

FREE
MUSIC WEEK 50
SUPPLEMENT We take a look back at our – and music's – past 50 years



NEWS
THE BEATLES
 A victory for the value of recorded music as Beatles sales rocket



FEATURES
THE FINAL QUARTER
 Thirteen pages on the most important releases of the most important period of the year

Robbie Williams takes the independent approach

Robbie rides his own route to publishing

Publishing

By Paul Williams

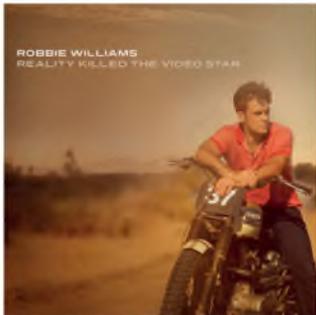
ROBBIE WILLIAMS AND HIS MANAGEMENT are extolling the virtues of independence by launching a company to handle his music publishing rights themselves.

Through the newly-launched Farrell Music the singer will have his global songwriting royalties paid directly from the collection societies, rather than from a publishing company. This will happen via an arrangement with independent publisher Notting Hill, which will broker relationships with the societies, while providing administration services on a fee basis.

IF Music co-founder Tim Clark, who manages Williams along with his business partner David Enthoven, says that when the artist's last publishing deal with Universal Music Publishing expired, another traditional publishing deal was initially explored until the independent route was suggested.

"We were looking at all sorts of ways of doing it, as you would expect," he says. "We explored traditional routes and we had some very good offers in from all the major publishers. As we decided we were moving closer and closer to an admin deal rather than a straightforward publishing deal, we started to explore this and it was actually Notting Hill Music that suggested this was one way to go. So that led us on to explore this and we feel very comfortable and pretty excited about it."

Williams himself is very pleased about the launch of Farrell, wryly noting, "I've always wanted my own



publishing company... though it could make me broke beyond my wildest dreams."

Clark readily acknowledges this is not the first time an act has structured their publishing in this way, but, given the singer's profile, the decision to go down this route arguably means IF and Williams are setting the agenda again with artist business deals, just as they did with their groundbreaking agreement in 2002 with EMI Records. That deal covered Williams' interests beyond recorded music, an early example of what has since been dubbed the "360 model".

"It's not something we've tried before and I think the way in which we put the relationship together with the societies through Notting Hill is fairly groundbreaking," says Clark. "It also means Robbie will be able to act as a publisher. It's not as if he's going to suddenly turn us into a huge publishing company but I'm quite sure if he's co-writing with somebody who doesn't have a publishing contract he might well offer deals to those co-writers."

Clark says the only downside of going this way rather than opting for a more traditional route will be more work for him and Enthoven. "We're paid to do our very

best for Robbie Williams and that's what we try to do and I think with this deal he's got more money than he would have done from any conventional publishing offer, more freedom to operate, more control of his own copyrights," he says. "It's his own company and there's little or no risk attached."

On whether other artists will now look to follow this example, Clark suggests, "They'd be mad not to, but you have to be at a certain level in order to make this a success."

Farrell will initially handle all of Williams' new and future material, including his copyrights on his forthcoming album *Reality Killed the Video Star* (left), which will be released through Virgin Records on November 9.

However, it will also handle his back catalogue once it reverts to him. His contributions to his earlier repertoire such as *Angels* and *Let Me Entertain You* currently reside at EMI Music Publishing, while Universal looks after the later material through a deal previously struck with BMG Music Publishing, a company Universal acquired in 2006.

For Notting Hill, its involvement in the new publishing arrangement is another coup for the independent publisher, whose signings this year include a new deal with triple-chart-topping Dizzee Rascal.

Notting Hill Music chairman Andy McQueen says his company is honoured to be helping Williams with the launch of his new publishing company.

"This new agreement utilises our experience and expertise in the music publishing field while giving Robbie complete ownership and control of his songs," he adds. "We are looking forward to working with Robbie and his management team and feel sure that this new venture will be a big success."

paul@musicweek.com



Macca salutes MW

MUSIC WEEK THIS WEEK CELEBRATES its 50th anniversary, since launching as *The Record Retailer* in 1959. We mark the occasion with the publication of a 48-page supplement looking back on the last half century of the music industry. Meanwhile, Paul McCartney took time out from his busy schedule to wish us the best in this letter.

“They say it’s your birthday...

Many happy returns to *Music Week!* However you look at it, 50 years is a long time – even longer in the world of music and entertainment – and it takes a lot to survive. I know from experience. So congratulations on reaching such an illustrious landmark: you must have done a lot of things well along the way.

I can't remember when I first would have read the magazine, but even before Brian Epstein – with all his background and experience in retail – managed The Beatles, the pull of the charts and record shops was incredibly strong for anyone as obsessed with music as we were. So I applaud all the great reporting work *Music Week* has done along

the way, in what has obviously been a fascinating journey of change.

For anyone making music back then and imagining the world now, 50 years into the future would be a tough leap of imagination. It would truly be science fiction. And while the lot of the artist has never been easy, it is vitally important that not just songwriters and performers are treated properly in the digital age, but that all creators in all areas of the arts are protected and rewarded in a fair and equitable manner.

In my long career as a songwriter, producer and performer, I have been lucky enough to be involved in most areas of the creative sector. This includes films and TV, the book-publishing industry, painting and education. Linda was a highly respected photographer as is my daughter Mary, and Stella, another of my daughters, works in the fashion industry. Through the Rock Band video game, The Beatles now move into a new area of artistic expression. So Happy Birthday!

Here's to your centenary!

News

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

The Playlist



STEREOPHONICS Innocent

Mercury

They sure know their way around a tune. Stereophonics lead their new album campaign with this emotive, melody-rich number. (single, October 26)



PRIVATE My Secret Lover

Relentless

Recently signed to Relentless, Private produce a slick, funky dance track with a retro feel. An album will follow next year. (single, November 2)



UNDERGROUND HEROES Unamerican

unsigned

Underground Heroes' live following leaves many a band in their dust and with their new songs, this UK band have the material to impact radio in a big way. (demo)



GROOVE ARMADA Warsaw

Cooking Vinyl

A mid-tempo, drawling track, fuelled by an infectious wall-shaking bass line and energetic vocal that will sound as strong in clubland and on air. (free download)



CHERYL COLE Fight For This Love

Fascination

As to be expected from Cole's debut solo outing, this is a high-end affair; underpinned by sharp synths, big hooks and a mid-tempo groove. (single, October 19)



MEDINA You And I

Parlophone

A massive club song already enjoying heavy specialist support courtesy of Pete Tong, Scott Mills, Steve Smart and Andy Durant. (single, October 26)



THEM CROOKED VULTURES Elephants

Columbia

Fresh from live dates at Reading and Leeds, the Grohl/Hommel/Paul Jones combo campaign kicks into gear, with a new deal with Columbia. (single, October 26)

white
label

SILVER COLUMNS Brow Beaten

white label

Wayward electro pop from this London-based UK duo. The single comes with remixes from Joe Goddard of Hot Chip. (single, October 19)



BLESS BEATS, JANEY FEAT. DOUBLE S Sex In The City

Moshi Moshi

A huge, piano-driven summer anthem here to keep things warmed up through the cooler autumn months. (single, November 2)



WHITE BEIR YELLOW TAG Remains

Distiller

Lifted from the group's forthcoming debut album, Remains is a brooding slice of northern wonderfulness that further affirms WRVT's talents. (single, October 19)



SIGN HERE

Madness have signed a publishing deal with Pearmusic

Rapper Snoop Dogg has been appointed to the new position of creative chairman at EMI's Priority Records and has also recorded a new studio album for the label

Remastered boxed sets do £1.5m worth of business on first

Beatles for sale – and what

Retail

By Paul Williams

BEATLES FANS HAVE DELIVERED physical retail an incredible boost by generating nearly £1.5m of business in the UK alone just on pre-orders and first-day sales of the band's remastered stereo and mono boxed sets.

In a victory for the value of recorded music, the two boxed sets between them claimed more than 8,000 sales on their opening release day last Wednesday, despite the stereo version being priced at around £170 and the mono set costing about £200. Strong UK demand for the sets and the individual remastered albums released on the same day was being mirrored elsewhere globally, including in the US.

"It's an extraordinary time when everybody expects music to be free for us to be able to sell tens of thousands of copies of boxed sets priced at between £170 and £200 each," says EMI global catalogue president Ernesto Schmitt, who reveals the early sales of the 14 individual remastered albums and two boxed sets had "significantly exceeded" his company's expectations.

"A feeling of great buzz, excitement and satisfaction is clearly evident at EMI and Apple and I think a lot of people are feeling exhausted after having done a lot of very hard



work but elated with the results as they are coming in now," says Schmitt, whose company's Beatles releases occurred on the same day The Beatles: Rock Band video game debuted.

The success of the boxed sets has ensured The Beatles make history yet again with the most-expensive releases to chart in the UK. The Beatles (Stereo Box Set) was a new entry at 24, while The Beatles In Mono debuted at 57 on yesterday's (Sunday) OCC artist albums chart.

"People coming out on a Wednesday lunchtime to spend 200 quid is a fantastic story for the high street and physical product," says HMV music manager Mel Armstrong. "We've all become

obsessed with CD prices, but if the product is right people will pay for it."

The boxed sets were part of a 16-haul of Beatles albums making the Top 75, including four titles debuting inside the Top 10. Sgt Pepper's Lonely Hearts Club Band led the way at five, while Abbey Road was at six followed by Revolver at nine and Rubber Soul at 10.

The demand for the remastered CDs was repeated around the world after EMI initially shipped 5m remastered CDs.

One focus of the campaign has been trying to reach millions of Beatles fans who do not own any recordings by the band, a point identified by research undertaken by EMI.

...and meanwhile in Hamburg, it's Beat

WITH INTEREST IN THE BEATLES at fever pitch, the German city of Hamburg is looking to exploit its intimate connection with the Fab Four to attract tourists and the creative industries.

Hamburg Marketing last week invited UK press to explore the Beatlemania museum and the sites of the Reeperbahn Festival, which takes place at the end of the month and will for the first time this year include a conference element.

The museum, which officially opened this summer after delays, comprises five floors dedicated to the band who honed their craft in early Sixties Hamburg, tracing their history from R 'n' B covers to full-blown psychedelia and back.

Exhibitions include a recreation of the Star Club, where The Beatles famously played live, an interactive recording studio and the band's first recording contracts.

Hamburg Marketing director of media relations Guido Neumann explains the importance of the band to the city's image.

"The Beatles are a very impor-



Meet the Hamburg-ers: The Beatles take pride of place in the German city

tant instrument for us to attract attention to Hamburg and to communicate Hamburg as a music

city, as well as to change the perception of the Reeperbahn from a red light district or drinking district to a normal and often cool amusement or entertainment quarter," he explains.

"Our target is to attract more and more younger, hipper, more creative tourists for a visit or

perhaps in a long-term perspective to live and work in Hamburg."

From an industry perspective, the city is also hoping to attract delegates to its Reeperbahn Festival, which includes for the first time this year a schedule of conferences, talks and seminars, designed for "creative professionals in northern Europe" under the banner of Reeperbahn Campus.

day and pre-orders t a result!

"It's a consumer insight delivery technology we've got called Music Key and it measures a whole bunch of things but one of the things that comes out of it very clearly is in the United States 18% of the US population - that's 46m people - tell us that they either like, love or are true fans of The Beatles but they own absolutely nothing at all," says Schmitt. "That's almost one in five Americans and frankly this is an open opportunity to go after them. That's exactly what we're doing here."

Schmitt reveals the results are similar elsewhere with a figure of 14% not possessing any of their music.

"Music Key also told us who these people are and the channels they buy their music from and marketing initiatives they respond to," he says. "One of the reasons you're seeing it as big as it is, is we didn't just put The Beatles out there, we listened to consumers, we understood what they wanted and the products they wanted and we delivered to them at the right price and in the channels in which they shop."

FMI is looking to take the remasters campaign into Christmas and beyond, helped by what its UK marketing manager Guy Hayden says has been "amazing PR from the launch period."

paul@musicweek.com

tlemania MkII

Speakers at the event, which runs from September 24 to 26, include live agent Carl Leighton Pope, who will keynote; The Orchard founder Scott Cohen; and Liverpool Sound City festival director David Pichilingi.

Music consultancy firms Music Ally and Frukt are both involved with the event, while the Association of Independent Music is offering its members a 20% discount on entrance, with plans to extend this collaboration in 2010.

What is more, with Popkomm cancelled this year, organisers are hoping that the event can appeal to a wider audience.

"The Reeperbahn Campus is now the logical next step to make the visit to Hamburg for international representatives of the creative industries even more useful," says Reeperbahn Campus project manager Detlef Schwarte.

The Reeperbahn Festival itself takes place in 20 stages in the city's red-light district featuring 160 acts including Jose Gonzalez, Editors and Dinosaur Jr.

Label aims for "conservative" target for Mercury winner

Debelle goes for 50,000

Retail

By Ben Cardew and Gordon Masson

BIG DADA HAS SET THE "CONSERVATIVE" TARGET of 50,000 sales over the next three months for Speech Debelle's debut album *Speech Therapy*, after it scooped the 2009 Barclaycard Mercury Prize last week.

Before winning the award the album had sold around 2,800 copies in the UK, with a ship of 7,000 to 8,000 according to label founder Will Ashon.

However, the award and attendant media coverage saw the release immediately pick up steam, climbing from 182 in midweek sales flashes last Wednesday to 83 last Thursday and 65 last Friday. As a result, the album was yesterday (Sunday) set to enter the top 75 of the official albums chart for the first time.

To capitalise on this, the label is to embark on a large promotional campaign for the album, including ads in broadsheet newspapers, posters, online marketing and TV spots.

"The press has been amazing," adds Ashon. "We have got some very big features for the coming weeks and she is doing a lot of TV. We are hoping to push things through at radio on the back of that."

A new single, *Spinnin'*, is scheduled for release today (Monday), a decision taken long before the album was announced as a Mercury winner, and the label is looking to schedule another single before Christmas.

This may be a new track or possibly a re-promotion of one of the earlier singles. If the decision is taken to go with a new track, Ashon says the label will look into the possibility of re-releasing the album. "I think it is a really strong album," says Ashon. "Obviously it is a small album by Mercury standards and it is a debut album on a small label. But that is what's great about the Mercury. It is about music. They have picked a new artist who I think is ready to step up."

"Conservatively, I hope we can do 50,000 over the next three months," he adds. "But I hope that is the bottom end of what we can do."



The reaction among retailers to Debelle's unexpected win was, however, more cautious. Amazon's head

of music buying Julian Monaghan predicts that the album is set to break the higher reaches of the albums chart, after topping the MP3 rundown of Amazon.co.uk, where it is being sold digitally for £3.

Play.com category manager for music Helen Marquis is less jubilant. "It's a bit silly to talk about percentages because in the previous week it wasn't selling anything, but the day after the Mercury Prize we sold hundreds of units."

"The limited-edition CD has sold out, which was what was selling best before Speech Debelle won the prize, but we're not experiencing the masses of sales that we have with previous Mercury winners."

Meanwhile, Peter Thompson, managing director of PIAS UK, which distributes the album, says there remains a lot of work to be done following the Mercurys.

"We are dealing with relatively new territory for anyone really, as to whether an act starting at such a low base can develop to the level that most Mercury winners do, because I think the lowest-selling winning album to date is around 90,000," he says. "If we get to that level I will be very happy, but we may go beyond".

ben.gordon@musicweek.com



Erik's not idle Hassle is Unearthed again



Erik Hassle makes his return to Music Week Unearthed in October, in what will be the opening night of the Royal Albert Hall's 350-capacity Elgar Room.

Hassle, who previously played Unearthed in June, will headline the night, which takes place on Thursday, October 22 in collaboration with the Royal Albert Hall's showcase event Hush. The Swede appears alongside Jonathan Jeremiah and South London singer/songwriter/pianist Jose Vanders.

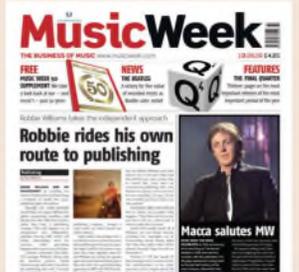
"We're chuffed to be working with the Royal Albert Hall to take

the Unearthed brand forward," says Music Week talent editor Stuart Clarke. "It is a venue that means something internationally and we're excited about using that to help expose those bands we're excited about."

Tickets are on sale now and are £7.50 in advance or £10 on the night - available from www.royalalberthall.com / 020 7589 8212.

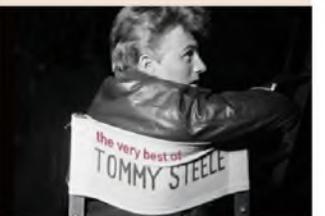
The Elgar Room has recently undergone a £1m refurbishment to change both the layout and capacity. For more, see live news on page 10.

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News

Editorial Paul Williams



NO CHART FEAT IS EVER LIKELY TO ASTOUND MORE than when The Beatles claimed the entire top five of America's Hot 100 in April 1964, but their presence in this week's UK albums chart is pretty impressive nonetheless.

Such is the continuing draw of the Fab Four that more than 40 years after they all last recorded together they are still the act to beat. Their 2000 retrospective 1 is the world's biggest-selling album globally of the decade, while in the States only Eminem has sold more albums since the turn of the century.

At a time when supposedly the public's love affair with the CD is on the wane or, in some people's eyes, is over, it was revealing how desperate people were to get these remastered, repackaged physical albums last week, even though many of the buyers would have already owned them in all sorts of configurations. And the sales of the mono and stereo boxed sets have been incredible,

The Fab Four's current success indicates a defined future for the CD

showing some people are still willing to make a big-money purchase on recorded music if something gets them excited enough. Suddenly, it seems no one cares that The Beatles are not available digitally.

For some their personal experience of the CD age will be bookended by The Beatles. The arrival of their catalogue for the first time on CD in 1987 would have convinced them to embrace this format and now they are buying some or all the titles again, possibly making their last major CD purchase. There may be those who will feel buying a CD is no longer necessary, given all they will do is transfer the music straight on to their portable player and never actually listen to it directly from the disc.

But at the same time the remastered CDs confirm that the format can and does have a long-term future, albeit a more defined one. For a casual flirtation with an artist or a recording the download (or streaming on the move) for some may now be enough because all they will want to do is listen to it, but the likes of the overhauled Beatles albums take the connection between the fan and the act to a much higher level. And not just for the music, brilliantly remastered by Allan Rouse and his team at Abbey Road studios – these are physical objects to treasure with lavish artwork and packaging that finally does justice to this repertoire. The big test is: can the industry still produce artists that people care enough about to make it more than a brief acquaintance and then move on?

Rather than these remastered Beatles CDs being the end of something, as some may anticipate, they could be a beginning, as CD once again becomes the quality format for the more discerning listener as it did when it first arrived, while other formats serve those with a more casual interest.

Just as EMI and The Beatles were pushing the benefits of enhanced physical albums, Apple and iTunes were doing the same last Wednesday with digital releases.

The announcement of the new strategy iTunes LP provides a very useful addition to the debate about how labels and retailers can try to ensure the album format, whether physical or digital, has a long-term future when the choice of many fans is to buy their music track by track.

Sales of digital albums have grown strongly this year, up from around 7.7% of the market in 2008 to about 12% now to help to reduce the impact of falling physical album sales, but there is still a big job to do to turn the public on to this emerging format. The enhanced digital album, as outlined by Apple with the addition of content such as video, lyrics and liner notes, will only make the case for the format that much stronger.

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

Vera Lynn success spurs Universal forward with older acts

Major gets physical with Steele's silver surfers

Labels

By Ben Cardew

UNIVERSAL IS SWIFTLY FOLLOWING ON from Vera Lynn's unexpected chart success by tapping into the older demographic again with a new retrospective from Britain's original rock'n'roller Tommy Steele.

The Very Best Of Tommy Steele, a double CD set that encompasses songs from throughout his career, is released by UMTV on September 21, hot on the heels of the major's successes with the compilation series and now West End musical Dream Boats and Petticoats and Vera Lynn.

Lynn's Decca-released best of was yesterday (Sunday) in a close battle to climb to the top of the UK albums chart, while UMTV/EMI TV's two Dreamboats compilations have sold 1.2m copies between them and also spawned a hit musical. A third album in the Dreamboats series is released on November 2 and the musical is set for a second national tour, to run concurrently with its ongoing West End run.

UMTV managing director Brian Berg says that the Tommy Steele



Rock on, Tommy: Steele's compilation is released on September 21

album will be "a prime opportunity for us to target that older demographic", which he identifies variously as "golden oldies", "silver surfers" and "60 going on 40".

"Dreamboats and Petticoats is an era in the past of baby boomers, people that still want to buy physical product," Berg adds. "They are now getting used to buying product again. We are bringing them back to the market place."

To this end, the major is planning an extensive marketing campaign including cross promotions with Dreamboats, while the release will also tie in with Steele returning to the stage in Scrooge.

Universal is now looking at the possibility of launching more

artist-and brand-related musicals next year, again working with Bill Kenwright and Laurie Mansfield, its collaborators on Dreamboats. In addition, Berg reveals that the major also has brand extensions such as merchandising, cruises and greetings cards in its sights.

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

The success of the Vera Lynn best of was fuelled by TV programming marking the 70th anniversary of the outbreak of the Second World War, as well as publicity behind the 92-year-old becoming the oldest living artist to have a hit album.

Berg says that this illustrates the importance of having a good story to hang a release around. "I wasn't surprised by the success of Vera Lynn when I saw the amount of PR Decca were able to generate on the back of her being the oldest artist ever to have a top 20 album," he says. "It was a great campaign."

ben@musicweek.com

MU worry over licence fee plan

THE MUSICIANS' UNION HAS HIT OUT at plans to top-slice the BBC licence fee, which it believes would have a disastrous effect on musicians.

The June-published Digital Britain White Paper outlined the Government's case for using money from the licence fee to help prevent a decline in the provision of news in the nations, locally and in the regions.

The MU has now drafted a response to Digital Britain, in which it strongly argues against such a plan and indeed any redeployment of the BBC's resources.

"We do not support any use of the Television Licence Fee for any purpose other than BBC funding," the draft response states. "We believe that if this was done, even with a relatively small percentage of the licence fee, that this would be a dangerous first step towards taking away larger amounts of money from the BBC in future."

The response also outlines the dangers of top-slicing at the Corporation for composers and songwriters.

"The BBC is also by far the main primary commissioner of new music in the UK and it should be supported to continue to present new music in exciting and innovative ways," it states. "The BBC has always had a strong tradition of investing in talent, and it is vital that it retains the funds to be able to continue to do so."

"We are urging the Government not to take any part of the licence fee away from the BBC," explains MU assistant general secretary Horace Trubridge.

"The BBC is the biggest single employer of MU members in the UK and is in the unique position of supporting five full-time orchestras. These alone employ 382 contract musicians and many hundreds more on a freelance basis.

"Virtually all MU members will

interface with some aspect of the BBC at one stage of their career, for example by having their music played on BBC radio, and therefore any reduction in the scope or funding of the BBC would impact negatively on the employment of musicians, not to mention the damaging effect it would have on quality programming and culture more generally."

The MU's response also underlines the importance of the BBC radio stations, which it says play a "vital cultural role". It says, "Without the BBC's presence on analogue radio, there would be very little quality cultural provision and the promotion of music would suffer greatly."

The response concludes, "The BBC plays a crucial role in audience building for music, and it is no exaggeration to say that many first experience the thrill of live performance by listening to the BBC. It should be encouraged to maintain and enhance this role."

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Can a combined HMV and 7digital take on iTunes?

THIS WEEK WE ASK:

Will iTunes LP ignite the digital albums market?

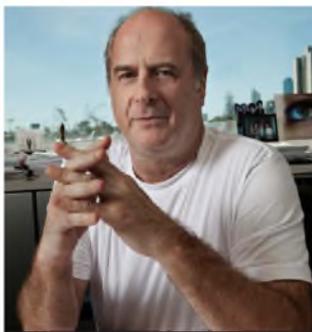
YES 54% NO 46%

To vote, visit www.musicweek.com

O'Brien and Gudinski enlisted for keynotes at conference

Midem signs up Radiohead Ed and Mushroom chief

Talking 'head: Ed O'Brien will deliver a speech at the digital-themed MidemNet



Notes from Down Under: Michael Gudinski will address Midem's International Indie Summit

Events

By Gordon Masson

MUSIC INDUSTRY CONFERENCE AND TRADE SHOW MIDEM has announced Radiohead guitarist Ed O'Brien and Australian entrepreneur Michael Gudinski as two of its keynote speakers for next year's gathering.

O'Brien has agreed to speak on January 23 at the MidemNet conference, a forum dedicated to reflection on the music business in the digital age.

Highly committed to new technologies, Radiohead say they have "always tried to remain creative over and above the music". In October 2007 the band surprised the record industry by allowing their audience to decide how much they wanted to pay to download their new album *In Rainbows*, resulting in more than 1.2m fans paying a reported average price of £4.50 on the first day to download the album.

Whether O'Brien will divulge

more specific information about that experiment remains to be seen, but MidemNet organisers say his keynote will describe the initiatives the group have taken on the web and in particular the opportunities for fan relationships in the digital era.

"In a nutshell, it is about how we can make the most of the opportunities and channels to connect with fans," says Midem conference director Virginie Sautter.

Meanwhile, Michael Gudinski, founder and chairman of the Mushroom Group of companies, will deliver a keynote within Midem's International Indie Summit on January 26, the official national day of Australia.

Gudinski is a legendary figure in the Australian music business as Mushroom operates as a promoter, publisher, producer and record label. His rise to international stardom owes much to his work in Kylie Minogue's global success.

Gudinski entered the music business in 1972 with the creation of

Mushroom Records, the largest independent record label in Australia. His interest in the live music industry prompted him to create The Frontier Touring Company in 1979 which has become one of the southern hemisphere's leading tour promoters.

Among the other keynote speakers that have been announced for the annual event in Cannes are Peter Gelb, general manager of New York's Metropolitan Opera, while South Africa will be the Country of Honour throughout the five day gathering.

As previously announced, Midem and MidemNet are combining from next year, with accreditation to Midem including automatic access to MidemNet.

"We don't want MidemNet to be less prestigious than when you had to pay for it," says Midem director Dominique Leguern, who describes both O'Brien and Gudinski as "visionary." "That was our main goal, to keep it high-level."

gordon@musicweek.com

News in brief

● The **HMV Curzon Wimbledon**, a cinema located above the HMV store in Wimbledon, will officially launch on October 19 with promotional activity to include a VIP/media screening of *Le Donk & Scor-zay-zee*. Meanwhile, HMV has decided to fold its *GetCloser.com* social networking site into its *pureHMV* rewards scheme.

● **Union Square Music** has agreed a deal to represent the catalogue of indie label **ZTT**. The new deal means that the label, which previously issued a ZTT boxed set, will take on responsibility for all physical releases, licensing and synchronisation for the ZTT recordings for the world excluding the US and Japan.

● **In The City** has taken the controversial step of inviting The Pirate Party founder Rick Falkvinge to give the opening address at this year's event. The engagement will be the first time that Falkvinge has spoken in public in the UK.

● The 11th annual **Iceland Airwaves Festival** will take place from October 14 to 18.

● **EMI Music** has appointed **Snoop Dogg** to the position of creative chairman of Priority Records. He will also serve as executive producer for a new series of Priority releases slated for 2010 to commemorate the label's 25th anniversary.

● Tributes have flooded in for former Parlophone recording artist **Howard New**, who was killed in a car accident last week near his Manchester home. New was one of the first writers in the UK to sign to Kobalt Music.

● London's **Roundhouse** is preparing to release a compilation album as the result of its 3030 project that is running throughout September. The scheme involves 30 young acts being given access to the Roundhouse's recording studios and recording a track with the help of big-name producers and sound technicians from Abbey Road Studios.

● **EMI Music** has appointed former Setanta Sports UK marketing director **Timothy Ryan** as senior vice presi-

dent, global priorities, catalogue marketing. Ryan will lead the marketing for EMI Music's Catalogue division, overseeing its major releases and working with its catalogue marketing departments around the world.

● **Audrey Hoare** is to step down from her role as director of fundraising at Nordoff-Robbins in October. She will be replaced by Jo Carter, who joins Nordoff-Robbins from the NSPCC where she has worked in a senior fundraising capacity for 11 years. Hoare will continue to work in an ambassadorial role for the charity.

● Trade unions from across the UK entertainment sector are lending their weight to the fight against online piracy. The **Creative Coalition Campaign** is a partnership between unions and entertainment companies to address illegal filesharing. The unions, supported by the TUC, argue that piracy is costing their members thousands of jobs in the music, TV, film, sport and publishing industries.

● The Entertainment Retailers Association's newly-elected chairman **Paul Quirk** claims that the retail body is now "the de facto representative body of the UK's digital entertainment sector" after a boom in membership among digital services. ERA met in London last week for its AGM, at which Quirk, who has been acting chairman since the collapse of Zavvi, forced Simon Douglas to exit the post, was announced as chairman.

● The **Michael Jackson Tribute Concert**, which was due to take place in Vienna later this month, will now take place in London next year.

● Following our story last week about promotions brand Let's Go Crazy, we are happy to point out that Charles Negus-Fancey is still managing Scott Walker, and is not his former manager as stated.

● Our sincere apologies to Sam, the son of former Suede manager Jon Eydmann who died while on holiday in Italy, for getting some important information wrong in an online news story we printed about the death.

ENDS - SEPT 21st

In conjunction with MySpace UK

MusicWeek UNEARTHED COMPETITION

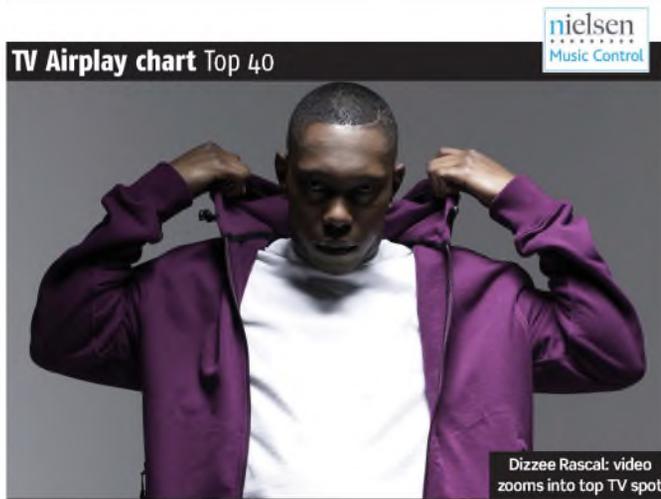
PANELISTS INCLUDE: KORDA MARSHALL (INFECTIOUS MUSIC), JO CHARRINGTON (EPIC RECORDS), LEO WHITELEY (NOTTING HILL MUSIC), STUART CLARKE (MUSIC WEEK), GREG HAVER (MANIC STREET PREACHERS) JO CAMMIDGE (MERCURY RECORDS) ETC..

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News media



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Music Control

TV Airplay chart Top 40

Dizzee Rascal: video zooms into top TV spot

This Wk	Last Wk	Artist	Title	Label	Plays
1	RE	DIZZEE RASCAL	Holiday	/ Dintee Stank	635
2	2	BLACK EYED PEAS	I Gotta Feeling	/ Interscope	583
3	5	DAVID GUETTA FEAT. AKON	Sexy Chick	/ Positiva/Virgin	561
4	3	BEYONCE	Sweet Dreams	/ Columbia	491
5	9	SUGABABES	Get Sexy	/ Island	485
6	4	TINCHY STRYDER FEAT. AMELLE	Never Leave You	/ 4th & Broadway	479
7	12	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	/ Roc-A-Fella	450
8	7	CAVIN HARRIS	Ready For The Weekend	/ Columbia	393
9	6	JLS	Beat Again	/ Epic	371
10	17	MADONNA	Celebration	/ Warner Brothers	360
11	9	LADY GAGA	Lovegame	/ Interscope	359
12	13	LITTLE BOOTS	Remedy	/ sixsevenine	352
13	10	SEAN KINGSTON	Fire Burning	/ Beluga Heights/Epic	348
14	22	MINI VIVA	Left My Heart In Tokyo	/ Xenomania/Geffen	320
15	20	CHIPMUNK	Oopsy Daisy	/ Live	311
16	14	ESMEE DENTERS	Outta Here	/ Interscope	300
17	15	MR HUDSON FEAT. KANYE WEST	Supernova	/ Good Music	293
18	21	BOOTY LUV	Say It	/ Hed Kandi	288
19	29	MIKA	We Are Golden	/ Island	282
20	11	PITBULL	I Know You Want Me (Calle Ocho)	/ Positiva/Virgin	272
21	13	BASSHUNTER	Every Morning	/ Hardbeat	270
22	16	SHAKIRA	She Wolf	/ Epic	264
23	35	PIXIE LOTT	Boys And Girls	/ Mercury	242
23	RE	WALE FEAT. LADY GAGA	Chillin'	/ Interscope	242
25	19	JEREMIH	Birthday Sex	/ Def Jam	218
26	NEW	ROBBIE WILLIAMS	Bodies	/ Virgin	212
27	25	THE IAN CAREY PROJECT	Get Shaky	/ 3 Beat	206
28	26	LIJY ALLEN	22	/ Regal	192
28	30	THE PRODIGY	Take Me To The Hospital	/ Take Me To The Hospital	192
30	30	CASCADA	Dangerous	/ A&WJUMTV	191
31	RE	KINGS OF LEON	Sex On Fire	/ Hand Me Down	170
32	30	THE SATURDAYS	Forever Is Over	/ Polydor	169
33	37	BIFFY CIYRO	That Golden Rule	/ 14th Floor	165
34	33	TAIO CRUZ	Break Your Heart	/ Island	162
35	RE	PARAMORE	Ignorance	/ Fueled By Ramen	161
36	35	KERI HILSON	Energy	/ Interscope	158
37	NEW	DEADMAU5 FEAT. ROB SWIRE	Ghosts 'N' Stuff	/ Maustrap/Virgin	153
38	22	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	/ Positiva/Virgin	147
38	24	CASCADA	Evacuate The Dancefloor	/ A&WJUMTV	147
40	28	JORDIN SPARKS	Battlefield	/ Live	145

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

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Evans to take breakfast hotseat in radio shake-up

All change as R2 wakes up to life after Wogan

Radio

By Paul Williams

A HUGE SHAKE-UP OF BREAKFAST RADIO LISTENING IS BEING PREDICTED as Chris Evans prepares to replace Terry Wogan as host of Radio 2's flagship programme.

"This is the biggest radio change I can remember," says Bauer Media's London radio managing director Steve Parkinson, whose group's London-based station Magic is looking to capitalise on an expected churn in audience, as some loyal Wogan listeners consider switching their breakfast listening to other stations.

Given Wogan first hosted the breakfast show for Radio 2 in 1972 and his current run began in 1993, Parkinson describes last week's announcement of the Irish broadcaster's planned exit from the slot at the end of the year as "20 times bigger than when Chris Tarrant left Capital".

"It's definitely going to shake up the market," he says of the first big scheduling move by Radio 2 controller Bob Shennan. "I've been saying for some time Radio 2 is in Magic's sights; Magic has been trying to move away from one-to-one battles with Global and concentrate on Radio 2. It's going to be a good opportunity for other BBC stations and commercial radio."

In a stroke of good fortune for Magic, Bauer had already put in place a large-scale promotion campaign for the station's Neil Fox breakfast show to roll out in autumn and continue into winter.

Polydor director of promotions Neil Hughes believes Magic could be one of the beneficiaries as other stations look to grab a slice of what



Breakfast revisited: Chris Evans will inherit an audience of 7.9m listeners when he takes over from Terry Wogan

was a 7.9m Wogan audience in the second-quarter Rajar figures.

"You're never going to please everybody with a decision like this, especially when the size of the audience is huge," says Hughes of the change of breakfast host, although he recalls the protests when Evans joined Radio 2 in 2006 in his current slot of drivetime were swiftly turned around.

"It's a great move," he says of giving Evans the job. "I remember the message boards being full of anti-Evans comments when he was appointed at drivetime and he quickly won them over. Trying to replace an institution like Wogan is always going to cause a split but I think Evans will win them over."

Parlophone promotions and press VP Kevin McCabe describes Evans as "the obvious candidate for the job". "It's a fantastic opportunity for him and the job he always wanted to do," says McCabe, who ponders whether the music output at Radio 2 breakfast could end up becoming "slightly more updated and with slightly more tempo" when Evans takes over. "You can't really hear Chris playing Nat 'King' Cole like Terry," he says.

Radio Academy director and former BBC executive Trevor Dann, who first got to know Evans more than two decades ago at BBC London station GLR, does not think him replacing Wogan will sit uncomfortably with most Radio 2 listeners and believes, ultimately, the new host could increase the station's breakfast audience.

"If you look at Radio 2 over the past 10 years, every time they've done something apparently radical that's going to upset the older listeners it doesn't," he says. "When they put Steve Wright on in the afternoon he did well. Jonathan Ross got the audience up on a Saturday and Chris Evans got the audience up when he replaced Johnnie Walker at drivetime."

Evans' own replacement at drivetime is expected to be Simon Mayo, who worked under Shennan at 5 Live and where he currently presents weekday afternoons. "Mayo is great," says Polydor's Hughes. "For years I was hoping he would come back to Radio 2. The last thing he did for them was the album show on a Monday evening, which was a really good show."

paul@musicweek.com

Media news in brief

● Lawyers acting for CSC Media Group have hailed a landmark decision on **VPL rates**, after the Copyright Tribunal reduced the royalty that the music TV operator pays for broadcasting music videos. CSC, which broadcasts music TV channels including Chart Show TV, The Vault and NME TV, argued that the licensing regime operated by VPL was "unfair and unreasonable". The Tribunal ruled that the royalty rate should be reduced to 12.5% of gross revenue - CSC had argued for 8% - while VPL will also have to make further changes to its licence terms. ● **Absolute Radio** is to air a

new documentary on the rise of Elbow. As with the station's Sony Award-winning Coldplay documentary, the show will be produced by Phil Critchlow's TBI Media production company. It will air in late October. Meanwhile, the station announced last week that comedian Dave Gorman is to present a new Sunday morning show from October 11.

● Independent music magazine **Bearded** is defying the downturn in traditional media by returning to print this autumn. The title, which is independently published by Fleeing From Pigeons, secured distribution in

more than 1,000 stores nationwide including WH Smith and Borders earlier this year but after experiencing money problems the April edition was the last to be printed. Yet despite this and a number of other high-profile closures among the music magazine sector, **Bearded** editor Gareth Main is confident of the continued demand for a printed music magazine. The next printed edition of the magazine will be in Borders and WH Smith on October 29.



News media

Radio playlists

Radio 1

A list:

Booby Luv Say It; Coldplay Strawberry Swing; David Guetta Feat. Akon Sexy Chick; Deadmau5 Feat. Rob Swire Ghosts 'N' Stuff; Dizzee Rascal Feat. Chrome Holiday; Example Watch The Sun Come Up; Florence & The Machine Drumming Song; Jamie T Chaka Demus; Jay-Z Feat. Rihanna & Kanye West Run This Town; La Roux I'm Not Your Toy; Lady Gaga Lovegame; Little Boots Remedy; Mika We Are Golden; Mini Viva Left My Heart In Tokyo; Muse Uprising; Paramore Ignorance; Pixie Lott Boys And Girls; Shakira She Wolf; Sugababes Get Sexy

B list:

4 Strings Take Me Away; Alexandra Burke Feat. Flo-Rida Bad Boys; All Time Low Weightless; Basshunter Every Morning; Chipmunk Oopsy Daisy; Filthy Dukes Feat. Wiley Tupac Robot Club Rock; Funeral For A Friend Wrench; Keri Hilson Energy; Madonna Celebration; Newton Faulkner If This Is It; Paloma Faith New York; Robbie Williams Bodies; Taio Cruz Break Your Heart; The Temper Trap Sweet Disposition; The Veronicas 4 Ever; Tiesto I Will Be Here

C list:

Basement Jaxx Feelings Gone; Cascada Dangerous; Cheryl Cole Fight For This Love; Editors Papillon; Empire Of The Sun Walking On A Dream; Jordin Sparks Sos (Let The Music Play); Lostprophets It's Not The End Of The World; Medina You And I; Mr Hudson White Lies; The Saturdays Forever Is Over

1-Upfront:

Cobra Starship Feat. Leighton Meester Good Girls Gone Bad; DJ Fresh Hypercaine; Gracious UK Mgraine Skank; Mumford & Sons Little Lion Man; Speech Debelle Spinnin'

Radio 2

A list:

A-Ha Nothing Is Keeping You Here; Hockey Song Away; Madonna Celebration; Michael Bolton Just One Love; Mika We Are Golden; Paloma Faith New York; Pixie Lott Boys And Girls; Robbie Williams Bodies; The Yeah You's Getting Up With You; Whitney Houston Million Dollar Bill

B list:

Barbra Streisand In The Wee Small Hours Of The Morning; Cerys Matthews Arlington Way; Chris Rea Come So Far, Yet Still So Far To Go; David Gray Fugitive; Jason Mraz Feat. Colbie Caillat Lucky; Jon Allen Down By The River; Mark Knopfler Border Reiver; Newton Faulkner If This Is It; Pete Yorn & Scarlett Johansson Relator; Taylor Swift You Belong With Me; U2 I'll Go Crazy If I Don't Go Crazy Tonight

C list:

7 Worlds Collide Too Blue; Alison Krauss The Lucky One; Basement Jaxx Feelings Gone; Cliff Richard & The Shadows Singing The Blues; Coldplay Strawberry Swing; Megan Henwood What Elliot Said; Natalie Imbruglia Want; Nell Bryden Second Time Around

Capital

A list:

Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cascada Evacuate The Dancefloor; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; Esmee Denters Outta Here; JLS Beat Again; Jordin Sparks Battlefield; Keri Hilson Feat.

Kanye West & Ne-Yo Knock You Down; La Roux Bulletproof; Lady Gaga Paparazzi; Little Boots Remedy; Madonna Celebration; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Sugababes Get Sexy; Tinchy Stryder Feat. Amelle Never Leave You

B list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Calvin Harris Ready For The Weekend; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; David Guetta Feat. Akon Sexy Chick; Example Watch The Sun Come Up; Jay Sean Feat. Lil Wayne Down; Jeremih Birthday Sex; JLS Everybody In Love; Jordin Sparks Sos (Let The Music Play); Lady Gaga Love Game; Leona Lewis Happy; Lily Allen 22; Little Boots Remedy; Noisettes Never Forget You; Pixie Lott Boys And Girls; Robbie Williams Bodies; Sean Kingston Fire Burning; Taio Cruz Break Your Heart; Taylor Swift You Belong With Me; The Saturdays Forever Is Over

C list:

Booby Luv Say It; Cobra Starship Feat. Leighton Meester Good Girls Gone Bad; Jay-Z Feat. Rihanna & Kanye West Run This Town; Kelly Clarkson Already Gone; Keri Hilson Energy; Miley Cyrus Party In The Usa; Mini Viva Left My Heart In Tokyo; Pitbull Hotel Room Service; Shakira She Wolf; The Ian Carey Project Get Shaky; The Veronicas 4 Ever

Ministry Of Sound

A list:

Basement Jaxx & Sam Sparro Feeling's Gone; Calvin Harris Ready For The Weekend; David Guetta Feat. Akon Sexy Chick; David Guetta, Sebastian Ingrosso & Dirty South How Soon Is Now; Dizzee Rascal Feat. Chrome Holiday; Example Watch The Sun Come Up; Tiesto & Sneaky SoundSystem I Will Be Here

B list:

Booby Luv Say It; Boy 8-Bit Baltic Pine; Deadmau5 Feat. Rob Swire Ghosts 'N' Stuff; Florence & The Machine Drumming Song; La Roux I'm Not Your Toy; Little Boots New In Town; Martin Solveig One 2.3 Four; Moby Mistake; The Count & Sinden Mega

C list:

Analog People In A Digital World Circus; Autokratz Stay The Same; Fake Blood Fix Your Accent Ep; Killa Kela Everyday; Patrick Hagenaar Feat. Jon Junior We Feel The Same; Simian Mobile Disco Audacity Of Huge; The Temper Trap Sweet Disposition; Whitney Houston Million Dollar Bill

The Heart Network

A list:

James Morrison Feat. Nelly Furtado Broken Strings; Jason Mraz I'm Yours; JLS Beat Again; Kings Of Leon Sex On Fire; Lady Gaga Paparazzi; Lady Gaga Poker Face; Michael Buble Haven't Met You Yet; Pixie Lott Mama Do; Sugababes About You Now; Take That Greatest Day; Whitney Houston Million Dollar Bill

Kerrang!

A list:

Biffy Clyro That Golden Rule; Hockey Song Away; Kasabian Where Did All The Love Go; Madina Lake Let's Get Outta Here; Muse Uprising; Paramore Ignorance; Pearl Jam The Fixer

Ex-Outside and Polydor staffers form Dawbell PR

PR men ring in changes with agency launch

PR

By Ben Cardew

PAUL MCCARTNEY IS UNDERSTOOD to have new press representation in the shape of Dawbell, the new PR agency launched by former Polydor head of press Rich Dawes and the Outside Organisation's Stuart Bell.

The company opened for business at the start of September and consists of Dawes, who left Polydor at the end of August after 11 years at the company, and Bell, who won the Music Week award for best PR in 2008 for his work on Paul McCartney's album *Memory Almost Full*. Bell has been on gardening leave since departing Outside in June.

Dawes confirms that former Outside clients Leona Lewis and Ronan Keating have also come on board, as have Polydor's Take That and Detroit Social Club. McCartney is understood to have joined, too.

"We are starting out as a boutique company so we can focus a lot of attention on key artists rather than taking a whole batch of stuff on," says Dawes of the company's limited client list, adding, "We want to be able to devote time to things."



Hot shots: (l-r) Stuart Bell and Rich Dawes

At the moment, the company looks after press and online PR. However, Dawes says it is looking to get into radio and TV in the future, although this will not be in the form of traditional plugging to programmers.

"We are looking at creating the news agenda across all formats, especially with TV where there are a lot less places to go to," explains Bell. "Getting on Sky News, for example, is increasingly important, given that the same opportunities with traditional [music] TV shows aren't there these days."

