Nothing (Dean/Max/Moore) Warner Chappell/Anomalia/Sony ATV (Coozer/Higgins/Dixon/Williams/Resch/Looney/Dowling) / Asylum CATCO14328015 (CIN)	
9	10	7	JACK WHITE & ALICIA KEYS Another Way To Die (White) Sony ATV (White) / RCA 88697413642 (ARV) SALES INCREASE	
10	3	7	PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFace 88697327272 (ARV)	
11	5	9	KINGS OF LEON Sex On Fire (Petraglia/King) P&P Songs Ltd/Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 8869732002 (ARV) SALES INCREASE	
12	8	7	KANYE WEST Love Lockdown (West) EMI (West) / Def Jam 1791479 (ARV) SALES INCREASE	
13	7	4	THE SATURDAYS Up (Quiz/Laoss) Universal/P&P/Waterfall (Laoss/Romdhane/Woelksen) / Fascination 1785660 (ARV)	
14	New		CHRISTINA AGUILERA Keeps Gettin' Better (Perry) Universal/Sony ATV (Aguilera/Perry) / RCA 88697386462 (ARV)	
15	9	4	RAZORLIGHT Wire To Wire (Crossey) Sony ATV (Borell) / Vertigo 1785877 (ARV)	
16	21	6	KARDINAL OFFSHALL FEAT. AKON Dangerous (DJ Kemo/Hazel) Sony ATV/EMI/Chrysalis/CC (Thiam/Harlow/Bahamonde/Sales) / Polydor 1789479 (ARV) SALES INCREASE	
17	12	8	JENNIFER HUDSON Spotlight (Ne-Yo/Stargate) Sony ATV/EMI/Imagem (Smith/Eriksen/Hermansen) / RCA CATCO140886892 (ARV)	
18	11	4	SASH! FEAT. STUNT Raindrops (Encore Une Fois) (Sash!) Universal/Bucks Music (Kappmeier/Happessen/Alisson/Welher/Smitten) / Hardbeat H2B15 (CDS) (ARV)	
19	23	4	AKON Right Now (Akoni/Tuinfort) Sony ATV (Thiam/Tuinfort) / Island CATCO14299691 (ARV) SALES INCREASE	
20	36	2	PUSSYCAT DOLLS I Hate This Part (Johng/Cutler) NCB/CC/Sony ATV/Warner Chappell (Hactor/Hansen/Johberg/Secon) / Interscope 1791558 (ARV) SALES INCREASE	
21	13	11	NE-YO Miss Independent (Stargate) EMI/Sony ATV/EMI/Imagem (Hermansen/Eriksen/Smith) / Def Jam CATCO142013774 (ARV)	
22	14	18	RIHANNA Disturbia (Seals) Universal/A-List/Vocalist/Sony ATV (Brown/Seals/Merritt/Allan) / Def Jam CATCO142038478 (ARV)	
23	16	15	KATY PERRY I Kissed A Girl (Dr. Luke) Warner Chappell/EMI/Kobalt (Perry/Gottwald/Max/Dennis) / Virgin VSCD17976 (E)	
24	15	5	SNOW PATROL Take Back The City (Jackknife Lee) Universal (Lightbulb/Connolly/Quinn/Wilson/Simpson) / Fiction 1784828 (ARV)	
25	30	7	KINGS OF LEON Use Somebody (Petraglia/King) P&P Songs Ltd/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down CATCO14380296 (ARV) SALES INCREASE	
26	37	5	MILEY CYRUS 7 Things (Fields) CC (Cyrus/Armed/Price) / Hollywood D000304232 (ARV) SALES INCREASE	
27	18	10	PUSSYCAT DOLLS When I Grow Up (Derkchile) EMI/Universal/B. Feldman (Derkchile/Thomson/Thomson/Semwell-Smith/McCarty) / Interscope 1783453 (ARV)	
28	22	10	GYM CLASS HEROES FEAT. THE DREAM Cookie Jar (Stewart) EMI/PeerMusic (Gym Class Heroes/Stewart) / Decadance/ueled By Ramen AT0321CDX (CIN)	
29	26	3	ADELE Make You Feel My Love (Ramone) Sony ATV (Dylan) / XL XLS393CD (PIAS) SALES INCREASE	
