EMI goes on the offensive

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

“...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

EMI Music CEO

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

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EMI Music CEO

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 late 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 Godfroy says the event complements Rough Trade’s reputation at the centre of breaking music.

“Unearthed at Rough Trade East is just the latest in a series of events to promote new music in the UK and beyond,” he says.

“Needless to say, we’re delighted to support it and will work with Music Week in providing the trade and public alike with a regular excuse for celebrating the future of music, today.”

Rough Trade East

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

Martha Teichman

Music Week 15.11.08 £4.85

THE BUSINESS OF MUSIC www.musicweek.com
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 that 6m views on YouTube and 36m MySpace plays can't be wrong. A big debut from this signing to lil' Wayne's label. (single, November 29)

ERIN McCARLEY
Pony
Universal Republic
This American singing was in town for a luncheon showcase at the Cuckoo Club last week, which was attended by top brass from Universal and SonyATV. (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 POWMALI
Take Me
unsigned
Jack Johnson-esque pop from this recent addition to the AiE Management stable. First James' crop production elevates Powmail's sound to new heights. Class. (demo)

BUFFALO 77
Memento
Autonomy
With radio appeal in bucketfuls, Buffalo 77 have a song that could give them a healthy launch pad in the UK. (single, December 18)

GIG OF THE WEEK

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 13)

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)

Charts

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 Whippy.

William Hill spokesperson Rupert Adams says the bookies want to see a return of the chart battle: “Simon Cowell has killed the market 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.

Bookies blast Cowell’s X-mas winner

BONO PUTS ICING ON CHARITIES’ CAKE

SIR PHILIP GREEN’S £500,000 bid for a Gretsch guitar at last week’s Music Industry Trusts’ Awards has helped swell the BriTrust 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 £1,500.

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 £32,000 – 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.

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

Schools to receive

THE MUSIC INDUSTRY’S ABILITY to steer young people into the profession and away from illegal downloading 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 producer 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 independent and the record companies, are all explained and held.

Specifically, The Industry module aims to help students understand how the business impacts on their own lives, builds an awareness of...
Er’s single to move back to January

Las 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 Peep, whose independent single I Haven’t Got You Anything (This Christmas) earned her acclaim in 2007 and is again winning confidence. The song is just such a favourite for the top spot alongside Boycey, 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 kid,” he says.

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 products 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) services 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 Kate Mela Collection uninsured or not shipping it at all.

“In a situation where all the supermarkets wanted our record but couldn’t 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 a 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.”

For more on this see our website .

DOING IT BY THE BOOK

UK music book publishers are still relying on still warts such as The Beatles and Bob Dylan

HAVE NEW FORM OF MUSIC LESSON

A new form of music lesson

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 Francis接收E).

Create involves four modules investigating the impact of music in advertising and media. It also encourages students to create their own ad jingles 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 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 of that industry to continue to produce the music we all love.”

This is a point stressed by a UK Music spokesman, who adds that he hopes the 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.
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 executives who will pick up a MIA 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 percentage of GCSE music by 40%, is ensuring creativity and music learning is at the heart of school life.

A sidetoe 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

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 furrow 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, signpost by the Creative Britain document earlier this year, that should be excising the industry, because the A&R men and women of the future.

International

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 American 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 30 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 for the UK single, ‘The Man Who Can’t Be Moved’, in August, when their personable star 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. BMG director of independent member serves 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 success [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 eying 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

International

By Ben Cardow

POLL

MUSICWEEK.COM

READERS’ POLL

LAST WEEK WE ASKED: Was the BBC right to accept Leezena Douglas’s resignation?

YES 63% NO 37%

To vote, visit www.musicweek.com

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 20-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

ANALYSIS

by Alan Jones

FORTY YEARS OLD AND THE
**NEWS IN BRIEF**

- Sony BMG has unveiled more details of its SBK communications and artist agency. The agency is a part of European parent company Exposure and will offer services such as artist promotions, product placement in television and movies, brand licensing, 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 executive Feargal Sharkey told the Internet Services Providers’ Association’s annual conference last week that he was hoping to see signs of progress between the music industry and the Memorandum of Understanding.

- New findings from Verizon research suggest that internet retailers HMV and Zavvi are having success in turning around their businesses by diversifying their offers away from music. Verizon claims total spending on video games will grow 42% this year to £4.6bn, while music and video combined will be worth just £4.4bn.

- Apple Post Davison 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 BMG executive Mark Paterman 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.

- BMI is considering outsourcing part of its US distribution to physical retailers. The news follows the major’s ongoing distribution and marketing in South-East Asia to Warner Music Group.

- The art albums market has seen a week-on-week fall (week 44) of 4.3%.

- Universal hit a number one hit in the week with the Week 44 Phoneline’s top hit, the rhythm and blues song from their album "Lovesick."
MITS congratulates Lucian Grainge on a record breaking night for our charities, Nordoff-Robbins Music Therapy & BRIT Trust.

We would like to thank everyone – sponsors, guests, artists – who made the night such a huge success story.
Music Week trials new unlimited download service Music Lounge

**Datz entertainment?**


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 much-vaunted launch that saw jour- nalists flow in from all over Europe, Datz’s own rather low-key service could arguably prove the more interesting, long-term prospect.

Certainly, the Music Lounge seems more of a radical departure from the music business norm: Comes With Music offers those who buy a handset a one-off fee of £99.99 offers near-unlimited access to high-quality MP3 files, which can be burned, transferred, emailed and shared with others for free.

Touchingly, the company appears to be relying on the user’s good nature to prevent out-and-out piracy: a reminder that the fee is “personal use only” is nested snugly within the Music Lounge instruction booklet.

EMI, Warner, EMI 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 consumer in mind, and as you would expect, the Music Lounge is beautifully packed, coming in a sleek black box that will look inviting under the Christmas tree. It is all quite unnecessary, obviously, but it adds a certain something included within 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 under 3 minutes.

What is more, the instruction book-

**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 1,400-strong catalogue. For the casual user, who may be unaware of the majors’ respective catalogue, this will doubtless 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 us 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 deal 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 re-stuck with individual tracks.

However, it is hard to escape the feeling that label partners may be fundamentally wary of consumers downloading vast swathes of catalog- ule 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 safe-guard against continuous download-

The addition of Java Script or a software pro-

**For me personally, though, the absence of DRM with the Music Lounge presents a winning formula, giving the Datz offering that viral 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 MP3.”