The company is also looking for

new clients across the musical spectrum. "We both have experience across the board," Dawes says. "At Polydor I did campaigns for 50 Cent, Limp Bizkit, Eels, James Morrison... we're looking at a wide breadth of exciting artists and bands from different genres to show we can put our hands to anything."

"We are extremely keen to break new acts and be involved in diverse projects in music," adds Bell. "We are trying to modernise the role of a traditional publicist, to offer a full service in the media, using the technology that is out there."

During Dawes' time at Polydor he rose from junior press officer to head of press, a position that has now been filled by former Virgin Records director of press Susie Ember.

He says that Polydor has been "amazing" but he felt at the age of 34 it was time to strike out on his own. Bell says he had a great time at Outside, who are "brilliant at what they do".

One of Dawbell's first actions was to accompany Take That to the GQ Awards last Tuesday, where Yoko Ono presented them with the award for best band.

ben@musicweek.com

Promotion at Future rock titles precedes 'spring clean'

FUTURE PUBLISHING'S CHRIS INGHAM has been promoted to the newly-created position of group publisher for *Classic Rock* and *Metal Hammer*, ahead of the former title's imminent redesign.

Ingham, formerly publisher of the two rock magazines, has been promoted in recognition for his leadership in what has been a year of mixed fortunes for the Future titles: while *Metal Hammer* recorded a drop of 5.2% to 46,004 in the last ABC figures, *Classic Rock* continued its rise, with a 5.5% jump to 70,301.

The position also acknowledges the expanding remit of Ingham's work for the two magazines, which now encompass print, online, broadcast and live events.

Ingham, formerly advertising manager and editor for *Metal Hammer*, became publisher of the

two titles in April 2004. In that role he helped to develop the Metal Hammer Golden Gods and Classic Rock Roll of Honour Awards and was integral to the launch of spin-off title *Classic Rock Presents: Prog*.

One of his first tasks in the new role will be to oversee a redesign of *Classic Rock*. "I call it a spring clean," says Ingham. "We'll be making it a cleaner, clearer environment."

While the content of the magazine will remain unchanged, Ingham says that the new look has already found favour with advertisers and readers alike.

"I thought we were missing a trick: how do we promote our readership," he explains. "There will be zero change to the content. We are just trying to shine a light on the reader. Everybody is into it [the re-design]. A lot of the advertising

agencies thought that it was cluttered before and their ads couldn't compete."

Future's Entertainment Lifestyle publishing director Nial Ferguson says that the promotion is well deserved. "Respected by the music industry and colleagues alike, Chris has a fantastic reputation - mixing dogged determination, consistent creativity and an unrivalled entrepreneurial streak to grow our brands against a harsh market backdrop," he explains. "Future has ambitious plans to drive forward *Classic Rock* and *Metal Hammer* in 2010 and Chris will lead these significant initiatives."

"Future don't hide from good ideas," Ingham adds. "They go looking for inventiveness and entrepreneurship. That is what sets them apart."



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Will explore the issues facing the global industry today with a strong focus on the Asian-Pacific music markets, their evolution and what this means for the broader industry. A snapshot of the speakers includes:

Diane Warren (President, Diane Warren Music Publishing, USA), **Dave Holmes** (Founder, 3D Artist Management, USA), **Seymour Stein** (Founder and Chairman, Sire Records, USA), **Korda Marshall** (President, Infectious Records, UK), **Barry Dickins** (Founding Partner, International Talent Booking UK), **Tom Windish** (Founder, The Windish Agency, USA), **Ed St John** (Chairman, ARIA & President/CEO, Warner Music Australasia, AUS), **Tim Prescott** (CEO, Albert Music, AUS), **Markus Kuhn** (MD, MotorFM, GER), **John Lenac** (Head of Programming and Label Relations, Yahoo! Music, USA), **Atul Churamani** (VP A&R, Publishing and New Media Seragama India Limited, IND), **Vijay Nair** (Founder, Only Much Louder, IND), **Neil Thompson** (Deputy MD, BEC Tero Entertainment PLC, THA), **Colleen Ironside** (Sr. VP, Pan Asia Booking Music, Live Nation HK), **Dann Bowley** (Founder, International Institute of Entertainment, Arts & Sciences, USA), **Hans Ebert** (Chief Enhancer, We Enhance Inc, HK), **Jason Sausto** (President, Onkyo China, CHN), **Ruuben van den Heuvel** (Head of APAC Digital Music Retail, Nokia, HK), **Ian James** (MD, Mushroom Music Publishing, AUS), **Oum Pradutt** (MD, Phase1 Events, IND), **Jitin Abraham** (President 21 Tigers, IND), **Mandar Thakur** (GM, Soundbuzz India Pvt Ltd, IND), **Dean Buchanan** (Group Program Director, DMG Radio, AUS), **Colleen Zulian** (President/ Chairman, Asia Sounds, AUS), **Shaun James** (GM, Music Channels XYZ Networks, AUS), **Molly Meldrum** (Presenter, Channel Seven, AUS), **Iain Shedden** (Music Writer, The Australian, AUS) **Julie Horton** (USA - Executive Vice President, Realsongs), **Mark Poston** (Aust - Chairman, EMI Australasia), **Paul Piticco** (Aust - Founder/Director, Dew Process/Secret Service), **Doug Banker** (USA - Vice President, McGhee Entertainment), **Surachai Sensri** (Thailand - Managing Director, GMM international), **Adarsh Gupta** (India - Chief Operating Officer, Times Music), **Jason Bentley** (USA - Music Director, KCRW), **Jon Niermann** (Singapore - President, EA Asia), **Richard Kingsmill** (Aust - Music Director, Triple J), **Steve Knill** (USA - President Music and Entertainment, Radiate), **Tom Zutaut** (USA - band manager/consultant), **Brian Nielsen** (Denmark - CEO, Scandinavian Booking Management) and many more online...

THE INDEPENDENT TIMES

Held as The Rydges Hotel

Independent music is today the heartbeat of the music industry. Co-presented by the Australian Independent Record Labels Association (AIR), industry experts will tackle subjects such as potential indie markets in Asia, the changes in media, digital myths, the growth of live music, licensing and more. Included on the panels for The Independent Times on this new announcement are:

Simon Wheeler (UK - Head of Strategy, Beggars Group), **Mikee Tucker** (NZ - Founder, Loop), **David Curtin** (USA - Founder, Deep Mix), **Dylan Liddy** (Aust - Director, Hilltop Hoods), **Michael Smellie** (Aust - consultant), **Sebastian Chase** (Aust - Founder and CEO, MGM Distribution), **David Vodicka** (Aust - Principal, Media Arts Lawyers, AIR, WIN), **Tim Janes** (Aust - General Manager Music and DVD, Shock Entertainment), **Ed Peto** (China - Managing Director, Outdustry), **Russell Thomas** (Aust - Founder, Kaos Management), **Scot Morris** (Aust - Director of International Relations, APRA), **Carlo Santone** (Aust - Manager, Blue King Brown), **Carney Nir** (Aust - New Media Manager, Secret Service Digital), **Leigh Treweek** (Aust - National Marketing Director, Street Press Australia), **Luke McConell** (Aust - Revolve You World), **Jason Fielding** (Aust - Director, The Sound Campaign), **Amie Green** (UK - Australian Award Co-ordinator, Greener Festivals) and **Matt Grant** (Aust - Festival and Creative Director, Peats Ridge) and many more online...

For full conference programs head to www.onemovementmusic.com/speakers

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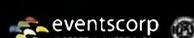


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News live



Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
4,497,790	TAKE THAT Croke Park, Dublin	77,988	MCD
1,508,868	BEYONCE The O2, London	30,622	AEG Live
545,239	BEYONCE Hallam Arena, Sheffield	11,049	AEG Live
400,585	BOYZONE SECC, Glasgow	12,528	3A Entertainment
266,763	BOYZONE Metro Arena, Newcastle	9,004	3A Entertainment
193,895	BOYZONE Trent FM Arena, Nottingham	6,266	3A Entertainment
158,958	FAITH NO MORE O2 Brixton Academy, London	4,891	Live Nation
84,218	STEREOPHONICS Wolverhampton Civic Hall	2,955	Live Nation
59,400	KATY PERRY O2 Shepherds Bush Empire, London	3,960	Live Nation
24,557	KATY PERRY Brighton Dome	1,819	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period June 7 - 13, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	BEYONCE	8
2	4	SPANDAU BALLET	11
3	2	FLEETWOOD MAC	7
4	3	MUSE	9
5	5	CLIFF & THE SHADOWS	19
6	7	DEPECHE MODE	11
7	16	X FACTOR FINALISTS	12
8	9	TOM JONES	11
9	6	PINK	15
10	8	GREEN DAY	10
11	10	KASABIAN	21
12	12	JONAS BROTHERS	8
13	11	GLADYS KNIGHT	7
14	13	BACKSTREET BOYS	9
15	15	SNOW PATROL	11
16	NEW	SIMPLE MINDS	9
17	19	JAMES MORRISON	9
18	20	PET SHOP BOYS	5
19	18	MILEY CYRUS	7
20	17	COLDPLAY	9

tixdaq.com - Live entertainment intelligence
the fastest comparison website

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	2	MUSE
2	NEW	THEM CROOKED VULTURES
3	3	BEYONCE
4	7	SNOW PATROL
5	8	COLDPLAY
6	11	FLORENCE + THE MACHINE
7	6	KASABIAN
8	NEW	ROCKWELL FESTIVAL
9	5	PINK
10	NEW	FLEETWOOD MAC
11	16	BESTIVAL
12	NEW	WILL YOUNG
13	15	PRODIGY
14	NEW	ANDREA BOCELLI
15	NEW	JAY-Z
16	17	JLS
17	1	READING FESTIVAL
18	NEW	PAOLO NUTINI
19	NEW	KINGS OF LEON
20	9	THE SPECIALS

hitwise
the fastest comparison website

UK Music remains opposed to "unnecessary" live form

Mixed reaction as the Met rethinks 696 requirements

Venues

By Gordon Masson

THE METROPOLITAN POLICE LAST WEEK admitted making mistakes in the use of the controversial event risk assessment Form 696 and turned the focus of the procedures away from live music to club nights.

However, it was not enough to placate UK Music chief executive Feargal Sharkey, who has campaigned extensively on the issue.

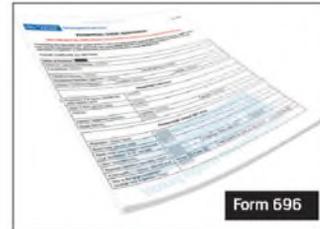
In a briefing at New Scotland Yard last Monday, Detective Chief Superintendent Richard Martin revealed that Sharkey's intervention resulted in a review of Form 696, which agreed to take the emphasis away from live music events.

The review detailed 13 recommendations for the police's clubs and vice unit in their use of Form 696, including the establishment of a scrutiny panel to regularly examine the processes involved and the force's use of the form.

Those recommendations also state that the music style stipulation should be removed from the form, as should the need for an artist's phone number, which DCS Martin described as "irrelevant".

However, Sharkey is less than impressed by the Met's moves and claims he was not involved in any part of the review process. "It changes nothing," he says.

"If it was about recorded music events then they could have specifically taken live music off the form, but that is not the case; live music is clearly encompassed in that form."



In defence of the Met's continued use of the process DCS Martin insists that Form 696 is an important public safety device that can save lives. But he admits, "By looking back over the past four years, we found that the events that caused most problems were those after 10pm which featured recorded music rather than live performances."

The review also found that trouble did not necessarily have anything to do with the size of an audience at an event and was not genre-specific - prompting the Met to remove any reference to genres on the form.

Although news of the u-turn will be welcomed by some in the live music sector, other promoters present at the briefing lauded the form and stated that the involvement of the police was a great tool in helping them organise events to establish whether certain acts have been associated with trouble in the past.

DCS Martin points out that most of the venues and promoters who use Form 696 do so voluntarily and will be encouraged to do so in the future, whether they are organising live music events or nights involving DJs or MCs

Pushed on giving examples about instances in which Form 696 may have saved lives, DCS Martin cites a specific case where trouble had flared involving two gangs at an event, resulting in a stabbing.

"Another venue was promoting the same act and because they filled in Form 696 we were able to advise them to put in appropriate security and policing and the event took place without incident," says DCS Martin. "However, at the venue after that, where 696 was not used, there was further trouble and another stabbing."

Nevertheless, Sharkey is still upset that the risk assessment procedures have been retained in any shape or form.

"Why is the Met insistent on using this form when they are not prepared to offer any evidence at all of the impact of Form 696?" questions Sharkey.

"We now know in the last 12 months there were approximately 174,000 violent crimes against the person committed in the London metropolitan area, but the Metropolitan Police seem incapable of actually indicating how many, if indeed even one, of those were in some way the responsibility of artists, musicians and performers. Yet they are still demanding that artists, musicians and performers provide the Met with their names, addresses and dates of birth at least 14 days in advance of an event. It's wrong, it's unnecessary and it should be scrapped now."

gordon@musicweek.com



Venue profile The Elgar Room

LONDON'S ICONIC ROYAL ALBERT HALL is set to expand the variety of shows it can host through the introduction of a new performance space.

Next month the Victorian venue will open the doors to the transformed Elgar Room, which in the past has been used for aftershow parties and performances by some

of the acting world's greats such as Dame Judi Dench and Sir Laurence Olivier.

The area has undergone a £1m refurbishment to change both the layout and capacity, using state-of-the-art equipment and a modern redesign to help the Elgar Room compete as one of London's premier entertainment spaces.

RAH management will be inviting selected members of the press, promoters, agents and artist managers along to see the facilities for themselves on October 14, ahead of the venue's debut for live music when *Music Week's* own *Unearthed* event takes over on October 22 (see story p5).

With a capacity of 350 standing, the space can be tailored for a variety of uses, including a 110-capacity restaurant.

"For the first time since the Hall's opening in 1871 we have



A royal makeover: the Elgar Room has a capacity of 350

somewhere other than the main auditorium in which to host music and other events," says Royal Albert Hall director of events Jasper Hope.

"The 350-capacity venue will allow the Hall to bring a different type of artist and audience to the building and we look forward to having some exceptional events in the space."

Located on the west side of the building, the Elgar Room was first known as the West Theatre. With a history as interesting as it is varied, the most notable use of the West

Theatre was as a training ground for budding actors.

From 1906 to 1957 The Central School of Speech and Drama was established in the room. A wealth of famous actors and

theatre professionals including Olivier, Dench, Harold Pinter, Peggy Ashcroft, Vanessa Redgrave, Joss Ackland and Cicely Berry learnt their trade on its stage, and a number of the Alumni have been invited back early next month to see the changes for themselves.

The venue's renovation sees the original floor-to-ceiling windows restored, as the room's raised flooring has been removed to create one large space, thus increasing the capacity. In-house lighting and sound systems have also been

installed and Hope says that management are confident they can make the Elgar Room a regular on the London gig circuit.

"We only have one minor concern in that we don't know how loud a show can be in one room before it affects the other," confesses Hope. "The main auditorium is used every day, whether it is for performances, loading in or loading out and this year we have 358 shows, so it is obvious that anything going on in the Elgar Room will be happening at the same time as the main room is hosting a show. We may have to be careful that we don't book a rock event in one while there is a classical performance in the other."

"But we're excited to be introducing the Elgar Room as a venue as it is the first time in 138 years that we have a new space to offer to artists and performers."

Seatwave thanks recession for rises

THE CREDIT CRUNCH IS HELPING THE SECONDARY TICKETING MARKET to grow, according to leading re-sale company Seatwave, which last week was named as the number one Tech Media 100 Company for 2009 by business intelligence analyst Europe-Unlimited.

Seatwave claims to have recorded a revenue rise of more than 2,200% in the past three years and founder and CEO Joe Cohen tells *Music Week* that, contrary to some predictions of the recession spelling the end for secondary ticketing, 2009 has been a great year for his company.

"In the UK we've established ourselves as the clear market leader, getting a good 70%-80% more volume of traffic than our nearest competitors - we've done that by concentrating on getting regular people, rather than ticket agents, to use the site to sell tickets," says Cohen.

Although Michael Jackson's death tested the re-sale sector in its ability to refund buyers, Cohen contends the business passed that examination. But he recognises there are still hurdles to overcome in persuading the majority of people to use services such as Seatwave.

"During the second quarter of this year we found that 70% of the new tickets listed were offered for sale by people who had sold fewer than five tickets in their life, so that tells us that we're still getting a lot of new customers," continues Cohen.

"What we've seen with the credit crunch is people buying tickets for sports events or big tours early, knowing that they can still decide not to use them because they have an outlet to sell them. At the same time, some people decide to wait



"People are buying tickets knowing they can still decide not to use them because they have an outlet to sell them"

JOE COHEN, SEATWAVE

and buy tickets later and are prepared to pay a premium, and that is also helping the market to grow."

And Cohen believes that the resale business is still a long way from reaching saturation point.

"We still have only about 15%-20% of the amount of traffic that Ticketmaster have, so there's a lot of potential growth to go," he states. "At the moment I think most people might have heard of secondary ticketing or fan-to-fan ticket exchange, but they don't know if they can trust it, so our job is to educate people and show them that they can resell tickets in a safe and trustworthy environment so that we can continue to grow and offer that choice to people."

Concern over calls for booze ad ban

THE LIVE MUSIC INDUSTRY COULD FACE massive financial losses if a call by the British Medical Association to ban all alcohol advertising, including sports and music sponsorship, is approved by the Government.

Festivals, tours and venues have been profiting from alcohol sponsorship for years, with brands such as Carling, Tennents, Tuborg, Magners, Gaymers, Jack Daniels and Smirnoff to name but a few, committing millions of pounds a year to live music events.

However, the BMA claims a crackdown is needed, as is an end to cut-price booze deals, in an effort to stem the growing problem of binge drinking and alcohol consumption in general.

According to BMA figures, only about £200m of the £800m spent by brewers and distillers on publicity is used for direct advertising, meaning that the vast majority of those promotional budgets is used to fund sponsorship and other branding activities.

With statistics showing that the cost to the NHS of alcohol-related illness and injury now tops £3bn, the organisation is calling for a ban on all advertising and sponsorship, claiming that the association with

sports and music could be enticing more young people to drink to excess.

One promoter who would be hit hard by such a ban is DF Concerts in Scotland, which promotes the lager-sponsored T in the Park.

"Personally I think it's a lot of bollocks," blasts festival director Geoff Ellis. "And as far as I'm aware nobody in government or any of the political parties are taking this seriously."

"The problems with alcohol in this country are deep-rooted and they have been for decades. Tennents' 'T' on a flag at a festival isn't corrupting minors and I'd argue that the drinks industry is very good at communicating its responsible drinking message."

Pointing out that T in the Park generates close to £30m for the local economy each year Ellis adds, "The country can't afford to not have these events happening."

"The BMA isn't fooling anyone. The problem of people bingeing on cheap beer that the supermarkets sell as a loss leader is not caused by alcohol advertising or sponsorship, just in the same way that the problem of obesity is not caused by fast food companies sponsoring kids' football."



Park strife: sponsored events such as T In The Park could be affected by a ban on alcohol advertising

Live news in brief

● **The Office of Fair Trading** is launching its Just Tick IT campaign to educate consumers about the dangers of buying concert and festival tickets from unauthorised outlets, amid claims that as many as one in 12 people have been ripped off by fraudsters. Just Tick It is backed by the likes of Kate Nash, Blur's Dave Rowntree, Fightstar and promoters Festival Republic, who are helping raise awareness of the issue and to help protect their fans, while the OFT is urging fans to check a number of criteria when buying tickets online.



● Promoter **DF Concerts** is working on plans to bring the curtain down on Scotland's Homecoming year celebrations in spectacular fashion, with a series of gigs over the November 26-30 St Andrew's weekend. Homecoming Live - The Final Fling will feature performances by Deacon Blue, Lloyd Cole, Hue and Cry, Midge Ure, The View, The Law, The Bluebells, King Creosote and Idlewild (pictured), among others, demonstrating the influence Scotland has had on the international music scene over the past three decades. DF is using all three halls at Scotland's largest indoor venue the SECC to host the event, as well as its own venue King Tut's.

● This week's planned **Headliners** festival in London has been cancelled following the decision of sponsors *thelondonpaper* to shut down production of the free newspaper. News International, which owns *thelondonpaper*, and MAMA Festivals explained that it would be inappropriate to go ahead with the event in light of the free newspaper's imminent closure.

Jon Eydmann

1968- 2009

'A pleasure to work with, great fun to be with'

Deeply missed by all at **RAK**

News publishing

Mraz boosts Fintage's profile in UK

DUTCH INDEPENDENT PUBLISHER FINTAGE MUSIC has welcomed the boost given to its UK profile by the sustained sales success of US singer songwriter Jason Mraz.

Mraz's Atlantic-issued single I'm Yours a week ago broke through 300,000 sales in the UK, having last month become the longest-running hit in the history of the *Billboard* Hot 100 chart in the US.

The company came to music via its Fintage House screen rights management company in 1995 after realising that many of its film and TV companies had music publishing interests of which they were unaware or did not know how to handle.

Initially, Fintage specialised in collecting Neighbouring Rights payments due to featured artists from radio, TV and film performances. This necessitated setting up direct membership of collection societies round the world and operating in parallel with existing agencies like PPL.

Among the artists currently benefiting from this service are Nickelback, Pink, Mary J Blige, REM, The Killers and the John Lennon estate. Backed by Dutch investment bank Mees Pierson, Fintage Music works on a full-service rather than a catalogue-owning model and has offices in UK, US, Canada, Japan, Australia, Italy, Spain and Hungary.

Tommy Sparks and Al Shuckburgh secure international breakthroughs

Global scores double whammy

Deals

By Chas de Whalley

GLOBAL TALENT IS CELEBRATING career breaks for two of its writers, with one landing a sync for a worldwide iPod TV campaign and another a song on Jay-Z's new album.

Young UK writer/producer Al Shuckburgh (aka Shux) has part share of Empire State Of Mind on the hip hop star's new album *The Blueprint 3*, which is forecast to top the *Billboard* 200 albums chart in the US later this week after being rush-released to avoid illegal downloads. The title is also earmarked for a follow-up single to Jay-Z's number one hit *Run This Town*.

Meanwhile, *She's Got Me Dancing*, a single originally released in the spring of this year by Island Records artist Tommy Sparks, has been licensed to Apple for a global iPod Touch TV campaign.

According to Global Talent managing director Miller Williams, both developments came as the result of successful "tag team" relationships with other publishers in the UK and the US.

The Shux cut came about when the 27-year-old multi-instrumentalist – who has contributed tracks to hit albums by



Tommy Sparks: licensed to Apple for a global iPod Touch TV campaign

Lupe Fiasco and Alesha Dixon and has been working most recently with hotly-tipped new-comers Rox and Sting's daughter Coco Sumner for Rough Trade and Island releases next year – was put together with two US writers, Janet Sewell and Angela Hunt, whom EMI's Amber Davis had on a visit to London.

"They came up with a great song, which we all began pitching around, but, credit where it's due, it was EMI's 'Big' John Platt in LA who got it into Jay-Z's people at Roc Nation," Williams reports. "Quite coincidentally, Global Talent has a close symbiotic relationship with Jay Brown who runs Roc Nation so that

helped grease the wheels, too.

"Shux couldn't want a better calling card for the US. How many British writer producers can say they've got a cut on a Jay-Z single?"

Williams is also keen to praise Tony Mesones, at Kobalt Music – Global Talent US sub-publisher – for the role he played in securing the Apple iPod ad.

"The Apple people liked the song from the start but the real work went into giving them the comfort of knowing there was more to Tommy Sparks than just the one song."

Williams was understandably disappointed when radio lost interest in the infectious *She's Got Me Dancing* earlier in the year after it peaked at number 22 on the UK singles chart.

"We've always believed it's a great modern pop record and during the summer we had pockets of airplay interest in it from unlikely places like Denmark and France," he continues.

"Thanks to the Apple ad, Universal can now re-promote both the single and Tommy's debut album in the UK and also have a fantastic story to tell those overseas companies which previously might have been reluctant to release it because it was never a hit here."

c.dewhalley@btopenworld.com

Analysis Chas de Whalley

TV advertisers look to Sixties classics

CLIVE DAVIS' RECENT COMPLAINT

THAT there is no longer any room for classic songs in today's music market may be true of R&B and Top 40 radio formats. But it's a different story in TV advertising where top titles by some of pop's most perennial songwriting partnerships are as much in demand as ever.

After 40 years in which Lennon and McCartney's songs were effectively unavailable for syncs, Sony/ATV now fields regular enquiries for titles from what is still the classiest of Sixties catalogues. Yet the high cost of licensing the original Beatles recordings requires music supervisors to go that extra mile when preparing new versions fit for broadcast.

Thus both Platinum Rye and

Stream report taking months auditioning acts to record the semi-acoustic covers of *Drive My Car* and *All Together Now* which are at the heart of respective Hugo Boss and Budweiser spots.

The former is by Supergrass spin-off *Hot Rats* and is available through iTunes although it will not be included on *Turn Ons*, their Nigel Godrich-produced album of covers due in January next year.

As yet there is no release date for the latter – which is by *The Hours* who spent much of August promoting their second album *See The Light* on the Is Good Ltd label by supporting U2 in Europe. Commercial availability of their version of the *Yellow Submarine*-derived title will rely on whether, and when, Budweiser decides to repeat

the current, Ireland-only, test-marketing campaign elsewhere.

Elsewhere the catalogues of other great co-composers continue to attract advertisers. The joint P&P Songs/Universal-controlled Burt Bacharach and Hal David and the husband and wife teams of Barry Mann and Cynthia Weil (EMI) and Tony Hatch and Jackie Trent (Sony/ATV) can be heard variously on commercials for Walkers Crisps (*Raindrops Keep Falling On My Head*), the RAC (*Close To You*), *Dreams Beds* (*It's Getting Better*), and *Cesar Cat Food* (*I Couldn't Live Without Your Love*).

Casting the historical net a little wider, a Special K clip featuring *Fallin'*, an unusually moody Top 20 hit in 1958 for Connie Francis courtesy of Neil Sedaka and Howard Greenfield, makes a welcome re-appearance while Jimmy Reed's seminal blues standard *Bright Lights Big City*, recorded in 1961 for Chicago's now defunct Vee Jay label and controlled by Tristan Music, proves an inspired choice for Audi's *Economy Drive* spot.

Unfortunately, the fashion, begun a few months back with the *Oatibix My Sharona* clip, for butchering great songs with sub-karaoke

quality voiceovers has continued unabated. Peugeot's Bluetooth Duet version of Sony/ATV's *Suspicious Minds* and a Hellmans' Dressings commercial featuring the *Isley Brothers'* take on *Seals and Crofts'* *Summer Breeze* – a joint Universal and International Music Group copyright – are two more where great songs have received a real barbecuing.

But maybe the advertising sector can be forgiven some of its irreverence since it continues to provide a valuable platform for fledgling talent. Among the UK-based acts who have secured hopefully career-building syncs over the past few weeks are new retro diva Paloma Faith – whose debut single for Sony/Epic, *Stone Cold Sober*, jointly controlled by Universal and Chrysalis, has received extra promotion via a Rimmel London ad – and *Just Jack* whose January Top 20 single *Embers* has been very carefully filleted and reworked for an instrumental section to support a campaign promoting Sky TV's coverage of the new Premier League football season.



In demand: The Beatles

Peermusic expands its roster as ink dries on Madness deal

PEERMUSIC HAS SIGNED AN AGREEMENT WITH MADNESS only days after the Nutty Boys proved their international durability by successfully standing in at the last moment for Oasis at the Rock-en-Seine festival in Paris.

The deal, which centres on the band's most recent gold album *The Liberty Of Norton Folgate* on their own Lucky Seven label, is described by Peermusic managing director Nigel Elderton as making "a particularly exciting addition to our roster of great writers and artists in what is shaping up into a very good year for us".

Further consolidating the veteran independent's performance in its first year in new offices in Richmond-upon-Thames will be Sony's release on September 28 of *Rebuilt By Humans*, the follow-up to Peermusic-signed Newton

"[Madness are] an exciting addition to our roster in what is shaping up to be a very good year for us"

NIGEL ELDERTON, PEERMUSIC



Madness: headlined Rock-en-Seine festival in Paris after Oasis cancelled

Faulkner's 2007 double-platinum debut *Hand Built By Robots*.

"The weeks immediately before an album release are always a little nerve-wracking," Elderton reports. "But the first single *If This Is It* has already gone onto the B lists at Radio 1 and Radio 2 so we're off to a reasonable start."

Meanwhile, *Bear Again*, the debut number one single by X Factor finalists JLS, co-written by Peermusic producer Steve Mac and Sony/ATV's Wayne Hector, has sold more than 300,000 copies and has remained in the Top 20 for 13 weeks. This augurs

well for the boyband's first album, due on Epic in November, which is expected to feature at least a couple more Mac collaborations.

"When we signed Steve a year ago he was very much associated with Simon Cowell. Since then he's continued working with SyCo and has a number of tracks on hold for either Leona Lewis or Alexandra Burke," says Elderton.

"But we've tried to introduce him to a wider A&R pool and get him out to the US a bit more where he's been writing and recording with Toni Braxton for Atlantic."



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

Pos SONG / Artist / Writer / Publisher

- BROKEN STRINGS** James Morrison/Nelly Furtado Woodford, Thorneycroft, Morrison Sony/ATV, Chrysalis
- RUN** Snow Patrol Lightbody, Quinn, McClelland, Connolly, Archer Universal, Kobalt
- GREATEST DAY** Take That Barlow, Orange, Donald, Mark Sony/ATV, EMI, Universal
- IF I WERE A BOY** Beyonce Gad, Carlson Catelyst, Universal
- THE FEAR** Lily Allen Allen, Kurstin EMI, Universal
- RULE THE WORLD** Take That Owen, Donald, Orange, Barlow Sony/ATV, EMI, Universal
- BETTER** Tom Baxter Semple, Gleave Samuel Semple, Universal
- UP ALL NIGHT** Take That Barlow, Owen, Orange, Howard, Norton, Benjamin Sony/ATV, EMI, Universal
- ISSUES** The Saturdays Sturken, Rogers Universal
- THE LOVING KIND** Girls Aloud Cooper, Higgins, Powell, Tennant, Lowe Warner/Chappell, Sony/ATV

As might be expected, the music restaurateurs chose to play to their customers during Q2 as was as easy on the ear as it was on the stomach.

Consequently, with the possible exception of the final, hard-rocking verses of Snow Patrol's number two-placed *Run* – as controlled by Universal and Kobalt – it was carefully-confected pop, piled high with smoothly-whipped acoustic guitars and with a helping of extra light vocal backgrounds which clearly got the nation's gastric juices going.

No surprise then that Take That should feature so heavily on the menu. They boast three out of the 10 titles here – two from their most recent album *The Circus* and the third, *Rule The World*, being the theme song to the award-winning 2007 movie *Stardust*. Publishing on each was shared by Sony/ATV, EMI and Universal.

James Morrison's *Broken Strings* (Sony/ATV and Chrysalis) sits at the top, while there is a surprise number seven in the shape of the original version of Boyzone's 2008 near miss *Better* by Universal's Tom Baxter.

Source: PRS for Music – www.prsformusic.com

Sync survey August 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
AUDI: ECONOMY DRIVE	Bright Lights, Big City	Reed	Tristan Music	Jimmy Reed	Vee Jay	BBH	Stream
BACARDI RUM: THE ORIGINAL MOJITO	Under The Sun	Ashford/Simpson/McGregor	EMI	Kidda	Skint	RKYCR Y&R	DLKW
BUDWEISER: IYRICS	All Together Now	Lennon/McCartney	Sony/ATV	The Hours	n/a	DDB	Stream
CESAR: LOVE THEM BACK	I Couldn't Live Without...	Hatch/Trent	Sony/ATV	Re-record	Sound Lounge, NY	Mars	Larger Than Life
CITROEN: 90 YEARS OF INNOVATION	Ride On	Sieff	MJVA	Sacha Di Manolo	Eklers O Shock	Euro RSCG	Euro RSCG
COORS LIGHT: FLOW	Trash	Carter/Saville	Domino	The Whip	Southern Fried	Leith	Band & Brand Ass.
CRAVENDALE PURFITRE MILK: AS GOOD HOT AS IT IS COLD	My Baby Is A Hot Rod	Harman	Nervous	The Prison Band	Vampirette Records/MCDP	Wieden Kennedy	n/a
DREAMS BEDS	It's Getting Better	Mann/Weil	EMI	Mama Cass	Universal/Geffen	Robson Brown	Robson Brown
FORD FIESTA: THIS IS NOW	Shack 54	Weatherall/Tenniswood/Boardman	Fabric/Geist/CC	Two Lone Swordsman	Rotters Golf Club /Geist	Ogilvy	n/a
FOSTER'S: GET SOME AUSTRALIAN INSIDE YOU	Jungle Boogie	Boyce/Thomas/Mickens/ Westfield/Bell/Kool/Smith/Brown	EMI	Kool & The Gang	Universal/Island Def Jam	M & C Saatchi	Soho Music
GALBANI: AUTHENTIC MOZZARELLA	Sway (Quien Sera)	Ruiz/Traconis/Molina/Gimbel	Peermusic	Re-record	n/a	Ogilvy & Mather SpA (Italy)	n/a
HALIFAX: PROPOSAL	First Day Of My Life	Oberst	Sony/ATV	Bright Eyes	Saddle Creek Europe	DLKW	n/a
HELLMANN'S DRESSINGS: MUSICAL MURDER	Summer Breeze	Seals/Crofts	Int'l Music Group/Universal	Isley Brothers	Sony	Krow Comms	Ricall
HUGO BOSS: ORANGE SIENNA MILLER	Drive My Car	Lennon/McCartney	Sony/ATV	Hot Rats	n/a	Grey London	Platinum Rye
KP HULA HOOPS: WORLD OF FILM AWARDS	YMCA	Morali/Belolo	EMI	Village People	Scorpio Music	Publicis	Ricall
LEXUS 450 HYBRID: FORWARD LIVING	Vesuvius	Spall	Cloakroom	David Spall	Cloakroom Music	CHI and Partners	n/a
MAGIC FM: MAGIC LOVES LONDON	Everywhere	McVie	Universal	Fleetwood Mac	Warner	St Lukes	Bauer
MCDONALD'S: FARMYARD ZEROES	Busy Doing Nothing	Van Heusen/Burke	Warner/Chappell	Crosby, Hardwicke, Bendix	Universal	Leo Burnett	n/a
O2: FAMILY JOGGLER	Play My Darling Play	Rybo	Sony/ATV	Katzenjammer	Propeller	VCCP	Tonic
O2: LOAD AND GO	I've Got Your Number	Angelakos	Sony/ATV	Passion Pit	Sony Music	VCCP	Tonic/VCCP

News publishing

From downloading to the Department of Justice

A complicated but key legal battle is under way in the US over who gets paid in digital

Digital royalties

By Susan Butler



THE DISCUSSION IS SO TECHNICAL AND RIDDLED WITH LEGAL MINUTIA that most music creators and dealmakers tend to ignore

the debate

After all, does it really matter whether or not a download of a musical composition is a "public performance" that should require a licence and payment in addition to the license and payment for the "reproduction" of that song? When it comes to making music available to consumers to generate revenues, companies that operate legitimate digital music services just want to license and pay for the compositions without splitting hairs.

Yet the answer to the question is viewed by some people in the music industry to be so important that it is now an issue under consideration by a US Court of Appeals. Not only are many executives and lawyers around the world who handle digital licensing deals watching the case with great interest, but now the US Department of Justice is even weighing in on the issue by filing a "friend of the court" brief.

Indeed, the spotlight is growing very bright on the case between ASCAP on one side and RealNetworks and Yahoo!, on the other. And those who ignore the ultimate decision could learn too late that their traditional contracts and business deals will not bring them the revenue they originally expected.

While the legal briefs focus primarily on the intricate questions of law, there are significant business interests at stake that are driving the arguments.

The creators

Despite the case primarily involving the setting of ASCAP rates (tariffs) for the companies' subscription services, the download issue does not just impact these current music services. ASCAP seems to have its sights on the future of television programmes and movies that include music by its member com-



The spotlight is growing very bright on the case between ASCAP on one side and RealNetwork and Yahoo! on the other

posers and songwriters.

For decades, musical compositions that are part of TV programmes in the form of scores and songs have generated substantial performance revenues for composers and songwriters when the programmes are repeated on TV. While performance fees may not be collected for movies shown in US theatre, fees are generated when the movies are broadcast later on TV. The fees are paid to the societies, which then pay the composers, songwriters and publishers.

Under the work-made-for-hire provision of US copyright law or the terms of typical contracts with production companies, the companies, rather than the composers, own all rights in music created for the movie or the programme. The composers typically receive a one-time fee for their services.

However, the composers keep the right to collect the composer/songwriter share of per-

formance fees collected by the society (one-half of the fee). The so-called publisher's share of performance fees typically belongs to the production company.

When individual songs not written for the programme or the movie are licensed for use, the publisher typically charges a one-time fee (normally then split equally with the songwriter) for the reproduction right (the synchronisation fee). The publisher and the songwriters then also collect their respective shares of performance fees from the society to which they belong.

When the repeats of TV programmes and movies become more broadly available as internet or wireless downloads rather than as broadcasts or streams, much of this performance revenue is expected to dwindle away. While some societies may have calculated the potential financial impact, any such estimates have not been made available.

The distributors

Even though copyright law provides several rights for creators and other rights holders, many executives and lawyers say that they have yet to hear good arguments why one type of use should require multiple licences for each song. In other words, why should a download for each song require a service to obtain a reproduction licence from one publisher or organisation and a performance license from another society?

A composition has a value for rights holders, they say. This value should not increase to essentially support operations of additional or multiple organisations or societies simply because they have been set up to handle different rights.

When publishers or composers enter into sync licenses for songs or agreements to compose music, respectively, they could increase their fees to cover any performance royalties they may no longer receive from rebroadcasts that are instead offered as downloads, some lawyers argue. As a result, some executives have questioned whether the issue on appeal is being raised for the benefit of ASCAP rather than for the benefit of its members: that is, the rights holders.

As one Government official said to Music Confidential, copyright law is not meant to be interpreted to simply make up for composers' bad business deals.

The law

US copyright law says that to "perform" a work means to "recite, render, play, dance or act it, either directly or by means of any device or process or, in the case of a motion picture or other audio-visual work, to show its images in any sequence or to make the sounds accompanying it audible".

To perform a work "publicly" means either:

- To perform it at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered;
- To transmit or otherwise communicate a performance of the work to a place just described or to the public, by means of any device

or process, whether the members of the public capable of receiving the performance receive it in the same place or in separate places and at the same time or at different times.

In the hundreds of pages that make up the legal briefs filed in this appeal, the parties and interested organisations argue over the interpretation of these definitions. Do they mean that downloading is performing the song to the public?

Originally, a federal court decided that in order for a song to be performed to the public, it must be transmitted in a manner designed for "contemporaneous perception" of the song. That is, the transmission must be capable of producing audible music even as the transmission process is ongoing.

ASCAP, which appealed that decision, breaks down its argument into three parts. First, the delivery of a musical performance from one computer to another is a transmission. Second, the transmission does not need to be a performance. Compositions are performed when they are being recorded in a studio. The download is transmitting that performance. Third, that transmission is made to the public. Therefore, a download is a public performance.

The digital services essentially argue that a download does not involve the transmission of a performance because the playback (ie the performance) of the transmitted sound recording does not occur until after a digital copy of the sound recording is stored on the user's computer and a request to play is initiated by the user.

The Department of Justice argues that copyright law does not support the claim that a download is a performance. The department supports the decision of the original court and of the digital services.

Despite the outcome, plans are already in place to try to change copyright law through legislation to include a performance right in downloads. That move is sure to encounter great resistance from a variety of companies including digital services, broadcasters and perhaps mobile phone operators.

Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the September 17 issue.

News digital

iTunes LP designed to stimulate sales, before record labels unleash rival format

Apple launch targets digital albums

Albums

By Eamonn Forde

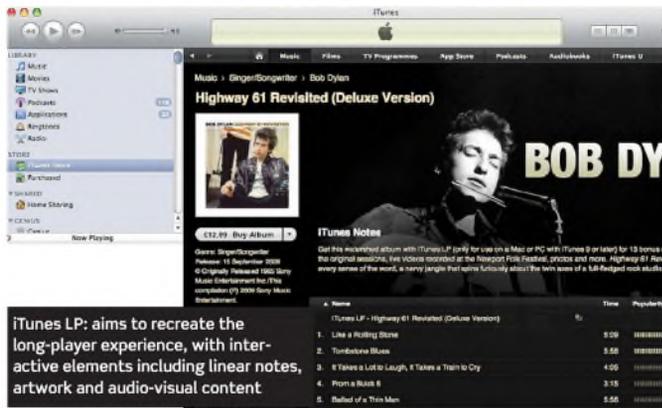
MUSIC WEEK HAS RUN THE RULE over one of the first albums to appear on the new iTunes LP digital format, which officially launched last week.

Known as "Project Cocktail" until its official global launch last Wednesday, iTunes LP is designed to push digital album sales. While record labels are involved, they are concurrently working on a rival digital format, codenamed CMX.

At launch, only a handful of iTunes LP titles are available, from acts including The Doors and The Grateful Dead. Apple has stated that it has handed over the developer tools so that artists and labels can create their own unique content bundles. There is no standard pricing and this will depend on how many assets are bundled into the package.

Music Week downloaded Bob Dylan's *Highway 61 Revisited* to test the format out. The download bundle contains the full studio album and seven alternative takes and live tracks, some of which have appeared on other Dylan collections.

Running the package through the iTunes player on their computer, users can access photos, liner notes,



Apple event Other key announcements

The other key announcements at last week's Apple event were as follows:

- iTunes is now selling ringtones and has a catalogue of 30,000 titles
- The Genius recommendation tool on iTunes has been expanded to create mixes from a user's iTunes collection via the Genius Mix feature

- A total of 30m iPhones and 20m iPod Touch devices have been sold to date
- With sales of 100m, the iPod Nano is the most successful MP3 player in the world
- Apple has 100m registered iTunes accounts and has sold 8.5bn songs
- The App Store has delivered 1.8bn app downloads from a catalogue of 75,000

titles. It has also brought the Genius technology over from iTunes to make app recommendations to consumers

- Innovations included the addition of a video camera built into the iPod Nano. The iPod Classic saw storage increased again to 160GB and a drop in price across the iPod suite including the Nano and Shuffle

lyrics, credits and videos. Most of this layered content does not, however, port across to iPods and iPhones currently. It also requires users to upgrade to the iTunes 9 software, which was released last week.

With a price tag of £12.99, the format is presumably aimed at fans rather than casual consumers. While iTunes LP will work best for catalogue titles where assets such as live footage and documentaries can be attached, artists can now start to develop additional content for new releases and this is when the format could prove its commercial worth.

Boosting digital album sales is currently key for the music industry, with only 7.7% of albums sold in the UK in 2008 being downloaded. While the CD remains the dominant format, this is a strong first step towards changing the core format for digital consumption.

Introducing iTunes LP last week, Apple CEO Steve Jobs explained that the format "lets artists share more of their creativity with fans and gives music lovers the feeling of being immersed in an entire album".

He added, "Some of us remember the LP. It was great - you not only got music, you got liner notes, lyrics and pictures. You can get that great content again with iTunes LP."

eamonn.forde@me.com

Digital news in brief

● **Dot Allison** (pictured) has launched a remix competition via SoundCloud. Fans can download the stems to the track *Cry* from her new album *Room 7½*. The winning mix will get a commercial release with the album version of the song.



● People concealing their proxy servers to access **Spotify** in European markets where it is not live yet have had access blocked. This is because the music-streaming service is not serving ads in those markets. The company last week also announced that it is temporarily reverting to invite-only in the UK.

● **Nimbit** has launched the MyStore offering to allow artists to sell music, merchandise and e-tickets directly from their Facebook page rather than through a third-party retailer.

● Ahead of the *Rock Band* game and the album reissues, last week the official **Beatles** site got a makeover to include new video content, a music player and several community elements including a fan widget.

● The **Rhapsody** app for the **iPhone** has been approved by Apple and the Pandora app has gone live on the Android platform.



● Mobile operators **Orange and T-Mobile** plan to merge their UK operations. Between them, they make up 37% of the market. The deal will be subject to regulatory approval.

● The **Japanese government** is taking steps that would prevent mobile users illegally downloading music straight to their handsets.

● There are now more than 10,000 mobile apps available for the **Google Android** platform.

Digital roundup new services

● **SwingVine**: aggregates news and data from across the web to assess the buzz around particular acts. It also weighs coverage depending on the reputation and reach of individual sources. Alongside music, it also tracks technology, books, fashion, TV and movies.

● **BandMetrics**: currently at private beta, it claims to track an act's popularity through quantitative and qualitative data. It offers geographical tracking of coverage on social networks and radio stations as well as blending in fan trends.

What does the future hold for Spotify?

The Spotify app went live on Android and the iPhone last week. *Music Week* spoke to Spotify UK managing director Paul Brown to find out where the company can go from here.

How did the approval system for Android differ to that for the iPhone?

The difference from Apple was that we got access to the native operating system for Android. There was lots of media focus on the app and speculation around it but we were confident that we'd get on both platforms.

Is having an app critical to Spotify's chances of success in the US?

I am not sure it was absolutely critical. Pandora already had in excess of 20m users when it launched its app. Our priority is getting the service into the US and doing it well. But undoubtedly to have the mobile component there as well is a big driver for the premium experience.

Is the app the only thing you have up your sleeve to hit critical mass

for premium subscriber numbers?

While we can't give any numbers, there was a really strong uptake of premium subscriptions on the first day the apps went live. Across the markets we are in, our subscriber numbers are becoming quite healthy. There has always been a plan to build in mobility and greater home use on well-purposed devices that connect to a user's stereo.

When will Spotify properly build in recommendations?

There are very few businesses that have got discovery nailed. We are coming at it from the on-demand side, but we would love to have better discovery elements in the service. We are still looking at the best ways of doing that. We have done some internal testing around our own



algorithm as well as spoken to partners. It is just a case of developer resources, but it is on our list of things to do.

How can you push track purchasing more?