30	48	2	BELLAMY BROTHERS Let Your Love Flow (Genther) Minder Music (Williams) / Curb USBMG0300006 (CIN)	
31	17	7	SUGABABES Girls (Halber/Kulters) EMI/Reverb/Scream Gems (Jen/Kirson/McDonnell/Louisse) / Island 1786986 (ARV)	
32	38	2	CHRIS BROWN FEAT KERI HILSON Superhuman (DeKIMeson Jr) Universal/Sony ATV (Faulstich/Felder) / Jive 88697416742 (ARV) SALES INCREASE	
33	27	13	MADCON Beggin (Crews) EMI (Gardul/Farina) / RCA 8869732512 (ARV)	
34	47	4	THE SCRIPT Break Even (O'Donoghue/Sheehan/Frampton) EMI/Imagem/Stage Three (O'Donoghue/Sheehan/Frampton/Kipner) / RCA 88697418472 (ARV) SALES INCREASE	
35	New		WILL YOUNG Grace (White) Sony ATV (Prime/Young) / 19/RCA CATCO143587018 (ARV)	
36	24	12	JORDIN SPARKS Tattoo (Stargate) EMI/Sony ATV/Kobalt (Ghost/Denk/Eriksen/Hermansen) / Jive CATCO13626561 (ARV)	
37	28	16	THE SCRIPT The Man Who Can't Be Moved (The Script) EMI/Imagem/Stage Three/CC (Sheehan/O'Donoghue/Frampton/Kipner) / Phonogenic 88697350612 (ARV)	
38	33	7	MGMT Kids (Fildes) Universal (Goldwasser/Wennyngarden) / Columbia 88697387482 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor)	SALES INCREASE
39	New		T.I Live Your Life (Tbc) TBC (Tbc) / Atlantic CATCO143043945 (CIN)	
40	63	2	SCOUTING FOR GIRLS I Wish I Was James Bond (Green) EMI (Stalide) / Epic 88697395662 (ARV) HIGHEST CLIMBER	
41	29	6	PLATNUM Love Shy (Platnum) Kobalt/CC (Mann/Evers/Poll/Mckenna) / Hardbeat H2B12 (CDS) (ARV)	
42	20	4	LEON JACKSON Don't Call This Love (Robson) Sony ATV/San Remo/Kobalt/Chrysalis (Christopher/Braider/Falke) / Syco 88697395232 (ARV)	
43	31	9	IGLU & HARTLY In This City (Jarvis) EMI (Jarvis / Katz / Martin) / Mercury 1778767 (ARV)	
44	32	6	BOYZONE I Love You Anyway (Rogers) Universal/Blue Sky/Hornell/Imagem (Atkinson/Rogers/Kee/ing) / Polydor 1786257 (ARV)	
45	39	7	FALL OUT BOY I Don't Care (Avion) Sony ATV/Warner Chappell/Great Honesty/Wentz/Stump/Hurley/Truhman/Greenbaum) / Mercury 1783723 (ARV)	
46	19	4	GERALDINE The Winner's Song (Mac) Sony ATV (Barlow/Kay) / Polydor 1789241 (ARV)	
47	25	5	KAISER CHIEFS Never Miss A Beat (James/Romson) Imagem (Hodgeson/Wilson/Rix/Baines/White) / B Unique/Polydor BUN145CD (ARV)	
48	34	21	JORDIN SPARKS FEAT. CHRIS BROWN No Air (The Underdog) Universal/EMI/Missing Link/CC (Faulstich/Rogers/Russell/Griggs/Thomas) / Jive 88697296612 (ARV)	
49	43	19	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wit Me 1+ (Mills/Harris/Detnon) EMI/Hero Music/Notting Hill/Universal (Mills/Wiles/Detnon/Paul) / Dirtee Stank STANK002 (CDS) (PIAS)	
50	40	10	BASSHUNTER Angel In The Night (Basshunter) CC (Altberg) / Hardbeat H2B16 (CDS) (ARV)	
51	45	13	KEANE Spiralling (Keane) Universal (Rice-Oxley/Chaplin/Hughes) / Island CATCO14398392 (ARV)	
52	68	8	WILL YOUNG Changes (White) Universal/Sony ATV (White/Young) / 19/RCA 88697344452 (ARV)	