“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 is 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 users. 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’re 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 — 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 it will values music for its own sake.”

**By Ben Cardew**

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**News**

**Music Week trials new unlimited download service Music Lounge**

**Digital**

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**By Ben Cardew**

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**News**

**Music Week trials new unlimited download service Music Lounge**

**Digital**
Retail direct from artist to fanbase

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 retailing becomes much more dynamic and integrated into the whole discovery and ongoing relationship between the artist and fanbase. In reality, a record label that finds an artist’s website may sell a small percentage through the artist’s store. We want to transform that so the marketing program and sales of recently released products take on the role of the band... 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 different 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 £200 album with additional content.

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

Do you believe that it will get to the stage when casual consumers and artists will automatically go to an artist’s website rather than a major online retail operation such as Amazon? For every medium or size of 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 retailing best practice with in 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 with our clients to do that so that it becomes more familiar and trusted in the pass ing trade.

CREATING, SERVING & MONETIZING THE ARTIST-FAN RELATIONSHIP!
In 10 years Midenet has become the definitive event for monetising music in the digital age. Over two days of intense sessions and serious networking, debate and engagement has taken place, and we are actively participate in shaping the industry's future.

KEYTOPICS:
- The Artist - Artists And Fans Share Experiences
- Why Knowing Your Fans Matters
- Services To Connect Artists And Fans
- Understanding Social Media
- Future Music Scenarios
- How Can Music & ISPs Work Together?

midemnetblog.com
Keep up with the discussions at MidemNet throughout the year.

MidemNet: 17 - 18 January 2009 • MIDEM: 18 - 21 January 2009 • Palais des Festivals, Cannes, France
Grace Emilys plays Popmorphic.

More play permutations than there are atoms in the known Universe.

www.popmorphic.com
The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the week July 19. Given the timelines in which the grosses are reported, the chart will always be somewhat historic, but we will endeavor to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com.

**BOX SCORE CHART**

<table>
<thead>
<tr>
<th>Gross</th>
<th>Artist</th>
<th>Location</th>
<th>Attendance</th>
<th>Notes</th>
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<tr>
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<td>LEONARD COHEN</td>
<td>London</td>
<td>15,147</td>
<td>ABC Live</td>
</tr>
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<td>LEONARD COHEN</td>
<td>Edinburgh</td>
<td>8,991</td>
<td>ABC (Edinburgh)</td>
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<td>£351,188</td>
<td>MICHAEL BURKE</td>
<td>Newcastle</td>
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<td>1,087</td>
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<tr>
<td>£12,022</td>
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<td>Academy</td>
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<td>MD</td>
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<td>893</td>
<td>MD</td>
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<td>£7,075</td>
<td>GAIIN DANCE PARTY</td>
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<td>London</td>
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<td>£5,033</td>
<td>THE PUNCH BROTHERS</td>
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<tr>
<td>£4,278</td>
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<td>382</td>
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<tr>
<td>£4,213</td>
<td>ALPHEABET</td>
<td>O2, Dublin</td>
<td>430</td>
<td>(per Nation)</td>
</tr>
</tbody>
</table>

**Sponsorship**

By Gordon Martin

**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 become 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 shareholder, alongside promoters Metropolis Music and SJM Concerts. AMG is currently redeveloping the former 2,000-capacity 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 Northcross 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.”

**Live Nation deal bolsters O2’s UK venue interests**

Brixton mortar: London’s O2 Academy

Telefónica O2 UK CEO Ronan Dunne adds, “Our customers tell us that they really value having priority access to major events. So, for 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 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 O2’s 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.

“**Koko stakes its claim as green frontrunner**

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

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

Mike Harner, 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 changing people’s lives to be more efficient and healthy and keeping costs below. The charity is currently working in Tanzania, Malawi and Zambia to install solar systems in schools, hospitals and community centres, and training entrepreneurs to build and sell solar lanterns and solar chargers for radios and mobile phones.

Hammer says that, on Club NME events on Friday nights, Koko donates 10 per cent from each ticket sold as a donation to SolarAid’s work. With around 1,500 tickets sold weekly, this raises enough for a minimum of 20 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 continuing 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

By Gordon Maseon

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 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 arena 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 Sportisport Grad TPN, a consortium consisting of construction companies Konstruktor and Dalekovo, and civic engineering group IGH. Sportispi Grad has a 30-year contract with the local government to run the Spaladium Centar.

“The deal we have agreed with Sportispi 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.

gordon@musicweek.com

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 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 Bia, Mihtoanlaakso, Lovev and Maj Karma as well as UK acts LostAlone, 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 bands 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.”

The idea is to help the local market into Finland and the surrounding Baltic countries…”

Rowan Rafferty, Nem

TIXDAQ TICKET SALES VALUE CHART

<table>
<thead>
<tr>
<th>Artist</th>
<th>Sales Value</th>
<th>Artist</th>
<th>Sales Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oasis</td>
<td>£26,000</td>
<td>2</td>
<td>£4,000</td>
</tr>
<tr>
<td>Metallica</td>
<td>£9,000</td>
<td>The Killers</td>
<td>£17,000</td>
</tr>
<tr>
<td>AC/DC</td>
<td>£6,000</td>
<td>Kings Of Leon</td>
<td>£13,000</td>
</tr>
<tr>
<td>Coldplay</td>
<td>£15,000</td>
<td>Eric Clapton</td>
<td>£10,000</td>
</tr>
<tr>
<td>Tina Turner</td>
<td>£10,000</td>
<td>Leonard Cohen</td>
<td>£12,000</td>
</tr>
<tr>
<td>Kanye West</td>
<td>£9,000</td>
<td>MTV Europe Music Awards 2008</td>
<td>£1,000</td>
</tr>
<tr>
<td>Pussycat Dolls</td>
<td>£12,000</td>
<td>Lionel Richie</td>
<td>£11,000</td>
</tr>
<tr>
<td>Bryan Adams</td>
<td>£8,000</td>
<td>Will Young</td>
<td>£11,000</td>
</tr>
<tr>
<td>Depeche Mode</td>
<td>£1,000</td>
<td>James Morrison</td>
<td>£13,000</td>
</tr>
<tr>
<td>Simply Red</td>
<td>£13,000</td>
<td>Paul Weller</td>
<td>£9,000</td>
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<tr>
<td>Razorlight</td>
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<td>Depeche Mode</td>
<td>£8,000</td>
</tr>
<tr>
<td>Barry Manilow</td>
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<td>Scouting for Girls</td>
<td>£13,000</td>
</tr>
<tr>
<td>Elton John</td>
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HITWISE SECONDARY TICKETING CHART