In the coming weeks we'll unveil a deeper relationship with 7Digital and have one-click purchasing. We are already seeing several thousand downloads a week coming through 7Digital and that's with a

"buy" button that is hidden. I believe this will start to show that we are a big driver for sales.

With the PRS/YouTube settlement, is a lump sum payment better than a per minima rate for streaming services?

The model that makes the most sense for ad-supported services is the percentage of revenue one. Start-

ups have to show they are serious about making money, show what money they make and pay against that on a quarterly basis. There is still, however, a lot of fixation on the per-stream minima. That to me is not the way to go in the long run. But I understand it is still going to be in the mix and we are all going to have to deal with it.

Spotify got an easy ride for the last year because the labels have an equity stake. Discuss.

I would categorically dispute that. We did not get an easy ride in the slightest. And we are not the only start-up on the planet to give equity to the labels. We have simply done what a lot of others have done.

Ad-funding can never work. Do you agree?

As a panacea to the industry, I agree. It isn't the final model. Spotify is a blended model as we have subscription and ad-funding. And that doesn't even include merchandise opportunities, which we are interested in looking at. Ad-supported is, still, part of the mix and there is very good money to be made there.

News diary

ON THE WEB THIS WEEK

FORM 696 REVIEW ABSOLVES LIVE MUSIC EVENTS

Roger: "Parliament has called for Form 696 to be scrapped. Why are the police ignoring this and how are they allowed to? Who is ruling our country, Parliament or the police?"
David Looi-Parish: "This decision by the Met hardly adds clarity to the position for smaller events. Many live events are made up of a few live bands with a DJ of some sort paying in between, to fill the gap. The fact that the Met believes that they can simply state a shift of focus away from live events on to club nights that include a DJ shows how out of touch they are with the way that music is consumed and enjoyed in the live environment"

GLOSSY ADS TO PAY FOR ALBUMS

Paul Kennedy: "A great new model to fund established acts recordings. Well done to Mariah and LA Reid and all at Def Jam/Island for leading the way in this new and innovative cross-branding idea"

Burns builds on live shows

UNEARTHED

THE ARTIST BEHIND THE BREASTFED LABEL, which took Mylo to global success in 2005, will look to emulate this success next year with his latest charge, electronic artist, DJ and producer Burns.

Linus Loves established the Breastfed label to release Mylo's debut album *Destroy Rock & Roll* in 2004, later signing a deal with Sony that saw the album re-released in 2005 fuelled by the success of the single *Drop The Pressure*.

Fast-forward to 2009 and Loves, a recording artist in his own right, has established a new label, 21-12, to provide the same framework for Matt Burns, whose songs have helped him to develop a huge online following over the past 12 months.

"With *Destroy Rock & Roll* it was a much longer build, because it was a different market then. Things happen a lot quicker now," says Loves.

Burns' debut artist album will be released in summer 2010 on 21-12, preceded by a double-CD album in March featuring 10 songs that have featured on a series of



four EPs released over the course of the year – the latest is issued on October 5.

Burns has become increasingly in demand over the past 12 months, providing remixes for Kasabian, Jack Splash, Missy Elliot, Empire Of The Sun, Calvin Harris, Passion Pit and Gossip among others.

Live, an impressive plot is building, with forthcoming UK supports with Mr Hudson and Calvin Harris, and a 30-date tour of the US supporting Deadmau5 ahead. Radio backers include Jo Whiley, Zane Lowe, Annie Mac and Pete Tong.

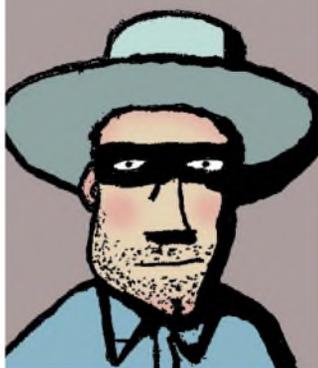
"It's a very nice feeling to see it all taking shape," says Loves. "We have always known there was more to him than just being a DJ and producer but we knew we had to start it there and get people talking about him first. So that's been the focus."

stuart@musicweek.com

Cast list

A&R	Linus Loves, 21 12	MEDIA	Mecia
Press and online	Matt Learnmouth	AGENT	Lucy Coates, Code
National radio	Eden Blackman, Ish	Management	Mark Gillespie
			Three Six Zero Group

Dooley's Diary



Beatlemania descends upon the Music Week office

THE MUSIC WEEK TEAM WERE LIKE BEES AROUND HONEY

last Thursday as they swarmed on a package of the **new remastered Beatles albums**. We can only assume that PR gurus **Moira Bellas** and **Barbara Charone** wanted to be first to send us a prezzie for our **50th anniversary**, but the fighting and moodiness that ensued over who got what album were not pretty. Nor clever. DB Records chief **Dave Bates** (pictured) had the right idea, though,



as our picture shows his garden table groaning under the weight of both the mono and stereo boxed sets... **Apple Corps** chief executive **Jeff Jones** and **Giles Martin** were among those mixing it with **EMI** execs at a drinks bash last Wednesday to mark the roll-out of the Fab Four remasters. Also in attendance, **EMI** global catalogue president **Ernesto Schmitt** reveals he is so blown away by the mono boxed set's design that, "I proudly display it in my living room and I don't display any other music memorabilia

at all in the room"... Talking of things fab, here's dedication to the cause: **Sony/ATV's Ian Ramage**, whose company publishes most of The Beatles' songs, took last Wednesday off work to join other Fab Four fans at **Soho's Trident Studios** (where *Hey Jude* was recorded) to spend the day listening to the remastered CDs... We're wondering who gets final approval on **PRS For Music's** press releases. Dooley seems to recall that chairman **Ellis Rich's** publishing interests include **Louis Armstrong's** seminal track *What A Wonderful World*, however, in a PRS top 10 released last week, sticking out like a sore thumb at number eight of the tracks people would want on a desert island was **Satchmo's** "Wonderful Road"... Talk about a clash of views. Just as **ERA** members were meeting last week in the Chancery Lane offices of law firm **Lewis Silkin** demanding a Government crackdown on **illegal filesharing** to help to protect their businesses, who should be gathered in the same building but the anti-legislation alliance the **Featured Artist Coalition... Bucks New University**

was awash with the great and good of the music biz on graduation day earlier this month. As our photo shows, Glastonbury



Festival founder and promoter **Michael Eavis** was presented with an Honorary Doctorate, while **Julie's Bicycle** chief and environmental campaigner **Alison Tickell** was made an Associate Professor. And, as if that were not enough, **Live Nation** chief operating officer **Paul Latham** was on hand to give a keynote speech to the assembled music management and production graduates... England 66. Brazil 70. Holland 74. Now, to these legendary footballing teams a new name can be added: **Dynamo Music Week**, who blazed a trail through the 2009 **Sheridans Football Tournament** last week. Well, scraped a win and a draw would be more accurate, although in our defence we were in a group alongside eventual winners **Deloitte** and **Sports Interactive**. The event raised nearly £10k in total for **Nordoff-Robbins Music Therapy**, and we take our collective hat off to the **Eagle Rock team**, who forfeited their place in the semi-finals to get more drinking time in... Talking of winners, it's not every day that a **Mercury Prize** winner vets your website. But

magic happens at **Music Week** towers. Indeed, several **MW** staff were surprised to see one of parent company **UBM's** web gurus at the Mercury do

last week, only for the man in person – one **Ciaran O'Fathaigh** – to reveal that he produced **Speech Debelle's** single *Go Then Bye*, he is her musical director and has done a couple of remixes. Good work Ciaran... What better way to celebrate a run of three consecutive number one singles than going fishing? Well, we can think of many, but for **Dizzee Rascal's** label **Dirtee Stank**, fishing it was after **Holiday** completed the sin-



gles trilogy. Attendees included **Dizzee's** label manager **Laurence Ezra** (pictured here with an O-fish-al trophy from the day), **PIAS's Peter Thompson** and **Dizzee's** manager **Nick Detnon**... And finally, **HMV** is to issue a calendar of **My Inspiration** icons in support of **CLIC Sargent**, which cares for children and young adults with cancer. The 18-month calendar features rock icons such as **Dylan, Bowie, Springsteen** and the lyrics that have inspired them in keeping with the retailer's **My Inspiration** ad campaigns. It could be the perfect Christmas present if you can't afford the Beatles remasters...

Features



SONGS AND PRAISE

Colin Barlow is taking the relaunched Geffen label into uncharted territory with an innovative A&R policy and multi-media ambitions. Is the ex-Polydor chief on the verge of striking gold for a second time?

Labels

By Stuart Clarke

COLIN BARLOW HAS A VISION FOR GEFFEN. And it is quickly taking shape. A little under a year since Barlow left his post at Polydor to revive the prestigious Universal imprint, his plans to create an overarching entertainment group are well advanced.

As the final quarter approaches, the fledgling label under Barlow's command is already well established with albums from an incredibly diverse line-up as the Pope, Shirley Bassey and The Saturdays set to make an impact during quarter four.

But while the traditional albums market remains important to Barlow and his team, the label head's ambition to broaden the business with branches in a number of areas of entertainment is being realised with Geffen's first major television platform, *The No.1 Family*, currently airing as part of GMTV's weekly morning schedule.

The show, which was created by Geffen in a three-way partnership with Shalit Global, to handle the artist management, and GMTV, is hosted by Jade Goody's former partner and TV presenter Jeff Brazier, who has been taking viewers on a nationwide search for a British family with at least two musical members to front a Christmas carols album, already on the Geffen schedule for December 7.

"The television platform is the most powerful one out there now so it's imperative that we try and find ways to bring our talent into that area," says Geffen's general manager Ricardo Fernandez, who explains that the team is trying to find TV angles with everything it is involved in, not least gigs featuring Geffen artists.

"We make sure we have camera crews that can film these concerts and behind-the-scenes footage now so there is always something we can offer television," says Fernandez, who reveals that a number of new concepts are in development for 2010 and currently being pitched to production companies.

According to Fernandez the long-term goal is to reach the point when an in-house production arm is a reality. "At the moment we're relying on a lot of outside advice. We're bringing the talent and the ideas and working closely with Lesley Douglas at Globe, and elsewhere to make these ideas a reality," he explains.

"There are so many opportunities for music right now. It's an exciting time and looking beyond the traditional label means that I can be even more indulged in the creative process that I love," says Barlow, whose ear for a song has helped rack up hits for James Morrison, Boyzone, Ronan Keating, Samantha Mumba and The Lighthouse Family among others.

While operating beneath the Universal umbrella – alongside other revived labels in the major's repertoire including A&M, Fiction and Verrigo – Geffen is to all intents and purposes a standalone operation.

Its offices, located in the relaxed gated community of Kensington Village, are manned by a team of staff whose efforts have already been buoyed by the success of Xenomania duo Mini Viva, Vagabond, and a string of signings, including *The Pope* and Shirley Bassey.

"The first half of 2009 has really been about establishing the foundations that will enable us to take Geffen into the next phase of its life," says Barlow, who says he



has assembled his dream team behind the scenes.

They include music lawyer and A&R man Peter McGaughrin, Fernandez, formerly of Sony, and Claire O'Brian who joined the Barlow project from EMI last week to take up the post of marketing director.

"What's great about all of these people is their broad skill sets and an understanding about creating a company that is broad based, but can be involved in many areas of the business," says Barlow, who despite his executive role at the head of the label operation says he is still very much involved on a creative level. "I'm probably more hands on than I've ever been."

Barlow's energies have been channeled not only into expanding Geffen's label operations and developing its interests in television, but also into his company's partnership with Universal Publishing, Merry Star, to accommodate publishing interests. As the operation begins to take shape, Barlow will be also looking to develop interests in management and even theatre.

He is already planning an eclectic roster for Geffen, split between artists that can provide swift remuneration and developing acts. "It's about having records that you feel can do big volumes and that can pay for the baby bands, which will develop over time," says Barlow.

In order to achieve those goals, feeding into Geffen's executive A&R team of Barlow and McGaughrin, is former Fascination Records A&R man Jordan Jay, and former Polydor scout William Street, a co-founder of the Chess Club label which boasts early releases for the likes of Mumford & Sons, White Lies and James Yuill.

Having dipped its toe in Eurovision's waters earlier this year with one of its first signings Jade Ewan, Geffen will end 2009 with two potentially huge albums; one, boasting the voice of Pope Benedict XVI, and another from Shirley Bassey which Barlow is A&Ring with songwriter David Arnold.

Released on November 30, the first album – a collection of Lauretan Litanies, Marian popular chants and modern classical songs, will see the Pope speaking and singing in Latin, Italian, Portuguese, French and German.

Barlow, who is hoping to trump the success Epic achieved globally with *The Priests*, says its an enormous

project and a huge responsibility to be working so closely with the Vatican. "You might look at this as appealing to a niche market, but globally, the potential reach is just huge." The album's release will be backed with a December 2 concert in London.

Meanwhile, Bassey's first album for Geffen is the brainchild of Arnold, who has invited a cast list of contemporary stars to write songs for the album. So far, Snow Patrol, Take That, Pet Shop Boys, Rufus Wainwright, KT Tunstall, Kaiser Chiefs and the Manic Street Preachers are among those involved in the project which is aimed at the gifting season.

"It really is a remarkable record and we're all very excited about its Christmas potential," says Barlow. "She hasn't made a studio record for well over 10 years, so I really think this is going to be a remarkable project."

As with the Vatican project, Barlow hopes to give the campaign an early boost with a concert at the Royal Albert Hall in December and the media will get its first taste of the record on September 21 with an invitation-only event at The Ritz in London where Bassey herself and a number of the album's collaborators will be on hand to debut the new set.

Another collaboration that is feeding into the infrastructure by way of debut signings Vagabond, Mini Viva and Pageboy, is that of Brian Higgins and his Xenomania team. Both Vagabond and Mini Viva are already on the road to success with solid Radio 1 support for their debut singles, and albums are on the way, while Pageboy will be debuted in 2010.

Barlow says there is a synchronicity and trust that exists between his own and Higgins' A&R methods. "We've got such a mutual respect for each other. Obviously the fact that three of our first signings have been with Xenomania says it all.

"You want to find people that have star quality and are iconic, but you also want to find writer/producers that can create records, because in a market place where sometimes there is not much about to sign, those are the people who are integral."

Other releases on the horizon for Geffen include a second album by *The Saturdays*, a solo album from Guillemots' Fyfe Dangerfield, the debut record by teenage American band Billy Boy Poison and long-term Universal-published artist *The Boy Who Trapped The Sun*.

Barlow is also betting on pop being the big A&R story of the future and believes the foundations he has put in place at Geffen over the last few months means it is already geared up to exploit that. "I think we're about to see a complete explosion in pop over the next two years," he states. "And people that are creative within the A&R industry will really win out because pop is about being able to create projects and being creative within the process of making music."

stuart@musicweek.com



"There are so many opportunities for music right now, and looking beyond the traditional label just means that I can be even more indulged in the creative process that I love"

COLIN BARLOW, GEFFEN

PICTURED LEFT
Getting the right mixture: Geffen's interests include pop veteran Shirley Bassey, 2009 Eurovision entrant Jade Ewan and the GMTV-broadcast show *The No. 1 Family*

PICTURED BELOW
Heavenly hits: One of Barlow's first Geffen signings was Pope Benedict XVI, who will record albums of multi-lingual prayers and Lauretan litanies.



Features

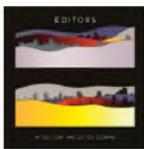
CHRISTMAS COMES E

Confidence is high among labels and retailers that a strong quarter-four line-up with a smattering of diversity and an improving economic outlook will combine to match if not better last year's pre-Christmas sales. And with albums from the likes of Leona Lewis, Muse, Robbie Williams and even Pope Benedict XVI waiting in the wings, the sales potential is enormous



ABOVE
Wheels on fire: Robbie Williams is back with a bang on November 9

BELOW
Angelic: Mariah Carey's *Memoirs Of An Imperfect Angel* is out on Universal later this month



BELOW
Debelle of the ball: Mercury winner Speech Debelle will doubtless see a significant sales boost this quarter



BELOW
Rock revolution: increasingly influential, Biffy Clyro's *Only Revolutions* will be released by 14th Floor on November 9

Quarter four

By Christopher Barrett

WITH ALBUMS ON THE SLATE BY EVERYONE FROM ROBBIE WILLIAMS TO THE POPE, the fourth quarter of 2009 is nothing if not intriguing

Among the multi-million-selling acts vying for a place in the nation's Christmas stockings this year are Pearl Jam, Whitney Houston, Dame Shirley Bassey - with her first studio album in more than 20 years - and Robbie Williams, with his long-awaited new Virgin album *Reality Killed The Video Star*.

While the aftermath of Michael Jackson's sad demise is still being felt in the charts and The Beatles reissues dominate its higher echelons, today (Monday) sees new releases by other established heavy hitters, including Mariah Carey, Nelly Furrado, Jay-Z, David Gray and Muse.

Throw in an array of debut albums from The Big Pink to Susan Boyle, Pixie Lott to The Pope and you not only have one of the most diverse final-quarter release schedules in years but one that the industry is hoping will echo the strong end it enjoyed to 2008, when releases by acts including Oasis, Kings Of Leon and Take That helped to slow the trend of declining album sales.

Naturally, the final quarter of the year is always the key focus for labels and retailers alike, with around 40% of annual sales taking place during the period. The extent of the sales potential at stake during the gifting period was dramatically highlighted in 2008, when Take That sold a staggering 1,446,135 copies of their album *The Circus* in only four weeks. But that impressive tally was notched up in a very different retail climate

The past year has seen the closure of 90 Zavvi outlets and 815 Woolworths stores leaving many high streets throughout the UK, including Kensington High Street at the very heart of the music industry, without a single "bricks and mortar" music retailer.

Meanwhile, independent outlets continue to suffer, with the number of stores operating falling to an all-time low of 305 in 2008 from 408 the previous year. If the rate of their disappearance fails to slow, the music retail market is likely to contain no more than 200 independently owned shops by Christmas this year.

But with a burgeoning HMV having already bought 29 Zavvi stores, with a 30th in the pipeline, and supermarkets actively looking to soak up Woolworths' market share, ERA director general Kim Bayley is remaining upbeat about the prospect of entertainment product this Q4.

"The Woolworths market to date has been mopped up well by the supermarkets and equally with Zavvi, if you look at the towns where they were, entertainment sales are broadly up or flat on last year, which must mean that the sales have either gone to HMV or the internet players. I think the consumers of those retailers have found new homes," says Bayley.

Indeed, since the demise of Woolworths, Play.com category manager for music Helen Marquis confirms that the online retailer has already seen a considerable rise in sales of child-orientated albums, compilations and pop product. Naturally she expects that growth to continue during quarter four.

Play.com has already made considerable efforts to market itself to that demographic, not least with its sponsorship of the Take That summer tour, which was seen by 1.2m people. "That was a huge inroad into the key 30-



BUT ONCE A YEAR



Artist albums Top sellers in Q4, 2004-08

Year	Artist Title / Label	SALES
2004	ROBBIE WILLIAMS Greatest Hits EMI	1,530,788
2005	ROBBIE WILLIAMS Intensive Care EMI/Chrysalis	1,434,315
2006	TAKE THAT Beautiful World Polydor	1,124,183
2007	LEONA LEWIS Spirit Syco	1,550,039
2008	TAKE THAT The Circus Polydor	1,446,135

Source: OCC

Warner Bros Records UK vice chairman Jeremy Marsh is also convinced that consumers will not only be faced with a diverse array of retail outlets during quarter four but will also be provided with an impressive array of product to choose from.

"Although the range of high-street specialists has become more limited this year, the overall mix of retail possibilities continues to evolve and expand - whether it's supermarkets, entertainment chains or independents, physical or digital, real-world or online, shoppers have a wealth of purchasing options," he insists.

Marquis agrees that the line-up of releases is at least as strong as it was in 2008 and says that Play.com is looking to achieve another record year. "We are forecasting a much bigger Christmas than last year. Every year we break our record," she says.

But, with so many major releases up against each other on the Q4 schedule, Marquis is a little surprised at some of the timings. "November 9 is looking like the big one - you have Queen, Robbie Williams, Snow Patrol, Nirvana, Bon Jovi, Stereophonics and JLS. Our warehouse isn't going to be big enough," she laughs.

"The JLS album is pre-ordering phenomenally, as is the Susan Boyle album and then on October 26 we have Cheryl Cole pitched against Alexandra Burke, the mentor and the person she brought to win the X Factor last year - it will be an interesting battle, there is certainly no shortage of heritage acts and reality shows," says Marquis.

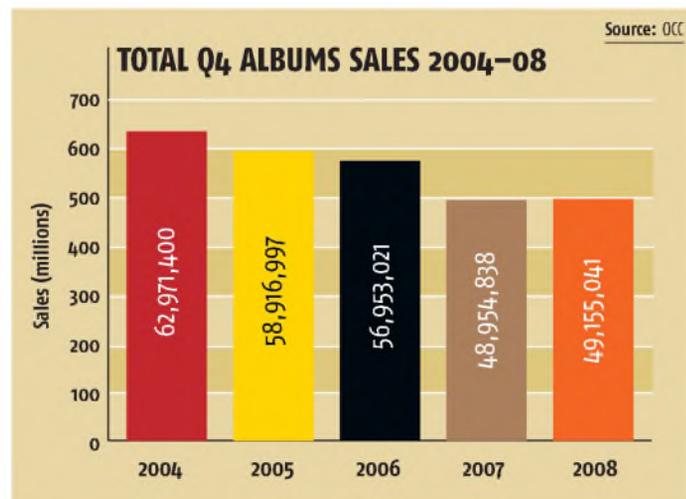
A strong contender for the biggest-selling album this quarter four is Robbie Williams' new set, which Garfield believes is a return to form. "He has delivered a phenomenally strong album and the way it has been received by media to date is amazing and from a pre-sale point of view it is incredibly strong. The competition is strong so no-one is complacent about it but I think this is Robbie absolutely back on form and when the market is with him we know what he can do. So we have very high expectations."

But, while the major labels will be wheeling out the big guns, many smaller labels actively steer clear of launching albums by lesser-known or leftfield fledgling acts during Q4 for fear of them being swept under the wave of blockbuster titles, while the sheer cost of marketing in such an overcrowded market can also make it prohibitive.

"We are playing a lot of balancing games all the time. Every act is so different but at the end of the day you are really only going to spend money and push hard when you know you have a good chance of selling records in December. The cost of marketing rules everything else out really," says PIAS UK managing director Peter Thompson.

For Nigel House, co-owner of award-winning independent Rough Trade, his focus will not be on the battle between veteran acts such as Sting, Bob Dylan, Madness, Madonna and Rod Stewart or the plethora of reality TV offerings, but on strong sales from new releases by more experimental acts including Atlas Sound, The Very Best, The Big Pink and Local Natives.

Rough Trade is currently trading 20% up on 2008, according to House, an impressive growth in turnover that he believes is set to continue throughout quarter four. For House and his team the big push this Q4 will incorporate new albums and boxed sets, including Topic's 70th anniversary collection Three Score & Ten - A Voice



To The People and Warp's celebration of two-decades in business with its Warp20 set, along with product released earlier in the year.

"Our regular customers always want something new, new, but in October, November and December we can bang out the year's best-sellers and keep selling them through. XX by The XX, Veckatimest by Grizzly Bear and The Horrors' Primary Colours - they will all just keep on selling. There have been some great records out this year, especially in our line," says House.

Largely responsible for replenishing Rough Trade's line in predominantly independent product during the coming months will be PIAS.

Among the key titles PIAS' Thompson will be aiming firmly at the heart of the gifting market this quarter will be the Warp20 box set; Kaleidoscope, the fourth artist album from superstar DJ Tiesto and Dizzee Rascal's highly-anticipated LP Tongue 'n' Cheek, along with current releases including Arctic Monkey's third album Humbug, Conditions by Australia's The Temper Trap and the Barclaycard Mercury Prize-winning Speech Therapy from Speech Debelle.

"We know Dizzee will be a winner but we also think The Temper Trap will do exceptionally well, and will continue to sell well throughout next year. We could have a multi-platinum album on our hands. We'll see how Speech Debelle does in the coming months. Local Natives is an interesting one and we'll be pushing the Arctic Monkeys throughout quarter four - but even acts like that can suffer in the crowded Christmas marketplace," he says.

Thompson believes that PIAS' roster of releases is likely to benefit late in the day from both the end-of-year critical round-ups and an upsurge in digital-album consumption.

"While Amazon and Play have taken very positive steps to absorb Zavvi's market share we can't deny the fact that digital is growing, but we don't really see the benefit of that until after Christmas, because people receive their iTunes vouchers as presents," Thompson explains. "But we'll be expecting to see a real surge in digital revenue in the days and weeks after Christmas when many of those vouchers will be used to pick up more left-field material."

BELOW
The max factor: Sony will be in for a busy Christmas as Syco cranks up the publicity around X Factor winners Alexandra Burke (pictured), Leona Lewis and whoever takes the title this year



years-plus female audience," says Marquis. "You are catering for a different kind of customer in Q4, there is much less self-purchase, they will buy four albums a year and they tend to buy them all in Q4."

When pushed, however, Bayley does admit that the demises of Zavvi and Woolworths, which together were responsible for a music market share of around 20%, could mean a drop in sales of approximately 7% in quarter four.

Yet across the board both retailers and labels appear confident that the coming months will see sales up on last year. HMV head of music Rudy Osorio believes that with the economy showing signs of a possible recovery and with the quality of product on the schedule, this is looking likely to be one of the strongest Q4s in recent years. What is more, he is not alone in this optimistic view.

"I don't think the absence of Zavvi and Woolworths is going to be that noticeable," says EMI's president of new music for North America and the UK/Ireland Nick Garfield. "We are being very aggressive in terms of our forecasts regardless of the retail landscape. We're conscious that it has changed but with the strength of our product mix we are confident that we are going to have a spectacular Q4."

In fact, with the Beatles campaign continuing through to next year, an array of other catalogue activity including a "definitive" Queen collection and new albums from the likes of Norah Jones and Robbie Williams, Garfield says that this Q4 marks the start of a resurgent EMI. "It is the first Q4 where the company strategy and the leadership of the company is in place and has a long-term plan. This is the first part of us executing that long-term plan," explains Garfield.



Q4 promotion

EMI'S BIG GUNS RET

With The Beatles, Robbie Williams, Queen, Norah Jones and the evergreen Now! compilation on the schedule



Fabs rebooted The Beatles are back



THE BEATLES

Back catalogue remastered (Apple/Parlophone) Out now

Remastered, Rediscovered: on September 9, Apple/Parlophone reissued the band's 13 classic studio albums, plus the Past Masters compilation, all digitally remastered versions by a dedicated team of engineers at Abbey Road Studios. Presented in deluxe packaging including photos and essays, each is enhanced with a unique video mini-documentary in The Beatles' own words. The Beatles stereo and mono boxed sets were also released on the same day.

AIR

Love 2 (Virgin) Released: October 5



Internationally respected French electronic duo AIR return this October. Already hailed as a return to their Moon Safari days, *Mixmag* claims it as their album of the month, adding that AIR are back to their best. With more than 1m albums sold in the UK, AIR will embark on a string of UK dates early next year.

ALICE IN CHAINS

Black Gives Way To Blue (Parlophone) Released: September 28



Titans of the grunge era with more than 17m albums sold worldwide, Alice In Chains are set to release *Black Gives Way To Blue*, their first studio album in more than 10 years and the first with new member William DuVall. Already being hailed by the likes of *Q*, *Kerrang!* and *Metal Hammer* as a big return to form, it features one of the best rock singles of the year

in the form of *Check My Brain* and, on the album's title track, a guest appearance from Elton John. The band follow their stunning show at London's Scala in August with a full UK and European tour in November.

BLAKE

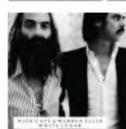
Together (Blake Records) Released: October 12



Blake's third album *Together* sees the classical crossover boy band at their very best. Backed by TV, radio and press coverage plus extensive advertising, *Together* includes the bands' unique take on classical and pop hits including *Bring Him Home*, *I Vow To Thee My Country*, *Abide With Me*, *Bridge over Troubled Water* and *With or Without You*. Blake's stirring music and vocal inspiration have created an album many are declaring the classical crossover release of the year.

NICK CAVE & WARREN ELLIS

White Lunar (Mute) Released: September 21



White Lunar is a selection of pieces taken from various soundtracks Nick and Warren have been involved in over the years, including *The Assassination of Jesse James By The Coward Robert Ford*, *The Proposition* and the forthcoming adaptation of Cormac McCarthy's novel *The Road*. Accompanying the soundtrack work on the second disc are four pieces drawn from the Cave/Ellis archives, all named after craters and conceived as a suite. "Listen to it as you might an instrumental album or some kind of trip," recommends Ellis. "Beautiful" ***** *Mojo*.

SARAH CHANG

Bruch/Brahms: Violin Concertos (EMI Classics) Released: September 21



Chang performs with the Dresden Philharmonie, conducted by Kurt Masur. To celebrate the release, EMI Classics is making her recording of Vaughan-Williams favourite *The Lark Ascending* available as a free download by visiting www.changbruchbrahms.com. Chang performs the Bruch Concerto at Classic FM Live on September 24 at London's Royal Albert Hall.

DEADMAU5

For Lack Of A Better Name (Virgin) Released: October 5



In less than a year, deadmau5 - aka Joel Zimmerman - has gone from being an underground success to being one of the most in-demand producers on the planet. His first single *I Remember* peaked at number 14 in the UK sales chart and has sold more than 120,000 copies to date, while current single *Ghosts 'N' Stuff*, featuring Pendulum's Rob Swire, has been A-listed at Radio 1 two weeks ahead of release. *For Lack Of A Better Name* is his second mix album, and a UK tour has been announced to coincide with the album's release. By the end of the year deadmau5 will have racked up more than 200 tour dates this year. His debut artist album is set for release next year.

BRYAN FERRY

The Best of Bryan Ferry (Virgin) Released: November 16



The Best of Bryan Ferry is a two-disc CD/DVD package featuring all his hits and videos. The 21-track CD features 19 singles, from *A Hard Rain's A-Gonna Fall* and *The In Crowd*, through *Slave To*

Love and Don't Stop The Dance, to *The Times They Are A Changin'* from the hugely successful Dylanesque album. The album also features two new tracks. The accompanying DVD contains 30 videos featuring original and bonus premises, plus classic live and TV performances from down the years. The album is a must-buy for all Ferry fans and completists and will have huge appeal to the crossover pop fan. NB this is not the final album artwork.

DAVID GUETTA

One Love (Positiva/Virgin) Out now



With two number one singles already under his belt, the future looks promising for this globally established DJ. Guetta's album *One Love* recently debuted in the album charts at number two and, with another massive single due before the end of the year, it is fast becoming 2009's biggest crossover dance success. Already a huge superstar in his native France, Guetta is a new household name on this side of the channel.

RICHARD HAWLEY

Truelove's Gutter (Mute) Released: September 21



Recorded in Richard's home town of Sheffield, *Truelove's Gutter* is a testament to Hawley's intoxicating songwriting talents. Thematically his darkest work to date, *Truelove's Gutter* explores the idea of people or things that are broken in some way and the damaged times in which we live. The album has been hailed as his finest yet, with four-star reviews in *Q* ("beautiful"), *Mojo* and *Observer Music Monthly*.

HOCKEY

Mind Chaos (Virgin) Released: September 28



This respected four-piece enjoyed heavy specialist support for their fan-pleasing single *Tec Fake*, while the Oregon band commence their own headline tour later this month, following successful UK support slots with *Friendly Fires* and *Passion Pit*. This debut album includes their breakthrough single *Song Away*.

JET

Shaka Rock (Eleven Seven) Out now



Multi-platinum-selling Australian rockers Jet returned with this third studio album on September 7. The band have delivered an album that captures the charisma and energy of classic rock'n'roll with just the swagger and contemporary flair to create something distinct. In the words of *Q*, *Shaka Rock* is "new old rock at its finest". Released on the US rock label of the year Eleven Seven Music, the album features the hot single *She's a Genius*.

KINGS OF CONVENIENCE

Declaration Of Dependence (Virgin) Released: October 19



Norway's Erlend Øye and Erik Boe are back after a five-year break with their third studio album. October also marks Kings Of Convenience's return to a London stage for the first time since 2004, where they will play three gigs, including their biggest UK headline show to date at London's Barbican on October 14.

EMI

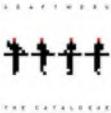
These listings are brought to you in association with EMI

TURN

ule, EMI is aiming high in Q4

KRAFTWERK

12345678 **The Catalogue (Mute)** Released: October 5

 Kraftwerk celebrate the 35th anniversary of their 1974 landmark album *Autobahn* by issuing digitally remastered versions of eight of their albums. Kraftwerk have upgraded their original Kling Klang masters with the latest studio technology, with these magnificent recordings still sounding like nothing else. *Autobahn*, *Radio-Activity*, *Trans-Europe Express*, *The Man Machine*, *Computer World*, *Techno Pop*, *The Mix* and *Tour De France* will be available as individual CDs and downloads, with vinyl LPs and a deluxe eight-CD boxed set to follow.

MAPS

Turning The Mind (Mute) Released: September 28

 Recorded with Tim Holmes (Death In Vegas) at the Contino Rooms, *Turning The Mind* follows up the Mercury short-listed debut *We Can Create* and reflects what James Chapman refers to as Maps phase II, a new direction and a totally electronic sound. The 12-track set is a journey of extremes, from the rigorous dance beats of *Papercuts and Love Will Come* to the epic sweeps of *I Dream Of Crystal* and *Valium In The Sunshine*. Maps will tour the UK in the autumn. "Bordering on genius. 9/10" - *Clash*

MASSIVE ATTACK

Splitting The Atom EP (Virgin) Released: October 5

 Massive Attack release their first new material in three years - an EP of four new tracks out in October. The lead track *Splitting The Atom* has already been Zane Lowe's hottest record and single of the week at Radio 1. The band follow their headline slot at *Bestival* with a UK and European tour throughout autumn, while their fifth studio album is scheduled for February 2010.

QUEEN

Absolute Greatest (EMI) Released: November 9

 Charting 21 years of incredible music, *Absolute Greatest* is THE definitive Queen collection. Available as a standard CD, a two-CD featuring audio commentary by Brian May and Roger Taylor, a limited-edition version with a 52-page hardback A4 book, a vinyl boxed set containing a softback book and two digital formats, *Absolute Greatest* is quite simply the most comprehensive collection of Queen hits ever released.

SPANDAU BALLET

Gold: The Best Of (EMI) Released: October 12

 Coinciding with the band's UK reunion tour which kicks off in October, *Gold* features all the hits, from their pioneering early singles *To Cut A Long Story Short* and *Chant No. 1 (I Don't Need This Pressure On)* to global smashes such as *True* and *Gold*. An accompanying DVD contains every one of the band's era-defining promo videos, which serve as a unique visual snapshot of the band's career.

JOSS STONE

Colour Me Free (Relentless) Released: October 19

 Following 10m global album sales, international soul sensation Joss Stone returns with her fourth studio album on October

19. *Colour Me Free* was recorded in Joss's home studio in Devon and features collaborations with Nas, Jeff Beck, Raphael Saadiq and Jamie Hartman from Ben's Brother.

JAMIE T

Kings & Queens (Virgin) Out now

 Two-and-a-half-years after the release of his Mercury-nominated debut *Panic Prevention*, Jamie T has cemented his status as one of the UK's most exciting young musicians with new album *Kings & Queens*. Preceded by the *Sticks 'N' Stones* and *Chaka Demus* EPs, the September 7-released album was hailed as "one of the greatest albums of the year" by the *Sunday Times*, a claim his audiences at this year's Glastonbury, Reading and Leeds festivals will no doubt attest to.

SWEET BILLY PILGRIM

Twice Born Men (Samadhisound) Out now

 The music of Sweet Billy Pilgrim is, first and foremost, staggeringly beautiful. Winning over hearts one by one, their album *Twice Born Men* was a Barclaycard Mercury Prize nominee and has received enormous critical acclaim. The best album ever made... in a shed.

VARIOUS

Now That's What I Call Music! 74 (EMI Virgin/UMTV) Released: tbc

 Crammed with all the biggest chart hits, *Now That's What I Call Music!* is back and set to cap another huge year, with a collection of the latest tracks dominating the airwaves and topping the charts.

YOU ME AT SIX

Take Off Your Colours (deluxe edition) (Virgin) Out now

 In the four short years since forming, You Me At Six have gone from writing in their bedrooms to headlining sold-out shows in the UK and US. Support slots for Paramore, Fall Out Boy and Fightstar helped build their reputation and they became established as festival favourites with sets at this year's Download, T in the Park, Oxegen, Reading and Leeds festivals. They will return with a new album in January 2010.

Keep up with the Jones

NORAH JONES

The Fall (Blue Note) Released: November 16



The US-based singer-songwriter returns with her fourth studio album on November 17. A more guitar-driven affair than before, the album

includes collaborations with Ryan Adams and producer Jacquire King (Kings Of Leon/Tom Waits). This album follows three UK multi-platinum, chart-topping predecessors, which have attained more than 36m worldwide sales and a host of Grammy awards.



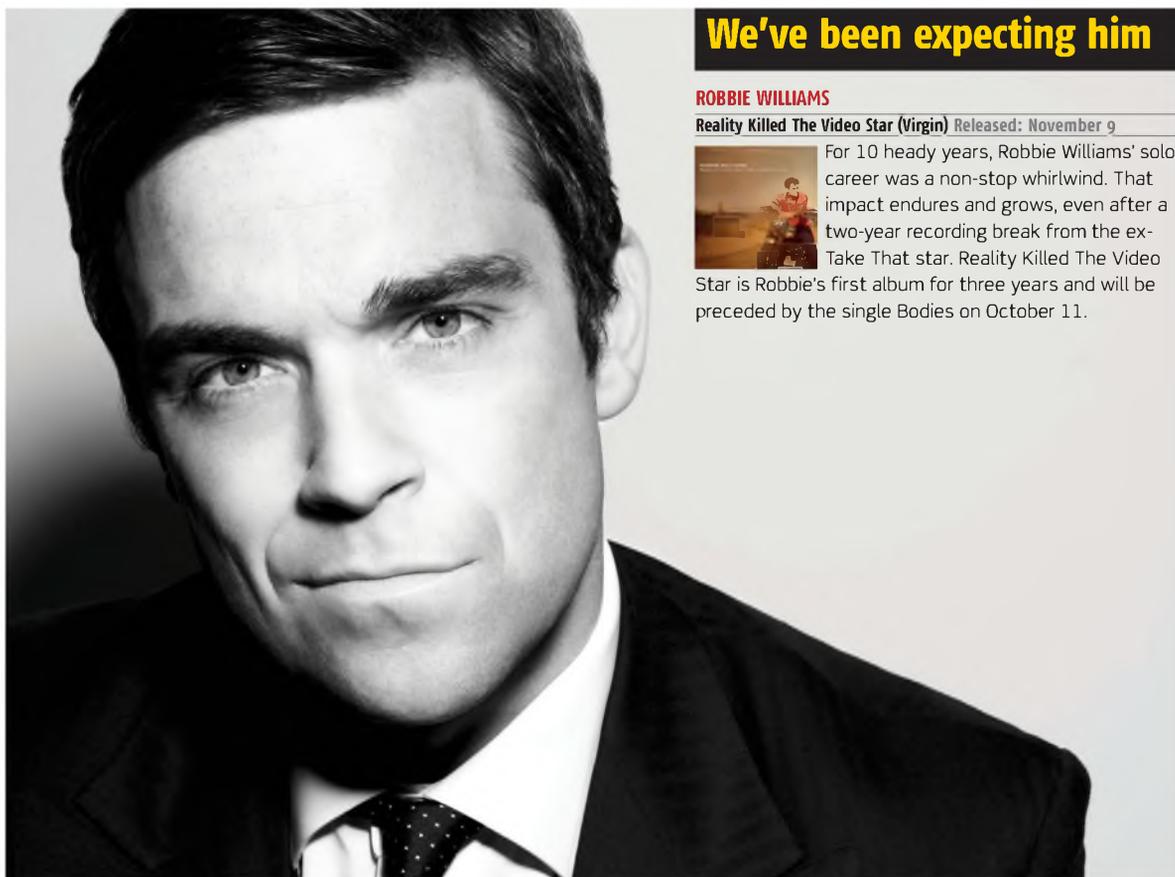
We've been expecting him

ROBBIE WILLIAMS

Reality Killed The Video Star (Virgin) Released: November 9



For 10 heady years, Robbie Williams' solo career was a non-stop whirlwind. That impact endures and grows, even after a two-year recording break from the ex-Take That star. *Reality Killed The Video Star* is Robbie's first album for three years and will be preceded by the single *Bodies* on October 11.



Q4 promotion

SONY'S XMAS CHI

From the eagerly awaited return of Leona Lewis to the first Foo Fighters hits package, Sony Music serves up a

PALOMA FAITH

Do You Want The Truth Or Something Beautiful? (Epic) Released: September 28



This beguiling ex-magician's assistant's highly-anticipated album includes Stone Cold Sober and the stunning new single New York. Paloma is already garnering massive press acclaim, heavy support from radio and television, and will be taking her incredible live show on the road later in the year. A true star in the making.

NEWTON FAULKNER

Rebuilt By Humans (Ugly Truth/RCA) Released: September 28



Newton Faulkner's 2007 number one debut album *Hand Built By Robots* spent 40 weeks in the Top 40, sold 1m albums globally and remains one of the biggest-selling digital albums of all-time in the UK. The single is playlisted by Radio 1, Radio 2 and Absolute. A series of TV performances and a sold-out UK tour in October will be followed by the second single in December.

BARBRA STREISAND

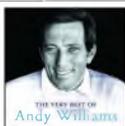
Love Is The Answer (Columbia) Released: September 28



The eagerly-awaited new studio album from the number one selling female recording artist in history. The new collection of jazz-flavoured classics and standards was produced by Diana Krall. A Jonathan Ross TV special will broadcast the week of album release, backed up with high-profile radio and press interviews.

ANDY WILLIAMS

The Very Best Of (Sony Commercial Music Group) Released: October 5



The Very Best Of Andy Williams is released on October 5, the same day as his Royal Albert Hall performance and coinciding with the publication of a new autobiography, *Moon River & Me*. The album features 23 tracks including Moon River, Can't Get Used To Losing You, Music To Watch Girls By and Can't Take My Eyes Off You - all remastered.

CHIPMUNK

I Am Chipmunk (Jive/Columbia) Released: October 12



Eighteen-year-old Chipmunk arrives with a debut album featuring Tinchy Stryder and N-Dubz and has been described as a "mixture of grime, R&B, electro and pop... effervescent and inspiring". A huge online promotion including an innovative Chip TV programme will run throughout the autumn.

BOB DYLAN

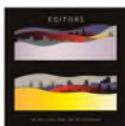
Christmas In The Heart (Columbia) Released: October 12



Dylan's 47th studio album includes his interpretations of Here Comes Santa Claus, Winter Wonderland and lead single Must Be Santa. Dylan is partnering with a UK charity and donating his proceeds from this release to help feed the homeless at Christmas. The album comes in the wake of Dylan's current album *Together Through Life* reaching the UK top spot in April, his first UK number one since 1970.

EDITORS

In This Light And On This Evening (Columbia) Released: October 12



Produced by Flood, *In This Light And On This Evening* follows two critically acclaimed albums with total sales of more than 800,000 in the UK. With a debut TV performance confirmed on *Later... with Jools Holland* and an innovative digital marketing and promotion campaign to be revealed on launch, this career-defining album will change perceptions and raise Editors head and shoulders above their peers. They embark on a sold-out tour in October.

SHAKIRA

She-wolf (RCA) Released: October 12



Now a true global superstar, this is Shakira's first project since *Oral Fixation Volumes 1 and 2*, which sold in excess of 8m albums worldwide. Her last two UK singles, the Beyoncé duet *Beautiful Liar* and *Hips Don't Lie*, spent eight weeks at number one between them. To support the new album, Shakira will appear on *Friday Night with Jonathan Ross*, *Later... with Jools*, a *T4 Special* and *Radio 1's Live Lounge*. A second phase of promotion kicks off in November.

HARRY CONNICK JR

Your Songs (Columbia) Released: October 19



Harry Connick Jr's new studio album consists of Connick singing with a full jazz big band and string orchestra. The 14-track selection includes classics *Just The Way You Are*, *Your Song* and many more. Harry will be performing songs from the album on a number of major UK TV shows in October and November.

WHITNEY HOUSTON

I Look To You (RCA) Released: October 19



For her first studio album since 2002, Houston has been reunited with her long-time collaborator, the legendary music business executive Clive Davis. Houston has sold an incredible 134m albums, 11m in the UK alone - little wonder, then, that *I Look To You* is one of the most anticipated albums of this year and has already entered the US charts at number one. Houston will be in the UK for promotion

around release. First single *Million Dollar Bill* is released on October 5.

ALISON MOYET

The Best Of (Sony Commercial Music Group) Released: October 19



Released just ahead of her 25 Years Revisited Tour and compiled by Moyet herself, it includes classics such as *All Cried Out*, *Love Resurrection*, *That Ole Devil Called Love*, *Invisible*, *Love Letters*, *Is This Love* and *Windmills Of Your Mind*. For the deluxe edition of the album, entitled *The Best of Alison Moyet: 25 Years Revisited*, she has recorded new versions of her favourite songs from her back catalogue.

ALEXANDRA BURKE

Overcome (Syco) Released: October 26



X Factor winner Alexandra Burke's debut single *Hallelujah* is the fastest-selling single by a female UK act in history and the fastest-selling download single Europe-wide. *Overcome's* lead single *Bad Boys* features Flo-Rida, while Burke will unveil the track live on *The X Factor* on October 11.

VARIOUS

Live Lounge Vol. 4 (Sony Commercial Music Group) Released: October 26



The three Live Lounge releases to date have sold more than 1.8m copies. The brand is firmly established in the Q4 schedule and has become Sony and the BBC's premier compilation brand. Potential tracks on this volume include Calvin Harris's *Ready For The Weekend*, The Script covering *Times Like These* and Alesha Dixon's version of *Sex on Fire*.