53	46	21	COLDPLAY Viva La Vida (Coloplay/Emu/Drcvs) Universal (Berryman/Buckland/Champion/Martin) / Parlophone CATCO138291476 (E)	
54	64	8	T.I Whatever You Like (Jonsin) Universal/Warner Chappell/CC (Jones/Scherzinger/Garrett/Harris/Carter) / Atlantic CATCO14497301 (CIN) SALES INCREASE	
55	42	10	MIA Paper Planes (Diplu) Universal/Dominu/Imagem (Strummer/Jones/Simonon/Heedon/Arulpragasam/Pentz) / XL XLS396CD (PIAS)	
56	New		THE BROOKES BROTHERS Tear You Down (Tbc) TBC (Tbc) / Breakbeat Kaos BBK028 (SRD)	
57	56	11	ERIC PRYDZ Pjanoo (Prydz) EMI (Prydz) / Data DATA002 (CDS) (ARV)	
58	44	7	THE GAME FEAT. LIL WAYNE My Life (Cool & Dre) Sony ATV/Published By Patrick/Warner Chappell/Universal (Taylor/Lyon/Williams/Carter/McRious) / Geffen 1788570 (ARV)	
59	New		PAUL WELLER Sea Spray/22 Dreams (Weller) Universal/CC (Weller/Diary/Andrews) / Island 1790117 (ARV)	
60	Re-entry		THE KILLERS Mr Brightside (Seltzman/The Killers) Universal (Flowers/Keuning) / Lizard King CATCO111720059 (ARV)	
61	New		LEMAR If She Knew (Tbc) TBC (Tbc) / Epic 88697395652 (ARV)	
62	New		FIGHTSTAR The English Way (Bown/Fightstar) Notting Hill (Simpson/Abid/Haigh/Westaway) / Search & Destroy SADCS002 (TBC)	
63	55	27	NE-YO Closer (Stargate) EMI/Sony ATV/Imagem (Smith/Eriksen/Hermansen/Stray/Belle) / Def Jam 1776445 (ARV)	
64	75	7	VAMPIRE WEEKEND A-Punk (Balmungill) Imagem (Vampire Weekend) / XL GBBKS0700527 (PIAS) SALES INCREASE	
65	Re-entry		GURU JOSH Infinity (Walden) EMI Virgin Music (Walden) / Columbia 88697395662 (ARV)	
66	51	6	N-DUBZ Ouch (N-Dubz) Sony ATV (Contostavlos/Contostavlos/Rawson) / AATW CDGLOBE991 (ARV)	
67	71	49	TAKE THAT Rule The World (Shanks) EMI/Universal/Sony ATV (Dwan/Bariow/Orange/Donald) / Polydor 1746285 (ARV) SALES INCREASE	
68	53	7	JAMES MORRISON You Make It Real (Taylor) Universal/Sony ATV (Morrison/Barry) / Polydor 1783983 (ARV)	
69	New		RED LIGHT COMPANY Scheme Eugene (Tbc) Sony ATV (Fremmaux/Day/Williams/Giffiths) / Lavolta LAVOITA021 (ARV)	
70	65	36	GABRIELLA CLIMI Sweet About Me (Higgins/Xenomania) EMI/Warner Chappell/Kenosongs (Coozer/Higgins/Powell/Harcombe/Coler/Clim) / Island 1764472 (ARV)	
71	58	19	KID ROCK All Summer Long (DevK) Universal/Warner Chappell/Kobalt/Imagem (King/Russell/Turner/Zent/Sheffer/Richter/Zevon/Mari) / Atlantic AT0315CD (CIN)	
72	62	12	MILEY CYRUS See You Again (Armito / James) Warner Chappell (Cyrus / Armito / Price) / Hollywood D000264632 (ARV)	
73	59	14	TAIO CRUZ She's Like A Star (Cruz) In The Pocket/Kobalt (Cruz) / 4th & Broadway 1781907 (ARV)	
74	Re-entry		CHRIS CORNELL You Know My Name (Arnold/Cornell) Sony ATV/EMI (Arnold/Cornell) / Interscope 1718880 (ARV)	
75	Re-entry		ESTELLE FEAT. KANYE WEST American Boy (West) Chrysalis/Catalyst/Cherry Lane/EMI (Lopez/Speir/Harris/Adams/Estelle/West) / Atlantic AT0304CD (CIN)	

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