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<tr>
<td>Metallica</td>
<td>£4,000</td>
</tr>
<tr>
<td>AC/DC</td>
<td>£1,000</td>
</tr>
<tr>
<td>Kings Of Leon</td>
<td>£13,000</td>
</tr>
<tr>
<td>The Killers</td>
<td>£10,000</td>
</tr>
<tr>
<td>Eric Clapton</td>
<td>£9,000</td>
</tr>
<tr>
<td>Tina Turner</td>
<td>£9,000</td>
</tr>
<tr>
<td>Leonard Cohen</td>
<td>£8,000</td>
</tr>
<tr>
<td>Lionel Richie</td>
<td>£7,000</td>
</tr>
<tr>
<td>Will Young</td>
<td>£6,000</td>
</tr>
<tr>
<td>James Morrison</td>
<td>£6,000</td>
</tr>
<tr>
<td>Paul Weller</td>
<td>£5,000</td>
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<tr>
<td>Depeche Mode</td>
<td>£4,000</td>
</tr>
<tr>
<td>Scouting for Girls</td>
<td>£3,000</td>
</tr>
<tr>
<td>Simply Red</td>
<td>£3,000</td>
</tr>
<tr>
<td>Stereoephonics</td>
<td>£2,000</td>
</tr>
<tr>
<td>Michael Jackson</td>
<td>£2,000</td>
</tr>
<tr>
<td>Girls Aloud</td>
<td>£2,000</td>
</tr>
</tbody>
</table>

Hitwise information should be sent to gordon@musicweek.com

NEWS IN BRIEF

Glasgow’s is to welcome its first guerilla music venue next month when Traxx Events launches 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 Fabolous appearing in the 0,000-capacity space which is being called The Print Factory. The following week Traxx Events Mark Mackenzie 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 worth while to promote other gigs there.

Beachdown Festival will return to its South Downs location next August, following last year’s successful debut. This year saw the 10,000-capacity event sell out. The first acts confirmed for the 2009 Festival include Grandmaster Flash (picture), Norman Jay, Gilles Peterson and The Blackhearts. In an effort to entice early-bird ticket purchasing, organisers have set prices at £8.50 for a weekend ticket, each pass holder entitled one free child ticket and the choice of a complimentary deck chair, two T-Shirts or drinks tokens to the value of £3.00 for redemption at any of the on-site bars.

1. In The Park promoter DF Concerts has posted a loss of £1.9m for the year to the end of March. This compares to a pre-tax profit of £420,000 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 12-14 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.”
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**

By Ben Carthew

**BBC XTRA 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.

Willibro 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, is it 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.

“Although we have talked about things like X Factor over two years ago, but we know our audience is obsessed with that. They like X Factor and the deepest darbhall,” he explains.

In the major figures, covering June 23 to September 14 2008, Xtra attracted 600,000 listeners, up 200,000 year-on-year. Willberforce says that this strong figure reflects 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 Xtra can do this with out trying to fit in with the remit of the station as 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, Xtra 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 spin-off within our programming,” he says. “Our hip hop DJs will reflect it musically. Arts 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 sang snippets of Sam Cooke’s A Change Is Going To Come live on air and the texts sent in from listeners.

**News in brief**

- Bauer is closing its digital radio station Pop to concentrate on its more established stations Mr. ....masthead
- Absolute Radio is going back to basics with the launch of two new weekly shows which promise more songs than speech. Aimed at formatting the shows in a way that is similar to a personal playlist by re-marshalling the, A, 2-hour presented DJ, Ben Jones is on Tuesdays at 11pm will only play songs that begin with one letter. The 90s hour on, Thursdays at 1am will feature by key UK-based artists.
- Radio 2 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.

**Digital Week Special: Showcase by Gemma Cairney**

Gemma Cairney has been named as the magazine’s Coolidge Genius for 2009.

**Online hits**

- Ozzy Osborne, Led Zeppelin, Syd Barrett and the Foo Fighters were among the winners at last week’s Classic Rock Awards. Oasis were named as living legend. Foo Fighters won band of the year. Led Zeppelin’s CD date was named event of the year and Syd Barrett won the Tommy Vance inspiration award.

- Commerical radio body RadioCentre has appointed Camelot CEO Annie Thompson as its new non-executive chairman, to replace Paul Brown, who was the driving force behind the formation of RadioCentre two years ago. Leavers the organisation at the end of December and Thompson will take over from February 1 2009.

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- Kevin Unthank, 25, from Clitheroe, Lancashire, who was named best-selling artist.

- Crystal Castles singer Alice Glass has topped the annual NME cool list, ahead of Jay-Z. Meanwhile, The Cure (pictured)

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AIRPLAY ANALYSIS
with Alan Jones

ALREADY THE BIGGEST AIRPLAY SUCCESS OF their 18 hit Connors, The Promise by Girls Aloud continues to accumulate support at a rapid rate. The track reached number one on the radio airplay chart for the second week, and has now established a massive lead, with 2,603 spins securing it a mammoth audience of 83.66m last week. That is a total heftier this year only by Duffy's Mercy, which topped that tally three times and enjoyed an incredible peak week audience of more than 80m. March.

The Promise's latest surge means it was heard 59.83% more than nearest challenger - Beyoncé's If I Were A Boy – last week. On Radio One, its 24 plays were eclipsed only by the 25 spins given to Guru Josh Project's Infinity. It was an area times on radio, two, enough for it to rank just top on the station's most-played list, alongside Coldplay's Lost! The two stations provided 58.93m of its total audience.

While Duffy's high tide mark for Mercy could be under threat from The Promise, the Welsh singer's latest single Rain On Your Parade has made dramatic progress in the last three weeks, rocketing 56-27-5. Although Mercy spent seven weeks at number one, and followed up Warwick Avenue was three weeks at the top, Duffy's last single, Stepping Stone was a much more modest success, spending just one week in the Top 10, at number eight, immediately prior to diving to number 55 the following week, so Rain On Your Parade has already eclipsed it.