BEYONCÉ

I Am...Sasha Fierce (platinum edition) (RCA) Released: November 2



First released in November last year, *I Am...Sasha Fierce* is one of the biggest-selling albums of 2009, selling 900,000 albums and generating 1.6m single sales. Beyoncé returns to the UK early November for six more arena dates. This platinum edition contains four new songs including Kanye West collaboration *Ego* and future smashes *Broken-Hearted Girl* and *Ave Maria*, plus a bonus DVD.

FOO FIGHTERS

Greatest Hits (Roswell/Columbia) Released: November 2



The first career-spanning collection from the quintessential US rock band, *Greatest Hits* offers an overview of Foo Fighters' illustrious output to date and a hint at future peaks yet to be charted. Classics such as *Best Of You*, *Times Like These* and *The Pretender* sit alongside two new tracks including the single *Wheels*, which made its live debut at President Obama's July 4 barbeque at the White House.

PINK

Funhouse tour edition (RCA) Released: November 2



Pink's phenomenal worldwide album sales are in excess of 27m to date. Her October 2008-released album *Funhouse* was her first UK number one album, remained in the Top 10 for seven weeks, and has sold more than 1m copies, with lead single *So What* also hitting number one. This tour edition of the





These listings are brought to you in association with Sony Music

FEAR

stellar line-up for Christmas 2009

album includes live footage, a new track, video promos and more. Pink returns for more UK arena dates in October and December.

JLS

JLS (Epic) Released: November 9



With hordes of screaming fans, sell-out tours and the biggest debut single of the year under their belts, the X Factor finalists' career has got off to a flying start. Both Beat Again and second single Everybody in Love feature on this hugely-anticipated debut album. A massive promo plot could see JLS ending the year as the biggest new band of 2009.

ROD STEWART

Soulbook (RCA) Released: November 9



Rod Stewart's 2009 album will be a collection of R&B classics and collaborations. Promo will include a Strictly Come Dancing appearance and an ITV special. His 2006 album Still The Same - Great Rock Classics Of Our Time debuted at number four in the UK chart, his fifth UK platinum album of the 21st Century - a feat only Robbie Williams has matched.

LEONA LEWIS

Echo (Syco) Released: November 16



In November 2007 Leona Lewis's Spirit became the fastest-selling debut of all time, selling 375,872 copies in its first week and going on to sell more than 2.8m units in the UK alone and 6m worldwide. On Echo she has worked with a stellar cast of songwriters and producers including Ryan Tedder, Max Martin, John Shanks and Justin Timberlake.

JOHN MAYER

Battle Studies (Columbia) Released: November 16



US artist John Mayer has sold more than 13m albums worldwide and is the second-most-followed artist on Twitter with more than 1.5m followers. With increased UK profile in the build-up to the release of this fourth studio album, the time feels right for a major UK breakthrough.

WILL YOUNG

The Hits (RCA) Released: November 16



Will Young's debut single Evergreen was the fastest-selling debut of all time - and remains the biggest-selling single of the Noughties to date. He has sold 8m units including four multi-platinum albums and four number one singles, and has won two Brit Awards. He's also been voted twice as the UK's favourite artist of all time by commercial radio listeners. Featuring classics including Leave Right Now, All Time Love, Who Am I and Changes, plus two brand new tracks, The Hits is a celebration of Young's career to date. A new single Hopes and Fears is released on November 9.

SUSAN BOYLE

I Dreamed A Dream (Syco) Released: November 23



Susan Boyle became the most talked-about woman on the planet when her Britain's Got Talent performance attracted more than 300m YouTube views. Within hours of this album appearing on Amazon's pages, it shot to the top of its pre-order charts.

Boyle appears on the September 16 America's Got Talent final and the Today Show in New York on November 23, while on these shores Pride Of Britain, GMTV, Alan Titchmarsh and The One Show appearances are in the pipeline.

ALICIA KEYS

TBC (RCA) Released: November 23



One of the world's most-acclaimed singer-songwriters delivers the follow-up to her platinum-certified 2007 album As I Am. Alicia has more than 2m UK album sales to date across her three studio albums. Alicia recently appeared on Jay-Z's Empire State Of Mind and wrote Whitney Houston's highly-anticipated single Million Dollar Bill.

CHRIS MOYLES

The Parody Album (Sony Commercial Music Group) Released: November 23



The self-proclaimed saviour of Radio 1 enjoys listening figures of around 8m each week, has written two best-selling autobiographies, and this Christmas turns his hand to music. Included on this album of parodies features on the show are Lorry Driver (Britney Spear's Womanizer) Meat Again (JLS's Beat Again) and Waterproofs (La Roux's Bulletproof) as well as some new tracks.

THE PRIESTS

Harmony (Epic) Released: November 23



An incredible year saw The Priests score the highest-selling debut classical album of all time and play to audiences including The Queen and The Pope. Their second album, Harmony, includes The Lord's Prayer, Amazing Grace and Silent Night. Promo highlights already include Songs of Praise, GMTV & Alan Titchmarsh.

IL DIVO

Live In Barcelona 2009 (Syco) Released: November 30



Il Divo have sold more than 27m albums worldwide in just five years and were the first band to truly bring contemporary music sung in a classical style to the mass market. This live CD and DVD combo, shot at Palau St Jordi in Barcelona on their An Evening With Il Divo World Tour shows them at their very best.

RHYDIAN

tbc (Syco) Released: November 30



Rhyidian teamed up with Karl Jenkins to record this mixture of classic Welsh choral songs, anthems and contemporary tracks with a choral twist. His debut album sold more than 500,000 copies last year, making him the biggest week-one male debut and the only male solo artist to break to platinum last year.

GEORGE MICHAEL

Live In London (RCA) Released: December 7



George Michael Live In London is the first ever Live DVD and Blu-Ray from one of the biggest male superstars on the planet. Filmed at his triumphant 25 Live concert last year at London's Earls Court, this is the perfect gift for Christmas.

USHER

tbc (RCA) Released: December 7



Usher returns with his sixth studio album in December, where he aims to extend his run of three consecutive UK number ones. He has sold more than 40m albums and won countless awards, and was recently asked to honour his idol Michael Jackson with a performance at the late singer's memorial service. The new material includes a track produced by Red One.



Out now on Sony

DANIEL MERRIWEATHER

Love And War (Columbia)



Mark Ronson produced Love & War, which debuted at number two in the album chart in June and is the biggest-selling debut male artist album of 2009. Merriweather embarked on a festival onslaught this summer, including Wireless, T in the Park and the V Festivals. He will headline his first tour in October ahead of the release of Water And A Flame featuring Adele on November 1.

November. Next single Underdog, as on the Sony Bravia TV ad, is at radio now, with a Live Lounge performance confirmed and a Mercury TV performance behind them. Britain's biggest rock band?

CALVIN HARRIS

Ready For The Weekend (Columbia)



The follow-up to I Created Disco, Ready For The Weekend debuted at number one and includes the massive hits I'm Not Alone, Dance Wiv Me (ft Dizzee Rascal) and Ready For The Weekend. TV appearances confirmed so far include Later... with Jools Holland, a T4 Live special and T4 Class of 2009 concert at Earl's Court. A special edition of the album will be released in November featuring a second disc of the album remixed.

KASABIAN

West Ryder Pauper Lunatic Asylum (Columbia)



Kasabian follow their nine huge stadium gigs with Oasis with a sold-out arena tour in



Q4 promotion

TURNING UP THE PRES

Pixie Lott kicks off the Universal Q4 campaign with Turn It Up while Cheryl Cole and Mika spend

RIGHT

Volume sales: Cheryl Cole's first solo outing is keenly anticipated while albums by big hitters Pixie Lott and Mika will reach shops and download sites over the next seven days

FORTHCOMING

PIXIE LOTT

Turn It Up (Mercury) Released: September 14



This debut album from the new princess of pop follows her number one, history-making smash *Mama Do* and second hit *Boys And Girls*. Lott is also set for international chart success with *Turn It Up* being released worldwide shortly after, including its US release early in 2010.

DAVID GRAY

Draw The Line (Polydor) Released: September 14



Fugitive, the first single from the album, will be followed by a duet with Annie Lennox, out on November 30. David Gray plays a trio of UK shows beginning at London's Roundhouse on September 14.

MIKA

The Boy Who Knew Too Much (Island) Released: September 21



Global pop phenomenon Mika's 2007 debut *Life in Cartoon Motion* has sold nearly 6m copies around the world. This second album, written by Mika and co-produced by him and Greg Wells, was recorded in London and Los Angeles over the last two years. TV appearances are booked on Jonathan Ross, Later With Jools Holland, GMTV and a Channel 4 TV Special. Radio 1 will also be broadcasting "Mika Day" on September 28.

PEARL JAM

Backspacer (Island) Released: September 21



Seattle grunge giants Pearl Jam's eagerly-anticipated new studio album will be simultaneously released worldwide via the *Rock Band* video game. The band have just completed a hugely successful European tour including shows at London's Shepherd's Bush Empire and The O2 arena.

MARIAH CAREY

Memoirs Of An Imperfect Angel (Mercury) Released: September 28

This will be the 12th studio album from the multi-platinum, award-winning superstar. The first single from the album is a cover of Foreigner's classic *I Want To Know What Love Is*.



NATALIE IMBRUGLIA

Come To Life (Island) Released: October 5

Preceded by the single *Want* on September 28, Natalie Imbruglia's fourth studio album comes four years after her last, *Counting Down The Days*, debuted at number one in the UK. Produced by Ben Hillier, it features writing collaborations with Coldplay including *Want* which Imbruglia wrote with Chris Martin. Her total album sales now amount to 8m worldwide.



THE SATURDAYS

title tbc (Geffen/Fascination) Released: October 12

Since breaking through last year, The Saturdays have had five hit singles, a platinum-selling album and a sold-out tour. The new album marks a change in direction for the girls, starting with power-pop anthem-in-the-making *Forever Is Over*.

ONLY MEN ALOUD

Band Of Brothers (Decca) Released: October 12

The Welsh choir who won last summer's BBC1 TV show *Last Choir Standing*, return this autumn with their second album, their first having sold more than 250,000 copies. The lead track from the album is a duet with Bonnie Tyler, a new arrangement of her hit single *Total Eclipse Of The Heart*.



MR HUDSON

Straight No Chaser (Mercury) Released: October 19

This has already been a whirlwind year for Mr Hudson whose forthcoming second album was executive produced by Kanye West. First single *Supernova* propelled him to number two in the UK and he has also been busy touring the UK. Having also signed a deal with US label Island/Def Jam, Mr Hudson has been splitting his album promotion between here and the US.



CHERYL COLE

Three Words (Fascination / Polydor) Released: October 26

Cheryl Cole's much-anticipated debut solo album was

recorded in London and Los Angeles, with will.i.am reprising his *Heartbreaker* partnership with Cole as one of the album's producers. First taste of the album will come with the single *Fight For This Love*, out on October 18.

STING

If On A Winter's Night (Decca/DG) Released: October 26



A collection of songs, carols, and lullabies spanning the centuries, this is an exploration of the themes and emotions - an "acoustic meditation" - of winter. The album is supported by major media coverage including a concert performance and behind-the-scenes documentary at Durham Cathedral in September which will be broadcast by BBC2.

VARIOUS ARTISTS

Pop Party 7 (UMTV) Released: October 26



Selling more than 3.7m across the series, the *Pop Party* albums are the number one compilation brand in the children's market. Continuing with the successful formula, *Pop Party 7* will be packed full of the biggest hits from artists including The Black Eyed Peas, Cascada, Lady Gaga, Mika, Pixie Lott and The Saturdays.

FRANKIE GOES TO HOLLYWOOD

Frankie Say Greatest (UMTV) Released: November 2



Celebrating the 25th anniversary of *Welcome to The Pleasuredome*, this greatest hits package is a multi-format release featuring all the band's hits, plus new remixes of *Relax* (by Chicane and AATW), *Two Tribes* and *The Power Of Love* as well as original extended tracks and exclusive remixes.

DREAMBOATS & PETTICOATS 3

(UMTV) Released: November 2



A successful West End musical, the *Dreamboats and Petticoats* brand is going from strength to strength. This release in the million-selling series features 50 more hits from the late Fifties to early Sixties.

Out now on Universal

BLACK EYED PEAS

The E.N.D. (Interscope/Polydor)



With *The E.N.D.*, an electro-fied Black Eyed Peas gave us a soundtrack to the summer of 2009.

With two massive UK number one singles, *The E.N.D.* is approaching platinum in the UK. The Peas will be back in the UK to promote the third single from the album, *Meet Me Halfway*, in November.

CASCADA

Evacuate The Dancefloor (UMTV)



Cascada have sold more than 1m albums in the UK and this third album was released on

the back of the huge number one title track. The campaign for the second single *Dangerous* includes a National Lottery live performance on September 18.

FLORENCE + THE MACHINE

Lungs (Island)



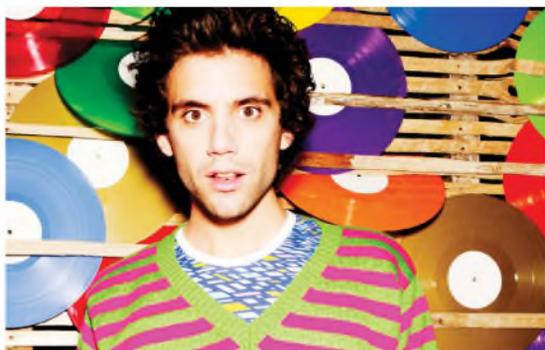
Florence has more than proved herself worthy of that early Critics Choice Brit award back in February: *Lungs*, which has not left the Top 10 since release, is the year's fastest-selling debut album. She has a sold-out UK tour in September; her next single will be live favourite *You've Got The Love* in November.



These listings are brought to you in association with Universal Music UK

SSURE

earhead the run into Christmas



SNOW PATROL

Up To Now (Fiction / Polydor) Released: November 9

Over 15 years and five studio albums, Snow Patrol have amassed more than 10m album sales worldwide and delivered a body of era-defining songs. Up To Now is a career-spanning double-album which includes singles, cover versions, rarities, three new tracks and compositions by side project The Reindeer Section.

JAMIE CULLUM

The Pursuit (Decca/Terrified Records) Released: November 9

Jamie Cullum's first solo album in four years is a combination of his eclectic musical tastes and enduring love of jazz and its timeless standards. A full line-up of TV appearances is already confirmed including Strictly Come Dancing, while solid radio support is in place for lead single I'm All Over It, released on November 2.

DAME SHIRLEY BASSEY

The Performance (Geffen/Universal) Released: November 9

Dame Shirley's first full studio album in over 20 years is produced by Grammy Award-winning producer David Arnold and features 11 tracks written specifically for her by a stellar cast of artists.

BON JOVI

The Circle (Mercury) Released November 9

Bon Jovi return with their 11th studio album. Their last sold 80,000 copies in its first week alone in the UK and saw the band headline two shows at Twickenham. Bon Jovi will head to the UK for three promo trips ahead of Christmas to publicise the album and the documentary film that runs alongside it.

CLUBLAND

Clubland 16 (UMTV) Released: November 9

Clubland TV is the number-one music channel, Clubland Live is the biggest UK club tour and album sales top 5m. Clubland Live 3 kicks off at the end of November featuring Cascada, N-Dubz, Darren Styles and Agnes. This album will be packed full of massive exclusives.

DONNY & MARIE OSMOND

Duets (Decca) Released: November 9

The first studio album by Donny and Marie in over 30 years is backed by an ITV1 Special An Audience With Donny & Marie, to be broadcast at primetime during the week of release. This will be the first time in 20 years that Donny & Marie have appeared together on a UK TV show.

N-DUBZ

title tbc (AATV) Released: November 16

Following their massive platinum debut album Uncle B and the sold-out Uncle B tour, N-Dubz return with a new album packed full of hits guaranteed to satisfy the army of N-Dubz fans, including their duet with Tinchy Stryder, Number 1.

RONAN KEATING

Winter Songs (Polydor) Released: November 16

Following the success of his international number one album Songs For My Mother earlier this year, Keating here draws on personal memories of winter and Christmas. Winter Songs will see him team up again with producer Steve Lipson.

STEREOPHONICS

Keep Calm And Carry On (Mercury) Released: November 16

Following the phenomenal success of their Greatest Hits album A Decade In The Sun, which sold 750,000 copies upon its release last Christmas, Stereophonics return with their seventh studio album. The band will support the release of the album with a huge launch event at Cardiff Castle and an arena tour.

TAKE THAT

DVD title tbc Released: November 23

Easily this winter's biggest music DVD release, the first disc features Take That's legendary Wembley performance from the Summer's The Circus Live tour, which was attended by more than 1m people. A second disc features a stripped-down intimate studio session at Abbey Road studios. Sure to break all the records they set with their last DVD which was the fastest-selling UK music DVD ever.

SUGABABES

Sweet 7 (Island) Released: November 23

Sugababes add to their peerless array of hits with new single Get Sexy, the first from this seventh studio album. The UK's most successful girl group have sold nearly 11m singles worldwide and 5.8m albums, including two UK number ones. The recording of Sweet 7 has been overseen by Jay Brown, Jay-Z's partner in Roc-A-Fella, and features contributions from Red One, Stargate, Ne-Yo and Ryan Tedder.

FRON MALE VOICE CHOIR

Memory Lane (Decca) Released: November 23

After the incredible success of their first three albums the choir have now sold more than 1m records. This new album features great tracks including Imagine, Hey Jude, Ferry Cross The Mersey and Always Look On The Bright Side Of Life - and this year there will also be a duet with a soon-to-be-announced very special lady.

POPE BENEDICT XVI

Alma Mater - Music From The Vatican (Geffen) Released: November 30

Pope Benedict XVI, accompanied by The Choir Of The Philharmonic Academy Of Rome and The Royal Philharmonic Orchestra, delivers a mesmerising album of eight specially-commissioned classical-music compositions. Recorded in St Peter's Basilica and Abbey Road Studios, with composers of three different faiths having contributed, the album features Benedict XVI speaking and singing on all tracks.

FARYL

Wonderland (Decca) Released: November 30

The teenage prodigy discovered on Britain's Got Talent whose first album went top five in the UK is now the fastest-

Out now on Universal

LADY GAGA

The Fame (Interscope/Polydor)



Since Just Dance became a transatlantic number one and Poker Face the UK's biggest-selling single, Lady Gaga has dominated 2009. With new single LoveGame having already taken the top spot in the US and The Fame still the year's best-selling album, Gaga looks set to end the year on a high with another new single before Christmas.

LA ROUX

La Roux (Polydor)



Tipped for glory at the start of the year in the BBC's Sound Of 2009 poll, La Roux proved critics right with a nomination for a Barclaycard Mercury Prize. She has a sold-out November tour including two Shepherd's Bush Empire dates, with next single I'm Not Your Toy out on September 28.

NOISETTES

Wild Young Hearts (Mercury)



The Wild Young Hearts album launch in April saw high-profile sync deals and a huge broadcast and print profile for Noisettes. The band's second album, now a priority release for Mercury US, is well on its way to platinum status, having charted in the Top 10. The single Every Now And Then will bring the album into the Christmas period.

TINCHY STRYDER

Catch 22 (Island)



The debut album from this 22-year-old former stalwart of the grime scene features three top three singles. After a summer ripping up the festival circuit Stryder is headlining a 20-date UK tour, already sold out, while his Star In The Hood T-shirts have become a must-have fashion item.

selling debut classical artist of all time. A strong TV plot is in place for this new album with appearances confirmed on BBC1's Festival Of Remembrance, Blue Peter and daytime TV.

ANDREA BOCELLI

My Christmas (Decca) Released: November 30



Andrea Bocelli is one of UMG's biggest-selling artists, having sold more than 60m albums worldwide. His new album has been produced by David Foster and includes duets with Mary J Blige and Katherine Jenkins. He is in the UK this autumn for major arena dates including The O2 and is confirmed for major TV appearances including Strictly Come Dancing.

VARIOUS ARTISTS

Motown Love (UMTV) Released: November 30



Motown 50 has been one of the most successful compilation albums of the last year with sales nearing half a million. Motown Love features three CDs of Motown's favourite love songs by artists including Michael Jackson, the Jackson 5, The Four Tops and Diana Ross.

EMINEM

Relapse II (Interscope/Polydor) Release tbc

Eminem follows up the critically-acclaimed Relapse with Relapse II later this year. Relapse is the fastest-selling album of the year so far, selling more copies in week one than any other album.

RIHANNA

Title tbc (Mercury) Release November tbc

Rihanna is back with her follow-up to multi-platinum, worldwide best-seller Good Girl Gone Bad. The Bajan superstar has sold more than 12m albums worldwide, 1.5m in the UK alone, and this fourth album sees her teaming up with UK producers Chase and Status among others.

KATHERINE JENKINS

Ultimate Collection (Decca) Release tbc



The seventh album to be released by Decca will include tracks that have helped shape Jenkins' career including Time To Say Goodbye. The Ultimate Collection will be backed by a major TV campaign.

FALL OUT BOY

Greatest Hits title tbc (Mercury)

Released November tbc

The Chicago four-piece, whose last three albums have sold 7.5m worldwide, returned to the UK in August for a triumphant appearance on the main stage at Reading Festival. Fans can look forward to two brand new tracks on this best-of.

MINI VIVA

title tbc (Geffen)

Release tbc

After the inescapable Oriental-flavoured pop hit I Left My Heart In Tokyo, Mini Viva have become one of the most talked-about pop acts of 2009. The duo's debut album is eagerly awaited.

Q4 promotion

RESISTANCE AND RE

In Muse and Biffy Clyro, Warner is expecting to rock Christmas, while the release schedule across its la

MUSE

The Resistance (Warner)
Out now



The return of Muse has once again been met with widespread critical acclaim, with many declaring The Resistance to be their most ambitious and accomplished album to date. Since emerging a decade ago, Muse have carved a niche as one of Britain's biggest bands – a status confirmed with 8m album sales and a career-defining headline show at Wembley. The Resistance was launched with two high-profile shows in their home town of Teignmouth, with five hours of coverage on Radio 1's "Muse Night", and TV/digital broadcast.



OUT ON WARNER BROS RECORDS...

BIFFY CLYRO

Only Revolutions (14th Floor) Released: November 9



One of the foremost and influential rock bands in the UK right now, Biffy Clyro's second single from Only Revolutions, The Captain, will be released ahead of the new album on October 26, and will be supported by sessions for Jo Whiley and Zane Lowe. The Captain follows recent Top 10 hit That Golden Rule and Mountains, which was released in August 2008 and became their biggest single chart success to date. Biffy Clyro will be headlining a 13-date UK tour in November.

MADONNA

Celebration (Warner) Released: September 21



Celebration is the ultimate career-spanning hits collection from the most successful female chart artist of all time. The two-CD set includes two new tracks and covers the expanse of the Material Girl's extraordinary career of hits including Into The Groove, Like A Prayer, Hung Up and Ray Of Light – all remastered. The DVD package includes all the best videos, including several previously unavailable promos.

ENYA

The Very Best Of Enya (Warner) Released: November 16



Enya's career has been an enduring success story since she first broke through with 1988's global hit Orinoco Flow. Enya has since gone from strength to strength, with more than 70m album sales, four Grammy Awards and an Oscar nomination in conjunction with musical partners Nicky and Roma Ryan. The Very Best of Enya collates her biggest hits and most-loved songs into one package that demonstrates why she is one of the world's highest-selling artists.

MICHAEL BUBLÉ

Crazy In Love (Reprise) Released: October 19



Crazy in Love is the follow-up to the 1.2m-selling Call Me Irresponsible. Produced by the legendary David Foster and Bob Rock, it includes new single Haven't Met You Yet and a collection of classic covers and self-penned soon-to-be classics.

KATHERINE JENKINS

Believe (Warner) Released: October 26



Believe is Katherine's debut album for Warner and the seventh of her career, recorded under the expert tutelage of world-class producer David Foster. From the

haunting Sarah McLachlan song Angel, a duet with Andrea Bocelli, through to a stunning reworking of Evanescence's Bring Me To Life and Bob Marley's No Woman No Cry. Believe will appeal to fans old and new, confirming Katherine as one of our generation's greatest voices.

GREEN DAY

21st Century Breakdown (Reprise) Out now



Green Day's highly-anticipated eighth studio album, released in May, is the trio's first since the phenomenally successful American Idiot sold more than 12m copies and it debuted at number one on both sides of the Atlantic. Phenomenal reviews once again hailed them as one of the biggest bands in the world. The band return to the UK to tour in October and will be performing on Jonathan Ross on October 30.

THE VERONICAS

Hook Me Up (Warner) Released: October 12



The Veronicas' Untouched has proved to be an enduring summertime hit. Debuting at number eight, the single spent five weeks in the Top 10, also hitting the top 20 of both the TV and radio airplay charts, and continues to sell strongly as it approaches 220,000 sales. The Veronicas release the follow-up 4 Ever on September 27 which precedes the October 12 release of new album Hook Me Up.

DEAD BY SUNRISE

Out Of Ashes (Warner) Released: October 12



Chester Bennington, lead singer for multi-platinum, two-time Grammy-winners Linkin Park, has put the finishing touches on this debut album from his new band Dead By Sunrise. Bennington says that the music he wrote for this is darker, sexier, and more personal than anything he's done before.

FLAMING LIPS

Embryonic (Warner) Released: October 12



Flaming Lips' strange and compelling journey has entered a new stage with the unveiling of this eagerly-anticipated new album Embryonic is the latest in a selection of classic collections from the Grammy-winning band and comprises a number of special guest appearances, namely Yeah Yeah Yeahs' singer Karen O and MGMT. The band will tour the UK in November.

ADA High five for Q4

KISS

Sonic Boom (Roadrunner)

Released: October 5



After a nine-year wait rock superstars KISS unleash this new album, an emphatic statement from one of rock's most iconic bands.

ECHO AND THE BUNNYMEN

The Fountain (Ocean Rain Records)

Released: October 12



The Bunnymen's 10th studio album and bashful as ever Ian McCulloch affirms, "It's our best album since

What Are You Gonna Do With Your Life? No actually, I'm gonna say it's the best album since Ocean Rain. The Idolness Of Gods is possibly the greatest song I've ever written." Enough said.

MANU CHAO

Baïonarena (Because Music)

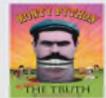
Released: October 19



Baïonarena is a two-CD and DVD set which includes classics and unreleased songs filmed and recorded in the historic arena at Bayonne, France, as part of Manu Chao's two-year-long Tombola tour.

MONTY PYTHON

Almost The Truth: The Lawyer's Cut (Eagle Rock) Released: October 26



The three-DVD and two-disc Blu-ray set is the only official authorised programme to commemorate Monty Python's 40th birthday. It tells the story of the Pythons through new interviews, archive material from the late Graham Chapman, classic sketches and interviews with Bruce Dickinson, Russell Brand, Eddie Izzard and more.

BRING ME THE HORIZON

Suicide Season Cut Up (Visible Noise)

Released: November 2



Never ones to do as expected, the Sheffield metallers have had this second album remixed by the cream of current producers Utah Saints, Shawn Crahan, Travis McCoy and Toxic Avenger. It is repackaged with the original album and released to coincide with the band's sold-out UK tour.

Nonesuch as these...

WILCO

Wilco (the album) (Nonesuch)

Out now



Fifteen years in and Wilco are at the peak of their powers, enjoying their fastest seller with this eponymous album. First single You Never Know scored the band's first ever number one at US radio. Following a headline appearance at the Green Man Festival and a sold-out August tour, the band will return for further dates in November and a

second single, You And I, featuring Feist.

VARIOUS ARTISTS/TITLES

Nonesuch Originals (Nonesuch)

Released: October



October sees the release of the first wave of 15 albums in the Nonesuch Originals series; newly packaged, special-price classic titles from all areas of the label's extensive catalogue, including classical, jazz, new music, pop, and world music.



These listings are brought to you in association with Warner Bros Records, Atlantic Records, Rhino, Nonesuch and ADA

VOLUTIONS

Labels and other genres should ensure a bumper period

OUT ON ATLANTIC RECORDS...

JASON MRAZ

We Sing. We Dance. We Steal Things. (Atlantic) *Out now*

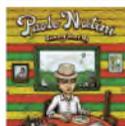
Mraz's breakthrough album has sold nearly 3m copies worldwide, earning him three Grammy nominations, including Song Of The Year for I'm Yours. New single Lucky featuring Colbie Callait is A-listed at Radio 2, ensuring *We Sing. We Dance. We Steal Things* continues to remain in the Top 50 through to Christmas.

JAY-Z

The Blueprint 3 (Atlantic) *Out now*

With the number one success of *Run This Town* and last year's triumphant Glastonbury headline slot, Jay-Z has confirmed his status as a worldwide hip-hop luminary with more than 40m album sales. The album's week of release sees live support to Coldplay at the band's Manchester, Glasgow and two Wembley shows plus a more intimate show at Camden's Roundhouse. Strong BBC1 support is confirmed with a Jonathan Ross performance and a repeat of Alan Yentob's critically-applauded *Imagine Jay-Z* documentary, both on the Friday of release. Jay-Z will also be Radio 1's Live Lounge guest on Jo Whaley's last-ever morning show.

PAOLO NUTINI

Sunny Side Up (Atlantic) *Out now*

Nutini was the first Scottish solo male to have a number one album in the history of the UK charts. Released on June 1, his second album *Sunny Side Up* has been a permanent fixture in the Top 10 since, notching more than 350,000 sales. Following a summer of festival appearances, Nutini is about to embark on a sold-out UK tour. With new single *Pencil Full of Lead* released in October and a slew of TV appearances confirmed through to Christmas, *Sunny Side Up* is set to be one of this year's biggest-selling albums.

PARAMORE

Brand New Eyes (Atlantic) *Released: September 28*

Grammy-nominated Paramore's third album is the follow-up to the gold-selling *Riot!* which has now surpassed 2m sales worldwide. Paramore visited the UK in early September performing a Radio 1 Live Lounge and Channel 4 special. With an arena tour in December, Paramore are set to become the world's biggest rock band.

ZERO 7

Yeah Ghost (Atlantic) *Released: September 28*

The fourth album from Zero 7, aka Mercury Music Prize and Grammy-nominated duo Henry Binns and Sam Hardaker, spans dance pop to acoustic folk and everything in between. After a run of festival dates this summer, Zero 7 will be touring the new album through October, including two nights at the Camden Roundhouse.

TWILIGHT

New Moon Soundtrack (Atlantic) *Released: October 20*

One of last year's biggest films and soundtracks, *Twilight* sold 160,000 copies in the UK and 3.5m worldwide. *New Moon*, the second instalment of the saga, looks set to be bigger. A huge launch encompassing outdoor, online, TV and cinema starts in October ahead of the film's November release, and will carry over well

into Christmas. Lead single *Meet Me On The Equinox* by cult favourites *Death Cab For Cutie* is the perfect opener to the all-encompassing cultural phenomenon that is *Twilight*.

LITTLE BOOTS

Hands (Atlantic) *Out now*

Hands is the debut album from this year's most talked-about new star Little Boots. Pint-sized Lancastrian Victoria Hesketh might be small in stature but she has delivered a mighty dance-pop album spawning the anthemic summer single *Remedy*. A bona fide YouTube phenomenon with the UK's most viewed artist channel, Boots was the first artist to perform twice on *Later With Jools Holland* before an album release. Jonathan Ross and GMTV performances followed complementing footage from some of her 33 summer festival appearances as well as appearances on more than 10 front pages. A third single will be released in November to coincide with the *Skull of Dreams Tour* and support album sales through to the end of the year.

SEAN PAUL

Imperial Blaze (Atlantic) *Out now*

The multi-platinum, Grammy Award-winning king of dancehall superstar returned to the UK charts this summer with new single *So Fine*. Press it Up, the second track to be taken from this more mature-sounding album, is set for release in October.

3OH!3

Want (Atlantic) *Released: October 26*

With 202m MySpace plays and 4m singles sales, these natives of Boulder, Colorado, have been packing clubs and liberating libidos across the pond for 18 months with their own titanic brand of "electropunk party crunk". At heart just as rock as they are rap or rave, 3OH!3 are indefinable. Finishing a gruelling two-year stretch of live dates in the US the band brought their show to packed tents at Reading and Leeds festivals and a sold-out London Islington Academy. Album *Want* is preceded by the single *Starstruck* featuring Katy Perry. Five UK autumn tour dates have also just been announced.

SEASICK STEVE

Man From Another Time (Atlantic) *Released: October 19*

Seasick Steve follows the Top 10 success of his *I Started Out With Nothin'...* album with the release of this first LP for Atlantic. His biggest UK tour to date follows in November. Produced, written, recorded and engineered by Seasick Steve, *Man From Another Time* is a resolutely organic album that eschews modern studio trickery in favour of the warm style of "live" analogue recording.

ENTER SHIKARI

Common Dreads (Atlantic) *Out now*

Common Dreads has seen Enter Shikari expand their appeal and make substantial gains in media support including two Radio 1 A-lists for singles *Juggernauts* and *No Sleep Tonight*. Their incredible Reading Festival appearance was hailed by many as the performance of the weekend and has helped push the band's largest UK tour close to selling out. October will see the release of the next single and continued album campaigning into Q4 before the release of a collection of *Common Dreads*-related mixes and unreleased material.

Rhino releases... Horn of plenty

CHRIS REA

Still So Far To Go - The Best of Chris Rea (Rhino) *Released: October 5*

To coincide with his European tour in 2010, this newly-remastered double CD collection will be launched with a special London showcase at Bush Hall on September 29 and a substantial TV advertising campaign and artist promotion.

THE SOLDIERS

Coming Home (Rhino)*Released: October 26*

Sergeant Major Gary Chilton, Sergeant Richie Maddocks and Lance Corporal Ryan Idzi, the real-life "Soldiers", have features already confirmed in *The Sun* and *Daily Mirror*. Performances are also earmarked for the Big Sing (Songs Of Praise), GMTV, BBC Breakfast and Alan Titchmarsh Show. Part of the album profits will go towards the three charities Help For Heroes, Army Benevolent Fund and the Royal British Legion.

FLEETWOOD MAC

The Very Best Of (2 CD/ digital download) (Rhino) *Released: October 19*

This two-CD remastered album features 36 fan favourites and the release date coincides with a major BBC TV documentary, the British leg of their gargantuan arena trek *The Unleashed Tour* and a heavy-weight TV and outdoor advertising campaign.

BEE GEES

Ultimate Bee Gees (Rhino)*Released: November 2*

This two-disc set features the group's many hits and chart-topping singles, plus their performances of a selection of hit songs they wrote for others. Press features confirmed include the *Sunday Times Culture*, *Mail On Sunday*, *Radio Times*, the *Daily Mirror* and more.

NIRVANA

Bleach: Deluxe Edition (1 CD) (Rhino)*Released: November 2*

This year marks the 20th anniversary of Seattle grunge pioneers Nirvana's platinum-selling debut album *Bleach*. To celebrate this monumental occasion Sub Pop is releasing a deluxe edition. The expanded and remastered disc includes a previously unreleased live performance from Portland's Pine Street Theatre recorded in February 1990. The packaging includes a 48-page booklet plus candid photographs of the band.

BETTE MIDLER

The Best Bette: Deluxe Edition (1 CD/1 DVD) (Rhino) *Released: November 30*

This fantastic new deluxe edition of the platinum-selling *The Best Bette* is a brand new package featuring three extra tracks plus a DVD of the music and comedy show *Diva Las Vegas*. This show sees Bette Midler take centre stage at the MGM Grand for a truly phenomenal stage show, with some impressive sets and spectacular performances.



ALESHA DIXON

The Alesha Show - The Encore (Atlantic) *Released: November 16*

Over the past year Dixon's status has rocketed to superstardom: she has sold more than 750,000 singles, been a personal guest of Prime Minister Gordon Brown (who dubbed her "a national treasure"), completed an epic climb to the peak of Mt Kilimanjaro, and most recently secured a primetime Saturday night TV profile through to Christmas as a new judge on *Strictly Come Dancing*. New single *Love Again*, co-written by Gary Barlow, is released on November 16, followed by a deluxe "Encore" edition of her album a week later which features two new tracks.

ABOVE

Showtime: Atlantic's Alesha Dixon will get added exposure as a new judge on *Strictly Come Dancing* ahead of the release of a deluxe edition of her *Alesha Show* album.

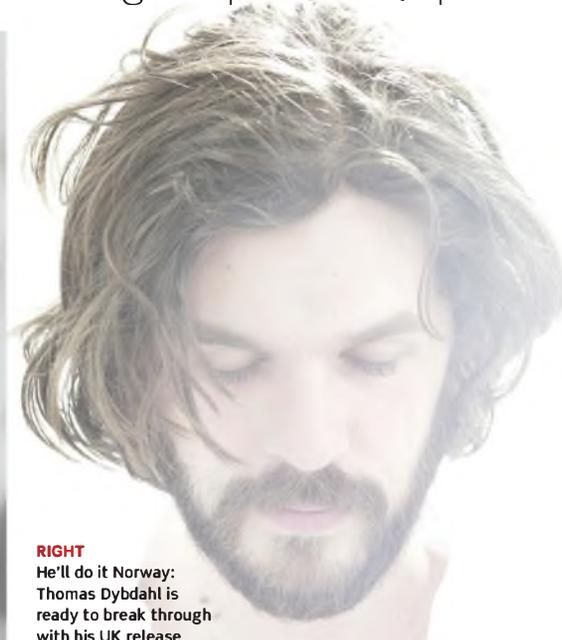
Q4 promotion

PIAS DE RESISTANCE

Speech Debelle's Mercury win is the icing on the cake as PIAS and indie labels gear up for the Q4 push



BELOW
Arctic Monkeys will still be making use of Humbug come Christmas



RIGHT
He'll do it Norway: Thomas Dybdahl is ready to break through with his UK release

Victory Speech for Mercury winner

SPEECH DEBELLE

Speech Therapy (Big Dada) Out now



In just a few short months Speech Debelle has gone from being an unknown rapper from south London to a major new British music star. Her album Speech Therapy triumphed at this year's Barclaycard Mercury Music Prize and has been feted by the critics. With a headline tour this autumn and new material to follow in the new year, a huge audience is beginning to coalesce around this superb, intimate, honest and intelligent masterpiece.

barclaycard
MERCURY
PRIZE

The Warp factor 20 years of creativity

WARP20 CHOSEN, RECREATED & BOX SET

Released: September 28



Warp20 is a celebration of Warp's 20th year of groundbreaking music, film and design. Alongside a series of spectacular events around the world, Warp Records will release a number of compilation albums and a deluxe special-edition CD of music and art. Warp20 (Chosen) is a double CD/digital collection of 24 of Warp's finest songs, with Disc 1 selected from over 40,000 fan votes on Warp20.net, and Disc 2 chosen by co-founder Steve Beckett. Messages left by fans appear in the artwork. Warp20 (Recreated) is a double CD/digital album of 21 cover versions of Warp songs by Warp artists, including Maximo Park covering Vincent Gallo, Autechre covering LFO, Jamie Lidell reworking Grizzly Bear and Born Ruffians delivering a genius Aphex Twin medley. Warp20 (Box Set) is an immaculately-produced premium edition in six parts, and as well as the above albums (in expanded, case-bound packaging) includes a 192-page full-colour catalogue of Warp artwork, etched locked-groove vinyl set, exclusive mix and Warp20 (Unheard), 3x10in vinyl of unreleased tracks from the likes of Boards of Canada and Electroids. In late November Warp20 (Unheard) will be additionally released digitally and as a separate CD album.

FORTHCOMING

THE BIG PINK

A Brief History Of Love (4AD) Released: September 14

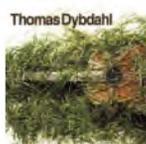


Signed to 4AD – an apt move as the much-touted London duo's otherworldly qualities provide a direct sonic connection to some of the label's most celebrated acts like Cocteau Twins, Dead Can Dance and TV On The Radio

– The Big Pink started the year with an appearance in the BBC's Sound Of 2009 poll and quickly followed it up with a win at the NME Awards, where they picked up the prestigious Philip Hall Radar Award. Throughout 2009, the band have been on tour, recorded the album in New York and released three singles. Their most recent, Dominos, is currently receiving strong playlisted support from Radio 1, 6 Music and XFM. They head out on a UK headline tour in early October and have just confirmed an invitation to support Muse on their arena tour later this year, coinciding with the re-release of Velvet.

THOMAS DYBDAHL

Thomas Dybdahl (Last Suppa) Released: September 14



Multi-award-winning Dybdahl is one of the most talented singer songwriters to emerge from the Norwegian music scene in recent years and is now preparing to unleash his irresistibly serene and intimate sound, with a collation of his four previous albums. His first album release in the UK is a perfect introduction to his extensive back catalogue. With a headline tour this autumn and new material to follow in the new year, and with fans including Jools Holland, Eric Clapton and Elvis Costello, Dybdahl is sure to make his mark in the UK.

ALBERTA CROSS

Broken Side Of Time (Ark Recordings) Released: September 21



Having toured extensively through the UK, sharing stages with Oasis, The Shins, Bat For Lashes and Simian Mobile Disco among others, the New York-based soulful rockers are poised to release their highly anticipated debut. Recorded in Austin, Texas, and produced by the band alongside Mike McCarthy and mixed by John O' Mahony (Depeche Mode, Coldplay, Kasabian), Alberta Cross have

moved a long way from the critically-acclaimed folk-stylings of their debut EP The Thief And The Heartbreaker. This album is dense and driving emotional rock that penetrates the senses, fuelled by singer Petter Ericson Stakee's soaring vocals. "We're trying to give people truly soulful music which is hopefully inspirational," explains Petter. Job well done, then.

DIZZEE RASCAL

Tongue 'n' Cheek (Dirtee Stank) Released: September 21



"It's called Tongue 'n' Cheek", explains the 24-year-old east Londoner, who recently became the first British solo artist to ever have three consecutive number-one singles on his own independent label, "because it's naughty but nice. It's a pop album, but it's got a bit of everything, musically – B More hip hop, reggae, house. There's some pretty cheeky shit going on in the lyrics as well. As much as everyone loves me at the moment, there are still going to be some outraged parents. I was listening to Snoop's Doggystyle and I thought, 'This is the kind of thing I need to be doing.' Not exactly that album, obviously, but something with the same happy, upbeat feel to it. People need cheering up at the moment, and I wanted to make a record everyone could have a party to."

GIRLS

Album (Fantasytrashcan / Turnstile) Released: September 28



Girls make music that is trapped in a permanent adolescence. You'll detect Fifties surf-pop, Sixties psychedelia and Eighties hardcore at play here. But most of all, you'll hear a musical distillation of the frazzled, San Francisco lifestyle.

Far from simple Cali pop revivalists, the Girls album is a music obsessive's paradise with the vocal stylings of Elvis Costello, the spaced-out fuzz of Spacemen 3 and cheeky pop references to the likes of Prince and Iggy Pop

JESUS LIZARD

Liar (Touch & Go) Released: October 5



The Jesus Lizard like you've never heard them before... freshly remastered by Steve Albini and Bob Weston, albums Liar, Goat, Down, Head and Pure are each available now in deluxe gatefold album jackets with double-sided inserts



These listings are brought to you in association with P/AS UK

BELOW
Dizzee heights: the London grime star is everywhere at the moment - and that's before his new album is even out



filled with never-before-seen photographs and new liner notes. Also available on CD digipak with double-sided inserts

LETHAL BIZZLE

Go Hard (Lethal Bizzle Records) Released: October 5



The third album from Walthamstow's MOBO Award winning MC Lethal Bizzle flies in the face of recession stress and aims to make us dance away the credit-crunch blues, from the imperious low-tempo strut of Money Power Respect Fame through to the download-only bonus beauty Jump, a joyously infectious take on House Of Pain's Jump Around, the only song that has inflicted more long-term damage on dancefloors than the siletto heel. Back in control on his own Lethal Bizzle Records/Search and Destroy through P/AS and working with the usual diverse array of producers including funky house don Donaeo, uberproducer Mark Ronson and punk heroes Gallows, as well as long-time collaborators Dexplicit and Youngstar, the hardest-working MC in Britain is on a mission to reconnect with his multi-cultural fanbase, and raring to road-test the funkier album of his career thus far.

THE LEISURE SOCIETY

The Sleeper (Full Time Hobby) Released: October 5



This has been a great year so far for The Leisure Society. With strong radio support for their debut single The Last Of The Melting Snow followed by an Ivor Novello nomination, the band have found themselves being touted in the same breath as Bon Iver, Fleet Foxes and Midlake, albeit a very British take on that melodic, harmony-laden style of songwriting. Now signed to Full Time Hobby, the band are due to re-release their debut album The Sleeper, this time with an eight-track bonus disc: Product Of The Ego Drain. As word of mouth and media coverage continues to grow for the band, it looks like 2009 will be a vintage year for The Leisure Society.



TIESTO

Kaleidoscope (PIAS Recordings) Released: October 5

Kaleidoscope is Tiesto's fourth artist recording and is expected to reflect the growing stature of a man who many

consider to be the world's biggest DJ. After a run of four top-selling albums, the Dutch electronic pioneer has crafted a stunning collection of songs written and recorded in collaboration with a variety of musical talent from the worlds of dance, pop and rock: Jónsi Birgisson from Sigur Rós, Kele Okereke from Bloc Party, Nelly Furtado, Calvin Harris and many more. Tiësto says "I've worked with these hand-picked artists because they're people I admire hugely. It's more fulfilling for me to work like this, but a lot harder and more challenging."

THE TWILIGHT SAD

Forget The Night Ahead (Fatcat) Released: October 5



Expertly articulate, brooding songwriting from Scotland, this is a brilliant meshing of increased pop sensibility from The Twilight Sad with devastating guitar noise that drags the listener in, tremolo'd and unflinchingly dark. At once apocalyptically discordant and beautifully harmonious, every track is gripping, the band's emotional input palpable. The Twilight Sad have played and toured with genre-luminaries such as Micah P Hinson, David Pajo, Battles, Beirut, Mice Parade, Idlewild, Mogwai and The Smashing Pumpkins, and have recently announced a set of October UK dates that includes headlining at London's renowned Scala.

LOCAL NATIVES

Gorilla Manor (Infectious Music) Released: October 26



Silver Lake's Local Natives proved themselves to be the must see band at SXSW in 2009 and after recently signing to bespoke independent Infectious Music are set to take the UK by storm. New single Camera Talk is followed directly by their debut album Gorilla Manor and they join a stellar cast of hot talent on NME's Radar Tour.