<ul style="list-style-type: none"> Titles A-Z 7 Things 26 A-Punk 64 All Summer Long 71 American Boy 75 Angel In The Night 50 Another Way To Die 9 Beggin 33 Break Even 34 Changes 52 Closer 63 Cookie Jar 28 Dance Wit Me 49 	<ul style="list-style-type: none"> Dangerous 16 Disturbia 22 I Don't Call This Love 42 Forgive Me 5 Girls 31 Grace 35 Hero 1 Hot N Cold 7 I Don't Care 45 I Hate This Part 20 I Kissed A Girl 23 I Love You Anyway 44 I Wish I Was James 	<ul style="list-style-type: none"> Bond 40 If I Were A Boy 2 Don't Call This Love 61 In This City 43 Infinity 65 Infinity 2008 6 Keeps Gettin' Better 14 Kids 38 Let Your Love Flow 30 Live Your Life 39 Love Lockdown 12 Love Shy 41 Make You Feel My Love 	<ul style="list-style-type: none"> 29 Miss Independent 21 Mr Brightside 60 My Life 58 Never Miss A Beat 47 No Air 48 Ouch 66 Paper Planes 55 Pjanoo 57 Raindrops (Encore Une Fois) 18 Right Now 19 Rule The World 67 	<ul style="list-style-type: none"> Scheme Eugene 69 Sea Spray/22 Dreams 59 See You Again 72 Sex On Fire 11 She's Like A Star 73 So What 10 Spiralling 51 Spotlight 17 Superhuman 32 Sweet About Me 70 Take Back The City 24 Tattoo 36 Tear You Down 55 	<ul style="list-style-type: none"> The Boy Does Nothing 8 The English Way 62 The Man Who Can't Be Moved 37 The Promise 3 The Winner's Song 46 lip 13 Use Somebody 25 Viva La Vida 53 Whatever You Like 54 When I Grow Up 27 Wire To Wire 15 Womanizer 4 	<ul style="list-style-type: none"> You Know My Name 74 You Make It Real 68 	<ul style="list-style-type: none"> Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000) ○ Physically unreleased to date 	<ul style="list-style-type: none"> As used by Radio One BPI Awards Katy Perry: I Kissed A Girl (50/0)
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Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2008.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		GIRLS ALOUD Out Of Control (Higgins/Xenomania) / Fascination 1790073 (ARV)	HIGHEST NEW ENTRY
2	1	2	PINK Funhouse (Various) / LaFace 88697405922 (ARV)	
3	New		ENRIQUE IGLESIAS Greatest Hits (Various) / Interscope 1788453 (ARV)	
4	New		RAZORLIGHT Slipway Fires (Crossley) / Vertigo 1785831 (ARV)	
5	2	2	SNOW PATROL A Hundred Million Suns (Lee) / Fiction 1785255 (ARV)	
6	4	7	KINGS OF LEON Only By The Night ★ (Petrigala/King) / Hand Me Down 88697327121 (ARV)	
7	5	2	CELINE DION My Love: Essential Collection (Various) / Sony BMG 88697411422 (ARV)	
8	New		STATUS QUO Pictures - 40 Years Of Hits (Various) / Universal TV 5313056 (ARV)	
9	3	3	AC/DC Black Ice (D'Brion) / Columbia 88697393771 (ARV)	
10	9	3	SASH! The Best Of (Sashi) / Hardbeat H28CD52 (ARV)	
11	New		CLIFF RICHARD The 50th Anniversary Album (Various) / EMI 2423892 (ARV)	
12	New		ANDREA BOCELLI Incanto (Bennett) / Decca 4791071 (ARV)	
13	28	6	WILL YOUNG Let It Go ● (White/Lipson/Spencer/Stannard/Huwes/Various) / 19/RCA 88697344442 (ARV)	SALES INCREASE