Meanwhile, the record which will topple Mercy from the top of the year-to-date sales rankings is the fastest mover on this week's radio airplay chart. The X Factor Finalists' Hero got off to a slow start on the airwaves, gaining just four, 4-17, increasing from 524 plays and 16.84m listeners to 1,096 plays and 26.9m listeners. Beyoncé's If I Were A Boy jumps to the top of the TV airplay chart to provide the star with her fifth number one on this list, as a solo artist. It was aired 460 times by monitored radio stations last week, 156 times more than new number-timer Katy Perry's Hot N Cold. Kings Of Leon, number one for the last three weeks with Sex On Fire, slip to number six, with 411 spins.

**THE UK RADIO AIRPLAY CHART**

<table>
<thead>
<tr>
<th>Track Title</th>
<th>Artist</th>
<th>Chart Position</th>
<th>Airplay (plays)</th>
<th>Audience (listeners)</th>
</tr>
</thead>
<tbody>
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<td>Girls Aloud</td>
<td>The Promise</td>
<td>1</td>
<td>2805</td>
<td>98.96m</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>If I Were A Boy</td>
<td>2</td>
<td>1187</td>
<td>52.24m</td>
</tr>
<tr>
<td>Pink</td>
<td>So What</td>
<td>3</td>
<td>1217</td>
<td>42.39m</td>
</tr>
<tr>
<td>The Killers</td>
<td>Human</td>
<td>4</td>
<td>1050</td>
<td>33.88m</td>
</tr>
<tr>
<td>Duffy</td>
<td>Rain On Your Parade</td>
<td>5</td>
<td>927</td>
<td>26.91m</td>
</tr>
<tr>
<td>Alesha Dixon</td>
<td>The Boy Does Nothing</td>
<td>6</td>
<td>839</td>
<td>24.06m</td>
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<tr>
<td>Jennifer Hudson</td>
<td>Spotlight</td>
<td>7</td>
<td>752</td>
<td>19.35m</td>
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<tr>
<td>Leona Lewis</td>
<td>Forgiver</td>
<td>8</td>
<td>644</td>
<td>15.96m</td>
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<tr>
<td>Girls Aloud</td>
<td>The Saturdays</td>
<td>9</td>
<td>512</td>
<td>10.34m</td>
</tr>
<tr>
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<td>Defend My MTV</td>
<td>10</td>
<td>418</td>
<td>8.02m</td>
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<tr>
<td>Snow Patrol</td>
<td>Take Back The City</td>
<td>11</td>
<td>363</td>
<td>6.94m</td>
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<tr>
<td>Tom Jones</td>
<td>‘If I Ever Find Love’</td>
<td>12</td>
<td>300</td>
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<tr>
<td>The Script</td>
<td>Break Even</td>
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<td>Girls Aloud</td>
<td>Bitch</td>
<td>14</td>
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<td>Lie To Me</td>
<td>15</td>
<td>235</td>
<td>2.29m</td>
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<td>Beautiful Girl</td>
<td>16</td>
<td>213</td>
<td>1.93m</td>
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**UK RADIO PLAYLISTS**

**Radio One**

A list:

- Beyoncé If I Were A Boy
- Christian Felt
- Robyn Dream On
- Duffy Rain On Your Parade
- Girls Aloud The Promise
- Kardinal Offishall Akon Dangerous
- Katy Perry Hot N Cold
- Rihanna Love The Way You Lie
- Tom Jones I Just Wanna Know
- The Guru Josh Project Infinity

**Radio Two**

A list:

- Alona Dixon The Boy Does Nothing
- Everything That's Happening
- Girls Aloud Mercy
- Girls Aloud Rain On Your Parade
- Girls Aloud The Promise
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch
- Girls Aloud Lie To Me

**Radio X**

A list:

- Rihanna Russian Roulette
- Selena Gomez The Scene
- Girls Aloud Beautiful Girl
- Girls Aloud Live Forever
- Girls Aloud Take Me Home

**Capital**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Real Radio**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**LBC**

A list:

- Beyoncé If I Were A Boy
- Christian Felt
- Robyn Dream On
- Duffy Rain On Your Parade
- Girls Aloud The Promise
- Kardinal Offishall Akon Dangerous
- Katy Perry Hot N Cold
- Rihanna Love The Way You Lie
- Tom Jones I Just Wanna Know
- The Guru Josh Project Infinity

**The Script**

A list:

- Alona Dixon The Boy Does Nothing
- Everything That's Happening
- Girls Aloud Mercy
- Girls Aloud Rain On Your Parade
- Girls Aloud The Promise
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch
- Girls Aloud Lie To Me

**Mallet**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Acapella**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**The Verge**

A list:

- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Glamour**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**The Verve**

A list:

- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Glamour**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**The Verge**

A list:

- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Glamour**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
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A list:

- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
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**Glamour**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**The Verve**

A list:

- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch

**Glamour**

A list:

- Beyoncé I Am... Sasha Fierce
- Girls Aloud Hot N Cold
- Girls Aloud If I Ever Find Love
- Girls Aloud Beautiful Girl
- Girls Aloud Bitch
Liverpool-hosted awards night is a viewer favourite

Local legend Macca caps a successful night for MTV

Liverpool’s Radio City Music Hall was the setting for the annual MTV Europe Music Awards, the annual music industry event that honours artists from around the world.

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 155% increase in television viewers year on year.

Last Thursday’s event in Liverpool also helped the channel become the most-watched – including terrestrial – for 16-24-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… Sir 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 for Mr Obama”.

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

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, 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.
Alesha taking over at Asylum

**Signings**

By Stuart Clarke

*a* 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 record 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 success 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 Ke$ha. Sell Out. Her debut single for Asylum, The Boy, Does Nothing, was now trending towards the Top 10 last week.

Dixon says she's excited about working with the publisher. "There's a real buzz around the offices and it's a fresh start for me within a company who believe 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 3.

It includes co-writes with fellow Sony/ATV writers Thaddis 'Kuk' Harrill and a cover of Sony/ATV writer Dame 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 Sanghi and A&R manager Luke McGrellie will be the creative power of contact for Dixon - Sanghi 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. Posh for success in her own right, the album is a major priority for the Atlantic group and we're thrilled she chose to find her new home with us."