COSMO JARVIS

Humasyouhitch/Sonofabitch (Wall Of Sound) Released: November 2



Cosmo Jarvis is a young, new self-reliant artist who doesn't believe in conformity, cop-outs or half measures. With so many ideas, musical styles and inspiration pulsing through his 19 year-old imagination it is little wonder that his eponymous debut was ever going to be anything other than an unconventional double-album affair. Humasyouhitch is what you might call the fun side, packed with playful vignettes of sexual awakening. Sonofabitch demonstrates Jarvis's wisdom lurking in a heart that's not so much dark as immensely human. If the album is a compendium of what Jarvis has learned so far, he has also a treasure trove waiting to be discovered. Unbelievable as it may seem, he is not planning his second album just yet - he's on his third! The second is already done and ready to be unleashed in 2010. Time does not stand still for Cosmo Jarvis - he has much too much to say and say it he does in a brilliantly witty and powerfully angry eruption.

SKUNK ANANSIE

Smashes And Trashes - The Greatest Hits (One Little Indian)

Released: November 2



Skunk Anansie return with a blistering greatest hits record - a resplendent 15-track collection that pulls together the classic moments from their six year back catalogue and features three highly-charged brand-new tracks.

Renegades of the Britpop scene, Skunk Anansie have transcended their early beginnings to become one of the most forthright and instantly recognisable acts of the modern era, both visually and sonically. The Greatest Hits record, which has been digitally remastered, features tracks culled from the band's first three albums. From the joyous Weak, to the anthemic Hedonism (Just Because You Feel Good), it's a timeless record brimming with hits, which is translated into the here and now in the form of the new tracks Because Of You, Squander and Tear The Place Up.

Out now via [PIAS]

A DAY TO REMEMBER

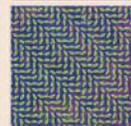
Homesick (Victory Records)



One of the most talked-about forces on the underground scene, ADTR exploded from a dedicated fanbase in Florida into a worldwide phenomenon thanks to their insane live shows and pop-hardcore that they have made their own. Three of their five UK shows in October are already sold out. The album will be reissued as a deluxe package on October 26, with collectible digipak, expanded artwork and bonus live DVD and documentary.

ANIMAL COLLECTIVE

Merriweather Post Pavilion (Domino Records)



Always underground and unsung heroes to those in the know, it has taken until album number nine for Animal Collective to reach the critical and crossover acceptance the band fully deserve. Merriweather Post Pavilion sees the band at their most pop-oriented. Who would have imagined the much-loved My Girls on daytime Radio 1? With a new EP to come this side of Christmas, the band are set to end 2009 on a high.

ARCTIC MONKEYS

Humbug (Domino Records)



Arctic Monkeys continue to set the agenda, taking a trip out to the desert with Josh Homme to record a clutch of bona fide great songs. Further fuelling their drive and creativity, outstanding headline performances at UK festivals has seen the band continue to redefine themselves.

GRIZZLY BEAR

Veckatimest (Warp Records)



Grizzly Bear delivered an early contender for breakthrough album of the year in May with a sublime blend of summery harmonies and towering indie folk. The record has glowing reviews across the board and a spread of specialist and daytime plays at radio. A special performance with the London Symphony Orchestra in October should cap a sensational year for the Brooklyn four-piece, with the album likely to dominate end-of-year polls.

MADNESS

The Liberty Of Norton Folgate (Lucky 7)



Madness returned to a huge critical acclaim for this sterling new album, which is fast approaching 70,000 sales in the UK and looks set to go gold alongside Union Square's campaign for Total Madness. To maintain impetus, December tour dates have just been announced.

RODRIGO Y GABRIELA

11:11 (Rubyworks)



The long-awaited follow-up to 2006's self-titled gold-certified album, 11:11 is Rod & Gab's personal tribute to 11 artists who have inspired them. With the album already critically acclaimed (four-star reviews in both Mojo and Q), they will return to the UK in November for more incendiary live shows.

THE TEMPER TRAP

Conditions (Infectious Music)



This year is shaping up superbly for Australia's The Temper Trap as Sweet Disposition, the group's second single, provides the soundtrack to the summer across Channel 4 and Sky Sports while Q, The Fly and broadsheets alike unite to hail this band as "something special".

FRANK TURNER

Poetry Of The Deed (Xtra Mile)



Folk-punk hero Frank Turner returns with his stunning third album which features Music Week Single Of The Week The Road. As NME wrote, "Our money's on him finally taking on the mainstream [and] deservedly so."

WILD BEASTS

Two Dancers (Domino Records)



Co-produced by the band and Richard Formby in remote Norfolk earlier this year, the critically-acclaimed Two Dancers follows 2008's widely-celebrated debut Limbo, Panto. The result is a record of tightrape-high drama: put simply, Two Dancers finds the Wild Beasts on fire.

Q4 promotion



These listings are brought to you in association with Absolute Marketing & Distribution

A KNIGHT TO REMEMBER

Absolute prepares to give 100% for its Q4 push with albums by the UK's soul queen Beverley Knight, Mercury Prize nominee Lisa Hannigan and dance sensation Chicane leading a stellar pack of releases



OUT NOW

JON ALLEN

Dead Man's Suit (Monologue Records)



Singer-songwriter Jon Allen has a remarkable voice which has seen him perform on Later... With Jools Holland, open for the likes of Damien Rice and KT Tunstall while garnering blanket critical acclaim. First single Going Home was championed by Jo Whiley on Radio 1 and went on to feature in a European Land Rover commercial. Subsequent singles have enjoyed consistent support from Radio 2, Magic and Heart FM and current single Down By The River was added upfront to Magic's playlist.

DOT ALLISON

Room 7½ (Arthoused Records)



Musical heavyweights including Paul Weller, The Bad Seeds, Rob Ellis and Peter Doherty have all voted with their musical feet and recorded with Allison on this, her fourth and most accomplished solo album. Her achingly beautiful and haunting voice has an unmistakable sound and the emotive qualities of the album effortlessly draw you into her world of vengeful spectres, unrequited love, lost villains, ultimate justices and embracing solitudes. Long-time collaborator of FJ Harvey, Rob Ellis's production here is simply class. All this makes for an album of depth, integrity and a cool and seductive darkness.

"Over the course of 15 years the undisputed queen of British soul has amassed more than 1m album sales..."

CHICANE

The Best Of (Modena Records)



Chicane is one of the UK's most successful dance acts this collection of hits, includes Saltwater, Don't Give Up, Stoned In Love and Poppiholla which was A-listed at Radio 1 for several weeks. An extensive TV marketing campaign has already resulted in more than 150,000 sales to date. With a new single currently getting Radio 1 attention, this album looks destined to be a major seller over the Christmas period.

EMMY THE GREAT

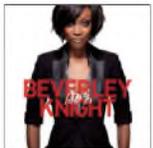
First Love – Bonus Edition (Close Harbour)



The epitome of DIY, Emmy The Great's self-produced debut album First Love was released earlier this year. It has delivered playlisted singles and rave reviews including from *NME* who described it as "a cut above the rest" and *The Sunday Times* making it their Album Of The Week. The album sold out its original pressing and has just been re-issued with a retrospective bonus EP. An impressive live draw has seen Emmy play sell-out shows at ULU and the prestigious Queen Elizabeth Hall as well as key stage appearances at Glastonbury and Green Man Festival. A new album is already in the works for next year.

BEVERLEY KNIGHT

100% (Hurricane Records)



Over the course of 15 years the undisputed queen of British soul has amassed more than 1m album sales, 10 MOBO nominations (making her the most nominated UK female artist ever), been awarded an MBE and undertaken scene-stealing collaborations with everyone from Take That to Prince. On 100%, her sixth studio album, Knight has worked with a stellar cast including the legendary Jam & Lewis (Janet Jackson), Amanda Ghost (Beyonce) and Chaka Khan. She tours the UK in November and plays London's Royal Albert Hall in April 2010.

LISA HANNIGAN

Sea Sew (Hoop Recordings)



With Hannigan described by the *New York Times* as "exquisitely ethereal", her chance meeting with singer-songwriter Damien Rice led to a long period of collaboration. Left with a notebook of songs and the desire and confidence to put them onto a record, Hannigan released Sea Sew through her own label Hoop Recordings and has already achieved platinum status in her native Ireland. In addition to the Barclaycard Mercury Prize, the album has been nominated for both Best Irish Album at the Meteor Music Awards and the Choice Music Prize, while Hannigan was awarded Best Debut Album, Best Irish Album, Best Irish Track and Best Female in the 2009 Hot Press Reader Poll.

MASTER SHORTIE

A.D.H.D. (Odd One Out Records)



As a MOBO Best Newcomer nominee, Master Shortie's album boasts an eclectic mix of songs – a pop rollercoaster spanning rap, electro, rock and soul. Aside from releasing catchy pop records, running his own label and touring the UK, Master Shortie has already set about unleashing his first collection of trainers.

MICA PARIS

Born Again (Rhythm Riders)



After 22 years in the business, five albums and a TV presenting career under her belt, Paris is back with her first album in 10 years. Produced by hitmaker Brian Rawling, Born Again blends Motown grooves with a distinctly modern production. The album perfectly showcases the vocals of the UK's soul queen, from title track and ballad Born Again to the James Morrison-penned Baby Come Back Now.

Also out now: Paul Carrack: I Know That Name/The Story So Far (Carrack UK); Ali Campbell: Flying High (Jacaranda Records); Connie Talbot: Christmas Magic (Rhythm Riders)

Coming soon... forthcoming hot new releases via Absolute Marketing & Distribution

ONE ESKIMO

one eskim0 (Little Polar Records)

Released September 21



One eskim0's debut album is an ambitious collection of

widescreen modern pop abounding with invention and emotion. Produced by Rollo, each track on the album comes with award-winning animation which when played in sequence forms a fully immersive musical and visual storytelling experience. The project is fast gaining momentum in the US and the band tour the UK in the autumn supporting Tori Amos and

Paolo Nutini. With Radio 2 support, a GMTV performance already in the bag together with an innovative viral campaign, the future looks very bright for one eskim0.

THE LAW

A Measure of Wealth (Local Boy Records) Released: September 28



The Dundee four-piece took this year's T In The Park festival by storm and the album's first single Don't Stop, Believe gained widespread radio support from the likes of Radio 1, 6 Music and XFM. Follow-up The Chase looks

set to do even better and has enjoyed spot plays on Radio 1.

MAMAS GUN

Routes to Riches (Candelion Records)

Released: September 28



Championed by established music figures including Rod Temperton and Hall & Oates, Mamas Gun's first single achieved critical acclaim from Chris Evans and others at Radio 2 with playlisting on BBC and numerous commercial radio stations. The band's next single You Are The Music was debuted eight weeks upfront by

Steve Wright and is already added to the Smooth network playlist. The release is supported by a UK tour with Beverley Knight.

INGRID MICHAELSON

Everybody (Cabin 24 Records)

Released: October 19



With US success in part due to a Grey's Anatomy's season-finale sync, Michaelson has generated 2m sales and 15m MySpace plays. She has resisted offers from the majors to remain independent and Everybody, which has just gone to number one on iTunes US, is released in

the UK ahead of single Maybe, due November 16, which has had very early Radio 2 support.

JOE

Signature (Kedar Records)

Released: September 20



US R&B/soul star and multi-Grammy-award-winning Joe Thomas aka Joe returns with a new album written, produced and arranged by himself. Smooth ballads and mid-tempo grace an album typical of Joe's classic sound that will appeal to his long-standing fanbase and recruit new followers.

DELIRIOUS?

History Makers – Greatest Hits (Furious) Released November 9



After a five-figure number of gigs in front of a six-figure number of fans, Delirious? are formulating plans for one final tour. These are not just the final gigs of one band or even the close of a remarkable chapter. It is the end of an era. Delirious? crafted a unique place in so many people's hearts and to commemorate this, they have been busy compiling their greatest-hits album. This stunning collection of songs has inspired a generation to live life out loud.

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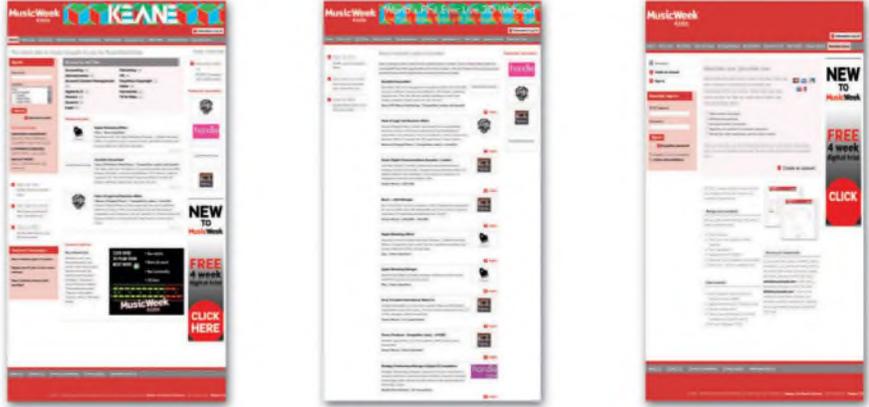
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E-mail: matpriest@aol.com Web: www.soundswholesaleltd.co.uk



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Key releases

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

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

Out this week

Singles

- **Coldplay** Strawberry Swing (Parlophone)
Previous single: (chart peak) Life In Technicolour 2 (28)
- **Jade Ewen** My Man (Geffen)
Previous single: It's My Time (27)
- **Florence + The Machine** Drumming Song (Island)
Previous single: Rabbit Heart (Raise It Up) (12)
- **Hockey** Song Away (Virgin)
Previous single: Learn To Lose (did not chart)
- **Livvi Franc Feat. Pitbull** Now I'm That Chick (Jive)
Previous single: Free (did not chart)
- **Madonna** Celebration (Warner Brothers)
Previous single: Millies Away (33)
- **Paloma Faith** New York (Epic)
Previous single: Stone Cold Sober (17)
- **Paramore** Ignorance (Fueled By Ramen)
Previous single: Decode (52)
- **Skunk Anansie** Because Of You (One Little Indian)
Previous single: Charlie Big Potato (17)
- **The Yeah You's** Getting Up With You (Island)
Previous single: 15 Minutes (36)

Albums

- **Peter Andre** Revelation (Conehead)
Previous album: (first-week sales/total sales): The Long Road Back (5,735/15,063)
- **Bananarama** Viva (fascination)
Previous album: Drama (1,543/4,554)
- **The Big Pink** A Brief History Of Love (4AD)
Debut album
- **Colbie Caillat** Breakthrough (Island)
Previous album: Coco (103/45,722)
- **Nelly Furtado** Mi Plan (Polydor)
Previous album: Loose (33,254/1,055,183)



- **David Gray** Draw The Line (Polydor)
Previous album: Life In Slow Motion (114,285/745,743)
- **Health** Get Color (City Slang)
Previous album: Health (n/a)
- **Jay-Z** The Black Album (Roc-A-Fella)
Previous album: American Gangster (8,340/77,936)
- **Mark Knopfler** Get Lucky (Mercury)
Previous album: Kill To Get Crimson (15,057/54,014)
- **Pixie Lott** Turn It Up (Mercury)
Debut album
- **Muse** The Resistance (Huluun 3/Warner Bros)
Previous album: Black Holes and Revelations (115,188/824,830)
- **Porcupine Tree** The Incident (Roadrunner)
Previous album: Fear of a Black Planet (5,344/20,833)
- **Jasmine Sullivan** Fearless (Columbia)
Debut album

Out next week

Singles

- **Alice In Chains** Check My Brain (Parlophone)
- **Amerie** Why R U (Mercury)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **Aqua** Back To The 80's (UMTV)
- **Phil Capaldi** Cool Sun (Optimum)
- **The Dream** Walking On The Moon (Mercury)
- **Example** Watch The Sun Come Up (FSUK)
- **Newton Faulkner** If This Is It (Ugly Truth)
- **Filthy Dukes** Tupac Robot Club Rock (Fiction)
- **The Heavy** The House That Dirt Built (Counter)
- **Natalie Imbruglia** Want (Island)
- **Katherine Jenkins** I Believe (Warner Brothers)
- **Kesha** Tik Tok (Columbia)
- **Lady Gaga** Lovegame (Interscope)



- **Lethal Bizzle** Going Out Tonight (Search & Destroy)
- **Lynyrd Skynyrd** Still Unbroken (Roadrunner)
- **Metronomy** Not Made For Love (Because)
- **Reflekt Feat. Deline Bass** Need To Feel Loved (Positiva/Virgin)
- **Shakira** She Wolf (Epic)
- **Slimy** Wake Up (Warner Bros)
- **W Brown** Game Over (Island)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **Alberta Cross** Broken Side Of Time (Ark)
- **Basement Jaxx** Scars (XL)
- **BLK JKS** After Robots (Secretly Canadian)
- **Michael Bolton** One World One Love (UMRI)
- **Brand New Daisy** (Polydor)
- **Carolina** Liar Coming To Terms (Atlantic)
- **Dizzee Rascal** Tongue N Cheek (Diztee Stank)
- **Micah P. Hinson** All Dressed Up And Smelling Of Strangers (Full Time Hobby)
- **Madness** Total Madness (ISM Media)
- **Madonna** Celebration (Warner Brothers)
- **Mika** The Boy Who Knew Too Much (Island)
- **Monsters Of Folk** Monsters Of Folk (Rough Trade)
- **One Eskimo** One Eskimo (Little Poart)
- **Pearl Jam** Barkersperer (Island)
- **Tommy Reilly** Words On The Floor (A&M)
- **Times New Viking** Born Again Revisited (Matador)

September 28

Singles

- **Backstreet Boys** Straight Through My Heart (RCA)

- **Bombay Bicycle Club** Magnet (Island)
- **Cascada** Dangerous (AATW/UMTV)
- **Dead By Sunrise** Crawl Back In (Warner Brothers)
- **Deadmau5 Feat. Rob Swire** Ghosts 'N' Stuff (Maustrap/Virgin)
- **The Enemy** Be Somebody (Warner Brothers)
- **The Fray** Heartless (RCA)
- **La Roux** I'm Not Your Toy (Polydor)
- **Ladyhawke** Magic (Island)



- **Various** Warp 20 Boxset (Warp)
- **The Veronicas** 4 Ever (Sire)

Albums

- **Afi** Crash Love (Polydor)
- **Alice In Chains** Black Gives Way To Blue (Virgin)
- **Animal Kingdom** Signs And Wonders (Warner Brothers)
- **Anti-Pop Consortium** Fluorescent Black (Big Dada)
- **Ian Brown** My Way (Fiction)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Ray Davies** Collected (UMTV)
- **The Dream** Love Vs Money (Def Jam)
- **Newton Faulkner** Rebuilt By Humans (Sony)
- **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us/Atlantic)
- **Hockey** Mind Chaos (Virgin)
- **Ghostface Killah** Ghostdini The Wizard Of Poetry (Mercury)
- **Kings Of Convenience** Declaration Of Dependence (Virgin)
- **Lynyrd Skynyrd** Gods & Guns (Roadrunner)
- **Paloma Faith** Do You Want The Truth

Or Something Beautiful (Sony Music)



- **Paramore** Brand New Eyes (Fueled By Ramen)
- **Mica Paris** Born Again (Absolute)
- **Reamonn** Reamonn (UMRI)
- **Slimy** Paint Your Face (Warner Bros)
- **Barbra Streisand** Love Is The Answer (Columbia)
- **Tina Turner** Tina Live (Parlophone)
- **The Yeah You's** Looking Through You (Island)
- **Zero 7** Yeah Ghost (Atlantic)

October 5

Singles

- **Athlete** The Black Swan (Fiction)
- **Chipmunk** Oopsy Daisy (Jive)
- **Egypt** In The Morning (Let Your Love Come In) (Relentless/Virgin)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- **Everything Everything** My Keys Your Boyfriend (Transgressive)
- **Whitney Houston** Million Dollar Bill (RCA)
- **Mr Hudson** White Lies (Mercury)
- **The Maccabees** One Hand Holding (Polydor)
- **Massive Attack** Splitting The Atom (Virgin)
- **The Saturdays** Forever Is Over (Polydor)
- **Shinedown** If You Only Knew (Atlantic)
- **Jordin Sparks** Sos (Let The Music Play) (RCA)

Albums

- **Air** Love 2 (Virgin)

- **Backstreet Boys** This Is Us (RCA)
- **Deadmau5** For Lack Of A Better Name (Maustrap/Virgin)
- **The Holloways** No Smoke, No Mirrors (Madfish)

The Holloways' second album will be released through independent label Madfish, who get the ball rolling for the campaign with first single Jukebox Sunshine on September 28. With its rampant pop spirit, the song has all the hallmarks of the bands' debut and it is a fair indication of what to expect of this album, which will delight fans and has the potential to take the band to new audiences.

- **Natalie Imbruglia** Come To Life (Brightside)
- **Katherine Jenkins** The Ultimate Collection (Decca)
- **Lethal Bizzle** Go Hard (Search & Destroy)



- **Mumford & Sons** Sigh No More (Island)
- **Skint & Demoralised** Love And Other Catastrophes (Mercury)
- **The Veronicas** Hook Me Up (Sire)

October 12

Singles

- **3OH!3** Starstruck (Atlantic)
- **Miley Cyrus** Party In The USA (Hollywood/Polydor)
- **Editors** Papillon (Columbia)
- **Green Day** East Jesus Nowhere (Reprise)
- **Imogen Heap** First Train Home (Sony Music)
- **MPHO** See Me Now (Parlophone)
- **Robbie Williams** Bodies (Virgin)

THE PANEL

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



JAYMO (RADIO 1)

Phonat: Set Me Free (Mofohifi)
Set Me Free is a brilliant example of Phonat's high-gloss production skills. The evocative looping vocals and descending guitar lines sit snugly over calefacient chords. The track rounds itself off with an orchestral lift, before reinstating the goosebumps. Summer's still with us!



KRIS NEEDS (DMC UPDATE)

Danny Krivit: 718 Sessions (Nervous)
Krivit has died at most of New York's landmark clubs since the early Seventies, most recently holding court at the rammed 718 Sessions. He distills a whole night's disco journey into an hour here, weaving NY house, space disco and deeper stuff into one of the year's most invigorating mix albums.



TIM NOAKES (DAZED)

Trailer Trash Tracys: Candy Girl (No Pain In Pop)
Sounding like Berlin, Phil Spector and Dick Dale jamming after a drunken night in south London, Trailer Trash Tracys' debut single for UK hipster label No Pain in Pop is a beguiling, lo-fi shoe-gaze pop gem that will hypnotise you from the outset.



CHRIS BEANLAND (LOUD & QUIET)

Bodebrixen: What's Inside, What's Outside (Good Tape Records)
Bodebrixen are saccharine, certainly, but that didn't stop Alphabeat winning our hearts? Beyond the clunkily unpronounceable moniker, Bodebrixen have a darker side to them, too. Don't miss their debut London gigs this month.

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

Albums

- **Blake Together** (Blake Recordings)
- **Chipmunk I Am Chipmunk** (Columbia)
- **Bob Dylan Christmas In The Heart** (Columbia)
- **Editors In This Light & On This Evening** (Columbia)
- **Flaming Lips Embryonic** (Warner Bros)



- **Mario DNA** (J)
- **Only Men Aloud Band Of Brothers** (Decca)
- **Shakira She Wolf** (Epic)
- **Tubelord Our First American Friends** (Hassle)

The long-awaited debut from Tubelord will be released on Full Time Hobby sub-label Hassle, home to Rolo Tomassi and Blackfish. Radon's Huw Stegman's gave fans a taste of the album via his Music Sounds Better With You compilation, which featured Somewhere Out There A Dog Is On Fire. Lead single Propeller is released on September 28 and a limited run of 500 vinyl copies will be released featuring hand-drawn artwork from hundreds of up-and-coming artists and designers. An exhibition will be held in London on September 29.

- **Wolfmother Cosmic Egg** (Island)

October 19

Singles

- **Mariah Carey I Want To Know What Love Is** (Def Jam)
- **Cheryl Cole Fight For This Love** (Fascination)
- **Pitbull Hotel Room Service** (J)
- **Miike Snow Black And Blue** (Columbia)

Albums

- **Alphabeat The Spell** (Polydor)
- **Brett Anderson Slow Attack** (BA Songs)
- **Atlas Sound Logos** (4AD)
- **Michael Buble Crazy Love** (Reprise)



Cate Le Bon has announced a string of live dates in the UK, joining Slow Club as special guest on the first half of their UK tour. The live activity follows support shows with both Emiliana Torrini and William Elliot Whitmore earlier this month.

- **Miley Cyrus Time Of Our Lives** (Hollywood/Polydor)
- **Harry Connick Jr Your Souls** (Columbia)
- **Whitney Houston I Look To You** (RCA)
- **Mr Hudson Straight No Chaser** (Mercury)
- **Metronomy Nights Out** (Because)
- **Seasick Steve Man From Another Time** (Atlantic)
- **Sufjan Stevens The BQE** (Asthmatic Kitty)

October 26

Singles

- **Biffy Clyro The Captain** (14th Floor)
- **Erik Hassle Hurtful** (Island)
- **Katherine Jenkins Bring Me To Life** (Warner Brothers)
- **Kasabian Underdog** (Columbia)

Albums

- **Amerie In Love And War** (Mercury)
- **Davendra Banhart What Will Be** (Warner Bros)
- **Alexandra Burke Overcome** (Syco)
- **Cheryl Cole Three Words** (Fascination)
- **Flight Of The Conchords I Told You I Was Freaky** (Warner Brothers)



- **Katherine Jenkins Believe** (Warner Bros)
- **Lisa Mitchell Wonder** (RCA)
- **Morrissey Swords** (Polydor)
- **Pitbull Rebellion** (J)
- **Rammstein Untitled** (Spinefarm)

Four years after the release of Rosenrot, Germany's most successful rock exports return with a new studio album. The as-yet-untitled set - the band's sixth - was produced by Sweden's Jacob Hellner and mixed by Stefan Glaumann. Prior to release, a two-track single entitled Pussy/Rammled will be released on September 21 complete with digipak with a poster, while the seven-inch will be etched and pressed on "Viagra-blue" vinyl. The band commence a run of European dates in November.

- **REM Live At The Olympia** (Warner Brothers)
- **Miike Snow Miike Snow** (Columbia)
- **Sting If On A Winter's Night** (Decca)
- **Weezer Raditude** (Geffen)

November 2 & beyond

Singles

- **Beyoncé Broken-Hearted Girl** (Columbia) (02/11)
- **Black Eyed Peas Meet Me Halfway** (Interscope) (02/11)
- **Bon Jovi We Weren't Born To Follow** (Mercury) (09/11)
- **Jamie Cullum I'm All Over It Now** (Decca) (02/11)
- **Calvin Harris Fash Back** (Columbia) (09/11)
- **Daniel Merriweather Water And A Flame** (J) (02/11)
- **Pink I Don't Believe You** (LaFace) (02/11)

- **Tinchy Stryder You're Not Alone** (4th & Broadway) (02/11)

Albums

- **3OH!3 Want** (Atlantic) (23/11)
- **Dame Shirley Bassey The Performance** (Geffen) (09/11)
- **Andrea Bocelli My Christmas** (Decca) (30/11)
- **Susan Boyle I Dreamed A Dream** (Syco) (23/11)
- **Biffy Clyro Only Revolutions** (14th Floor) (09/11)



- **Bon Jovi The Circle** (Mercury) (09/11)
- **Boyz II Men Simply Love** (Universal TV) (09/11)
- **Taio Cruz Rokstarr** (Universal) (30/11)
- **Jamie Cullum The Pursuit** (Decca) (09/11)
- **Faryl Wonderland** (Decca) (30/11)
- **Erik Hassle Hassle** (Island) (09/11)
- **Norah Jones The Fall** (Blue Note) (16/11)
- **Ronan Keating Winter Songs** (Polydor) (16/11)
- **Leona Lewis Echo** (Syco) (16/11)
- **Pope Benedict XVI Alma Mater - Music From The Vatican** (Geffen) (30/11)
- **Queen Absolute Greatest** (Parlophone) (09/11)
- **Rhyddian tbc** (Syco) (30/11)
- **The Roots How I Got Over** (Def Jam) (16/11)
- **Slayer World Painted Blood** (Columbia) (02/11)
- **Snow Patrol Up To No 7** (Fiction) (09/11)
- **Stereophonics Keep Calm And Carry On** (V2) (09/11)

Keep Calm And Carry On is Stereophonics' seventh studio album and was co-produced by Jim Abbiss

(Arctic Monkeys, Noisettes, Kasabian). To mark album's release, the band will return to Cardiff Castle for a special afternoon gig. Tickets for the October 3 show will be sold at £12.50, the same price they were at the band's first show at the venue in 1998.



- **Sugababes Sweet 7** (Island) (23/11)
- **Usher tbc** (RCA) (12/07)
- **Various Now! 74** (EMI Virgin/UMTV) (23/11)
- **The Veronicas The Secret Life Of?** (Sire) (16/11)
- **Robbie Williams Reckless** (Virgin)

After the experimentation of Rudebox failed to click with his fans, Robbie Williams has returned to what he knows best with this long-awaited follow-up by delivering a glorious pop album that wears its influences on its sleeve. Trevor Horn's production has given the album a full, rich sound as Robbie unashamedly pays homage to some of his musical heroes. The Pet Shop Boys connection, which began with Neil Tennant's backing vocals on No Regrets and continued on Rudebox's cover of We Are The Pet Shop Boys, is evident here again on Last Days Of Disco and, most especially, on Difficult For WeirDOS. And, having started his solo career with a cover of Freedom, Robbie returns to George Michael with the Amazing/FastLove-like Starstruck. A reunion with Guy Chambers occurs on Blasphemy, while elsewhere the album has something of a Seventies feel. Robbie admits, 'I'm at a turning point in my career,' and it is true that more is resting on this solo set for him than anything since his post-Take That debut Life Thru A Lens. But there are enough potential hits here to condemn the sales dip suffered by his last album to history."

www.musicweek.com/reviews

- **Will Young The Hits** (9/11) (16/11)

SINGLE OF THE WEEK

Chipmunk Opsy Daisy (Jive)



Following the commercial success of Chip Diddy Chip and Diamond Rings, Chipmunk looks

set to take things up a gear with this third single on the newly-revived Jive imprint. The song is upbeat, slickly produced, full of hooks and packs sufficient commercial punch to keep Chipmunk on nation's airwaves for some time to come. It will lead the young MC into his debut album which is scheduled for an October 12 release. The single's release will be supported by a live schedule that has seen Chipmunk on the road with Tinchy Stryder and Robot Boy this year, as well as appearing as special guest on N-Dubz's recent tour.

ALBUM OF THE WEEK

Pixie Lott Turn It Up (Mercury)

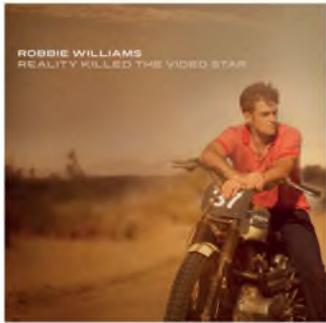


Among the crop of female artists dominating the airwaves, Pixie Lott offers something

decidedly unique. That is, a pop album that is not afraid of being just that. Where her contemporaries regularly flit between the pages of NME and Bizarre, Lott is a more straightforward proposition: a young artist offering big radio-friendly pop songs but not afraid of the tabloid lens. Arriving on the back of the number one debut single Mama Do (Uh Oh, Uh Oh) and follow up Boys And Girls, Turn It Up was launched last week when Lott was flown to Germany for promotion before coming straight back to London to headline her own show at The Forum that night.

Key releases

Robbie returns to reality at Amazon



WITH MUSE'S NEW ALBUM THE RESISTANCE RELEASED, its long reign atop the pre-release charts at Amazon and Play – where it was number one for four and six weeks, respectively – is over. In its stead, Robbie Williams' Reality Killed The Video Star debuts at number one at Amazon. Doubtless given extra impetus from the exposure of first single

Bodies, the album also debuts at number five on Play's chart but, surprisingly, improves only 16-14 at HMV, where it charted last week.

At Play, it is Mika who fills the void, climbing 3-1 with his second album The Boy Who Knew Too Much. With first single We Are Golden in the Top 10 on both sales and airplay tallies, the album

also improves 14-4 at Amazon and 16-11 at HMV. At HMV, Pearl Jam's Backspacer extends its stay at number one to nine weeks.

Susan Boyle's eagerly-awaited debut album enters at number three at Amazon and 20 at Play this week, while failing to make a mark at HMV.

Madonna adds to her collection of number ones with Celebration,

the title track of her new compilation, taking over from Mini Viva at the top of Shazam's most-tagged list. While it is no guarantee it will repeat the placing on the sales chart, Madonna can take comfort from the fact the last 10 Shazam number ones have all made the Top 10 of the OCC chart when released.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	MIKA	The Boy Who Knew Too Much	Island
2	PEARL JAM	Backspacer	Island
3	PARAMORE	Brand New Eyes Fueled By Ramen	
4	DIZZEE RASCAL	Tongue N Cheek	Dirty Stank
5	ROBBIE WILLIAMS	Reality Killed...	Virgin
6	MADONNA	Celebration	Warner Music
7	ALICE IN CHAINS	Black Gives Way...	EMI
8	KISS	Sonic Boom	Roadrunner
9	IAN BROWN	My Way	Polydor
10	JLS	JLS	RCA
11	NEWTON FALKNER	Rebuilt...	Ugly Truth
12	EDITORS	In This Light...	Sony Music
13	WHITNEY HOUSTON	I Look To You	RCA
14	HOCKEY	Mind Chaos	Virgin
15	BIFFY CIYRO	Only Revolutions	14th Floor
16	SLAYER	World Painted Blood	Columbia
17	BRAND NEW	Daisy	Polydor
18	MARIAH CAREY	Memoirs...	Mercury
19	VARIOUS	Twilight: New Moon OST	Atlantic
20	SUSAN BOYLE	I Dreamed A Dream	Jico



Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	Reality Killed...	Virgin
2	PEARL JAM	Backspacer	Island
3	SUSAN BOYLE	I Dreamed A Dream	Sony Music
4	MIKA	The Boy Who Knew Too Much	Island
5	PARAMORE	Brand New Eyes Fueled By Ramen	
6	MADONNA	Celebration	Warner Brothers
7	WHITNEY HOUSTON	I Look To You	RCA
8	MYYRD SKYNYRD	Gods & Guns	Roadrunner
9	CLIFF & THE SHADOWS	Reunited	EMI
10	NEWTON FALKNER	Rebuilt...	Ugly Truth
11	U2	The Unforgettable Fire	Mercury
12	DIZZIE RASCAL	Tongue N Cheek	Dirty Stank
13	IAN BROWN	My Way	Fiction
14	HOCKEY	Mind Chaos	Virgin
15	PALOMA FAITH	Do You Want...	Sony Music
16	ALL ANGELS	Fly Away	Decca
17	BARBRA STREISAND	Love Is...	Columbia
18	THE CUIT	Love (Jambious Edition)	Beggans
19	EDITORS	In This Light...	Columbia
20	RICHARD HAWLEY	True Love's Gutter	White



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	MADONNA	Celebration	Warner Brothers
2	4 STRINGS	Take Me Away	Nebula
3	EGYPT	In The Morning	Relentless/Virgin
4	EXAMPLE	Watch The Sun Come Up	ISUK
5	HOCKEY	Song Away	Virgin
6	SHAKIRA	She Wolf	Epic
7	SIDNEY SAMSON	Riverside	Data
8	TAIO CRUZ	Break Your Heart	Island
9	JAY SEAN FEAT. UL WAYNE	Down	Cash Money
10	KID CUDI	Make Her Say	Island
11	DEAD MAU5	Ghosts 'N' Stuff	Maustrap/Virgin
12	PALOMA FAITH	New York	Epic
13	KESHA	Tik Tok	Columbia
14	THE BIG PINK	Dominos	4AD
15	WHITNEY HOUSTON	Million Dollar Bill	RCA
16	MARIAH CAREY	Obsessed	Def Jam
17	JAZMINE SULLIVAN	Just Your Windows	J
18	AGENT X	Fallin' 3	Beat Blue
19	NEWTON FALKNER	If This Is It	RCA
20	DUCK SAUCE	Anyway	Fools Gold



Top 20 Last.fm hype chart

Pos	ARTIST	TITLE	Label
1	JAY-Z	Run This Town	Roc Nation
2	BLACK DAHLIA MURDER	Selection...	Metalblade
3	NOAH & THE WHALE	Our Window	Mercury
4	JUST JACK	To And Behold	Mercury
5	THE XX	Islands	Young Turks
6	NOAH & THE WHALE	Love Of...	Mercury
7	NOAH & THE WHALE	My Broken Heart	Mercury
8	JUST JACK	Goth At The Disco	Mercury
9	JUST JACK	So Wrong	Mercury
10	NOAH & THE WHALE	Instrumental II	Mercury
11	THE XX	Shelter	Young Turks
12	THE XX	Intro	Young Turks
13	NOAH & THE WHALE	I Have Nothing	Mercury
14	THE XX	Heart Skipped A Beat	Young Turks
15	JUST JACK	Wrong	Mercury
16	THE XX	VCR	Young Turks
17	THE XX	Fantasy	Young Turks
18	NOAH & THE WHALE	Instrumental I	Mercury
19	NOAH & THE WHALE	Stranger	Mercury
20	THE XX	Night Time	Young Turks



Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	PEARL JAM	Backspacer	Island
2	MADONNA	Celebration	Warner Brothers
3	IAN BROWN	My Way	Fiction
4	PARAMORE	Brand New Eyes Fueled By Ramen	
5	DIZZEE RASCAL	Tongue N Cheek	Dirty Stank
6	JLS	JLS	Epic
7	MARIAH CAREY	Memoirs Of...	Island
8	KISS	Sonic Boom	Roadrunner
9	CLIFF & THE SHADOWS	Reunited	EMI
10	MYYRD SKYNYRD	God & Guns	Roadrunner
11	MIKA	We Are Golden	Island
12	EDITORS	In This Light...	Columbia
13	ELLIOT MINOR	Solaris	Repossession
14	ROBBIE WILLIAMS	Reality Killed...	Virgin
15	WHITNEY HOUSTON	I Look To You	RCA
16	ALICE IN CHAINS	Black Gives Way...	Virgin
17	PALOMA FAITH	Do You Want...	Sony Music
18	NEWTON FALKNER	Rebuilt...	Ugly Truth
19	BACKSTREET BOYS	This Is Us	RCA
20	BASEMENT JAXX	Scars	XL



CATALOGUE REVIEWS

DAVID BOWIE

Space Oddity (EMI DBSOCD40)



Leaving behind the novelty phase of his career, which encompassed his 1967 single The Laughing Gnome, David Bowie made a serious and much-lauded stab at stardom in 1969, with his second, self-titled album. Although it failed to chart at the time, it did yield Bowie's first hit, in the form of Space Oddity, which was released as a single to tie in with the Apollo 11 moon landings, and reached number five. On subsequent outings, the album has been re-titled Space Oddity, and to mark the 40th anniversary of its original release, it has been digitally remastered and expanded to a double-disc digipak. CD2 features 15 bonus tracks, of which eight are previously unreleased, including the demo version of Space Oddity, and the full-length stereo Italian version of it,

Ragazzo Solo, Ragazza Sola. The package is completed by an extensive booklet, featuring rare photos, memorabilia and new sleeve notes.

THE MAJORITY

The Decca Years 1965-68 (Rev-Ola CRREV 288)



Also-rans in the British beat scene, The Majority hailed from Hull and released eight singles on Decca between 1965 and 1968, without achieving any commercial success. Collected on CD for the first time, the 15 songs which comprise their entire recorded output are surprisingly good and varied. The band's debut single Pretty Little Girl is a charming Carter/Lewis song with Jimmy Page on guitar, while lead singer Barry Graham's One Third is an acknowledged freakbeat classic. A little Bit Of Sunlight – a Ray Davies song unrecorded by The Kinks, is another corker, and the Bee Gees' composition All

Our Christmases is an enjoyable Gibb brothers whimsy. All in all, a delicious melodic selection, with some superb vocal harmonies.

DURAN DURAN

Rio (Collectors Edition) (EMI 9656332)



Widely regarded as their best, and certainly their biggest-selling album, Rio cemented Duran Duran's global success in 1982. Chock-full of hit singles – My Own Way, Hungry Like The Wolf, Save A Prayer and the title track – Rio was the Brummie quintet's finest. The first of two CDs houses the original UK album mixes plus the US remixes that helped Rio to sell more than 2.5m copies stateside. A second CD adds demos, B-sides, live cuts and even Simon Le Bon's Christmas message to fans from 1982. Also available on heavyweight vinyl (EMCD 3411).

THE ISLEY BROTHERS

The Motown Anthology (Motown/Universal 5321498)



Sustaining a career for more than 50 years, with the help of assorted cousins and friends, The Isley Brothers are true soul survivors. This album, released as part of Motown's 50th celebrations, concentrates on the short but fruitful period the group spent on the label between 1965 and 1968, when they were under the wing of the formidable Holland/Dozier/Holland team. Memorable hits such as I Guess I'll Always Love You, This Old Heart Of Mine, Put Yourself In My Place and the superb Behind A Painted Smile are all included on this 52-track double CD, which brings together original mono mixes, alternate and stereo mixes, B-sides, rarities and the newly-unearthed Sure Is A Whole Lotta Woman.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	1	MICHAEL JACKSON	The Essential / Epic (ARV)
2	3	ABBA	Gold – Greatest Hits / Polydor (ARV)
3	2	MICHAEL JACKSON & JACKSON FIVE	The Very Best Of / JMTV (ARV)
4	4	U2	U218 Singles / Mercury (ARV)
5	5	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
6	6	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
7	RE	PRODIGY	Their Law – The Singles 1990-2005 / XL (PIAS)
8	8	ABBA	18 Hits / Polar (ARV)
9	7	STEVIE WONDER	The Definitive Collection / JMTV (ARV)
10	11	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
11	14	DIRE STRAITS & MARK KNOPFLER	Private Investigations – The Best Of / Mercury (ARV)
12	10	BON JOVI	Cross Road – The Best Of / Mercury (ARV)
13	RE	GIRLS ALOUD	The Sound Of – Greatest Hits / Fascination (ARV)
14	13	SUGABABES	Overloaded – The Singles Collection / Island (ARV)
15	RE	THE BEATLES	1 / Apple (E)
16	18	THE POLICE	The Police / ABM (ARV)
17	16	EMINEM	Curtain Call – The Hits / Interscope (ARV)
18	12	THE STONE ROSES	The Complete / Silvertone (ARV)
19	15	JIMI HENDRIX	Experience Hendrix – The Best Of / MCA (ARV)
20	RE	CAT STEVENS	The Very Best Of / Island (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST Title/Label
1	4	3	MEDINA You And I / Parlophone
2	3	4	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positiva/Virgin
3	11	3	TOCADISCO Way Of Love / Superstar
4	33	2	PAUL VAN DYK Home / New State
5	2	4	FONZERELLI Dreamin' / Big In Ibiza
6	15	3	THE REMIXERS VS. AVIV GEFEN It Was Meant To Be A Love Song / Mais
7	19	3	GOSSIP Love Long Distance / Columbia
8	27	2	RUFF DRIVERZ FEAT. ARROLA Dreaming / Maelstrom
9	17	3	WV BROWN Game Over / Island
10	29	2	THE AMPLIFETES It's My Life / Amp
11	1	5	FRIEMASONS Shakedown 2 (Album Sampler) / Loaded
12	24	2	HUGGY & DEAN NEWTON FEAT. SAM OBIERNIK Get Lifted / Big Love
13	22	3	ASH True Love 1989/Return Of White Rabbit / Atomic Heart
14	13	5	KENNETH BAGER Fragment One / Am.Pm
15	20	7	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
16	32	2	THE MESSENGERS I'll Be Waiting / white label
17	NEW		FEDDE LE GRANDE Let Me Be Real / Flamingo
18	NEW		SHAKIRA She Wolf / Epic
19	NEW		NOISETTES Wild Young Hearts / Vertigo
20	15	4	MICHELLE WILLIAMS Hello Heartbreak / RCA
21	14	6	MADONNA Celebration / Warner Brothers
22	25	3	BATMASTERS FEAT. BETTY BOO Hey DJ / Loverush Digital
23	12	5	MILK & SUGAR FEAT. GARY NESTA PINE Let The Sun Shine / Milk & Sugar
24	NEW		FILTHY DUKES Tupac Robot Club Rock / Fiction
25	3	4	TIESTO & SNEAKY SOUNDSYSTEM I Will Be Here / 10th Floor
26	NEW		CASCADEA Dangerous / A&W/UMTV
27	37	2	BARTON On The Beach / Netsphere
28	5	5	RECALL 22 Subimos Juntas / Champion
29	7	4	MARIAH CAREY Obsessed / Def Jam
30	NEW		CROOKERS FEAT. CARDINAL OFFICIAL & CARIA MARIE Put Your Hands On Me / Southern Fried
31	5	4	PALOMA FAITH New York / Epic
32	NEW		CYBERSUTRA FEAT. JULIE THOMPSON I Believe / Redstick Recordings
33	23	6	MIKA We Are Golden / Island
34	NEW		JASON WOLF Scared Of Being Alone / Loverush Digital
35	25	6	EXAMPLE Watch The Sun Come Up / Fsk
36	10	5	MAJESTIC MC In Da Vip / Big Life
37	NEW		MICHAEL CANITROT Desire / Aime Music
38	NEW		E-TYPE Life / A&W
39	23	4	MINI VIVA Left My Heart In Tokyo / Xenomania/Geffen
40	3	6	TRENT CANTRELLE V PRINCESS SUPERSTAR Robot / Sounds Like

Commercial pop Top 30

Pos	Last	Wks	ARTIST Title/Label
1	3	3	DAVID GUETTA FEAT. AKON Sexy Bitch/Sexy Chick / Positiva/Virgin
2	3	4	MARIAH CAREY Obsessed / Def Jam
3	25	2	KELLY CLARKSON Already Gone / RCA
4	5	3	FRIEMASONS Shakedown 2 (Album Sampler) / Loaded
5	14	3	THE WEEKEND CREW FEAT. LAURA V People Hold On / Allstar
6	11	2	MIKA We Are Golden / Island
7	23	2	FONZERELLI Dreamin' / Big In Ibiza
8	7	4	JAIDE EWEN My Man / Geffen
9	22	2	LADY GAGA Lovegame / Interscope
10	13	3	WALE FEAT. LADY GAGA Chillin' / Interscope
11	15	3	TINA COUSINS Sex On Fire / A&W
12	23	2	CASCADEA Dangerous / A&W/UMTV
13	1	3	SHAKIRA She Wolf / Epic
14	15	3	TAIO CRUZ Break Your Heart / Island
15	NEW		KATHERINE Ayo Technology / Positiva/Virgin
16	13	4	CRAZY COUSINZ FEAT. MC VERSATILE It's That Funky / Defenders
17	NEW		CHICHIND Everybody's Doing It / Junk
18	NEW		ALCAZAR Burning / 3 Beat Re1
19	10	5	MADONNA Celebration / Warner Brothers
20	2	4	BASSHUNTER Every Morning / Hardheat
21	4	4	ADDICTIVE Domino Effect / Sawdust Music
22	NEW		SHENA Nasty Little Rumour / Prisoners
23	27	2	MICHELLE WILLIAMS Hello Heartbreak / RCA
24	RE	5	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank
25	NEW		LINDA T Reprogram My Heart / Columbia Deutschland
26	NEW		ULTRABEAT Stany Eyed Soul / A&W
27	NEW		FR3E She Likes Me / We Make Entertainment
28	NEW		BASHY FEAT. H-BOOGIE Your Wish Is My Command / Rashy
29	17	5	MINI VIVA Left My Heart In Tokyo / Xenomania/Geffen
30	24	5	PIXIE LOTT Boys And Girls / Mercury

David Guetta's Sexy Bitch tightens grip on charts



A PHALANX OF CONTINENTAL FLOOR-FILLERS dominate the top end of the Upfront club chart this week, with Germany's Paul Van Dyk and Tocadisco ranking fourth and third, respectively, with Home and Way Of Love; France's David Guetta in runners-up slot with Sexy Chick/Sexy Bitch; and Denmark's Medina taking pole position with her first UK single, You And I. Selected by Radio 1's Pete Tong as the number one Ibiza tune of 2009, You And I is also getting support from Armin Van Buuren and Tiesto.