14	7	3	KATHERINE JENKINS Sacred Arias (Fraglen) / UCI 4766853 (ARV)	
15	6	2	DANIEL O'DONNELL Country Boy (Ryan) / DMG TV DMGT035 (SDU)	
16	10	5	OASIS Dig Out Your Soul ★ (Sardy) / Big Brother 1514078 (PIAS)	
17	14	8	NE-YO Year Of The Gentleman ● (Starigel/Harmony/Palow Dan Dun/Taylor/Various) / Def Jam 1774984 (ARV)	
18	30	59	SCOUTING FOR GIRLS Scouting For Girls ★ (Green) / Epic 88697155192 (ARV)	SALES INCREASE
19	12	4	KEANE Perfect Symmetry (Keane/Stent/Price/Brian) / Island 1784417 (ARV)	
20	18	7	BETTE MIDLER The Best Of Bette ● (Various) / Rhino 9122798931 (CINR)	
21	11	2	THE SATURDAYS Chasing Lights (Belmont/Lutcher/Quiz/Tarossi/Eriksen/Woodford/IV) / Fascination 1785979 (ARV)	
22	15	2	KATIE MELUA The Collection (Bett) / Dramatic DRAMCD040 (P)	
23	22	13	THE SCRIPT The Script ● (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
24	13	3	KAISER CHIEFS Off With Their Heads (James/Ranson) / B Unique/Polydor BUN144CD (ARV)	
25	19	4	BOYZONE Back Again...No Matter What (Hedges/Rugens/Lipson/Mac/Various) / Polydor 1785356 (ARV)	
26	27	7	KATY PERRY One Of The Boys ● (Wells/Di Luke/Stewart/Bellard/Perry/Walker) / Virgin CAP042492 (E)	SALES INCREASE
27	23	36	DUFFY Rockferry 4★2★ (Butler/Hugart/Ch/Bouker) / ABM 1756423 (ARV)	
28	16	3	MARIAH CAREY The Ballads (Various) / Columbia 88697392412 (ARV)	
29	New		GIRLS ALOUD Girls A Live (Higgins/Xenomania) / Fascination 1790107 (ARV)	
30	25	6	JENNIFER HUDSON Jennifer Hudson (Ne-Yo/Starigel/Missy Elliott/Various) / Sony BMG 88697386482 (ARV)	
31	21	75	RIHANNA Good Girl Gone Bad 4★3★ (Carier Administration/Sturken/Rogers/Various) / Def Jam 1735109 (ARV)	
32	New		PAUL WELLER Paul Weller At The Bbc (NIA) / Island 5311906 (ARV)	
33	8	2	BLOC PARTY Intimacy (Epworth/Lee) / Wichita WEBB185CD (ARV)	
34	17	2	ANASTACIA Heavy Rotation (Meridell/Ne-Yo/Rutem/Walters/Harmony/Chambers) / Mercury 1787307 (ARV)	
35	53	10	MILEY CYRUS Breakout (Fields/Amato/James/Piepen/Cutler/Wilder) / Hollywood 8712353 (ARV)	SALES INCREASE
36	32	39	ADELE 19 ★ (Abbiss/White/Ranson) / XL XCD313 (PIAS)	
37	20	3	LEON JACKSON Right Now (Robson/Mac/Gardner/Porter) / Syco 88697395242 (ARV)	
38	26	3	SUGABABES Catfights & Spotlights ● (Ahlund/Martini/Kuipers/Osmond/Hulbert/Bouker) / Island 1787209 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	31	6	JAMES MORRISON Songs For You, Truths For Me (Terefe/Robson/Taylor/Tennant/Shanks/White) / Polydor 1779250 (ARV)	
40	44	7	PUSSYCAT DOLLS Doll Domination (Timbaland/Hazkine/Garrett/Palow Dan Dun/Danja/Marin) / Interscope 1784995 (ARV)	SALES INCREASE
41	24	2	HAYLEY WESTENRA River Of Dreams: Very Best Of (Various) / Narca 4281075 (ARV)	
42	New		GRACE JONES Hurricane (Guest/Jones) / Wall Of Sound WDS050CD (PIAS)	
43	34	30	ELBOW The Seldom Seen Kid ● (Putter) / Fiction 1748990 (ARV)	