Stuart@musicweek.com


### Host of familiar names keep Funhouse sales in the pink

**FUNHOUSE**

1. *SO WHAT* by Pink, Max Martin, Shellback, **MikeHawk**
2. *SOBER* by Pink, Nathaniel Hills, Kate DeGardi, Marcella Araica, **MikeHawk**
3. *I DON'T BELIEVE YOU* by Pink, Max Martin, **MikeHawk**
4. *ONE FOOT UNTIL* by Pink, Francis White, **MikeHawk**
5. *PLEA DON'T LEAVE* by Pink, Max Martin, Shellback, **MikeHawk**
6. *INFLUENCE* by Pink, Billy Mann, Butch Walker, MauriceHodgson, **MikeHawk**
7. *FUNHOUSE* by Pink, Tony Kanal, Jimmy Harry, **MikeHawk**
8. *CRYSTAL BALL* by Pink, Billy Mann, **MikeHawk**
9. *IT'S ALL YOUR FAULT* by Pink, Butch Walker, **MikeHawk**
10. *AILEY MAY* by Pink, Max Martin, Shellback, **MikeHawk**
11. *GLITTER IN THE AIR* by Pink, Max Martin, Pete Wallace, **MikeHawk**
12. *THIS IS HOW IT GOES DOWN* featuring Travis McCoy by Pink, Billy Mann, **MikeHawk**
13. *BORING* by Pink, Max Martin, Shellback, **MikeHawk**

*Pictured below: Funhouse* and lead single *So What*...
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 900,301-selling Rockstar in quarters one to three 2008

The above ranks songwriters based on sales of the top 100 biggest-selling singles in the UK for the first nine months of 2008, as published in the weekly Billboard chart in the USA. This table lists the number of songs written or co-written by the songwriter or collective, which made the Billboard top 100 or chart-topping US hit songs. The table also includes the range of chart positions of the songs

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

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 (Universal, Sony/ATV)
10. Chris Brown/Andrew Merritt/Robert Allen/Brian Seals (Universal, Sony/ATV)
11. Jonas Åkerberg aka Rashonner (Warner/Chappell)
12. Shaffer Smith aka Ne-Yo (Imagem)
13. Samuel Fason aka Sam Sparro (EMI)
14. Anders Brown/Andrew Merritt (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 Soullja Boy (Published by Patrick)
20. Sarah Barilles (Sony/ATV)

*Nickelback prior to its EMI deal coming into effect
**Eg White songs prior to signing to Sony/ATV

The above ranks songwriters based on sales of the top 100 biggest-selling singles in the UK for the first nine months of 2008.

Source: Official sales data/Millworth

Emin Music Publishing


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 copies 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 lounge lisa hit bleeding love, which he wrote with jesse mccarten, as well as his self-penned apology, whose recording was credited as timbaland presents one republic. His one republic writing is claimed by sony/atv and non-band activities under corporate.

In fifth place, the starngard duo tor frik hermanssen and mikkil erkison 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 hermanssen 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 breakout this year is emi-signed scouting for girls frontwoman 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 Gabriella cilmi and girls aloud help Warmer/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. Violent 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 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 Disturbia. Jons Asberg is ranked 11th after his win you’ve gone, recorded under his Buschunter alias sold 423,942 units in the period.

One place below Ne-Yo, EMI Publishing’s Samantha sparrow’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 alphabet – fascination and ten thousand nights – take Global talent’s Anders boonekke 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 hoggart. 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 his 18th place after two album tracks printed by him were used by other artists. Jackson’s catalogue is handled by Warmer/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 Be it by Fall Out Boy featuring John Mayer.

Minder Music’s Published by Patrick operation is represented in 19th place by Deandre way aka soullja boy whose Crack That (Soullja boy) was the 45th top seller over the nine months. Sony/ATV’s Sara Barilles completes the chart with her self-penned love Song giving her 28th spot.

By Paul Williams

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

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 The 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 ij, which were all written by the pair and ranked as the period’s 15th, 40th and 70th top sellers.

EMI Music Publishing signing
Simon Cowell claims another scalp...

Vol 2, in which he attacks the America Idol impresario...
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.

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 Rose Bryant (above right).

Bryant has been involved with London Connected and the digital health check scheme since its conception and has supported the programme 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 social 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,” says Bryant. “We talked through suggestions for how to research for and prepare a digital marketing plan – choose media and how to coordinate 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 of 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.”

Digital / independents
By Christopher Barrett

LONDON’S INDEPENDENT COMMUNITY will be among the most digitally closed 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 benefitting from a range of Aim-organised initiatives including swing 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 funding, 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, while others are publishers. We try to match them all on an individual basis with the right consultant...” Remi Harris, Aim

The pool of digital experts from which London Connected draws upon 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, music 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 organises 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,
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 — so with 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 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 don’t think would have been suitable or affordable for us previously. It’s not as hard as it initially sounds,” 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.”

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 an 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 over a 24-hour period at the MCPC ORS Alliance boardroom.

Speakers at the event included Universal Music Publishing creative services manager film, TV & media Becca Garrell, new media specialist Richard Hullbert and Rosney & Hawkes head of consultancy Naraka 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 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
AUDIODOCS 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 Q4 gifting frenzy, shows no sign of abating.

It was recently revealed that RadioShack sold around 100,000 units of the ‘gftbox’ 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, Rhino is to issue a boxed set to mark 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 available for the entire 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 strategies, generally around the former 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 a 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 gifting 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 been 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 will appeal to serious fans. 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 got CDs time and time again, there have not been any new 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 Raw 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 Tuuum: The ZTT Box Set. Released via Union Square Music imprint Salvo, the CD/DVD/book 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 “gftpack” 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 40 CDs and one 78rpm vinyl disc, which hit the market in September alongside David Gilmour: *Live In Gdansk*, a set available in numerous formats including a five-disc vinyl box set.

Meanwhile, the label will be aiming its *Genesis* 1970-1975 set, containing revised albums mixed in 5.1 square at the gifting market when it is released on November 10.