Missing out on the Upfront chart title by 3.6%, David Guetta and his American/Senegalese sidekick Akon

enjoying a substantial 16.63% advantage over runner-up Mariah Carey's Obsessed, and a huge 55.51% lead over third placed Kelly Clarkson's Already Gone. Mixes of Bitch/Chick were supplied by Chuckie, Abel Ramos, Koen Groeneveld, DJ Footloose, Afrojack and Guetta himself.

Guetta's next single, How Soon Is Now – which features Sebastian Ingrosso and Dirty South, makes an early debut on the Upfront chart this week at number 91.

Jeremih's Birthday Sex peaked at number 15 on the OCC sales chart three weeks ago, and has since dipped out of the Top 30, but it tops the Urban chart for the fourth straight week.

Alan Jones



Tocadisco: makes strong gains into Upfront Top 10



Highest climber: Paul Van Dyk leapfrogs 29 places to rest at number 4 on the Upfront Top 40

Urban Top 30

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

Cool Cuts Top 20

Pos	ARTIST Title
1	MARK KNIGHT & D RAMIREZ FEAT. UNDERWORLD Downpipe
2	FILTHY DUKES FEAT. WILEY Tupac Robot Club Rock
3	CHICANE Hiding All The Stars
4	WHITNEY HOUSTON Million Dollar Bill
5	ROYKSOPP This Must Be It
6	PEGASUS Pegasus
7	FAKE BLOOD Fix Your Accent EP
8	CHUCKIE & LMFAO Let The Bass Kick In Miami Bitch
9	CASCADEA Dangerous
10	HUGGY & DEAN NEWTON FEAT. SAM OBERNIK Get Lifted
11	KID CUDI FEAT KANYE WEST, COMMON & LADY GAGA Make Her Say
12	WV BROWN Game Over
13	AUTOKRATZ Stay The Same
14	THE FUNCTARY Wip Electric
15	FAITHLESS Sun To Me
16	ANALOG PEOPLE IN A DIGITAL WORLD Circus
17	PROK & FITCH VS FILTHY RICH Naga
18	GLIMPSE/M EYERER Southern Soul
19	ANIL CHAWLA 209
20	HYPER V JHZ Saviours Of Rock N' Roll



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

Charts analysis

Analysis Alan Jones



Vera Lynn beats Beatles to the top

IN A WEEK WHEN THE BEATLES WERE WIDELY TIPPED TO TOP THE CHART, *We'll Meet Again: The Very Best Of Vera Lynn* completes its unlikely journey to the summit, climbing 3-1 on sales of 32,826 copies. At 92, **Vera Lynn** becomes by far the oldest artist to have a number one album, beating former record-holder Bob Dylan, who was a mere stripling of 67 when his album *Together Through Life* topped the chart in May. In mitigation, it should be said that Dylan's album comprised all new material, while Lynn's set is a compilation, containing a 1953 re-recording of the 1942 title track, and 19 other recordings from her Decca tenure, which spanned 1936-1960. The Decca/Universal album has sold 66,031 copies in 20 days, compared to cumulative 21st-century sales of 56,322 copies for 74 other Lynn albums.

One track not on Lynn's album is her unlikely cover of the song *Good Night*, written by John Lennon and Paul McCartney, which she released as a single on Columbia in 1969. The original, with a suitably sleepy vocal from Ringo Starr, is one of the tracks on **The Beatles** (*White*

Album), which is one of 16 Beatles albums that pour into the chart, following their release in newly remastered versions last Wednesday (September 9).

The Beatles' biggest UK seller, *Sgt Pepper's Lonely Hearts Club Band*, predictably leads the influx, entering at number five on sales of 17,830 copies, closely followed by their 1969 classic, *Abbey Road*, which debuts at number six, on sales of 16,507 copies.

Of the other remasters, *Revolver* debuts at number nine (14,567 sales), followed by *Rubber Soul* (number 10, 13,202 sales), *The Beatles* (*White Album*) (number 21, 8,533 sales), *Help!* (number 29, 6,152 sales), *Past Masters* (number 31, 5,748 sales) *Magical Mystery Tour* (number 33, 5,567 sales), *A Hard Day's Night* (number 37, 5,529 sales), *Please Please Me* (number 38, 5,107 sales), *Let It Be* (number 49, 3,992 sales), *With The Beatles* (number 51, 3,909 sales), *Beatles For Sale* (number 56, 3,390 sales) and *Yellow Submarine* (number 89, 2,044 sales). *The 2000 compilation 1* – not upgraded – also rallies, jumping 99-54 (3,418 sales), while *The Beatles In Stereo* box set debuts

Sales statistics

LAST WEEK	Singles	Artist albums
Sales	2,245,907	1,376,907
prev week	2,525,366	1,395,605
% change	-11.1%	-1.3%

LAST WEEK	Compilations	Total albums
Sales	299,287	1,676,194
prev week	342,244	1,737,849
% change	-12.6%	-3.5%

YEAR TO DATE	Singles	Artist albums
Sales	94,508,298	56,805,413
vs prev year	69,540,394	59,487,942
% change	+35.9%	-4.5%

YEAR TO DATE	Compilations	Total albums
Sales	15,138,957	71,944,370
vs prev year	18,511,179	77,999,121
% change	-18.2%	-7.8%

Compiled from sales data by Music Week

at number 24 (7,671 sales) and *The Beatles In Mono* at number 57 (3,305 sales).

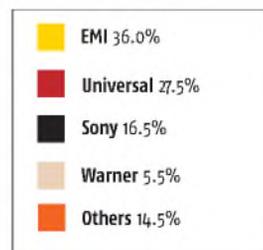
As 16 of the albums made the Top 75, Elvis Presley's record of 14 simultaneous Top 75 albums, established in September 1978, a couple of weeks after his death, is eclipsed. It's certain that the impact of individual Beatles remasters was adversely affected by the release of the stereo and mono box sets, which pass into history as the most expensive chart entries to date. *The Beatles In Stereo* has a dealer price of £115, excluding VAT which, with a 30% mark-up equated to a guide price of £171.92, while *The Beatles In Mono*'s £135 tag should generate an over-the-counter price of £201.82. OCC recorded nearly 127,000 Beatles album sales last week, a tally which swells to more than 270,000 if the albums in the box sets are counted individually. At an average of £10 per album, with box sets at £170 (stereo) and £200 (mono) that equates to £3,120,020 of business generated in the four days since the albums' release.

With Vera Lynn at number one, and *The Beatles* achieving multiple re-entries, spare a thought for **Jamie T**, who actually has the week's highest debuting album, with his second set *Kings & Queens*. Debuting at number two (27,807 sales), the album is home to the singles *Sticks N Stones*, which reached number 15, and *Chaka Demus* (number 23). T's debut album, *Panic Prevention*, debuted and peaked at number four in 2007, with first-week sales of 42,041. Its sales have since swelled to 187,602.

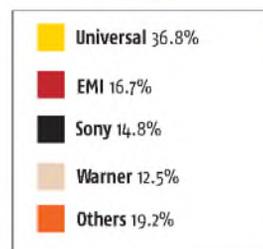
Meanwhile, there are also chart debuts for new albums by *The Cribs*, *Beverley Knight*, *Frank Turner*, *Prefab Sprout*, *The Blackout Crew*, *Rodrigo Y Gabriela*, *Jet* and *Mercury Music Prize* winner *Speech Debelle*.

Although introductory single *Cheat On Me* peaked at number 80, Yorkshire indie band **The Cribs'**

ARTIST ALBUMS



SINGLES



fourth album, *Ignore The Ignorant*, is their second and highest-charting Top 75 entry, debuting at number eight (14,824 sales). After four very successful albums with Parlophone – three made the Top 10, one peaked at number 11, and their combined sales exceed 750,000 – R&B veteran **Beverley Knight**'s 100 Percent debut on own-label Hurricane enters at number 17 (9,234 sales). Folk/rock singer **Frank Turner** broke his chart duck in January, reaching number 72 with *Love, Ire & Song/The First Three Years*, and now debuts at number 36 with *Poetry Of The Deed*

(5,549 sales). **Prefab Sprout**'s first album of new material for eight years, *Let's Change The World With Music* debuts at number 39 (5,007 sales). **Blackout Crew** sold 40,000 copies of first two singles *Bbbbbbounce* and *Put A Donk On It* without charting but their debut album, *Time 2 Shine* arrives at number 42 (4,607 sales). Mexican guitar duo **Rodrigo Y Gabriela** reached number 53 with their self-titled 2007 album, which went on to sell 105,284 copies, and return with *11:11*, debuting at number 46 (4,053 sales). Aussie rockers **Jet**'s 2003 debut album *Get Born* reached number 14 and 2006 follow-up *Shine On* reached number 13. These sequences suggest that 2009's *Shaka Rock* would debut at number 12 – but it stumbles in at number 53 on sales of 3,506 copies. **Speech Debelle**'s debut album *Speech Therapy* sold just 1,083 copies in seven weeks between its release and Mercury Music Prize nomination, and upped that tally to 2,762 over the next seven weeks. Crowned the winner for 2009, it charts for the first time, debuting at number 65. With limited numbers in stores – a hefty 58.22% of its 2,836 sales last week were downloads – by far the highest percentage of any chart album, and enough for it to rank ninth on the download chart.

Relegating *Run This Town* to number three (44,344 sales), **Pixie Lott**'s second straight number one single, *Boys & Girls* leaps 73-1 this week (49,623 sales), narrowly preventing **David Guetta**'s *Sexy Chick* (3-2, 48,593 sales) from returning to the summit. Lott's first single *Mama Do (Uh Oh, Uh Oh)* debuted at number one in June on first-week sales of 58,840 copies. *Boys & Girls* jump to number one is the biggest of any single on the Top 75 chart, although Mandy jumped 200-1 for Westlife in 2003.

There are also big debuts for **Mika**'s *We Are Golden* (number four, 34,464 sales), **Mini Viva**'s *Left My Heart In Tokyo* (seven, 29,103 sales), and **Uprising**, **Muse**'s 20th hit (nine, 24,390 sales).

International charts coverage Alan

Veteran performers fly high across the world's charts

AT THE TIME OF WRITING, 92-YEAR-OLD VERA LYNN is poised to top the UK chart this week with her new compilation *We'll Meet Again: The Very Best Of*. If she does, she's won't be the only current chart topper well past the first flush of youth. In the US, Canada, France, Germany, Italy and Switzerland, the new number one is *I Look To You* by 46-year-old Whitney Houston (pictured), while

the culmination of five weeks of growth in New Zealand is a number one posting for *Greatest Hits: The Golden Age Of Roger Whittaker*, a new compilation by the Anglo-Kenyan whistler/warbler, who is now 73. Meanwhile, the Hungarian album chart has a new number one in the form of Leonard Cohen's *Greatest Hits*, the first chart-topper there by the 74-year-old Canadian.

Australia has the comparatively

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 VERA LYNN <i>We'll Meet Again</i>	£8.98	£8.99	£8.95	£8.93
2 JAMIE T <i>Kings And Queens</i>	£7.98	£7.99	£7.99	£7.93
3 DAVID GUETTA <i>One Love</i>	£7.98	£7.99	£7.99	£7.93
4 ARCTIC MONKEYS <i>Humbug</i>	£8.98	£8.99	£8.95	£8.93
5 THE BEATLES <i>Sgt Pepper's...</i>	£9.98	£9.99	£9.99	£9.93

Charts sales

OFFICIAL
charts company

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL FEAT. CHROME Holiday / Ditee Stank (PIAS)
2	3	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
3	2	BOOTY LUV Say It / Hed Kandi (ARV)
4	4	FRIENDLY FIRES Kiss Of Life / XL (PIAS)
5	5	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Ditee Stank (PIAS)
6	8	CHICANE Poppin' It / Modena (Absolute/Arvato)
7	6	THE PRODIGY Take Me To The Hospital / Take Me To The Hospital (ADA/CIN)
8	7	PETER ANDRE Behind Closed Doors / Onehead (Nova/Arvato)
9	10	ARCTIC MONKEYS Crying Lightning / Domino (PIAS)
10	11	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ADA/CIN)
11	NEW	BEVERLEY KNIGHT Beautiful Night / Hurricane (Absolute/Arvato)
12	12	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Ditee Stank (PIAS)
13	9	FRANK TURNER The Road / Xtra Mile (PIAS)
14	16	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
15	15	THE PRODIGY Omen / Take Me To The Hospital (ADA/CIN)
16	13	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded (ARV)
17	NEW	SIDNEY SAMSON Riverside / Data (ARV)
18	NEW	EVA CASSIDY Songbird / Bisc Street (P)
19	17	MIA Paper Planes / XL (PIAS)
20	NEW	FRANKIE KNUCKLES/J PRINCIPLE Your Love / Trax (TBC)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	ARCTIC MONKEYS Humbug / Domino (PIAS)
2	NEW	BEVERLEY KNIGHT 100% / Hurricane (Absolute/Arvato)
3	3	FRIENDLY FIRES Friendly Fires / XL (PIAS)
4	2	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
5	NEW	FRANK TURNER Poetry Of The Deed / Xtra Mile (PIAS)
6	NEW	RODRIGO Y GABRIELA 11:11 / Ruby Works (PIAS)
7	9	THE TEMPER TRAP Conditions / Infectious (PIAS)
8	NEW	SPEECH DEBELLE Speech Therapy / Big Dada (PIAS)
9	11	FLEET FOXES Fleet Foxes / Bella Union (ARV)
10	6	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
11	4	CHICANE Best Of / Modena (Absolute/Arvato)
12	NEW	RAEKWON Only Built 4 Cuban Linx Pt 2 / Ice H2O (RSK)
13	9	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
14	10	THE XX XX / Young Turks (PIAS)
15	12	ARCTIC MONKEYS Favourite Worst Nightmare / Domino (PIAS)
16	RE	LISA HANNIGAN Sea Sew / Hoop Recordings (Absolute/Arvato)
17	NEW	YO LA TENGO Popular Songs / Matador (PIAS)
18	RE	BASSHUNTER Now You're Gone / Hard2beat (ARV)
19	13	JACK PENATE Everything Is New / XL (PIAS)
20	5	BLACK CROWES Before The Frost Until The Freeze / Silver Arrow (P)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	2	FRIENDLY FIRES Kiss Of Life / XL (PIAS)
2	3	FRANK TURNER The Road / Xtra Mile (PIAS)
3	4	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
4	NEW	SIDNEY SAMSON Riverside / Data (ARV)
5	8	ALL TIME LOW Weightless / Hopeless (ADA/CIN)
6	5	SHARON CORR It's Not A Dream / Bobbyjean (Bobbyjean)
7	15	THE DO On My Shoulder / Get Down! (ARV)
8	9	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
9	7	SUB FOCUS Rock It/Follow The Light / Ram (SRD)
10	NEW	FAKE BLOOD Fix Your Accent Ep / Cheap Thrills (tbc)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 73 / EMI Virgin/UMTV (E)
2	2	VARIOUS Big Tunes Back 2 The 90s / Hard2beat (ARV)
3	3	VARIOUS R&B Love Collection 2009 / UMTV (ARV)
4	4	VARIOUS Hardcore Til I Die 2 / AATW/UMTV (ARV)
5	NEW	VARIOUS Ibiza 1991-2009 / Ministry
6	6	VARIOUS Land Of Hope & Glory / Decca (ARV)
7	7	VARIOUS Just Dance / UMTV (ARV)
8	NEW	VARIOUS Wigan Pier Pts Bounce 2 / Hard2beat (ARV)
9	5	VARIOUS Cream Trance Anthems - Ibiza 2009 / Ministry (ARV)
10	9	VARIOUS 100 R&B Classics - Original Anthems / Rhino (CIN)
11	8	VARIOUS Q - The Anthems / Sony Music (ARV)
12	10	VARIOUS 90's Dance Hits / Rhino (CIN)
13	14	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
14	16	VARIOUS Dreamboats & Petticoats / EMI TV/UMTV (ARV)
15	12	OST Mamma Mia / Polydor (ARV)
16	11	VARIOUS Hed Kandi - The Mix - Summer 2009 / Hed Kandi (ARV)
17	13	VARIOUS The Mash Up Mix 2009 / Ministry (ARV)
18	RE	OST Hannah Montana - The Movie / Walt Disney (E)
19	19	VARIOUS Pop It Rock It / Walt Disney (E)
20	17	VARIOUS Chilled Euphoria / Ministry (ARV)

Jazz/blues albums Top 10

This	Artist Title / Label
1	MILES DAVIS Kind Of Blue / Columbia (ARV)
2	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
3	MICHAEL BUBLE Call Me Irresponsible / Reprise (CIN)
4	BALL/BARBER/BILK Boaters Bowlers & Bowties - The Best Of / Decca (ARV)
5	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
6	AMY WINEHOUSE Frank / Island (ARV)
7	SEASICK STEVE Dog House Music / Bronzeat (PIAS)
8	MICHAEL BUBLE It's Time / Reprise (CIN)
9	RE DIANA KRALL Quiet Nights / Verve (ARV)
10	MELODY GARDOT My One And Only Thrill / Verve (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	6	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
2	6	MUSE Absolution / East West (CIN)
3	7	MUSE Haarp / Helium 3/Warner Bros (CIN)
4	NEW	SLIPKNOT Slipknot / Roadrunner (CIN)
5	4	GUNS N' ROSES Greatest Hits / Geffen (ARV)
6	3	GREEN DAY 21st Century Breakdown / Reprise (CIN)
7	5	PARAMORE Riot / Fueled By Ramen (CIN)
8	NEW	MUSE Origin Of Symmetry / Helium 3/Warner Bros (CIN)
9	RE	PARAMORE All We Know Is Falling / Fueled By Ramen (CIN)
10	2	THE USED Artwork / Reprise (CIN)

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United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9JY
Tel: (020) 7921 5000
for extension see below
Fax: (020) 7921 8327

EDITOR Paul Williams (8303/paul)
ASSOCIATE EDITOR Robert Ashton (8362/robert)
FEATURES EDITOR Christopher Barrett (8349/chris)
NEWS EDITOR Ben Cardew (8304/ben)
TALENT EDITOR Stuart Clarke (8331/stuart)
CONTRIBUTING EDITOR - LIVE
Gordon Masson (020 7560 4419/gordon)
CONTRIBUTING EDITOR - DIGITAL
Eamonn Forde (eamonn.forde@me.com)
CHART CONSULTANT Alan Jones

CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)
SUB-EDITOR & DESIGN Simon Ward (8330/simon)
CHART & DATA CONTROLLER
Isabelle Nesmon (8367/isabelle)

ADVERTISING MANAGER
Becky Golland (8365/becky)
DEPUTY ADVERTISING MANAGER
Archie Garmichael (8323/archie)
FEATURES SALES EXECUTIVE
Martin Boytos (8315/martin)
DIGITAL SALES EXECUTIVE
Stefan Robinson (8341/stefan)
CLASSIFIED & RECRUITMENT
classified@musicweek.com

For direct lines, dial (020) 7921 plus the extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated otherwise.

DIGITAL CONTENT MANAGER
Tim Frost (tim.frost@ubm.com)
GROUP SALES MANAGER Steve Connolly
(8316/steve.connolly@ubm.com)
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam
(8320/david.pagendam@ubm.com)
BUSINESS SUPPORT MANAGER
Lianne Davey (8401/lianne.davey@ubm.com)
PUBLISHING DIRECTOR
Joe Hosken (8336/joe.hosken@ubm.com)

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John Jones

youthful 53-year-old Jimmy Barnes at number one with his new covers album, The Rhythm And The Blues. It's a record 13th number one album for Barnes, a total which includes four chart toppers he had when a member of Cold Chisel. Nearest challengers U2 have 11 number ones to their credit. Barnes' latest success is his ninth solo - putting him ahead of John Farnham as the most successful Australian solo artist. Barnesy and Farnsey, as the two are known, are great friends, members of the Australian rock establishment... and Brits. Like so many "Australian" hitmakers, they



were born in the UK, Barnes hailing from Glasgow and Farnham - who is 60 years old - from Dagenham. Although Barnes has nosed ahead, Farnham's new album - The Essential 3.0 - jumps 18-11, and may yet reach pole position. Meanwhile, having debuted at number one in Ireland last week, the Arctic Monkeys' Humbug album now moves 3-1 in Flanders, while rising 14-4 in the neighbouring Belgian district of Walloon and debuting at number 23 in Mexico. It slips elsewhere, including 2-9 in Australia, 6-26 in Canada and 16-50 in the US. Inroger: I leap, who also made a big

impression in North America last week also suffers big falls, with her Ellipse album down 4-23 in Canada and 5-29 in the USA. By comparison, La Roux's self-titled debut album debuted lower but is clinging on in many territories. It's not out on the other side of the Atlantic yet but moves 12-17 in Ireland, 26-35 in New Zealand, 55-36 in Flanders, 40-36 in Norway, 33-37 in Australia, 50-46 in Austria and 80-80 in Switzerland. Florence + The Machine's Lungs is also doing well, improving 4-2 in Ireland and 46-14 in Flanders but falling 37-51 in The Netherlands.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
1	2	3	VERA LYNN	We'll Meet Again - The Very Best Of (Various)	Decca 2715983 (ARV)
2	New		JAMIE T	Kings And Queens	Virgin DVD3059 (E)
3	3	3	DAVID GUETTA	One Love	Positiva/Virgin 5853710 (E)
4	1	3	ARCTIC MONKEYS	Humburg	Domino WIGCD220 (PIAS)
5	Re-entry		THE BEATLES	Sgt Pepper's Lonely Hearts Club Band	EMI 3824192 (E)
6	New		THE BEATLES	Abbey Road	EMI 3824182 (E)
7	4	51	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★ ★
8	New		THE CRIBS	Ignore The Ignorant	Wichita WEBB220CD (ARV)
9	New		THE BEATLES	Revolver	EMI 3824172 (E)
10	New		THE BEATLES	Rubber Soul	EMI 3824182 (E)
11	5	14	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)
12	8	10	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)
13	6	15	PAOLO NUTINI	Sunny Side Up	Atlantic 2564688581 (CIN) ★
14	10	50	JAMES MORRISON	Songs For You, Truths For Me	Polydor 1779250 (ARV) 2★
15	9	22	MICHAEL JACKSON	The Essential	Epic 5204222 (ARV) 2★
16	13	14	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) ★
17	New		BEVERLY KNIGHT	100% Hurricane	HURRCD1 (Absolute/Avato)
18	14	35	LADY GAGA	The Fame	Interscope 1789138 (ARV)
19	7	4	CAVIN HARRIS	Ready For The Weekend	Columbia 88697519111 (ARV)
20	18	18	NOISETTES	Wild Young Hearts	Vertigo 1792832 (ARV)
21	New		THE BEATLES	The Beatles	EMI 3824662 (E)
22	11	43	BEYONCÉ	I Am Sasha Fierce	Columbia 88697194922 (ARV) 2★
23	24	3	NEIL DIAMOND	Hot August Night NYC	Columbia 88697564869 (ARV)
24	New		THE BEATLES	The Beatles Stereo Boxset With Docs	EMI 5394497 (E)
25	17	15	DANIEL MERRIWEATHER	Love And War	1 88697473192 (ARV)
26	12	31	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E) 2★
27	23	14	LITTLE BOOTS	Hands	2564688732 (CINR)
28	19	42	THE KILLERS	Day & Age	Vertigo 1785121 (ARV) 3★ ★
29	New		THE BEATLES	Help!	EMI 3824152 (E)
30	15	4	TINCHY STRYDER	Catch 22	4th & Broadway 2713632 (ARV)
31	New		THE BEATLES	Past Masters	EMI 2438372 (E)
32	21	23	FRIENDLY FIRES	Friendly Fires XL	XLCD3983 (PIAS)
33	New		THE BEATLES	Magical Mystery Tour	EMI 3824652 (E)
34	26	11	LA ROUX	La Roux	Polydor 1795991 (ARV)
35	20	29	THE PRODIGY	Invasions Must Die	Take Me To The Hospital HOSPB00C1 ★
36	New		FRANK TURNER	Poetry Of The Deed	Xtra Mile XM2022CD (PIAS)
37	New		THE BEATLES	A Hard Day's Night	EMI 3824132 (E)
38	New		THE BEATLES	Please Please Me	EMI 3824162 (E)

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)
39	New		PREFAB SPROUT	Let's Change The World With Music	Kitchenware KWCC41 (ARV)
40	34	36	JASON MRAZ	We Sing We Dance We Steal Things	Atlantic 756787009 (CIN) ●
41	28	8	MICHAEL JACKSON	Beat It	Epic 4502902 (ARV) 13★
42	New		BLACKOUT CREW	Time 2 Shine	AATWUUMTV 2717319 (ARV)
43	16	2	NOAH AND THE WAIIE	The First Day Of Spring	Mercury 271496 (ARV)
44	27	72	ELBOW	The Seldom Seen Kid	Fiction 1748990 (ARV) 2★
45	25	46	PINK	Funhouse	LaFace 88697406492 (ARV) 3★
46	New		RODRIGO Y GABRIELA	11:11	Reby Records RWXCD111 (PIAS)
47	32	40	AKON	Freedom	Universal 1792339 (ARV) ★
48	29	79	DUFFY	Rockferry	A&M 1756423 (ARV) 5★3★
49	New		THE BEATLES	Let It Be	EMI 3824722 (E)
50	Re-entry		MUSE	Black Holes & Revelations	Helium 3/Warner Bros 2564695051 (CIN) 2★
51	New		THE BEATLES	With The Beatles	EMI 3824202 (E)
52	30	12	MICHAEL JACKSON	Thriller	Epic 5044222 (ARV) 11★
53	New		JET	Shaka Rock	Eleven Seven FSM273 (E)
54	Re-entry		THE BEATLES	1	Apple 5593251 (E) 8★
55	33	707	ABBA	Gold - Greatest Hits	Epic 8720252 (ARV) 13★
56	New		THE BEATLES	Beatles For Sale	EMI 3824142 (E)
57	New		THE BEATLES	The Beatles (Mono)	EMI 6994512 (E)
58	57	4	THE TEMPER TRAP	Conditions	Infectious INEFT02CD (PIAS)
59	39	36	U2	U218 Singles	Mercury 1773549 (ARV) 2★
60	22	2	JUST JACK	All Night Cinema	Mercury 1795416 (ARV)
61	37	11	MICHAEL JACKSON & JACKSON FIVE	The Very Best Of	UMTV 5308042 (ARV) ●
62	36	10	CASCADA	Evacuate The Dancefloor	AATWUUMTV 271264 (ARV)
63	Re-entry		BAT FOR LASHES	Two Stins	Fallopophone 6856662 (E) ●
64	31	11	THE STONE ROSES	Stone Roses	Silverstone 6247659712 (ARV) ★
65	New		SPEECH	DEBELLE	Speech Therapy Epic 66137 (PIAS)
66	55	58	COLDPLAY	Viva La Vida	Parlophone 212140 (E) 4★2★
67	51	27	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV) ●
68	43	18	GREEN DAY	21st Century Breakdown	Reprise 936249777 (CIN) ●
69	42	29	THE SATURDAYS	Chasing Lights	Fascination 1789579 (ARV) ●
70	41	57	THE SCRIPT	The Script	Phonogenic 88697361942 (ARV) 2★
71	54	41	TAKE THAT	The Circus	Polydor 1787444 (ARV) 6★2★
72	73	47	FLEET FOXES	Fleet Foxes	Bella Union BELIA2CD167 (ARV) ★
73	70	93	PAOLO NUTINI	These Streets	Atlantic 094634 (CIN) 3★
74	48	49	ARCTIC MONKEYS	Whatever People Say I Am That's What I'm Not	Domino WIGCD162 (PIAS) 4★
75	46	12	MICHAEL JACKSON	Off The Wall	Epic 05044212 (ARV) ★

Official Charts Company 2009.

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- Key
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (50,000)
 - ★ European sales

- EP Awards
- Albums
- Driving Gears: One Love (Silver)
 - Kry Dimension: The East Of (Gold)
 - Muse: The Resistance (Gold)
- Singles
- Filthy Little: I Know Your Ward Me (Silver)

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MusicWeek 50th ANNIVERSARY SPECIAL

Editor: Paul Williams
Writers: Robert Ashton, Christopher Barrett, Ben Cardew, Eamonn Forde, Alan Jones, Gordon Masson, Gaele de Whaley, Paul Williams
Design/layout: Ed Miller, Simon Ward
Advertising: Martin Bejlos



Publishing director: Gus Hosken
 United Business Media
 United Business Media,
 Ludgate House,
 246 Blackfriars Road,
 London SE1 0UY

Every step of the way

Growing up, many of us who now work in or around the music industry would have had a favourite record shop. Mine was The Disc Jockey, the leading independent music outlet in my home town of Hastings and a store which, despite not exactly having acres of space inside, seemingly managed to stock just about everything.

This being the early Eighties and the store being the only shop in town whose sales counted towards the charts, it was always crammed with goods such as strangely-shaped and coloured vinyl releases you simply could not buy anywhere else, alongside rows of heavily-discounted, newly-issued singles all by acts whose labels were desperate to get them into the Top 40, whatever the cost.

And like most record shops back then, it also had pinned up on its walls the week's Top 75 singles and albums charts pulled from the pages of a certain trade magazine. On one visit I inquired what happened to the old charts when they were ripped from the walls and when told they were just thrown away I asked if they could keep them to one side for me. So there was my introduction to *Music Week*.

What I did not know back then was that the magazine had already been part of the UK music industry for more than 20 years, providing a week-by-week round-up – as would continue to be the case over the next three decades – of the news and issues of this amazing business. That makes it now 50 years *Music Week* has been around, which is what this special supplement is all about.

From a starting point of what was then *Record Retailer* with issue number one in August 1959, this magazine has been there every step of the way, from the incredible achievements of artists such as The Beatles and Michael Jackson who totally changed both music and the industry itself, to technological developments from the CD to the download. En route we've kept a close check on the comings and goings of countless executives and their companies and organisations that have helped in all manner of ways to shape the business, while also reporting on a variety of issues that have united or, too often, divided different parts of the industry.

So our story is your story, which makes this supplement you have in your hands more than just a celebration of *Music Week's* own golden anniversary but rather 50 years of the UK music industry, a period in which it has risen to the ranks of a world leader and one of Great Britain plc's greatest assets.

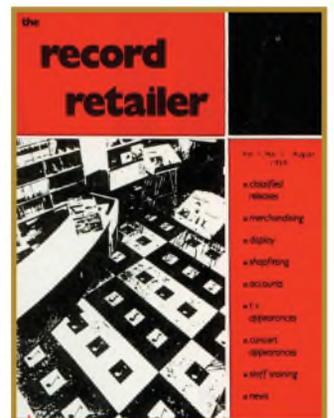
Our half-century landmark has kindly gifted us the perfect opportunity to reflect and reminisce about the last five decades, both of which we do across this supplement as we examine, decade-by-decade, the industry's developments, quiz some of its leading figures to explore the changes that have occurred from different angles, throw the spotlight on the biggest singles and albums of the last 50 years and even do a bit of crystal-ball gazing to try to predict what the future of the business may look like.

Whatever the future does ultimately bring, however, it will have a hell of a lot to live up to in trying to match the last 50 years.



Paul Williams
Paul Williams

Editor, *Music Week* – September 2009





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IN THE BEGINNING...

August 1959 saw *The Record Retailer* launch in a landscape where music was still very much part of the wider world of show business. But a noticeable change was in the air as rock'n'roll began its ascent

WORDS: Paul Williams

Recorded music in the UK is almost omnipresent these days, from the hundreds of radio stations and countless dedicated TV channels playing it around the clock to the likes of synchs in ads and the endless boundaries of the internet.

But when the very first issue of *The Record Retailer* rolled off the press in August 1959, music was an extremely rare commodity. For the British public, many of whose memories were still fresh with rationing during and after the Second World War, it might well have felt the same status had befallen it with few outlets available for them to hear the most popular songs in the hit parade.

The BBC, at least partially as a result of strict Musicians' Union rules controlling the amount of recorded music that could be broadcast in a bid to protect MU members' jobs, offered just a few slots a week for playing records and that was restricted to such wholesome programmes as *Housewives Choice* and *Family Favourites*.

Otherwise, the nearest the listener got to hearing the hits of the day on the Beeb was via sanitised covers played live on air by a variety of orchestras. At least *Pick Of The Pops* had arrived on the BBC Light Programme in 1955 and four years into its run was being presented by David Jacobs, but it was not until an Aussie by the name of Alan Freeman took over in 1961 that it really could be seen as being in tune with the times.

On the radio it was left to Radio Luxembourg to fill the gaps and enable rock'n'roll fans to actually hear the hits by the artists they loved. And for the record companies it was one place where they could get exposure for them.

The circumstances were hardly ideal, though, given Luxembourg's poor signal from the Grand Duchy had the annoying habit of fading in and out and the fact its pop output only began in the evenings, forcing many a baby boomer to listen on their transistors under the bed clothes into the early hours of the morning. The occasions to hear this music were so rare that you had to grab every chance you could get, even if the shows were often paid-for programming by the big record companies of the day such as Pye, Phillips and EMI, all of which had dedicated weekly shows they sponsored featuring their new releases.

Television was not much better. The BBC had flirted with "new-fangled" music with the launch of *Six-Five Special* in 1957 hosted by Pete Murray and which during its run featured the likes of Lonnie Donegan and Marty Wilde, although its producer Jack Good quit the Corporation the following year to join the still-fledgling ITV's ABC and create *Oh Boy!* Good's new show was a revelation for British audiences and featured occasional US guests and the cream of UK talent, including a teenager by the name of Cliff Richard and his band The Drifters (later The Shadows) who scored their first hit when Good insisted they perform the single's B-side *Move It* rather than the main song *School Boy Crush*.

But *Oh Boy!* disappeared from the airwaves two months before *RR* arrived to be replaced in September 1959 by another Good show, *Boy Meets Girl*, for ITV's ABC Weekend Television. Two months before *RR*'s debut another new music TV show was launched, *Juke Box Jury*, hosted for BBC TV by the aforementioned David Jacobs.

However, all these shows' influence paled into insignificance to ITV company ATV's weekly *Sunday Night At The London Palladium*, which, hosted in 1959 by Bruce Forsyth, was the nation's most-watched pro-



MAIN PICTURE
Fifties favourite: Cliff Richard was 1959's biggest star
ABOVE
The 45: Emile Ford topped the singles charts at the end of *Record Retailer*'s first year



gramme and offered a guarantee that if you were a musical guest on it your record's sales would explode.

At the time of *Boy Meets Girl*'s introductory show the chart-topping run of Cliff Richard and The Shadows' recording of *Living Doll* was just coming to an end. The act's first number one, this Lionel Bart-penned tune was top of the hit parade when *RR* launched as a monthly publication, promising on its front cover the lowdown on the likes of merchandising, shopfitting, TV and concert appearances, staff training and, of course, news. It would have cost you 25/- or £1.25 in today's money.

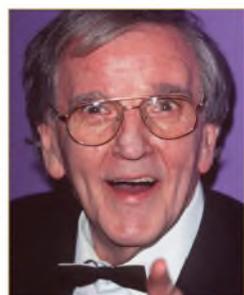
The fact the magazine debuted under founding editor Roy Parker as a monthly, rather than a weekly, underlined how far slower the music industry moved in those days – not that anyone would have referred to it as such back then. This was a time when singers and record companies were still seen as part of the world of show business, one ruled by the likes of impresario Lew Grade and his brothers Leslie Grade and theatrical agent Bernard Delfont.

The big artists of the day were expected to do the likes of pantomime and summer season and it would not be until a certain quartet from Liverpool broke through that attitudes really changed.

That group were still called The Quarrymen when *RR* made its entry and it would be another three-and-a-half years before they would start to make their impact on a business that in 1959 was at something of a crossroads. Many of rock'n'roll's first crop of stars were now out of the picture: Elvis Presley was serving in the US Army, although still managed to top the UK chart during the year with *One Night/I Got Stung* and *A Fool Such As I/I Need You Tonight*; Jerry Lee Lewis's career had been stopped in its tracks by the scandal the year before when it was revealed he had married his 13-year-old cousin; Chuck Berry was in prison; Little Richard had given up rock'n'roll to become a born-again Christian; and Buddy Holly, Ritchie Valens and The Big Bopper all died in a plane crash in the previous February.

There were some important new developments happening, although at the time they would have made little or no impact on the UK business. On January 12, Berry Gordy launched Tamla Records in Detroit, while later in the year in Jamaica Chris Blackwell started Island Records, which is also celebrating its 50th anniversary this year.

Back in the UK, while the market was still heavily dominated by US artists, there were plenty of homegrown successes to cheer on. Many of them were brought to prominence under the wing of manager and impresario Larry Parnes whose biggest stars in 1959 included Marty Wilde and Billy Fury, the latter scoring his first two hits during the year. The year also took in chart-topping singles from UK artists such as nine-fingered pianist Russ Conway, one-hit wonder Jerry Keller and Parnes-managed Adam Faith, but the undoubted biggest star was Cliff who with the renamed Shadows scored a second chart-topper before the



LEFT
Pop pioneers: *Pick Of The Pops* presenters Alan Freeman and David Jacobs, who later presented *Juke Box Jury*

year's end with *Travellin' Light*. No one, though, would have predicted then that he would still be around in 50 months' time, let alone 50 years as *RR* successor *Music Week* reached its half century.

Cliff was the most lucrative homegrown asset of EMI, one of the "big four" companies of the day alongside Decca, Philips and Pye. US giant CBS at this time did not have a UK outlet, instead licensing its repertoire to Philips, while RCA went through Decca having two years earlier ended a 55-year relationship with EMI. This resulted in the UK releases of Elvis Presley switching from EMI to Decca.

By the close of the Fifties the power had firmly moved from the publishing companies of Tin Pan Alley to the record companies, although these were far from the days of the self-contained artist writing their own material. Too often it was the case of scouting the US for hits before they broke on this side of the Atlantic and then bringing out a British cover by a star. So it was the Isle of Wight's Craig Douglas who was top of the hit parade with *Only Sixteen* when the second edition of *Record Retailer* appeared in September, rather than the original by US artist Sam Cooke.

Introduced a decade earlier, the seven-inch 45 RPM single had established itself as the dominant format as the Fifties came to an end, having seen off the 78. By 1960 *RR* was reporting that production of the 78 had dropped by 67% in the opening quarter of the year.

Although singles sales in the UK had yet to reach a first big peak – one experienced at the height of *Beadmania* – it was through singles where record companies were achieving the vast majority of their business.

Albums remained something of a luxury and those that did sell tended not to be by pop acts, other than the biggest stars such as Elvis. Instead the market was dominated by the likes of musicals, a point made by the soundtrack to Rodgers and Hammerstein's *South Pacific* being the best-selling album in the UK every week during 1959 and continuing at number one for most of 1960.

The Fifties and *RR*'s first year ended with South Pacific number one on the albums chart and *What Do You Want To Make Those Eyes At Me For?*, a song penned in 1916 and covered by Emile Ford and The Checkmates, the biggest-selling single. It hardly gave a hint to the incredible changes the following decade would bring.

BELOW
Paper pioneer: the first issue of *The Record Retailer* was Vol 1 Number 1 from August 1959



Fresh-faced: The Beatles (as The Quarrymen) first played live in the Fifties

CONSTANTLY CLIFF

A young Cliff Richard would have thought the current music business to be 'impossible' had he imagined it in 1959. But like *Music Week*, the pop legend has lived through every single day of the industry's last 50 years

WORDS: Paul Williams



ABOVE
Gatekeeper: Cliff Richard has enjoyed a career almost as long as the music industry itself and shows little sign of slowing

Extraordinary changes have happened to the UK music industry in the 50 years since *Music Week* predecessor *Record Retailer* first appeared, but there has been one constant throughout: Cliff Richard.

When the magazine debuted in August 1959 he and The Shadows were enjoying their first-ever number one with Lionel Bart's *Living Doll*, but he was only just getting into his stride. In a run unmatched by any other artist in chart history, Cliff went on to score number one singles in five consecutive decades as well as more Top 10 hits than anyone else. In all, he has more than 120 UK hit singles to his name and in 2009 remains one of the UK's most successful acts both in terms of the live and recording markets.

Given his unique place in history over these past 50 years, who better than Cliff to share some thoughts about how the industry has changed from the artist's perspective across half a century?

It is *Music Week*'s 50th anniversary and in the week we launched, *Living Doll* was number one. What are your memories of that time? It was your first number one, wasn't it?

It was. *Move It* went to number two in the chart, which at that stage in my life was absolutely brilliant, but what then worried me was the succession of singles afterwards. *High Class Baby*, I think, went to seven or nine, something like that, and then there was *Living Doll* and *Mean Streak* which went to 17 or something.

There was a downward trend, but I remember [producer and head of EMI's Columbia label] Norrie Paramor saying, "Don't worry, we'll find the right song" and then sure enough *Living Doll*, which was maybe my fifth single, went to number one. So he was right. We just had to wait. It underlines one of the main changes. I don't think the A&R men now exist the way they did.

People like Norrie Paramor and George Martin were concerned with us as people as well as artists. We weren't just widgets, so they'd nurture your career.

Norrie Paramor conducted orchestras for me, came into TV shows to make sure all the parts were correct and I'm not sure that still exists; the music business now seems to spit people out very easily. *cliff* One flop and it's all over – I had four.

These days a lot of artists would have been let go by their record company with a run like that.

That's what I mean. It has changed so drastically. There are a lot of good artists around who hopefully are still singing because they love it and make a bit of money playing clubs, pubs, whatever, who deserved to have been supported though all of that. If you are a good singer and you can perform there's no reason why you should be dumped that quickly.

I talked to Daniel Bedingfield about this and he had something like four number ones on the trot. I'm only worried now I haven't heard from him recently, but I know he's in LA writing and recording and he is so good. His question to me was, "How many number ones have you had?" I think I said, "14" and he said, "Oh, is that all?" and I said, "Daniel, careers aren't built on number ones. I've had 36 top fives and 127 top 30s, that's what a career is built on and please, if you find you get to number two, don't think of it as a failure."

And artists don't suddenly become bad overnight because their last record hasn't done quite as well as previous ones.

That's right. We always relied on record companies. Things are changing. [Physical] singles, for instance, have pretty well gone. People say to me, "Don't you wish you were born now?" I say, "No, I'm so happy I lived through that period when music was loved and respected and people bought lots of it." But I think it's going full circle. When you think about what has happened to the internet: although singles as we know them have been killed off, once they are able to police the internet, once they can get people to pay for what they take, you are back to singles again because people don't seem to download albums.

Do artists get more of a say these days than when you started?

I think they probably make more demands on record companies. I'm never quite sure how to balance it out because the record industry has become about lawyers and accountants and not necessarily music people. Whether they were the MD of the company or the guys who went out and sold the records, they were all heavily into music.

Some people claim that there simple aren't the personalities in the industry anymore. Is that a fair thing to say or just nostalgia?

I don't know how to gauge it other than the whole tempo of life changed, the direction of life changed, people's attitudes to music changed, people's attitudes to other people changed. All of that has to be taken into consideration. My only gripe is that whereas there was a time when we made the records and they sold them, now it seems to me we are called upon to sell the records as well as make them.

I remember reading a memo I wasn't supposed to read and it was somebody in EMI, no names mentioned, and it just said, "Sell more, less budget" and I'm thinking, "This doesn't make sense because unless you invest you



ABOVE

Cliff with *The Shadows* in the 1960s; the band had 34 UK hit singles with Cliff in the line-up and 35 without him

LEFT

Cliff in the early Seventies, a time when he was heavily involved with Eurovision



can't make any money" I'm talking about 20 years ago so this started from way back. Of course you support your album, but when you have to fork out money to make videos and all that and have to take a share of all the advertising you think, "Why am I bothering? I could do this all myself, have my own label and pay for it myself."