44	38	6	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left 1★ (Seasick Steve) / Warner Brothers 2564694111 (CIN)	
45	29	11	MICHAEL JACKSON King Of Pop (Various) / Epic 88697356512 (ARV)	
46	39	22	COLDPLAY Viva La Vida 3★2★ (Eno/Dravs/Simpson) / Parlophone 212140 (E)	
47	60	34	CHRIS BROWN Exclusive ★ (West/T-Pain/Will.I.Am/Various) / Jive 88697160592 (ARV)	SALES INCREASE
48	72	76	AMY WINEHOUSE Back To Black 6★6★ (Ronsun/Salaamem/Com) / Island 1713041 (ARV)	HIGHEST CLIMBER
49	36	17	BASSHUNTER Now You're Gone (Basshunter) / Hardbeat H28CD04 (ARV)	
50	43	29	MGMT Oracular Spectacular 1★ (Fridmann/Mgmt) / Columbia 88697195121 (ARV)	
51	45	19	ORIGINAL CAST RECORDING Mamma Mia (Andersson) / Polydor 5431152 (ARV)	
52	35	4	DAVE CLARK FIVE The Hits (Clark/Various) / UMTV 1791774 (ARV)	
53	48	19	GIRLS ALOUD The Sound Of - Greatest Hits 2★ (Higgins/Xenomania/Beethum) / Fascination FASC010 (ARV)	
54	42	25	THE TING TINGS We Started Nothing ★ (De Martino) / Columbia 8869733342 (ARV)	
55	47	52	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down 88697077412 (ARV)	
56	37	5	CHICANE Best Of (Various) / Modena MODENACD3 (ARV)	
57	70	6	JONAS BROTHERS A Little Bit Longer (Fields) / Hollywood 8712158 (ARV)	SALES INCREASE
58	46	9	METALLICA Death Magnetic ★ (Rubin) / Vertigo 173726 (ARV)	
59	51	26	ABBA Gold - Greatest Hits (Andersson/Nilveus) / Polydor 517072 (ARV)	
60	71	152	THE KILLERS Hot Fuss ★ (Saltzman/The Killers/Flowers) / Vertigo 985352 (ARV)	SALES INCREASE
61	49	10	STEVIE WONDER The Definitive Collection ● (Various) / UMTV 0665022 (ARV)	
62	New		THUNDER Bang (Morely) / Str Recordings STC20083 (TBC)	
63	75	30	BOB MARLEY & THE WAILERS Legend (Marley/Various) / Tuff Gong 5301640 (ARV)	SALES INCREASE
64	Re-entry		THE KILLERS Sam's Town ★ (Flood/Moulder) / Vertigo 1706722 (ARV)	
65	50	22	QUEEN Greatest Hits ★ (Various) / Parlophone CDEM137 (E)	
66	65	3	STRICTLY COME DANCING BAND Strictly Come Dancing (Various) / Universal TV 1784446 (ARV)	SALES INCREASE
67	56	20	ABBA 18 Hits (Andersson/Nilveus) / Polar 9831452 (TBC)	
68	54	58	OASIS Stop The Clocks 4★ (Oasis/Coyne/Morris/Serdy/Batchelor/Stent) / Big Brother 88697007542 (PIAS)	
69	33	2	THE CURE 4:13 Dream (Smith/Uddin) / Suretone/Zeffen 1764225 (ARV)	
70	67	25	THE KILLERS Sawdust ★ (Flood/Moulder) / Vertigo 1749575 (ARV)	SALES INCREASE
71	40	3	JOHN LEGEND Evolver (West/Legend/Melby/Kp/Hamm/Will.I.Am/Various) / RCA 88697387452 (ARV)	
72	58	109	SNOW PATROL Eyes Open 7★ (De Wolfe/Lee) / Fiction 9852908 (ARV)	
73	63	86	PINK I'm Not Dead 3★ (Mann/Martin/Di Luke/Walker/Clay/Abraham/Pink/Varia) / LaFace 82876803302 (ARV)	
74	52	7	DAVID GILMOUR Live In Gdansk (Various) / EMI 2354841 (ARV)	
75	62	53	AMY WINEHOUSE Back To Black - The Deluxe Edition 2★ (Ronsun/Salaamem/Com) / Island 1752119 (ARV)	

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