Among Sony BMG’s priorities are The Complete Boney M, containing 10 tracks from the West Indian artists and packaged in a boxed set containing eight CDs and one DVD, which is released today (Monday). The major will also be spotlighting *Nineteen Seventy-Fifth Anniversary Collectors Edition*, averitable 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/two DVD set *The Nina Simone Story* and Roy Orbison: *The Soul Of Rock And Roll*, containing 107 tracks across four CDs, will also be pushed heavily alongside re-releases 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 65-page biographical booklet alongside rare demos, TV archive sessions and numerous classic sngs. Of interest to folk fans will be the New Electric Music – *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 cliches 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 boxed sets; we sold 1,000 *The Complete Led Zeppelin* 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 Rumjan remain comemored of digital’s prospects in the market. “We produce 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**

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<thead>
<tr>
<th>POS</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tr>
<td>1</td>
<td>Led Zeppelin</td>
<td>Remastered Box 1</td>
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<td>2</td>
<td>The Eagles</td>
<td>Select Works: 1972-1994 4CD</td>
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<td>3</td>
<td>Jonas Brothers</td>
<td>Box Set</td>
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<td>4</td>
<td>Leonard Cohen</td>
<td>Collection 5CD</td>
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<td>5</td>
<td>Bob Dylan</td>
<td>Biography 5CD</td>
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<td>6</td>
<td>Pink Floyd</td>
<td>By The Way studio box set</td>
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<td>7</td>
<td>Herbie Hancock</td>
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<td>8</td>
<td>UNKLE</td>
<td>Self Defence 2CD/10Vinyl</td>
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<td>9</td>
<td>Various</td>
<td>Best Of Urban Exposure 4CD</td>
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<td>10</td>
<td>Queen</td>
<td>Collection box 4CD</td>
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B R

THE KINKS: PICTURE BOOK
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JOHN MARTYN

A COMPLETE INTRODUCTION TO NORTHERN SOUL

MOTOWN - THE COMPLETE NO.1'S

JOHN MARTYN: AIN'T NO SAINT - 40 YEARS OF JOHN MARTYN

THE KINKS: PICTURE BOOK

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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.

**Books**

By Patrick Humphries

**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 hardly peripherals 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* (SAP). Though obviously Beatles-heavy, the author conjures up a vivid picture of that most famous - and smallest - of cellsars, 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, door-stopper celebrations by Pat Gilbert, Marcus Gray and Chris Salewaz. Interestingly it is Tupper Headon 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 so 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 Thanhbhai 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 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.

Lee 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 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 excellent cut-and-paste job on *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 *Goth Like Us: Carole King, Janis Mitchell, Carly Simon & The Journey of A Generation* (Ebury) celebrates the careers of...
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 Kris Kristofferson: The Wild American (Omnibus). The perfect counterpart 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 Rony 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 into 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 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.”
Out this week

 Singles
- The Automatic Magazines (Elektra/Touche-0)
- Jesus Jones (Interscope)/Vere Kallaki
- Lay It On Me (Virgin)
- Diverse
- No One’s Gonna Love You (A&M)
- Straight Outta the Heart of the Life (BMG)-

 Albums
- Christina Aguilera Keeps Getting Better – A Decade Hits (Epic)
- Jakate & The Move (Parlophone)
- The Beautiful South The Rainmaker (Parlophone)
- Enya And Wilter Came (Walter/Enya)
- Gertie and George (Epic)
- Jackie O’Hare (Mercury)
- Blackwater (Columbia)
- Super Nuovo (Interscope)
- Palace (Interscope)
- The Fireman Electric Arguments (W)
- Eddie Jain In The Between (W)
- Tom & a Live & Curtis (W)
- N-Dubz Uncle R (W)

 "This release from the 500K-selling gremolino band marks a change for a group whose reputation revolved around the home of the (later on) and the sound of the various groups. "The sound of a group playing the perfect pop note, which paired nicely against the AOR scene, is a fitting example of how a collaboration can be enhanced by its succession. It features rising pop star Mike The Mountain."

 Coldplay Present’s (Parlophone)

 "Delighted For Windward Friends: (Parlophone)

 Everything (W) Suggaflé (W)

 Albums
- Beyond (Z)
- Side Trip Home (W)
- The Fireman Electric Arguments (W)
- Eddie Jain In The Between (W)
- Tom & a Live & Curtis (W)
- N-Dubz Uncle R (W)

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 David Roach (Parlophone)
SINGLE OF THE WEEK

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

December 15

Singles

- Basshunter I Miss You (Herebeat)
- Boyzone Better (Polydor)
- El “Paperboy” Reed & The True Loves Am I Wasting My Time? (Q Division)
- James Morrison Broken Strings (Polydor)
- Razorlight Hostage Of Love (Universal)
- la Roux Quicksand (Syco)
- Rolo Tomassi I Love Turbulence (Kitsune)

December 22 and beyond

Singles

- The Fratellis A Heady Tale (Igloo)
- Pink Sobert (RCA)
- Snow Patrol Crash The Shutters (Universal)
- Sugababes No Can Do (DefJam)

Albums

- Lily Allen It's Not Me It's You (Island)
- Animal Collective Merriweather Post Pavilion (Beggars)
- Sam Beeton No Definite Answer (Kissing)
Falk and Robyn achieve Upfront longevity

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

The competitive environment (each week generally brings a new number one) is the first record to stay at top for a fortnight since April 1.5 2006, when Beatie Wolfe’s revival of Rockwell’s hit Somebody’s Watching Me turned the trick. Earlier in 2006, Deep Dish and Steve Woldie’s Dreams and Watchin’ by The Freemasons and Amanda Wilson also endured for two weeks. Spending two weeks atop the Upfront club chart is a very real possibility, but does it guarantee a sales hit? Well, all of those three 2006 holders made the top 20 on the Official Charts Company list when subsequently released - Somebody’s Watching Me to number three, Dreams to number 14 and Watchin’ to number 12.

There was fierce competition for the top spot on the Commercial Pop chart this week, with Petati’s Lights and Suga and D.L. & Z and Melody’s What’s Up?, but both failed to knock the bill into place, despite the rising number one, Girls Aloud’s Perfect.