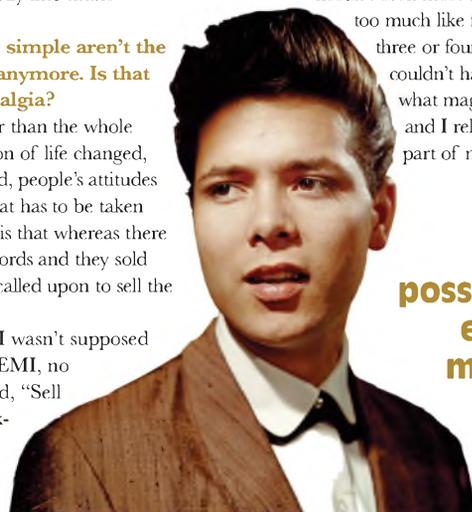
Back in 1959 how long realistically would you have expected your career to last?

We were having the most wonderful time and didn't think beyond the next recording session or the next tour we were going to do. I remember I talked about this with *The Shadows* when five years had gone by and we thought, "Oh, at least we're not overnight sensations, we've actually made it" and then 10 years went by I got struck by the fact if you get to 10 years then potentially longevity is in your grasp. It's been hard work. Maybe I'm making it sound easy but you can't have longevity unless you're prepared to work at it, too.

What do you think the Cliff of 1959 would make of the music business now?

He would have thought, "This is impossible." When you think we stood around our microphones and played live and if somebody went wrong it was just a pain in the backside to have to do it again. For them to say to us, "One day you'll be able to overdub" or "One day a song will be recorded in three different countries but the three singers needn't even meet up"... all that technology, it was too much like fantasy. *Move It* we did about three or four takes and that was it. We couldn't have possibly in '59 envisaged what magic there was lying ahead of us and I relish it because my favourite part of my career is recording.

"We couldn't possibly in '59 have envisaged what magic there was lying ahead of us..."





CONGRATULATIONS TO **MUSIC WEEK**

HAPPY 50TH, YOU'VE NEVER LOOKED BETTER

FROM THE **NEW LOOK** SONY/ATV MUSIC PUBLISHING



Sony/ATV
MUSIC PUBLISHING

HEAR MY SONG

Music Week runs down the most-performed UK-originated songs annually from 1959 to 2008 – predictably John Lennon and Paul McCartney lead the way but they are pressed by Eighties hitmakers Stock, Aitken and Waterman

WORDS: Paul Williams



Lennon and McCartney's four compositions give them the highest number of most-performed songs...



Stock, Aitken and Waterman tapped the chart in three successive years, from 1987–89

These charts right show the most-performed UK-originated song annually from 1959 to 2008; each song was recognised at the following year's Ivor Novello Awards

TIMELINE

Follow the MW timeline from 1959–2009 along the bottom of our following features pages...

MOST-PERFORMED 1959–1984

- 1959 SIDE SADDLE**
by Trevor Stanford aka Russ Conway *EMI*
- 1960 AS LONG AS HE NEEDS ME**
by Lionel Bart *Calveson Music*
- 1961 MY KIND OF GIRL**
by Leslie Bricusse *Orward Music*
- 1962 STRANGER ON THE SHORE**
by Mr Acker Bilk *EMI*
- 1963 SHE LOVES YOU**
by John Lennon, Paul McCartney *Sony/ATV*
- 1964 CAN'T BUY ME LOVE**
by John Lennon, Paul McCartney *Sony/ATV*
- 1965 I'LL NEVER FIND ANOTHER YOU**
by Tom Springfield *Warner/Chappell*
- 1966 MICHELLE**
by John Lennon, Paul McCartney *Sony/ATV*
- 1967 PUPPET ON A STRING**
by Bill Martin, Phil Coulter *Feet Maurice Music*
- 1968 CONGRATULATIONS**
by Bill Martin, Phil Coulter *Feet Maurice Music*
- 1969 OB-LA-DI, OB-LA-DA**
by John Lennon, Paul McCartney *Sony/ATV*
- 1970 YELLOW RIVER** by Jeff Christie *LaFleur Music*
- 1971 MY SWEET LORD**
by George Harrison *Harrisongs, Peter Maurice Music*
- 1972 BEG STEAL OR BORROW** by Graeme Hall, Tony Cole, Steve Wolfe *Valley Music*
- 1973 GET DOWN** by Gilbert O'Sullivan *EMI*
- 1974 THE WOMBLING SONG** by Mike Batt *Sony/ATV*
- 1975 I'M NOT IN LOVE**
by Graham Gouldman, Eric Stewart *EMI*
- 1976 SAVE YOUR KISSES FOR ME**
by Tony Hiller, Martin Lee, Lee Sheridan *EMI*
- 1977 DON'T CRY FOR ME ARGENTINA**
by Tim Rice, Andrew Lloyd Webber *Evita Music*
- 1978 NIGHT FEVER** by Barry Gibb, Maurice Gibb, Robin Gibb *Universal, Warner/Chappell*
- 1979 BRIGHT EYES** by Mike Batt *EMI*
- 1980 TOGETHER WE ARE BEAUTIFUL**
by Ken Leray *Sony/ATV*
- 1981 YOU DRIVE ME CRAZY**
by Ronnie Harwood *Campbell Connolly & Co*
- 1982 GOLDEN BROWN** by Jet Black, Hugh Cornwall, David Greenfield, Jean-Jacques Burnell *Complete Music, EMI*
- 1983 EVERY BREATH YOU TAKE**
by Gordon Sumner aka Sting *GM Sumner*
- 1984 CARELESS WHISPER** by George Michael, Andrew Ridgley *Warner/Chappell*

Although we round up the biggest-selling singles each year elsewhere in the supplement, this list throws the spotlight on the most popular UK-originated songs and their songwriters of the past 50 years.

The 50 songs in question were all recognised at the Ivor Novello Awards as the most-performed song of their year in terms of public performance, through such outlets as radio and TV broadcasts, concerts, clubs, bars and other public gatherings. For the past three-and-a-half decades this award has been sponsored by PRS.

Every single one of the songs in question was naturally a big hit in their year of release, but time has been kinder to some than others. The likes of She Loves You, I'm Not In Love, Careless Whisper and Angels are regarded as ever-greens years after their debuts, but others such as Jeff Christie's chart-topping Yellow River and Shakin' Stevens' You Drive Me Crazy rarely raise even a mention today.

It is little surprise that the Sixties titles are dominated by John Lennon and Paul McCartney, beginning with She Loves You and Can't Buy Me Love, which, as well as being the most-performed UK songs of 1963 and 1964, also secured The Beatles the biggest-selling singles in each year. However, neither of Lennon and McCartney's other two most-performed songs, Michelle and Ob-La-Di, Ob-La-Da, were even hit singles for the Fab Four, instead being respectively lifted by others from their LPs Rubber Soul and The White Album. In Michelle's case The Overlanders claimed the biggest hit, topping the chart with the song in 1966, a feat Marmalade managed three years later with Ob-La-Di, Ob-La-Da.

Lennon and McCartney's four compositions give them the highest number of most-performed songs, but there are 10 other individuals or songwriting teams that crop up at least twice, making this list ever-more exclusive.

Managing even something beyond The Beatles' principal writers, Mike Stock, Matt Aitken and Pete Waterman were victorious in three successive years, on the last occasion in conjunction with Donna Summer. Their second success I Should Be So Lucky is one of two winning songs to have topped the chart for Kylie Minogue; the other, Can't Get You Out Of My Head, was the first of Cathy Dennis's two wins and came three years before she won with Toxic.

The wide public impact Eurovision songs used to have is reflected by Bill Martin and Phil Coulter's back-to-back appearances here with Puppet On A String and Congratulations – hits respectively for Sandie Shaw and Cliff Richard – while two other UK Eurovision entries figure: the New Seekers' smash Reg Steal Or Borrow and Brotherhood Of Man's contest-winning Save Your Kisses For Me.

Current BPI deputy chairman Mike Batt is also a twice-winner, appearing with the Wombling Song and Bright Eyes, while other writers making two appearances are the Bee Gees trio of Barry, Maurice and Robin Gibb; George Michael; Gary Barlow; back-to-back victors Right Said Fred and William Orbit; and Sting, the only person to put in two showings with effectively the same song. Every Breath You Take was 1983's top tune and Sting was victorious again 14 years later as Puff Daddy reworked the song as I'll Be Missing You.

The majority of the songs have at least some writing credit by one or more of those in the line-up of the act who originally recorded them, a trend most notable in the Nineties when the only exceptions were I'll Be Missing You and Troggs frontman Reg Presley's then-27-year-old Love Is All Around, which was revived by Wet Wet Wet.

In this current decade the professional songwriter has claimed a greater presence among the winning songs, although typically that is in conjunction with the recording artist. Thus William Orbit and Susannah Melvoin aid All Saints' Shaznay Lewis on Pure Shores; Amanda Ghost and Sacha Skarbak co-pen You're Beautiful with James Blunt; and Steve Booker is co-credited with Duffy on the list's most recent winner, Mercy.

The current decade has also increased the presence of

non-UK writers among the winners, partially because of a change in the qualification rules to increase the overseas-writing component allowed, but also reflecting the greater variety of partnerships songwriters embark on these days. This international picture is illustrated by Cathy Dennis's pairing with Swedes Christian Karlsson, Henrik Jonback and Pontus Winnberg on the Britney Spears hit Toxic, while, in what is surprisingly his only appearance on the entire list, Elton John is part of a transatlantic collaboration with Scissor Sisters' Scott Hoffman and Jason Sellards on I Don't Feel Like Dancin'.

MOST-PERFORMED 1985–2008

- 1985 EASY LOVER** by Phil Collins, Philip Bailey, Nathan East *Phil Collins Ltd, Universal*
- 1986 CHAIN REACTION** by Barry Gibb, Maurice Gibb, Robin Gibb *Universal, Warner/Chappell*
- 1987 NEVER GONNA GIVE YOU UP** by Mike Stock, Matt Aitken, Pete Waterman *All Eyes, Sony/ATV, Universal*
- 1988 I SHOULD BE SO LUCKY** by Mike Stock, Matt Aitken, Pete Waterman *All Eyes, Sony/ATV, Universal*
- 1989 THIS TIME I KNOW IT'S FOR REAL** by Mike Stock, Matt Aitken, Pete Waterman, Donna Summer *All Eyes, Sony/ATV, Universal, Warner/Chappell*
- 1990 BLUE SAVANNAH** by Andy Bell, Vince Clarke *Sony/ATV*
- 1991 I'M TOO SEXY** by Fred Fairbrass, Rob Manzoli, Richard Fairbrass *Spirit Music*
- 1992 DEEPLY DIPPY** by Fred Fairbrass, Rob Manzoli, Richard Fairbrass *Spirit Music*
- 1993 ORDINARY WORLD** by Simon Le Bon, Nick Rhodes, John Taylor, Warren Currenullo *Parlophone, American Star Trade*
- 1994 LOVE IS ALL AROUND** by Reg Presley *Universal*
- 1995 BACK FOR GOOD** by Gary Barlow *EMI*
- 1996 FASTLOVE** by George Michael, Patrice Rushen, Fred Washington, Terri McFaddin *Warner/Chappell, EMI*
- 1997 I'LL BE MISSING YOU** by Gordon Sumner aka Sting *GM Sumner*
- 1998 ANGELS** by Robbie Williams, Guy Chambers *EMI, Kobalt*
- 1999 BEAUTIFUL STRANGER** by William Orbit, Madonna *Intagram, Warner/Chappell*
- 2000 PURE SHORES** by Shaznay Lewis, William Orbit, Susannah Melvoin *Corvexia, EMI, Intagram, Universal*
- 2001 CAN'T GET YOU OUT OF MY HEAD** by Cathy Dennis, Rob Davis *EMI, Universal*
- 2002 JUST A LITTLE** by Michelle Escoffery, John Hagan Hammond, George Hagan Hammond *EMI, Universal*
- 2003 SUPERSTAR** by Mich Hansen, Joseph Belmaati, Mikke Sigvardt *Universal, Warner/Chappell*
- 2004 TOXIC** by Cathy Dennis, Christian Karlsson, Henrik Jonback, Pontus Winnberg *EMI, Universal*
- 2005 YOU'RE BEAUTIFUL** by James Blunt, Amanda Ghost, Sacha Skarbak *Euelo, EMI*
- 2006 I DON'T FEEL LIKE DANCIN'** by Elton John, Scott Hoffman, Jason Sellards *EMI, Universal*
- 2007 SHINE** by Gary Barlow, Howard Donald, Jason Orange, Mark Owen, Steve Robson *EMI, Sony/ATV, Universal, V2*
- 2008 MERCY** by Aimee Duffy, Steve Booker *EMI, Universal*

50 YEARS

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SONY MUSIC

SWINGING SIXTIES

With The Beatles at the epicentre, the Sixties were the equivalent of UK music's 'Big Bang', launching artists, formats and labels into the hearts and minds of the British people, and from there into the US, too

WORDS: Paul Williams

The 1960s not only represent the golden age of British pop but a decade in which the UK music business grew into a global phenomenon to be rivalled only by the US.

Such an incredible change in status for the British business would have been hard to have forecast in the opening few years of the decade, however. Just as Philip Larkin famously observed that sexual intercourse only began in 1963 with the advent of the pill, in many ways the Sixties from a music perspective did not fully get going until that same year as the birth of Beatlemania started to weave its magic.

It is impossible to give an overview of the Sixties from a music industry perspective without making The Beatles the central figures because nothing was ever the same after them – not just musically but also in how the UK business was run and its standing in the world.

The group sold singles like no act had done previously, but they also sold albums in quantities not seen by a pop act before. Their first album *Please Please Me* spent 30 weeks at number one in 1963 and the follow-up *With The Beatles* continued their run for another 21 weeks as it became the first UK album to sell 1m copies. Reaching seven-figure sales for an album, although still impressive, is hardly out of the ordinary today, but back then it was exceptional in a market in which the currency was largely 45s.

The band's albums popularity contributed more than anything else to raise the stock of LPs in a business that



had largely been the domain of the likes of Frank Sinatra and musical soundtracks (although these remained hugely popular during the decade). And as the Sixties progressed singles and albums and the artists behind them became distinct markets.

For newly-emerging artists such as Bob Dylan, while he was not averse to the odd hit single, it was on albums where he really flourished, just as bands like The Fortunes and The Foundations had hit singles but no hit albums.

As the decade progressed singles sales, which had hit new peaks between 1963-65 when The Beatles achieved the still-unequalled feat of five of their releases reaching 1m UK sales, drifted off as the albums market really accel-

erated. After Tom Jones' *Green Green Grass Of Home*, which was the Christmas number one of 1966, no other singles in the remainder of the decade sold 1m copies. Indeed 1967 – the year of the first Midem – proved to be a pivotal tipping point in the power shift from singles to albums following the releases of landmark recordings including The Beatles' *Sgt Pepper's Lonely Hearts Club Band* and the Jim Hendrix Experience's *Are You Experienced*. The huge popularity of such releases, which were distinctive and separate from what was going on in the singles market, paved the way for the following decade and beyond when albums would be the dominant format.

That would not just be on vinyl but on cassette, too, which was introduced by Philips in Europe in 1963, although pre-recorded tapes did not appear until a couple of years later.

Another format to enjoy a brief but hugely-successful run of popularity was the EP, which occupied something of a middle ground between a single and an album and tended to contain a handful of tracks mixing hits and album tracks. Until 1967 they commanded their own chart, but as



ABOVE
The Beatles' first album *Please Please Me*
BELOW
Four lads who shook the world



The Beatles sold singles like no act had done previously, but they also sold albums in quantities not seen by a pop act before...

TIMELINE 1959-62

1959

- Berry Gordy launches Tamla Records in Detroit
- BBC broadcasts first *Juke Box Jury*
- First edition of *The Record Retailer* is published
- Chris Blackwell starts Island Records

1960

- Michael Holliday has the first number one of the Sixties with *Starry Starry*

- *The Record Retailer* publishes its first top 60
- Cliff Richard is among the artists to play at the first televised Royal Variety Performance
- Elicia Cochran, perishes in a car crash while touring the UK
- Brian Epstein's new NEMS record store opens in Liverpool
- EMI moves to its new Manchester Square offices

- Sales of gramophone records are valued during the year at \$1.6bn

1961

- The *Record Retailer* reports its first case of piracy with the headline 'Bootlegging Found In Birmingham'
- 3,997,148 radio licences are issued during the year
- Number ones of the year include Frankie Vaughan's *Tower Of Strength*,

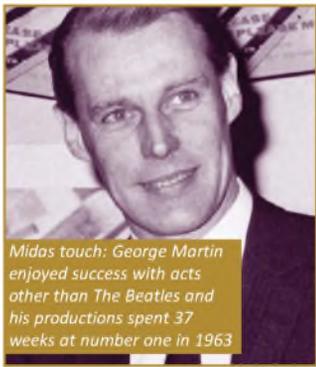
The Temperance Seven's *You're Driving Me Crazy* and Helen Shapiro's *Walking Back To Happiness*

- On October 28 a teenager called Raymond Jones visits Brian Epstein's Liverpool record shop and asks for *My Bonnie* by The Beatles

1962

- Chubby Checker and Sam Cooke were busy popularising *The Twist*

- On October 5 Parlophone single 34949 *Love Me Do* by The Beatles is released. It entered the *The Record Retailer* chart at number 49, before rising to number 17.
- In December The Tornados become the first British group to have a US number one with *Telstar*
- Number ones of the year include Cliff Richard's *The Young Ones* and *3 Bumble B* and The Singers' *Nut Rocker*



Midas touch: George Martin enjoyed success with acts other than The Beatles and his productions spent 37 weeks at number one in 1963



American English: CBS enjoyed UK success with Bob Dylan



For all the success of rock'n'roll, big album sellers still tended to be MOR and musical soundtracks such as *The Sound Of Music*

early as 1965 there were signs record companies' format priorities were changing. "EPs are simply throwing money away," blasted CBS's Goddard Lieberman to *Record Retailer*. "They're a half step. LP sales should be encouraged."

As writers of their own songs, The Beatles also changed the dynamics of the business between record companies and music publishers. The example of John Lennon and Paul McCartney in penning most of the band's tracks with the rest cover versions persuaded many of the other leading acts of the era to become self-reliant. For these artists there was simply no need to look to Denmark Street for material, although there was good business still to be had for publishers, not least one-time vocalist Dick James who formed a company with the two Beatles principals called Northern Songs.

The success of The Beatles guaranteed EMI's position as the dominant record company of the decade. Under chairman Sir Joseph Lockwood and general manager LG Wood, EMI, which in 1960 moved from Great Castle Street to its legendary offices in London's Manchester Square, could count on some of the very best A&R men in the business, among them Norrie Paramor, Norman Newell, Walter Ridley and George Martin, while its purchase of Capitol Records in the Fifties delivered it The Beach Boys and an outlet to break The Beatles in the US, even if Capitol was very reluctant to get behind the band initially.

Martin and his Parlophone label had been something of the poor relations at EMI, best known for comedy output from the likes of Peter Sellers and Bernard Cribbins, but his signing in 1962 of The Beatles when virtually everyone else turned them down including colleagues at EMI made him within months the hottest record executive around. Although they dominated, his success was not just down to The Beatles with a combination of the Fab Four, Gerry & The Pacemakers and Billy J Kramer and The Dakotas giving his productions 37 weeks at number one in 1963.

The last of those number ones that year was The Beatles' I Want To Hold Your Hand. The band's breakthrough in the US early the following year opened up British acts in the land that invented rock'n'roll in a way that had not happened before. While other British artists had achieved sporadic American success previously, among them Lonnie Donegan, Acker Bilk and the Joe Meek-produced Tornados, this was something different altogether and the British Invasion that also included the likes of the Dave Clark 5, The Rolling Stones, The Animals and Herman's Hermits, unlocked a door to UK acts in America that has since always remained open, albeit to varying degrees.

The three other leading record companies in the decade had nothing to better The Beatles, but they too were active-

ly contributing to musical history. Decca, the company that had infamously turned down The Beatles (although, unlike others, at least they auditioned them) signed The Rolling Stones on the recommendation of George Harrison. The company under founder Sir Edward Lewis also boasted a roster that at one time or another included Tom Jones, the Small Faces and The Animals.

Pye Records, which had been founded in 1953 out of a business selling televisions and radios, was home to many of the decade's most successful British artists, including The Kinks, The Searchers and Sandie Shaw. Dutch-owned Philips, meanwhile, replied with a mixture of British and American artists including Dusty Springfield, the Walker Brothers and The Four Seasons.

But, as creative and pioneering as the music was coming from both sides of the Atlantic, for much of the record-buying audience trends such as psychedelia largely passed them by. The Summer of Love of 1967, for example, might be remembered by the critics for the likes of The Doors and Buffalo Springfield, but the British public the

same year placed MOR fare including Petula Clark and Engelbert Humperdinck at number one. On albums, apart from The Beatles, the very biggest sellers across the decade were musical soundtracks such as *The Sound Of Music*, *South Pacific* and *West Side Story*.

The same majors who had ruled the Fifties largely continued to dominate, illustrated by singles sales figures that *RR* published in 1967 revealing EMI and

Decca between them had more than 60% of the market with Pye, Polydor and Philips then following. However, the first signs of the impact the US record company giants would have on the UK market during the following decade and later were starting to be revealed.

CBS, which until then had been licensing its releases to Philips, launched in the UK in 1965 with an American record executive by the name of Maurice Oberstein moving across the pond to take up the job of its UK chief engineer for manufacturing. As the decade progressed it began to pile up successes in its own right in the market, including with US artists such as Bob Dylan and Simon & Garfunkel as well as a growing homegrown roster that included Georgie Fame, The Tremeloes and Marmalade, all of whom gave CBS UK number one singles before the decade's end.

CBS's big US-owned rival Warner had been introduced into the UK a few years earlier, getting off to a perfect start when its first release, The Everly Brothers' *Cathy's Clown*, topped the chart for seven weeks in 1960, but it did not start to become anything like a significant player until the 1970s.

Joining the US exports into Britain was Motown Records whose releases were initially made available in the UK via a series of licence deals, including on EMI's Stateside label, which put the Detroit company at the top of

TOP SINGLES YEAR BY YEAR



- 1959 **CLIFF RICHARD & THE SHADOWS** *Living Doll* Columbia
- 1960 **THE EVERLY BROTHERS** *Cathy's Clown* Warner Bros
- 1961 **DEL SHANNON** *Runaway* London
- 1962 **ACKER BILK** *Stranger On The Shore* Columbia
- 1963 **THE BEATLES** *She Loves You* Parlophone
- 1964 **JIM REEVES** *I Love You Because* RCA
- 1965 **THE SEEKERS** *I'll Never Find Another You* Columbia
- 1966 **JIM REEVES** *Distant Drums* RCA
- 1967 **ENGELBERT HUMPERDINCK** *Release Me* Decca
- 1968 **LOUIS ARMSTRONG** *What A Wonderful World/Cabaret* HMV
- 1969 **FRANK SINATRA** *My Way* Reprise

the chart in 1964 with The Supremes' *Baby Love*. But the following year an amalgam of the separate Motown and Tamla US labels was created for the UK, Tamla Motown, and its releases sold through EMI. The first such release, The Supremes' *Stop! In The Name Of Love*, appeared that March on TMG 501 and reached number seven in the chart, while later in the decade Motown played a leading role in popularising the compilation album through its Motown Chartbusters releases.

The founder of a record company launched in the same year as Motown found himself profiled in *RR* in 1964

BELOW
British Invasion: The Rolling Stones and the Dave Clark 5 (bottom) followed The Beatles across the Atlantic



TIMELINE 1963-65

1963

- Cassette tape recorders introduced
- Billy Fury and Brian Poole & The Tremeloes are the first to star on *Ready, Steady, Go*
- John Lennon and Paul McCartney form a company with Dick James Music called Northern Songs Ltd
- The Rolling Stones make their Marquee debut
- UK LP sales up 12% in first half of year

- The first Beatles LP *Please Please Me* is released on Parlophone in October costing 36/-

1964

- *Top Of The Pops* makes its TV debut from a converted church in Manchester on New Year's Day
- EMI states that £6,350,000 was paid for Beatles records during 1963
- *The Record Retailer* profiles 26-year-

- old Christopher Elskowal of Island
- The new-look *Record Retailer* is launched on February 27
- Radio Caroline becomes the first pirate radio ship to take to the air, swiftly followed by Radio London, Radio Sutch and Radio Atlanta
- Mods and rockers clash at Clacton
- Mod group The High Numbers make their debut with *The Face*, later changing their name to The Who

1965

- EMI head Sir Joseph Lockwood states in *RR* that "pirate radio stations are damaging the top 10 sales"
- The Beatles receive the MBE
- *RR* readers are introduced to 19-year-old Jimmy Page
- Bob Dylan releases first UK single 'The Times They Are A-Changin'
- Andrew Olcham launches his Immediate label

- *Sound Of Music* soundtrack begins 13-week run as number-one album
- CBS boss Goddard Lieberman tells *RR* "EPs are simply throwing money away, they're a half-step."
- Transatlantic takes out an *RR* ad boasting that the Ian Campbell Folk Group's cover of Dylan's 'The Time They Are A-Changin'' is "the first record to hit the charts put out by an independent [sic] record company"

TOP 20 SINGLES OF THE SIXTIES



1	THE BEATLES	She Loves You	Parlophone	1963
2	THE BEATLES	I Want to Hold Your Hand	Parlophone	1963
3	KEN DODD	Tears	Columbia	1965
4	THE BEATLES	Can't Buy Me Love	Parlophone	1964
5	THE BEATLES	I Feel Fine	Parlophone	1964
6	SEEKERS	The Carnival Is Over	Columbia	1965
7	THE BEATLES	We Can Work It Out/Day Tripper	Parlophone	1964
8	ENGELBERT HUMPERDINCK	Release Me	Decca	1967
9	ELVIS PRESLEY	It's Now Or Never	RCA	1960
10	TOM JONES	Green Green Grass Of Home	Decca	1966
11	ENGELBERT HUMPERDINCK	The Last Waltz	Decca	1967
12	MR. ACKER BILK	Stranger On The Shore	Columbia	1961
13	FRANK IFIELD	I Remember You	Columbia	1962
14	CLIFF RICHARD & THE SHADOWS	The Young Ones	Columbia	1962
15	ARCHIES	Sugar Sugar	RCA	1969
16	CLIFF RICHARD & THE SHADOWS	The Next Time/Bachelor Boy	Columbia	1962
17	TORNADOS	Telstar	Decca	1962
18	THE BEATLES	Help!	Parlophone	1965
19	ROLF HARRIS	Two Little Boys	Columbia	1969
20	DAVE CLARK FIVE	Glad All Over	Columbia	1964



Three is the magic number: US label Motown quickly enjoyed success on both sides of the Atlantic, with The Supremes lighting the way

RIGHT
Top Of The Pops presenters Alan Freeman, Pete Murray and Jimmy Saville with DJ Stuart Henry (far right)

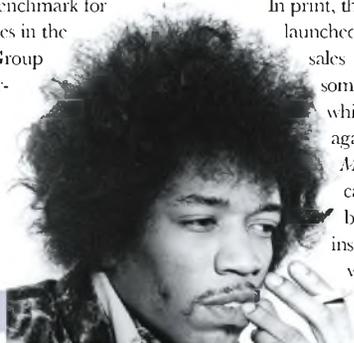


CIRCLED
Pirate DJ: a fresh-faced John Peel in his Radio London days

when the magazine gave the lowdown on 26-year-old Chris Blackwell, the same year Island enjoyed its first-ever UK hit with Millie's My Boy Lollipop. The rise of the company, whose first releases were issued via the Fontana label, illustrated the emergence of an independent music scene in the UK with others in the decade coming to prominence including Andrew Loog Oldham's Immediate Records, armed with the likes of Chris Farlowe and the Small Faces, and Track Records whose roster took in The Who and The Jimi Hendrix Experience. The Beatles also started their own label within EMI, the one part of their Apple empire that was a financial success and which showed to other artists that "the man" did not have to be in charge.

Overall, it was Island that set the benchmark for the independent scene with its successes in the decade including the Spencer Davis Group and Traffic, both featuring the extraordinary talents of a young Steve Winwood. It also gave a kick-start to what would be another independent giant of the Seventies, Chrysalis Records, which was started by Chris Wright and Terry Ellis in 1969 out of

RIGHT
Power shift: Jimi Hendrix helped switch the UK public on to albums



their artist management business and whose first releases by acts including Jethro Tull went through Island.

Those signed to the independents were among the countless artists to benefit from the arrival of offshore pirate radio in 1964, a phenomenon that deeply troubled the UK Government and some record company bosses. But for music fans it finally meant they could actually hear the music they liked when they wanted and not just for a few hours a week on the Beeb's only pop outlets Saturday Club and Pick Of The Pops.

The launch of the pirates, beginning with Radio Caroline and then followed by Radio London, Radio Atlanta and others, would from a modern standpoint have been seen as a blessing for the labels as a way of exposing their wares like never before. But the likes of EMI's Sir Joseph Lockwood were troubled, telling *RR* that "pirate radio stations are damaging 'Top 10 sales'".

Although Caroline bravely carried on, the stay of the pirates was a short one with the Government under Paymaster General Tony Benn defying their obvious popularity among millions of the public by introducing the Marine Offences Act in 1967 to shut them down. But listeners did get BBC Radio 1 in their place with the network launching on September 30 that year, former pirate Tony Blackburn at the controls. Other ex-pirates, including his Radio London colleague John Peel, joined him at the new station.

Music television was also transformed in the decade, firstly with the arrival in 1963 of Rediffusion Television's Ready, Steady Go and then the following January by Jimmy Saville hosting the first-ever 'Top Of The Pops' from a converted church in Manchester.

In print, the *New Musical Express*, which had been launched in 1952, enjoyed weekly sales

sometimes upwards of 200,000, while it now found itself up against the much-older *Melody Maker*, which had been late to catch on to the rock'n'roll boom with its bias leaning instead towards jazz – but this was readdressed as the decade wore on. *Record Mirror* and

Disc completed the main four music weeklies.

While Prime Minister Harold Wilson and his Labour Government were fretting over pirate TJs, the record labels were having to contend with a different kind of pirate activity. An *RR* headline screamed: "Bootlegging found in Birmingham" as the accompanying story revealed the seizure of bootleg copies of singles on Melodisc's Blue Beat label.

Such activity was so new when this story appeared in 1961 that the publication felt the need to explain that "bootlegging is a term which went out with prohibition, but this week enters into the vocabulary of the British record trade".

It was the first sign of an unwelcome trend that by 1969 had *RR* reporting that Bob Dylan's Great White Wonder had become the world's first rock bootleg and had gone on to sell 250,000 copies. It was a trend that would only gather momentum.

On the high street the main places to buy records continued to be independent record shops and electronic stores, but the then EMI-owned HMV was finally starting to expand its operations. Edward Elgar had launched its first store at 363 Oxford Street in 1921, but it was not until the Sixties that it started expanding, firstly in London, where it added 15 more stores. By the end of the decade WH Smith had also moved into music retailing, worrying many an independent shop about a new rival who would undercut their prices.

Beyond its retail influence, HMV's 363 store had played its own direct part in the musical revolution of the Sixties when The Beatles' manager Brian Epstein used a small cutting room in the shop's building to convert demo tapes of his then-unsigned band to disc. Contacts at the store also led to the group's eventual signing to Parlophone.

As the Sixties came to an end, it was appropriately The Beatles who sat at number one on the albums chart (with Abbey Road). It concluded a decade in which the fortunes of UK music and therefore the UK music industry had improved in ways nobody could have even imagined at the start of 1960. Britain now had a music business that was truly world class, but matching the standards set by this extraordinary period was not going to be easy.

For music fans, offshore pirate radio finally meant they could hear the music they liked when they wanted....



TIMELINE 1966–68

- 1966**
- Decca is launched, describing itself as "a hit label for groovy people". Its first release is Cat Stevens' I Love My Dog
 - The Beatles' *Revolver* displays group's growing fascination with studio technology
 - The Mothers Of Invention's *Freak Out* and Bob Dylan's *Bond On Blonde* are pop's first double albums
 - Track Records makes its debut with

- Jimi Hendrix Experience's *Hey Joe*
- The formation of Cream with Eric Clapton, Jack Bruce and Ginger Baker marks beginning of the super-group era
- The Beatles play last-ever concert in front of a paying audience in San Francisco

- 1967**
- Radio 1 launches
 - Under the Marine Offences Act, all

- pirate stations go off air
- Sgt. Peppers Lonely Hearts Club Band is the first album to feature its own lyrics
- The music business heads off to the first Midem
- New names including Pink Floyd, Jimi Hendrix, Soft Machine and Fairport Convention make their mark in London clubs such as UFO and Happening 41
- Joe Meek commits suicide. Brian

- Epstein and Woody Guthrie die
- Sandie Shaw wins Eurovision Song Contest with Puffin' On A String
- EMI has 30% of all singles sales, Decca 30%, followed by Pye, Polygram, Philips and CBS
- Decca release David Bowie's debut album

- 1968**
- The Move's *Something Else* is the

- first 551/3 rpm 33P to be issued
- Hyde Park's first free concert features Pink Floyd, Tyrannosaurus Rex, Jethro Tull and Roy Harper
- The Rolling Stones film their *Rock'n'Roll Circus* in London
- The Beatles release *Hey Jude* via their own Apple label, at seven minutes and 10 seconds it becomes the longest-playing number one in the chart's history

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EMI



PAINT IT BLACK

In a career that has garnered him an Oscar and included writing numerous hit singles and more than 100 songs for film, Don Black is better positioned than most to paint a picture of music publishing's past half-century

WORDS: Robert Ashton

"We all knew one another in the old days. You'd see Shirley Bassey walking down the street"

Don Black was born in London in 1938 and made his first mark in entertainment as a stand-up comedian.

He broke into the music industry in the late Fifties working variously as a song plugger, manager and composer. Sometimes he combined all three hats. It was while he managed Matt Monro that he wrote the lyrics to the 1964 smash hit Walk Away for the singer.

Black's first film work was the James Bond vehicle Thunderball in 1965, which began a 40-year partnership with John Barry. With Barry he also wrote the title song for the 1966 film *Born Free*, which won an Oscar for best song that year, and he has now written more than 100 songs for movies including *The Italian Job*, *Tomorrow Never Dies* and *True Grit*.

He has also worked extensively as a theatre lyricist. With two number-one US hits under his belt – Michael Jackson's *Ben* and Lulu's *To Sir With Love* – Black has collaborated with many of the great artists of the last five decades, from Barbra Streisand to Kanye West, and he recently worked with Robbie Williams on tracks for his new album.

Has publishing changed?

Oh yes, it's another world, obviously things change. I was raised with the Frank Sinatra generation. But I think it is good, it is inevitable, the whole structure has changed. The thing is to adjust.

What are the big changes?

When I started in the Sixties everything was in Denmark Street. Tin Pan Alley was right at the eye of the storm. It was where everything was happening in a magical way. It was a street where every door was a publishing company with writers coming in and out all the while. And the coffee shop was full of all the Robbie Williamses of the day. Dickie Valentine and Alma Cogan were pretty much in there on a daily basis.

So that was the place to pitch new songs?

Yeah. It was the right kind of meeting place, something we just don't have these days. It would not surprise me to discover nowadays that Phil Collins had never met Mark Knopfler or Gary Barlow. But everyone knew one another in the old days. You would see Shirley Bassey walking down the street all the time.

How did you get started in the business?

I started life at *AMÉ* and then became a song plugger in Denmark Street, plugging songs like *Que Sera Sera* by Norman Wisdom.



LEFT
Don Black:
from stand-up
comedian to
Oscar-winning
songwriter

"No-one wants just a song these days, everyone wants to be involved in the creation of something..."

And to become a lyric writer?

Well there weren't many lyric writers in these days. If someone wanted a song then everyone used to go to Norman Newell and if he wasn't available it was very difficult. I realised at an early age that lyric writers were in demand; everyone seemed to be writing music but they hadn't got the words.

What was the breakthrough?

All these continental hits came along and they wanted translations. My breakthrough came via Matt Monro when he heard *Walk Away* (previously the Austrian 1964

Eurovision Song Contest entry *Warum Nur Warum*). I changed the lyrics and it was a big hit for me. It changed my life.

Are songs pitched differently?

No-one just wants a song these days, everyone wants to be involved in the creation of something. In the old days if I had a few songs for Shirley Bassey, you'd call around to the A&R guy and play half a dozen songs to him and he'd pick one or not. It was as simple as that. But those were the days when publishers had pianos in their offices.

[Songwriter and record producer] Wally Ridley at EMI didn't want to hear a demo, he would just put the sheet music up and play it on his piano. That is not going to happen now.

So what is the role of music publishers today?

These days a lot of them are matchmakers – they put people with people. I hear from my publishers all the time and they are on the phone saying, "Don, what about this?" But it doesn't seem publishers have a relationship with artists like in the old days. Nowadays if you have a good song for Lily Allen, Duffy or whoever the publisher will get it to the

right person, but it doesn't mean they know them. The relationships just don't exist: there was a togetherness and warmth that, I think, is missed.

Didn't The Beatles also shake things up a bit?

Yes, they wrote their own songs. So record companies told artists they must write so it became *de rigueur*. Nowadays everyone writes their own songs so there aren't that many people who are simply composers. There are record producers who might also be composers or artists who are composers. It is more difficult for the traditional songwriter.

What about the actual process of songwriting?

The idea of just sitting down and writing a song with a person who is not a producer or a performer is, nowadays, frankly a waste of time. There are a lot of songwriters with great songs in the drawer, but they haven't got an artist on board so it is very frustrating. Nowadays everyone is in the same room. If I'm writing with Steve Mac or someone like that it is much more of a collaborative effort. He'll throw a line at me to kick it off and then I'll have one.

What about lyrics and the quality of songwriting?

A lot of writers today think songs have to be autobiographical, but it doesn't have to be. And I don't think people raised on Cole Porter will expect to see the same level of craftsmanship in today's Top 20. If you look at the greats – someone like Jermone Kerr – they all had perfect rhyme. It was like a work of art. That perfect rhyme doesn't exist nowadays. But lyrics are still important today and there is craft there, although maybe not the wit. Also, don't forget, there was a lot of rubbish around in the Sixties.

Do songs still have the shelf life they seemed to enjoy in the Sixties and Seventies?

Songs were passed around in the old days and a lot of people would perform one song. When I won an Oscar for *Born Free* something like 600 people had re-recorded it within a year or two. Whereas when Tim Rice won an Oscar for *Can You Feel The Love Tonight* (from Elton John's *Lion King*), I would be surprised if half a dozen people recorded it, if that. People just don't record songs. And that's why you can't create a standard. When you hear that great Lily Allen song or great Duffy song, that is usually the end of it. It is one record, by that artist, it is not a copyright that Tony Bennett is going to pick up and that's how you create a proper copyright.

But, a song might be sampled nowadays giving it some new life

That's right. Eminem sampled a song of mine on his track *Beautiful* (Reaching Out performed by Queen) from the new album *Relapse*. It opens and closes the album. And there are synes. I'm lucky because a lot of my songs are from movies so if *Diamonds Are Forever* is on TV then it keeps the song alive. But it is very hard to create a copyright and keep it alive and there is something intrinsic and fundamental in the psyche of a songwriter that is not catered for through sampling or synes. If you told Elton John that Michael Bublé has recorded *Daniel* he would be so happy. When songwriters get a cover that is what they live for.



RIGHT

A young Don rubbing shoulders with Dean Martin at the Oscars in 1966

TIMELINE 1969–70

1969

- The first rock bootleg, Bob Dylan's *Great White Wonder*, sells 250,000 copies within weeks
- On January 30, a rooftop on Saville Row is the site of The Beatles' last ever performance
- Blind Faith play their only UK show in Hyde Park
- *Record Retriever* launches its new glossy magazine format on August 9 and

moves to Carnaby Street

- EMI and Pye are rumoured to be launching their own "underground" label
- John Lennon and Yoko Ono begin their "Bed-ins"
- The Rolling Stones play Hyde Park, Bob Dylan plays Isle of Wight
- Led Zeppelin releases debut album, recorded in 30 hours
- Keith Altham forms Jigsaw PR

1970

- Simon & Garfunkel's *Bridge Over Troubled Water* becomes the first single and album to be simultaneously number one on UK and US charts
- CBS marketing director Maurice Oberstein becomes deputy managing director
- Pre-recorded cassettes with Dolby noise reduction are first introduced
- Peter Green announces his departure

from Fleetwood Mac

- Jimi Hendrix makes last UK appearance at third Isle of Wight festival
- Deaths of Jimi Hendrix and Janis Joplin (pictured below)



- Derek & The Dominoes (above) make UK debut at the Lyceum
- Debut Elton John album released containing the hit *Your Song*

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FILTH AND FURY



ABOVE
Anarchy in the UK: The Sex Pistols summed up the new punk movement for the British public as they and a host of like-minded bands emerged in 1976

The Seventies saw a seismic shift in the face of music with punk, prog rock, teeny bop, reggae, glam and disco all vying for public attention against a backdrop of rapidly changing social and musical landscapes

WORDS: Chas de Whalley

When Tony Blackburn uttered the immortal words, "It's number one! It's Top Of The Pops!" on October 15 1970, Freda Payne's *Band Of Gold*, on the former Tamla Motown production team Holland, Dozier and Holland's own Invictus label, was the UK's top-selling single. It had supplanted Smokey Robinson's *Tears Of A Clown* to show that the decade may have changed but, in the record stores of the nation, American pop soul was still the sound to beat.

Indeed of that year's 14 chart-topping 45s (which included *Bridge Over Troubled Water* and *Voodoo Child*) only six were by UK-signed artists, among them Edison Lighthouse, Dana and the England World Cup Squad.

But the appearance earlier in the show of Deep Purple, miming to *Black Night*, heralded a new slot spotlighting Top 10 album acts. It marked BBC TV's belated recognition of the burgeoning appeal of progressive rock acts such as Pink Floyd, Traffic, Led Zeppelin, Jethro Tull, Black

Sabbath and King Crimson who no longer relied on Radio 1 playlisted singles to stimulate substantial sales.

This was an "alternative" pop market in which British record companies excelled. Innovative indies run by entrepreneurs such as Chris Blackwell (Island), Chris Wright and Terry Ellis (Chrysalis) and Tony Stratton-Smith (Charisma) had made the running in 1969 – and the majors responded to it by establishing new imprints like Harvest (EMI), Vertigo (Philips), Dawn (Pye) and Neon (RCA).

American giant CBS resisted the temptation to makeover its image. Entering the new era with the slogan *Sound Of The Seventies*, it relied on the credibility of its Columbia and Epic labels to deliver benchmark US acts like Bob Dylan, Simon & Garfunkel, Sly & The Family Stone, Janis Joplin and Santana.

EMI began the decade under the leadership of Sir Joseph Lockwood as the UK's market leader with more than 42% of

charts singles and 24.1% of albums. It ended it the same way (although with depleted scores) thanks to a wealth of successful signings underpinned by Tamla Motown's stable of stars and The Beatles' catalogue – not to forget John Lennon's *Imagine* (a number one album in 1971) and Wings' *Mull Of Kintyre* (the decade's most successful single selling more than 2m copies in 1977). But the fact that EMI was purchased in 1979 for £169m by defence giant Thorn was a signal that all was not well in Manx bester Square.

Over the next 10 years Decca and Pye, those other traditional bastions of the British music business, also saw their market shares seriously eroded to the point of near extinction by the growth of US companies CBS, RCA, United Artists, A&M and that spread of tastemaking transatlantic labels which finally united as WEA in 1976 under managing director John Fruin.

In 1970, though, Fruin was in charge at a buoyant Polydor – operated entirely

RIGHT
Industry watch: *Music Week's* long-running *Dooley's Diary* as it appeared in the mid-Seventies



TIMELINE 1971-73

1971

- *Record Retailer* rebrands as *Record & Tape Retailer*
- Jim Morrison dies in Paris
- BBC2 screens *The Old Grey Whistle Test*, hosted by journalist Richard Williams
- Deaths of Gene Vincent and Duane Allman
- Rolling Stones Records is launched with *Brown Sugar* and *Sticky Fingers*
- Record industry braces itself for a sec-

and consecutive Christmas without a Beatles album while John Lennon's *Imagine* makes *Record & Tape Retailer's* top five

1972

- Gary Glitter, Roy Wood's *Wizzard*, Slade and T Rex lead the glam-rock onslaught
- *Record & Tape Retailer* is relaunched as *Music Week*
- Royal Albert Hall management

announces that they will no longer allow rock concerts because of an increasing "hooligan element"

- Stone The Crows' Les Harvey dies onstage during *Swansea gig*
- Jonathan King launches his UK label, which has its first hit with 10CC's *Donna*
- Pink Floyd premier *Dark Side Of The Moon* with four shows at London's Rainbow Theatre
- Paul McCartney's Wings surprise stu-

dents at Nottingham University by turning up to play unannounced

- The first prosecution by a music publisher against the sale of a bootleg album is taken against Richard Branson and his Virgin Record shop, for selling *H Bomb* by Deep Purple
- 2,700 singles are issued during 1972

1973

- Richard Branson launches Virgin

Records label with Mike Oldfield's *Tubular Bells*

- Edward Heath's three-day week provokes *Music Week* headline: *Music Industry's Darkest Hour*
- EMI takes over Elektra distribution from WEA
- *Music Week* launches its *Tape Guide*, which includes "all releases on music cassettes, eight-track cartridge plus quadraphonic and Dolbyised tapes"

separately in the UK from its PolyGram owned-sister Philips (renamed Phonogram in 1972). A recognised expert on sales and distribution strategies, Fruin was a regular in the pages of *Music Week's* predecessor *Record Retailer* and spoke of a future when the UK marketplace would be dominated by large "record centres" where customers would browse rather than consult with staff for purchases.

In 1971 Richard Branson took Fruin at his word by opening the first Virgin store at Marble Arch complete with stereo headphones and beanbag sofas replacing listening booths. By the end of the decade Branson would have at least 50 more sites, including the Oxford Street Megastore, the biggest of its kind outside the US.

There were other chains, like Laurie Krieger's Harlequin (later to form the backbone of the Our Price empire) among the 500 outlets which Fruin considered to be "specialist" retailers, while an estimated 3,000 more carrying recorded music as sidelines included WH Smith, Woolworths and Boots. Together these three high-street giants controlled approximately 30% of chart sales. Nevertheless Virgin felt fresh and new and public awareness in the brand increased immeasurably in 1973 when Branson formed his own record label and enjoyed an immediate hit with Mike Oldfield's multi-million seller *Tubular Bells*.