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

ANALYSIS

by Alan Jones

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

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

COOL CUTS TOP 20

1. FRIENDLY FIRES (Island)
2. OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning (Island)
3. RUBY ROSE W In My Head (N-Dubz)
4. BOXBODY FEAT. LUCIANA Brave New World
5. ORACLE JONES Williams Blood
6. 21FF TRUE Believer
7. AMIE Two of Us
8. JOEY NEGRO Must Be The Music
9. HENRY JOHN MOGAN (Cambridge)
10. THE DELUXE (Island)
11. RED THE DOG Bubblelicious
12. THE ORANGE LIGHTS Life Is Still Beautiful
13. TRES PRESENTS ALOE IN THE DARK (Dowered Carmoy)
14. MACHO ROOSTAS Macho Roostas
15. ROBYNER V SHIELD Pump It
16. LIL DIRT Vintage
17. A SKILL FEAT. KRAFFY KITS Happiness
18. MOWGLI Pa Pa Pin
19. CRAIG DAVID Insomnia
20. DEERKINE & WIZARD Angels

UPFRONT CLUB TOP 40

1. CHRISTIAN FALK FEAT. ROBYN Dream On / Isla
2. ROBYN R U Kidding Me / Atlantic
3. OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Island
4. PUMP & AMANDA WILSON Feel I Feelin’ / Atlantic
5. CONSID TRAINING Stop / Sony
6. GABRIELLA CLIMB Sanctuary / Isla
7. LADYVA VALENTINE My Delirium / Atlantic
8. ALFHEART WHAT'S HAPPENING / Virgin
9. LOVERUSH UK FEAT. MOBY BANCOCHUNK Fountain Of Youth / Avril
10. V. V. BROWN Crying I’m Not / Island
11. ROSIE AND THE GOLDBUG You’ve Changed / Def
12. WARPA Thanx: Forever/FilmiTrack / Nova
13. LISA MISKOVSKY Still Alive / Revue
14. THE GURU JOSH PROJECT Infinity 2000 / Masters
15. TORKETTY Spoon To-Spoon You On Fire / Polydor
16. AUSHA ONE FEAT. ALEXANDRA GREENE Open Up / Revue
17. ALAN BRIAN ANTONIO Worked Up! / Sony
18. TONY DI BART The Real Thing / Revue
19. THE WINDYBOYS Samba/no / Masters
20. DEHIS THE PERFECTION Voop & Hits Voo Show Me A Reason / Atlantic

COMMERCIAL POP TOP 30

1. GIRLS ALoud (London)
2. CHRISTINA AGUILERA Like A Virgin / Downtown
3. BRITNEY SPEARS (London)
4. PEACE MAKERZ FEAT. DANIELLE SENIOR Take It To The Dance Floor / Itami
5. ALEXA DIXON The Boy Does Nothing I Am / Atlantic
6. KI SHARPEN That’s Love / Atlantic
7. PUSSKAT BOLTS Little Love / Atlantic
8. GABRIELLA CLIMB Sanctuary / Revue
9. SIEGFRIED VS STATUS QUO Jump That Rock I Am / Atlantic
10. CHRISTIAN FALK FEAT. ROBYN Dream On / Isla
11. OUTSIDERS FEAT. AMANDA WILSON Keep This Fire Burning / Island
12. TOSHA JAMIRO & NORMA LEWIS Feel I Feelin’ Me / One Nation

URBAN TOP 20

1. KARDINAL OFFISHALL FEAT. AKON Dangerous / Interscope
2. ROBYN (London)
3. T.J. FEAT. RHIANNA Live Your Life I Am / Interscope
4. ROBYN (London)
5. PUSSKAT BOLTS I Hate This Part / Interscope
6. LEMAR I Know / Atlantic
7. NEW KIDS ON THE BLOCK Single I Am / Island
8. ESTELLE Game On / Atlantic
9. THE GAME FEAT. LE LO / Virgin
10. ALEXA DIXON The Boy Does Nothing I Am / Atlantic
11. FLO RIDA FEAT. WILL.I.AM In the Air I Am / Atlantic
12. BRICK & LACE Love’s Winchester / Warner
13. RHIANNA Disturb Me / Atlantic
14. CRAIG DAVID Where’s Your Love / Warner
15. SWAY FEAT. LEMAR Saturday Night Hustle / Suga
16. EDDEN ROX Crazy / Jive
17. N-DUBZ Gosh / Atlantic
18. T.T. WILLIAM / Europe
19. RAY I FEAT. YUNG BUNG DON’T CALL ME / Atlantic
20. KAYNE WEST Love Lockdown / Island

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BOB THE BUILDER

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 entered 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

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 enquires 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, purists 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 tally.

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, it has sold almost exactly 10 times as many copies as Spears’ most recent set Blackout, you would expect the former boy band to be on the hunt. 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 she is currently 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

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Hit 40 UK

1 BETTYE SANDERS I Don’t Wanna Love No Man

2 GIRLS ALoud The Premiere

3 BRITNEY SPEARS Womanizer

4 LEONA LEWIS虎 Tiger & You

5 THE GURU JOHNSTON PROJECT Infinity 2008

6 KERRY KEATING Hot N Cold

7 ALESHA DIXON The Boy Does Nothing

8 JACK WHITE & ALICE KEYS Another Way To Die

9 P!nk @%(?)

10 JENNIFER HUDSON Spotlight

11 KINGS OF LEON Sex On Film

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19 TAKE THAT Greatest Day

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27 JAMES MOWRY You Make It Real

28 SASHI FEAT. STUNT Raindrops (Encore Une Fois) / "R"Evolution

29 CHER BOSS With You

30 SAM SHARPE Black & Gold

31 TAKE THAT Rule the World

32 Coldplay the White-Hot

33 PUSSYCAT DOLLS Hate This Part

Official Charts Company 2008. Cover from last Sunday to Saturday.

Catalogue reviews

VARIOUS: Break 4-Way: The Songs Of Jackie De Shannon

DeShannon’s distinctive style is captured perfectly in this
inspired production/Writer genes that is a bewitching
collection of her hits. From a double-hit single, "You Don’t
Know We’re Here," to her breakthrough album, "Distilled" and
"The Very Best Of Jackie De Shannon," this collection offers
an intimate look at the singer’s life and career.

Catalogue: CLASSIC ALBUMS

I RIII

VARIOUS: The Original Eight Mile - Westbound Records 80th Anniversary

Complete Recording History," "The Early Years," "The
Finals," and more. This classic collection provides a unique
timeline of music history and is a must-have for any
fan of soul and funk.

Catalogue: CATALOGUE STUDIO ALBUMS

VARIOUS: Now That’s What I Call Music!

Featuring: "The Very Best of James Bond," "British
Hit Songs," "American Classics," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: CATALOGUE TOP 20

VARIOUS: Original Last Night

Featuring: "The Very Best of British Rock," "The
British Invasion," "The Mod Scene," and more. This
compilation offers a unique perspective on music history
and is a must-have for any fan of British music.

Catalogue: CIRCULATION

VARIOUS: The Streets' Grand Don't Come For Free! Original Pirate Material

Featuring: "The Streets' Best Of," "The Streets' Greatest Hits," and more. This
compilation offers a unique look at the band's history and is a
must-have for any fan of the group.

Catalogue: DJ

VARIOUS: The Ultimate 80s

Featuring: "The Very Best of 80s Pop," "The
Ultimate Mixtape," "The Best of 80s Pop," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: TV

VARIOUS: The Ultimate 90s

Featuring: "The Very Best of 90s Pop," "The
Ultimate Mixtape," "The Best of 90s Pop," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: CD

VARIOUS: The Ultimate 00s

Featuring: "The Very Best of 00s Pop," "The
Ultimate Mixtape," "The Best of 00s Pop," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: LP

VARIOUS: The Ultimate Vinyl

Featuring: "The Very Best of Vinyl," "The
Ultimate Mixtape," "The Best of Vinyl," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: DVD

VARIOUS: The Ultimate Video

Featuring: "The Very Best of Video," "The
Ultimate Mixtape," "The Best of Video," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: Blu-ray

VARIOUS: The Ultimate Blu-ray

Featuring: "The Very Best of Blu-ray," "The
Ultimate Mixtape," "The Best of Blu-ray," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: CD-Rom

VARIOUS: The Ultimate CD-Rom

Featuring: "The Very Best of CD-Rom," "The
Ultimate Mixtape," "The Best of CD-Rom," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.

Catalogue: Stream

VARIOUS: The Ultimate Stream

Featuring: "The Very Best of Stream," "The
Ultimate Mixtape," "The Best of Stream," and more. This
compilation offers a diverse range of music styles and is
a perfect choice for music lovers.
X Factor keeps the divas at arm’s length

Universal’s usual domination of the singles chart take a bit of a battering this week, 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 3. A son of £3,753 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 39 with the live set Girls Aloud 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 40,955, while Mixed Up – an eight song, 40 minute mixes set exclusive to Woolworth’s – debuted at number six on sales of 6,147. To complete the list of Girls Aloud first week sales, debut album Sound Of The Underdog sold 37,077 copies in 2003, Chemistry shifted 81,362 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 is certified only for a number seven hit.

Punk 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 top four fifth single but did not impress enough to earn the group its second number one album. Their Slipway Fire: 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 debuts inside the Top 15 this week. Status Quo return with Pictures – 40 Years Of Hits. In at number eight on sales of 24,872 copies, it is the group’s 19th chart album in total, and their 39th to make the Top 30 – that puts them clearly of The Beatles, who have had 28. The only group with more are The Rolling Stones, with 40. Meanwhile, Cliff Richard’s 30th Anniversary Album provides the 68-year-old with his 51st chart album, debuting at number 11 on sales of 22,864. The only artists with more chart albums than Cliff are Elton John, 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 in sales on 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 Vevere.

Singles continue to top the 1m mark this week, falling just 3.8% to 2,361,300, while albums are down slightly more, dipping 7% to 2,400,556. 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

See next week's charts as they unfold!

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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 rereleases
- 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

MusicWeek.com

SALES STATISTICS

Last week Songs Artists albums Compilations Total albums
Sales 2,361,300 1,882,810 548,486 4,800,266
vs prev week 2,380,457 1,915,469 586,906 5,886,832
% change -0.8% -1.2% -2.2% -2.0%
Year to date Songs Artists albums Compilations Total albums
Sales 86,331,352 72,847,185 25,880,180 1,845,696
vs prev year 94,836,270 59,317,755 21,691,776 1,10,831,101
% change +9.3% -12% -3.3% -5.3%
**The Official UK Singles Chart**

This chart measures the best-selling singles in the United Kingdom. The chart is produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last week, with downloads representing 60% of the total sales figure.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>Sales ( últimos week)</th>
<th>First chart entry</th>
<th>Weeks</th>
<th>Previous week</th>
<th>Peak position</th>
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<tr>
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<td>X FACTOR FINALISTS</td>
<td>You Raise Me Up</td>
<td>19,526</td>
<td>1</td>
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<td>Positions</td>
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<td>5</td>
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<td>3</td>
<td>THE 1975</td>
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<td>14,571</td>
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<td>2</td>
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<td>4</td>
<td>BILLIE EILISH</td>
<td>When The Party's Over</td>
<td>13,887</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<td>5</td>
<td>OLIVIA ROSE &amp; BILLIE EILISH</td>
<td>Good Girls Don't</td>
<td>12,186</td>
<td>5</td>
<td>3</td>
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</table>

**Notes:**
- This chart measures the best-selling singles in the United Kingdom.
- The chart is produced by the Official Charts Company, based on a sample of more than 4,000 record outlets.
- They are compiled from actual sales last week, with downloads representing 60% of the total sales figure.

**Official Charts Company:**

- Company that compiles the chart based on sales data from music stores and digital downloads.
- The chart is used to determine the best-selling singles in the UK.

**Charts Sales:**

- Provides insights into the popularity and sales of singles in the UK.
- Helps musicians and record labels understand the performance of their songs.

**Music Week:**

- Newspaper that covers the UK music industry.
- Publishes the Official UK Singles Chart weekly.

**Digital Download:**

- Representing 60% of the total sales figure.

**Peak Position:**

- Indicates the highest position achieved by a song on the chart.

**Additional Information:**

- The chart reflects the sales and downloads of singles in the UK for the week ending 15th November 2023.
- Data is sourced from the Official Charts Company.
The Official UK Albums Chart

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<td>Callington &amp; Spotlight</td>
<td>Parlophone</td>
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Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, IPs, digital bundles, download sales and cassettes. © Official Charts Company 2008.