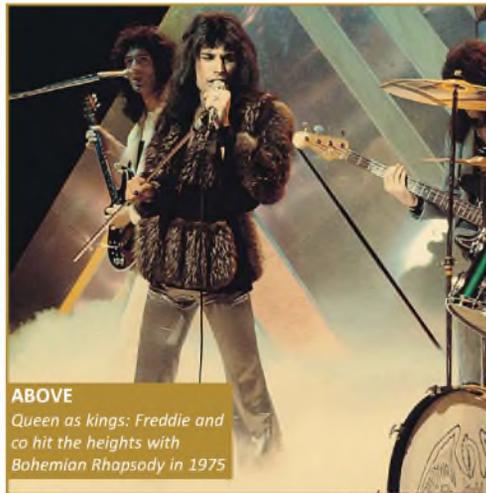
Among Virgin's other early successes was 'The Faust' tapes by obscure German band Faust which moved some 50,000 units but was excluded from the British Market Research Bureau-collated charts because it sold for 49 pence (the cost of a single) when regular albums were priced at around £2.10. Faust effectively introduced the term "krautrock" to a list of musical genres which had expanded rapidly from heavy and soft rock to folk rock, country rock, soul rock, jazz rock, pub rock and beyond. And then there was reggae, too, which went from being a novelty pop style much beloved by skinheads, to an internationally respected and inspirational sound in the hands of Island Records' superstar Bob Marley.

But it was glam rock which emerged as the defining style of those early years. Marc Bolan's T-Rex was the first to take glam's mix of sexual ambiguity and sci-fi fantasy into the charts when 1971's *Ride A White Swan* initiated an unbroken run of nine top five singles (including four number ones). Thereafter The Sweet, Mud, Gary Glitter, Slade and Suzi Quatro were among others who donned sequins and stack heels to become instant heartthrobs.

Many of these were signed to independent producer Mickie Most's new EMI-licensed RAK label, and recorded number ones such as *Tiger Feet* and *Can The Can* penned by glam's poet laureates Nicky Chinn and Mike Chapman. And as *Roxy Music*, *Mott The Hoople*, *Alice Cooper* and *Lou Reed* revealed glam's more serious side, costumes which would have looked over the top in Las Vegas transformed Elton John from a sensitive singer-songwriter into a global superstar.

A wave of transatlantic teenybop stars such as The Osmonds, David Cassidy and the Jackson Five further stimulated this appetite for pure pop among Britain's school-age audience. It reached its pinnacle in 1974 when the Bay City Rollers chalked up the first of nine consecutive Top 10 singles in just under three years for Bell – a venerable US independent controlled by former CBS president Clive Davis and managed in the UK by Dick Leahy.

Two names who effectively book-ended the glam era also provided business blueprints for the future. The first



ABOVE
Queen as kings: Freddie and co hit the heights with *Bohemian Rhapsody* in 1975

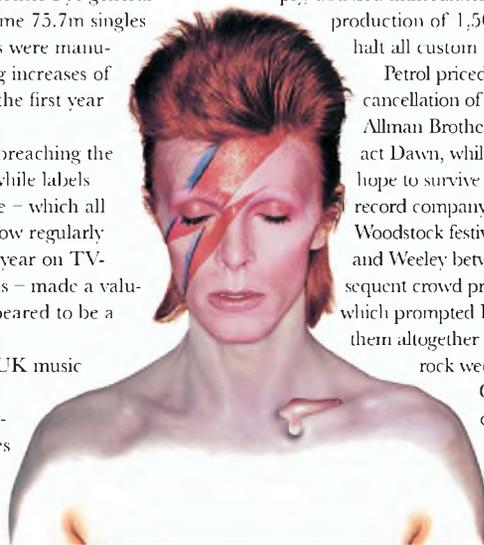
was David Bowie. In 1973, to ensure that *Aladdin Sane* – the follow-up to his massively successful *Ziggy Stardust* album – debuted at number one, record company RCA micromanaged an unprecedented touring and national press campaign which delivered advance orders of more than 100,000 units – figures unseen since the heyday of The Beatles. There was speculation that the company was using Bowie as a guinea-pig for a debut UK tour by Elvis Presley – still the biggest name in pop – which was rumoured for 1978. By that time, of course, Elvis was dead.

But Queen were on the throne. Freddie Mercury and co already had three chart albums to their credit when *Bohemian Rhapsody* came along in October 1975. EMI was forced to release the six-minute track as a single after it was leaked to Kenny Everett, the superstar EJ at Capital Radio, Britain's first commercial music station, which had come on air in 1973 and was already boasting listening figures approaching the 2m mark. Record stores were inundated with requests and *Bohemian Rhapsody* subsequently sold more than 1m copies, spending nine weeks at number one over the Christmas period – thanks, in great part, to a showstopping promotional film which reportedly cost more than £40,000 to make and was subsequently hailed as the first bona fide rock video.

By the end of 1975 the UK record business had nearly quadrupled in retail value to £238.9m from £63.7m in 1970. The statistics were prepared initially by the Board of Trade and then by the BPI, which was established three years earlier by former Pye general manager Geoffrey Bridge. Some 75.7m singles and very nearly 102m albums were manufactured in 1975, representing increases of between 30% and 40% over the first year of the decade.

Cassette sales soared, too, breaching the 20m mark for the first time, while labels like K-Tel, Ronco and Arcade – which all launched in 1972 and were now regularly spending in excess of £3m a year on TV-advertised compilation albums – made a valuable contribution to what appeared to be a booming business.

But below the surface the UK music industry was under pressure. Between 1970 and 1974 inflation had already pushed prices up by around 15%, paper and cardboard costs effec-



TOP SINGLES YEAR BY YEAR



- 1970 **ELVIS PRESLEY** *The Wonder Of You* RCA
- 1971 **GEORGE HARRISON** *My Sweet Lord* Apple
- 1972 **THE ROYAL SCOTS DRAGOON GUARDS** *Amazing Grace* BNA
- 1973 **DAWN** *Tie A Yellow Ribbon Round The Ole Oak Tree* Bell
- 1974 **MUD** *Tiger Feet* RAK
- 1975 **BAY CITY ROLLERS** *Bye Bye Baby* Bell
- 1976 **THE BROTHERHOOD OF MAN** *Save Your Kisses For Me* Pye
- 1977 **DAVID SOUL** *Don't Give Up On Us* Private Stock
- 1978 **BONEY M** *Rivers Of Babylon/Brown Girl In The Ring* Atlantic/Hansa
- 1979 **ART GARFUNKEL** *Bright Eyes* CBS



ABOVE & LEFT
Smells like teen spirit: the Bay City Rollers (above) conquered the UK teen market in 1974 while The Osmonds (left) led a wave of fresh-faced American acts

tively doubled in under a year and then, at the very end of 1973, on the back of Conservative Prime Minister Ted Heath's disastrous three-day week and the rising price of crude oil, the cost of vinyl, already in short supply, doubled immediately. This led EMI to suspend production of 1,500 catalogue albums, as well as halt all custom pressing work.

Petrol priced at 50p a gallon also led to the cancellation of much-anticipated tours by The Allman Brothers, Steely Dan and top US pop act Dawn, while few domestic acts could now hope to survive on the road without significant record company support. After a post-Woodstock festival bubble at Bath, Bickershaw and Weeley between 1970 and 1972 – and subsequent crowd problems at other open-air events which prompted Parliament to consider banning them altogether – Reading was the only regular rock weekend of any note.

Otherwise the most prestigious dates on the calendar were one-dayers at Knebworth House and Crystal Palace, where promoters Freddy Bannister and

LEFT
RCA's press campaign for David Bowie's *Aladdin Sane* delivered advance orders of 100,000 in 1973, recalling the heady days of *The Beatles*

TIMELINE 1973-75

- Queen, Bruce Springsteen and Steely Dan release their debut albums
- Together WH Smith, Woolworths and Boots control 30% of the retail record market
- *Music Week's* December 1 issue of 76 pages is its biggest ever

1974
● Alex win Eurovision Song Contest in Brighton with *Wee Wee*

- Spinter's *The Place I Love* is the first release on George Harrison's Dark Horse label
- Nick Drake, Cass Elliot, Duke Ellington and Average White Band's Robbie McIntosh die
- Alvin Stardust makes his live debut at Midem
- Joe Strummer's group The 101ers make their live debut
- EMRE stats show that 80% of retailers

use *Music Week's* charts
● *MDW* figures reveal a 37% increase in record sales on the previous year (£276m compared to £200.6m)

- 1975**
- Led Zeppelin launch their Swan Song label with their double *Physical Graffiti*
 - Four-track portable recording studios are introduced
 - The Sex Pistols make live debut, with

- five songs at St Martin's School of Art
- Peter Gabriel quits Genesis
- Elton John receives first platinum cassette and cartridge for sales of
- Elton John's *Greatest Hits* (left)



- Virgin's Marble Arch store opens, boasting £100,000 worth of stock
- Queen's *Bohemian Rhapsody* video launches the video age
- Maurice Chevalier succeeds Dick Asher as CBS UK managing director
- Average album price is £2.79
- Phonogram's sales up 84% thanks to roster including Status Quo, LOCC (left), Krewkew and Alex Harvey

TOP 20 SINGLES OF THE SEVENTIES



1	WINGS Mull Of Kintyre/Girls' School Polyphone	1977
2	BONEY M Rivers Of Babylon/Brown Girl In The Ring Atlantic/Hansa	1978
3	JOHN TRAVOLTA & OLIVIA NEWTON JOHN You're The One That I Want BBO	1978
4	BONEY M Mary's Boy Child - Oh My Lord Atlantic/Hansa	1978
5	JOHN TRAVOLTA & OLIVIA NEWTON JOHN Summer Nights BBO	1978
6	VILLAGE PEOPLE YMCA Mercury	1978
7	QUEEN Bohemian Rhapsody EMI	1975
8	BLONDIE Heart Of Glass Chrysalis	1979
9	ART GARFUNKEL Bright Eyes CBS	1979
10	DAVID SOUL Don't Give Up On Us Private Stock	1976
11	GARY GLITTER I Love You Love Me Love Dol	1973
12	SLADE Merry Xmas Everybody Polydor	1973
13	BROTHERHOOD OF MAN Save Your Kisses For Me EMI	1976
14	SIMON PARK ORCHESTRA Eye Level Columbia	1972
15	LITTLE JIMMY OSMOND Long Haired Lover From Liverpool MGM	1972
16	PINK FLOYD Another Brick In The Wall Part 2 Harvest	1979
17	JULIE COVINGTON Don't Cry For Me Argentina MCA	1976
18	NEW SEEKERS I'd Like To Teach The World To Sing Polydor	1971
19	DAWN FEAT. TONY ORLANDO Tie A Yellow Ribbon Around The Old Oak Tree Bell	1973
20	SHOWADDYWADDY Under The Moon Of Love Bell	1976



Punk might easily have remained a short-lived, London-based fad had Bill Grundy not goaded Johnny Rotten to swear in front of a teatime TV audience on December 11, 1976. With the new music subsequently arriving on the media map, other acts with attitude like The Stranglers, The Jam and XTC swiftly grew their fanbases while scores more, like Manchester's Buzzcocks and The Fall, quite literally sprang up overnight. The leading music papers *AME* and *Sounds* scorned "boring old fart" album bands like the Eagles, Fleetwood Mac and ELO while simultaneously falling over themselves to spot the best new names first – often in advance of record-label A&R scouts.

As The Sex Pistols ultimately settled with Virgin, The Clash with CBS and The Jam with Polydor, a new generation of independent labels emerged to service the new street sound by applying a DIY approach to marketing. It was led by Stiff Records, a storefront operation established in summer 1976 by former pub-rock band managers Dave Robinson and Jake Riviera. They broke new ground by combining ironic picture sleeves and snappy slogans to make every release a collectible item while revisiting the semi-legendary pop package tours of the Sixties to showcase Elvis Costello and Ian Dury & The Blockheads. Stiff was soon followed by others such as Beggars Banquet, Chiswick, Small Wonder, Cherry Red, Mute and later still Rough Trade and Factory. But with few effective independent distribution networks in existence, most had to strike deals with major labels to get their products into the shops.

Meanwhile, the majors were handing out label deals to their top A&R executives. Phonogram's Nigel Grainge established Ensign to launch Graham Parker and The Boomtown Rats while Polydor's Chris Parry formed Fiction as a vehicle for The Cure. WEA, the new freestanding amalgam of Warner, Elektra, Asylum (and Atlantic), responded with Real (which gave former Anchor Records' staffer Dave Hill a platform for The Pretenders) and Radar (a partnership between United Artists' Andrew Lauder and Stiff's Jake Riviera which furthered the careers of Elvis Costello and Nick Lowe).

And it was not long before new bands demanded their own label identities, too. The Apple model pioneered by The Beatles and EMI in 1968 – and copied by The Rolling Stones and Atlantic a year later – was replicated in 1979 when Midlands' multi-racial ska band The Specials secured their Two Tone deal with Chrysalis.

Once again CBS refused to loosen its grip on its output – preferring to let UK artists battle for attention with international stars such as Bruce Springsteen, Alba, Meat Loaf, Michael Jackson and Earth, Wind & Fire. For this chairman Maurice Oberstein was largely responsible. An eccentric native New Yorker who came to London in 1965, Obie was now one of the industry's elder statesmen and a staunch defender of record companies' interests in a range of political disputes – most notable being the long-running battle with music publishers, led by Ron White at a fiercely acquisitive and rapidly expanding EMI Music, who demanded that writer royalties be raised to 8% of wholesale price from the 6.5% originally set in 1928.

But no matter how tough its negotiating stance, no label could escape the astronomical advances now demanded by the hottest new acts. Nor could they avoid the extra expense involved in the increasingly sophisticated sleeves, coloured vinyl and picture discs – dismissed as gimmicks by older execs – by which a company's commitment to its releases was measured by managers and media alike. They fuelled the headlong rush for chart positions at any cost which led inexorably to the slow but steady devaluation of product during the Eighties and Nineties.

Furthermore, with the exception of those acts like The Police and Dire Straits who developed meaningful international careers, the excursion into punk and new wave so failed to deliver an adequate return on investment that not one of the decade's list of top 20 singles fell into either category.

Consequently it was down to disco to pay the bills and keep the business buoyant in the closing years of the decade. To its detractors disco was black music boiled down to its rhythmic bones and stripped of the raw emotion that had typified soul. Whatever the music critics said it rang a bell with the public. And once The Bee Gees harnessed that dance rhythm to the superbly crafted songs on the 1978 Saturday Night Fever OST, disco became the true lingua franca of pop and would remain so in one form or another for the best part of 10 years.

But as the decade drew to a close the UK's music industry could not afford to be complacent. The introduction of the Sony Walkman in 1979 led to increased BPI fears about the losses, already estimated at £75m annually, from home taping. Between 1977 and 1978 the value of sales across all formats grew by a healthy 23.2% to reach a record high of £354m according to BPI statistics. But only a year later that growth figure had shrunk to little more than 12%. Meanwhile, the Bank Of England minimum lending rate rose from 7% to an eye-watering 17% over the same 24-month period.

As Margaret Thatcher settled into 10 Downing Street, and the costs of singles and albums rose to 99p and £4.00 respectively, the future looked decidedly uncertain.

RIGHT
A new wave: The Damned's New Rose was considered the 'first punk record' while indie label Stiff Records' DIY approach was evident on singles by Elvis Costello, Ian Dury & The Blockheads and The Pink Fairies



Harvey Goldsmith respectively offered headliners including Pink Floyd, The Rolling Stones, Led Zeppelin, Yes and Rod Stewart and The Faces to audiences in excess of 50,000. Town halls and corn exchanges vied with the college circuit as the venues of choice for top touring bands with the Hammerstein Odeon taking pride of place in London for those artists not big enough to contemplate playing the Empire Pool Wembley, Earls Court or Olympia.

But it was in the capital's pubs that the decade's most iconic movement – punk – was born. Fanzine favourites The Sex Pistols, The Clash, The Damned and Siouxsie & The Banshees took the back-to-beat-group basics exhibited by pub-rock superstars Dr Feelgood, added a twist of anarchy and an outrage of their own and captured the imagination of a cosmopolitan crowd craving something dangerous and divisive.

FAR RIGHT
Disco inferno: dance fever exploded in the UK courtesy of The Bee Gees in 1978



TIMELINE 1976–78

- 1976**
- The Who use a 78,000-watt FA system for their Charlton Athletic FC appearance
 - Nick Lowe's So It Goes/Hear, Of The City is Stiff label's first single
 - Leading LP record companies are EMI, CBS, WEA, Phonogram and Decca
 - Sex Pistols appear on Bill Grundy's Today TV show and EMI releases the band's debut single Anarchy In The UK
 - Best-selling LP of the year is Abba's

- Greatest Hits**
- 3-ton John is first pop star since The Beatles to be commemorated in wax at Madame Tussaud's
- 1977**
- The most highly anticipated album of the year, Nowher Mind The Bollocks, Here's The Sex Pistols arrives on Virgin after the Pistols' debut via EMI and A&M



- To commemorate the Queen's Silver Jubilee the Pistols release their third single God Save The Queen
- Music Week reports that the £7,500 tickets for Abba's February Albert Hall shows are a "new high for pop"
- Deaths of Elvis Presley (left) and Marc Bolan
- Phonogram signs Dire Straits, The Rolling Stones



- The Who sign to EMI, The Jam sign to Polydor and The Clash to CBS
 - Stiff signs distribution deal with Island
- 1978**
- After only 25 months together, The Sex Pistols play their final gig at San Francisco's Winterland
 - Bob Dylan returns to the UK for his first gig in the country for 12 years
 - Release of double album Saturday

- Night Fever establishes John Travolta as a major star, its 18-week run as number one album is followed by a 13-week stint for the Grease soundtrack
- Kate Bush's Wuthering Heights reaches number one; other number one hits during 1978 include Boney M's Rivers Of Babylon and the Boomtown Rats' Rat Trap
- Deaths of Chicago's Terry Kath, Sandy Denny and Keith Moon



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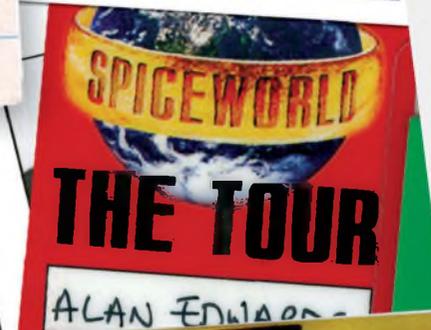
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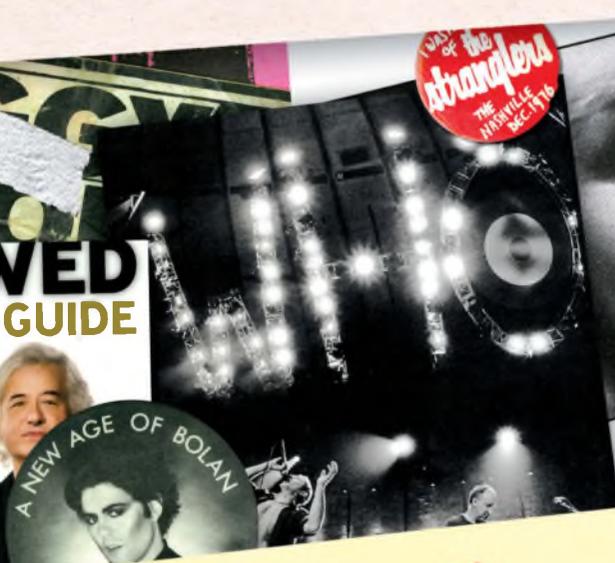
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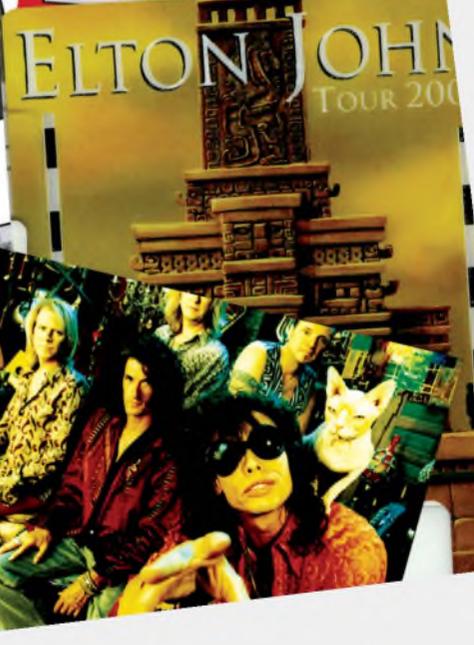
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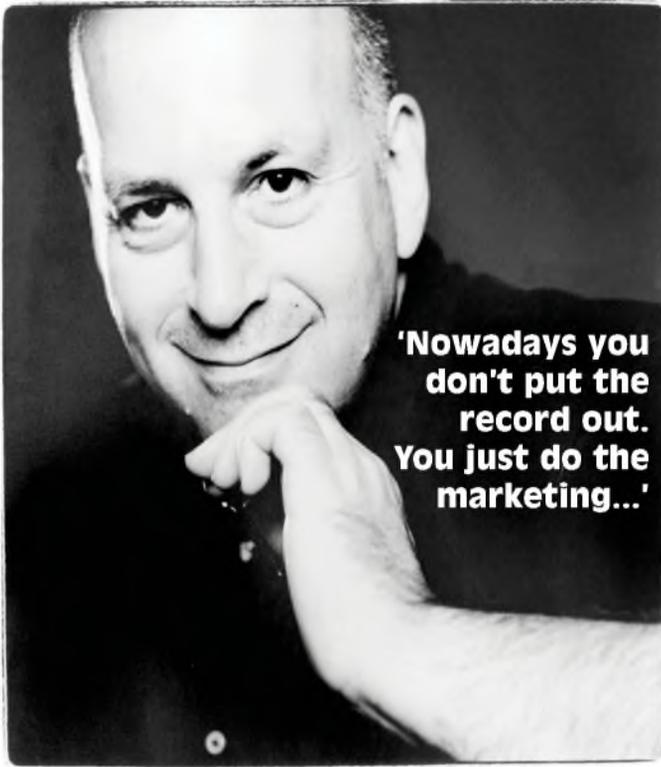
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MUTE WITNESS



Considering its start in life was something of an accident, Mute Records has never been far from the forefront of innovative British music in 30 years. Founder Daniel Miller recalls why music was and still is a great place to be

WORDS: Gordon Masson



Daniel Miller founded Mute Records by accident in the late 1970s. From a fledgling label for his own music, Miller's interest in the burgeoning electronic music scene saw Mute become involved in the careers of some of the biggest names in the genre and the growth of Mute as a leading independent music company.

Thirty-plus years on, Miller remains at the helm of Mute, overseeing a label whose acts have included Yazoo, Erasure, Moby, Sonic Youth, Goldfrapp, Nick Cave, Richard Hawley and, of course, Depeche Mode, to name only a few.

In 2002, Miller sold Mute to EMI Records but, despite losing its independent status, Mute remains one of the most respected labels for alternative acts and, with his vast knowledge and love of music, Daniel Miller is one of the most respected figures in the global music industry.

How did you first get into the record business?

I put out a single called Warm Leatherette under the name of The Normal. It was the right moment – early '78, after punk. I did it for fun. I'd had no industry experience at all before that. The people at Rough Trade liked it and helped me to distribute it. I had to press 500 because that was the minimum run and I thought I'd probably end up with 450 of them, but it did better than I ever could have imagined.

When I put the single out it had my address on it and to my shock I started to get demos from people who thought that I was a label. I was introduced to Frank Tovey from

Fad Gadget and that was the first act I thought I'd like to work with.

Did you have any funding to help you?

No. I sent out five promo copies – one to John Peel, others to *NME*, *Sounds*, *Record Mirror* and *Melody Maker* – and it sold quite well. So I had some cash flow to get Fad Gadget into the studio for a day and did his single and carried on from there. Once I'd started a label by mistake, I could see there were lots of opportunities to find other artists.

What would you say your first real breakthrough was?

Warm Leatherette became a bit of a cult record. Fad Gadget had a similar effect and the first album we put out was Deutch-Amerikanische Freundschaft – another landmark artist. At that time I first saw Depeche Mode and from a commercial point of view that was the real breakthrough. They were supporting Fad Gadget at The Bridge House pub in Canning Town.

What do you remember about that night?

I couldn't believe what I'd seen. When I saw them again a week later I told them I'd love to put a single out with them and they said, "OK." The deal was if it worked we'd carry on and if it didn't we could go our separate ways.

Were most of your deals then done on a handshake?

Not as such, but I really believed in the profit share deal and that the artist should be involved in the process of the

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record coming out, not just recording it and then being told what to do.

Were you switched on to what the larger industry was doing back then?

Another project early on was Silicon Teens. That got quite a lot of airplay and lots of record company interest, so I met with some of the people I still know today – Chris Briggs, Roger Ames and various other up-and-coming A&R men. I knew what was going on, but I had no desire to be in it at all.

When you sold Mute to EMI, one of your main reasons was the security it could provide Mute and its employees. Does that mean you had some bad times as well?

God, yes. One of the biggest disasters we endured was Britpop. It was the antithesis of what Mute was all about. We were about moving forward and experimenting and Britpop to me was the opposite. We weren't able to sign much. It was pretty depressing and financially we were going through a rough time as well.

Was that the catalyst for the EMI deal?

We were not in a good position to negotiate, but we were very fortunate in that Moby's *Play* album took off in the middle of that crisis and went on to sell 10m records worldwide. A lot of people thought Mute was finished before that. But on the back of Moby everyone wanted to be my friend again, so it was the time to speak to potential partners.

How have you found working in a more corporate environment?

The music industry has changed beyond all recognition and within that EMI has changed beyond all recognition, but you constantly have to evolve whether you're an indie or a major. [EMI Continental Europe chief] Emmanuel de



Buretlet leaving the company was bad for Mute because he was one of the reasons I did the deal in the first place. And, of course, EMI was then sold to Terra Firma, so we have to explain to a lot of new people what Mute is all about, why it exists, why it's in EMI and why it's a bit of an anachronism.

How have things changed in terms of finding new talent?

There's more to choose from and there's more to do, which makes it more difficult. In the end you have to trust your instincts. Sometimes you're right and sometimes you're wrong, but if you start second-guessing yourself then I don't think you can go on.

How else has the record industry changed?

Well, nowadays you don't put the record out; you just do the marketing. With Depeche Mode we were talking about their album and the content we wanted to create even before they went into the studio – videos, film, studio recordings and other stuff – and then you have to start involving international people on that. But I enjoy that long drawn-out process as much as I used to enjoy the quick turnaround of just recording and putting out a single.

What in your opinion are the biggest challenges facing the business?

Ten years ago a band's audience of 100,000 people was defined by record sales. Now those 100,000 people are defined by how much music is downloaded and the gigs the audience go to, but record sales are maybe a third of what they were. But to reach that audience you still have to invest and do the same work you would have done if you were still selling 100,000 records. That problem has to be addressed.

What are the highlights of Daniel Miller's career?

One of the biggest is that I'm still doing it because I have no right to be doing it whatsoever. Also, watching Depeche



Mode play at the Rosebowl in 1988 in front of 80,000 people when a year before Americans were telling us we would never play outside the clubs because the band was too electronic and had no guitars. So to see them play that size of gig in LA was a pretty big thrill. When you stick to your guns and don't change or compromise and something good comes out of that, it's a very satisfying feeling.

Do you still see yourself doing this in 20 years?

I can't see myself retiring. I love working with artists and helping them to develop their work. The biggest thrill in the end is watching an audience respond positively to it. That's what we do at Mute: we try to help the artist achieve what they want to do musically. There are lots of very young bands coming through who come from such a completely different place than bands even 10 years ago. Fourteen-year-old kids now have the entire history of pop music available at their fingertips. So it's not about genre or history or anything, it's about what they think is good, putting that through their process and the result can be something else that's completely different. Music is in a great place right now.

ABOVE

Just can't get enough: Miller and Mute extended their stay in the record business courtesy of Depeche Mode's breakthrough

LEFT

Second coming: Mute revitalised with the release of Moby's Play at a time when Britpop threatened its very existence

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SINGLED OUT

The single has enjoyed almost as many ups and downs as its weekly chart – Alan Jones condenses 50 years of it



ABOVE

Single domination: John Travolta and Olivia Newton-John enjoyed Seventies success, while Wet Wet Wet, Elton John and Will Young all had long spells at the top

RIGHT

Canada high: In 1991, Bryan Adams' (Everything I Do) I Do It For You was number one for a record 16 consecutive weeks

Music Week's 50th anniversary coincides with the 60th anniversary of the launch of the seven-inch single. To mark the latter event, The Official Charts Company is preparing a chart of the biggest-selling singles from 1959 to the present day. In order to avoid upstaging that list, we have divided the biggest sellers into decades and – as *Music Week* existed for only the last 16 months of the 1950s – our lists start with the 1960s (see individual decades pages for relevant charts).

Not unexpectedly, it is a chart dominated by The Beatles, who occupy four of the top five slots, ceding third place to fellow Scouser Ken Dodd's cover of 1930 ballad Tears. The Beatles' all-time biggest seller, She Loves You, was their fourth Parlophone single, and the biggest hit of the 1960s, racking up sales of 1,890,000, 140,000 more than follow-up I Want To Hold Your Hand, which takes second place on the list. Although the 1960s was actually a decade of enormous musical variety, all but two of the Top 20 places are taken up by Beatles, MOR acts and Anglo-Australians, the latter category including The Seekers, Rolf Harris and Frank Ifield. It was a decade when America got left behind, as evidenced by the fact that only two US acts feature in the Top 20 – Elvis Presley and The Archies.

Sales rose explosively in 1978 when 88.8m singles were sold – a massive 43% increase on the previous year

She Loves You was the UK's biggest selling single for 14 years, finally being knocked off its perch by Paul McCartney's first post-Beatles number one, Mull Of Kintyre – credited to Paul McCartney & Wings – topped the chart for nine weeks and became the first single to sell 2m copies in the UK, making a mockery of McCartney's own reservations about the song which led him to hedge his bets and make Girls' School a double A-side.

The 1970s was a decade of enormous change for the music industry, with glam, disco and punk all emerging as dominant genres for a period, while sales rose explosively, particularly in 1978 when 88.8m singles were sold – a massive 43% increase on the previous year. Mull Of Kintyre was released at the tail-end of 1977 but all of the next five biggest hits of the 1970s were issued in 1978 – Boney M's Rivers Of Babylon/Brown Girl In The Ring (1,985,000 sales) and Oh My Lord/Mary's Boy Child (1,790,000); John Travolta and Olivia Newton-John's incendiary duets from the soundtrack of *Grease*, You're The One That I Want (1,975,000) and Summer Nights (1,515,000); and The Village People's disco anthem YMCA (1,380,000).

There was a second golden age for British music in the 1980s, with UK artists regularly claiming more places in the US singles chart than their American counterparts, enjoying a particularly purple patch in 1985, when a sequence of seven out of eight number-one hits on Billboard's Hot 100 were by UK acts, their supremacy being interrupted only by Canadian Bryan Adams, whose father was British, and who later came to live here himself. That supremacy was also evident on the charts here and in the list of the decade's Top 10 songs, where the American presence is restricted to

TOP 10 SINGLES ARTISTS 1959–2009



The biggest-selling singles act of all-time in the UK is Cliff Richard, who has sold 21,326,000 singles since his 1958 debut. Elvis Presley follows close behind with sales of 20,918,000 and The Beatles sit in third place (20,821,000) – but both Presley and Richard enjoyed considerable sales prior to September 1959, and the biggest-selling singles act of the last 50 years is The Beatles, whose sales all fall within the period.

Richard has sold 20,163,000 singles since 1959, while Presley's tally of 15,824,000, puts him fourth in the table of top acts in the last 50 years behind Madonna, who has sold 16,935,000 singles. The rest of the Top 10 is as follows: 5 Elton John – 14,099,000; 6 Michael Jackson – 13,868,000; 7 Queen – 11,495,000; 8 Ayla – 10,812,000; 9 Paul McCartney – 10,094,000; 10 David Bowie – 10,012,000.

The Beatles' formidable total has hardly changed in the last five years, increasing during that period by just 21,000, as physical stocks of their singles run out, while they remain unavailable as downloads. In the same period, Cliff Richard has sold 576,000 singles, and Elvis Presley has sold a whopping 1,600,286, partly due to a successful reissue campaign which saw many of his most popular titles reissued on CD and 10-inch, and partly from sales of downloads of his extensive catalogue.

Stevie Wonder's I Just Called To Say I Love You and German-based Jennifer Rush's power ballad The Power Of Love. The honour of having the UK's biggest selling single finally passed out of Paul McCartney's hands to Band Aid's Do They Know It's Christmas, which raced to unprecedented first-week sales of more than 750,000 in 1984, and eventually sold 3,550,000 copies. It was the first of a slew of charity singles to top the chart, most of which have very noble aims but little artistic merit.

Earlier the same year, Frankie Goes To Hollywood made a sensational start to their career. Produced by Trevor Horn, they were only the second act in chart history to top the chart with each of their first three singles, emulating fellow Liverpoolians Gerry & The Pacemakers. Topping the 5m sales mark from just seven singles releases before disbanding, their success was built on debut single Relax, which spent five weeks at number one, a full 52 weeks on the chart, and sold 1.91m copies, with demand extended and chart status sustained by the release of a whole slew of alternate mixes, both on vinyl and cassette. Follow-up Two Tribes also made a huge impression, spending nine weeks at number one, though it sold fewer (1.51m) copies.

By the end of the decade, marketing was out of control, with record companies involved in an escalating arms race to see who could provide most variations of the same single. It brought success but at a price – Alice Cooper's Poison and Halo James' Could Have Told You So both reached the Top 10 but were each available in 10 variants, making their purchase hugely expensive for completists and confusing for everyone else. The BPI, aided and abetted by chart compiler Gallup, put in place regulations to limit both the number and type of formats, allowing order to be restored.

But the continuing quest for ever higher debuts and market share at whatever cost continued into the Nineties, with

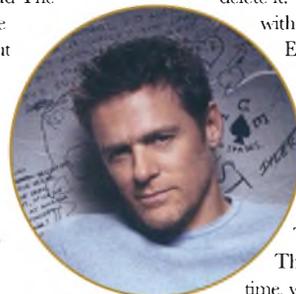
the top end of the chart becoming a fast-moving carousel, though sales were in decline. It became commonplace for singles to peak at their debut position, and turnover was huge, with the Top 10 welcoming seven debuts for the first of several occasions in April 1997. A few weeks later, fully half of the singles in the Top 40 were new entries.

In amid all this frenzied activity, genuine hits did materialise, however, and some records bucked the trend to become enormous hits with lengthy chart careers. Among the biggest were Wet Wet Wet's Love Is All Around, and Bryan Adams' (Everything I Do) I Do It For You. The latter, from the film *Robin Hood: Prince Of Thieves*, was originally going to be Mlad Marjan's theme and thus sung by a woman. Kate Bush, Annie Lennox, Lisa Stansfield and Julia Fordham were all approached but nothing worked out. Eventually the tune was given to Bryan Adams. The Canadian, who had been absent from the chart for nearly four years when Everything I Do was released, topped the chart for a record 16 consecutive weeks.

The only Scottish band to register three number-one singles, Wet Wet Wet enjoyed their biggest success with their third and final chart topper, Love Is All Around, a cover of a Troggs hit from 1967. The song was featured in the film *Four Weddings And A Funeral* and spent 15 consecutive weeks at the top of the chart, only falling short of Adams' record after the band itself became embarrassed by the song's dominance and persuaded their record company to delete it. Wet Wet Wet had the edge on sales, however, with Love Is All Around selling 1,784,000, while Everything I Do sold 1,527,000. Neither emerged as the decade's biggest seller, however – that honour fell to Elton John's Candle In The Wind 1997/Something About The Way You Look Tonight. After the death of Diana, Princess of Wales, on August 31 1997, Elton John re-recorded Candle In The Wind with new Bernie Taupin lyrics. The result was the biggest selling single of all time, with 4,885,000 sales to date, including an unprecedented 655,000 copies on the day of its release.

The 21st century has been an extraordinary time for the single, with sales ebbing to an all-time low of 36.4m in 2009 but recovering to reach an all-time high of 115.1m last year, as new technology came to the rescue – a combination of MP3 players, broadband and lower price points transformed the marketplace, making downloads the dominant format. With 2009 sales running 36.5% ahead of 2008 in the first 36 weeks of the year, singles sales are likely to exceed 150m this year, albeit with some prices as low as 29p.

All of the 10 biggest sellers of the current decade have sold upwards of 1m copies, but most are either charity discs or songs by contestants from reality TV shows with the power to unleash huge and sudden demand. By far the biggest hit of the Noughties, with sales to date of 1,751,000 copies, is Anything Is Possible/Evergreen, the introductory smash by 2002 Pop Idol winner Will Young. His runner-up, Gareth Gates, also features in the Top 10 alongside X Factor winners Alexandra Burke and Shayne Ward, PopStars champions Hear'Say, and charity records from Tony Christie and Band Aid 20. New 2009 acts like Lady GaGa and La Roux have arrived via the more traditional A&R route and are enjoying success, both with singles and albums, though the future is still in flux and there is no way of knowing in which direction the sales rollercoaster will go next.



TIMELINE 1979–80

1979

- UB2's fourth London gig at Islington's Hope & Anchor attracts an audience of nine
- The Specials form 2-Tone label
- Philips demonstrates compact disc
- Ian Dury's Hit Me With Your Rhythm Stick gives Stiff its first number one
- Cliff Richard enjoys his first number one in 14 years with We Don't Talk Anymore

1980

- Elton John becomes first western rock star to perform in Moscow
- Noel Edmonds hosts revived Juice Box Jury on BBC
- Led Zeppelin make their final UK appearance at Knebworth
- The final number one of the Seventies is Pink Floyd's Another Brick In The Wall, their first hit single in 12 years



1980

- The Jam's Going Underground is the first single to go straight to number one since Slade's 1973 Merry Xmas Everybody
- A 45-minute video cassette of a Gary Numan concert becomes the first commercially available video
- In a £169m takeover, EMI becomes part of Thorn EMI

1980

- David Geffen announces the first John Lennon album in five years
- Cliff Richard is awarded MBE
- Home Taping Is Killing Music campaign launched
- WEA managing director John Fruin resigns and gives up chairmanship of EMI
- The Police have the top three albums of the year and the biggest single with Don't Stand So Close To Me

- Deaths of John Lennon, John Bonham, Bon Scott, Larry Williams and Ian Curtis (pictured)





50TH

**Many Happy Returns
to Music Week from
the UK's No.1 Music Publisher**

EMI
MUSIC PUBLISHING

TOP ALBUMS YEAR BY YEAR 1959-2009



1959	SOUTH PACIFIC	Original Soundtrack	RCA Victor
1960	SOUTH PACIFIC	Original Soundtrack	RCA Victor
1961	ELVIS PRESLEY	G.I. Blues	RCA Victor
1962	ELVIS PRESLEY	Blue Hawaii	RCA Victor
1963	THE BEATLES	Please Please Me	Parlophone
1964	WEST SIDE STORY	Original Soundtrack	RCA Victor
1965	THE BEATLES	Beatles For Sale	Parlophone
1966	THE SOUND OF MUSIC	Original Soundtrack	RCA Victor
1967	THE SOUND OF MUSIC	Original Soundtrack	RCA Victor
1968	THE SOUND OF MUSIC	Original Soundtrack	RCA Victor
1969	THE SEEKERS	The Best Of The Seekers	EMI Columbia
1970	SIMON & GARFUNKEL	Bridge Over Troubled Water	CBS
1971	SIMON & GARFUNKEL	Bridge Over Troubled Water	CBS
1972	VARIOUS	20 Dynamic Hits	ITel
1973	DAVID BOWIE	Aladdin Sane	RCA Victor
1974	THE CARPENTERS	The Singles 1969-1973	A&M
1975	THE STYLISTICS	The Best Of	Avco
1976	ABBA	Greatest Hits	Epic
1977	ABBA	Arrival	Polydor
1978	SATURDAY NIGHT FEVER	Original Soundtrack	RSD
1979	BLONDIE	Parallel Lines	Chrysalis
1980	THE POLICE	Zenyatta Mondatta	A&M
1981	ADAM & THE ANTS	Kings Of The Wild Frontier	CBS
1982	BARBRA STREISAND	Love Songs	CBS
1983	MICHAEL JACKSON	Thriller	Epic
1984	LIONEL RICHIE	Can't Slow Down	Motown
1985	DIRE STRAITS	Brothers In Arms	Vanguard
1986	MADONNA	True Blue	Sire
1987	MICHAEL JACKSON	Bad	Epic
1988	KYLIE MINOGUE	Kylie	PWL
1989	JASON DONOVAN	Ten Good Reasons	PWL
1990	PHIL COLLINS	...But Seriously	Virgin
1991	SIMPLY RED	Stars	Road West
1992	SIMPLY RED	Stars	Road West
1993	MEAT LOAF	Bat Out Of Hell II	MCA/Virgin
1994	BON JOVI	Cross Road - Greatest Hits	Mercury
1995	ROBSON & JEROME	Robson & Jerome	RCA
1996	ALANIS MORISSETTE	Jagged Little Pill	Maverick
1997	OASIS	Be Here Now	Creation
1998	THE CORRS	Talk On Corners	Atlantic
1999	SHANIA TWAIN	Come On Over	Mercury
2000	THE BEATLES	1	Apple
2001	DIDO	No Angel	Cheeky
2002	ROBBIE WILLIAMS	Escapology	EMI
2003	DIDO	Life For Rent	Cheeky
2004	SCISSOR SISTERS	Scissor Sisters	Polydor
2005	JAMES BLUNT	Back To Bedlam	Atlantic
2006	SNOW PATROL	Eyes Open	Piccadilly/Polydor
2007	AMY WINEHOUSE	Back To Black	Island
2008	DUFFY	Rockferry	A&M
2009	KINGS OF LEON	Only By The Night	RCA



TIMELINE 1981-83

1981

- January 17 sees first issue of *Music & Video Week*, reflecting growth of home video market
- BPI chairman Chris Wright predicts cassette-orientated future for industry
- Island's One + One tape series appeals BPI
- Sony Walkmans become widely available
- Phil Collins releases debut solo album

Face Value, Paul McCartney disbands Wings and Jay Division recombines as New Order

- Celebrations for the 50th anniversary of EMI's Abbey Road Studios
- Chrysalis sign Spandau Ballet (above)
- Buck's Pizz win Eurovision Song Contest with Making Your Mind Up



1982

- Home taping is blamed for a 21% fall in UK album sales during the year
- WEA managing director Charles Levison threaten to withdraw his company's advertising from "any newspaper which supports or encourages home taping"
- Charnele 4 is launched and broadcasts The Tube

- Central London branch of the Musicians' Union calls for a ban on synthesizers and drum machines
- Michael Jackson's *Thriller* is released on December 1, gaining favourable reviews
- Paul Weller announces that The Jam are to split

1983

- Gallup begins as new compiler of *Music Week* charts

- EMI signs David Bowie
- Sony, Philips and Phonogram introduce compact disc
- Top Of The Pops celebrates 1,000th programme
- Rolling Stones sign \$25m deal with CBS
- Maurice Oberstein replaces Chris Wright as BPI chairman
- Michael Jackson's *Thriller* has sold 2.5m copies in the UK alone

THE GREATS



What follows is a list of the elite of the elite, artists whose combined probably more than will be sold in all of 2009. But just who tops such

WORDS: Alan Jones

In the 50 years since *Music Week* commenced publication, upwards of 250,000 albums have been released, of which fewer than 9,000 have made the Top 40, with just 862 reaching number one.

Trying to establish which of these albums are the best or most significant musically is a fool's errand, and not one we are about to undertake but it is possible to determine, with some degree of accuracy, which ones have sold the most copies.

Using their own data since 1994, and multiple other sources prior to that date, including Joseph Murrells' *Book Of Golden Discs*, BPI certifications, record company sources, press clippings and my own algorithmic computations based on chart performance, The Official Charts Company has compiled exclusively for *Music Week* a list of the 50 biggest selling albums of the last 50 years. Only the elite of the elite made the list, for which combined sales exceed 153m – about 10 times the total sales for 1959, the first year of *Music Week's* publication, and probably a little more than will be sold by all albums in the whole of 2009. These albums account for a little over one in every 40 sales over the entire 50-year period – 2.5% of approximately 6bn sales.

So, without further ado, let's open the envelope and reveal the winner. Actually, let's open two envelopes and reveal two winners. First of all, the number-one regular album release and the moral victor is Sgt. Pepper's Lonely Hearts Club Band by The Beatles.

Widely considered to be the most influential rock album ever released, Sgt. Pepper's Lonely Heart's Club Band was The Beatles' eighth album, and was recorded over a 129-day period from December 1966 to April 1967, with sessions occupying 700 hours of studio time. Including the

most elaborate and eclectic songs The Beatles had recorded to that point it was instantly embraced by both the media and the public, and spent its first 23 weeks in the chart at number one. It returned to the summit on three further occasions and eventually spent 27 weeks at the top – the sixth longest run at number one by any album. Although The Beatles themselves never released a single from it, every track is well-known to most of the public and four of them have subsequently provided hits for other artists. With

A Little Help From My Friends reached number 10 for Young Idea and 32 for Joe Brown in 1967, and has subsequently been a number-one hit for Joe Cocker (1968), Wet Wet Wet (1988) and Sam & Mark (2004). Lucy In The Sky With Diamonds reached number 10 for Elton John (1974). She's Leaving Home was number one for Billy Bragg and Cara Tivey (1988, as the other side of the Wet Wet Wet single). And When I'm 64 reached number 43 for Kenny Ball & His Jazzmen (1967).

Even the least covered song on the album George Harrison's Within You, Without You – has attracted recordings from Danny Colfax Mallon, Hampton String Quartet, Center Line, Steve Khan, Joe Sasche & Ernst Bier, Peter Knight and at least 30 others. Sgt. Pepper has a fairly modest chart career compared to many albums – it ranks 18th in the longevity league, with 203 weeks on the chart but has been a consistent performer for more than 40 years, accumulating sales of more than 4,910,000 up to the cut-off point a couple of weeks ago.

As vast as that tally is, there is one album which has sold more copies – Queen's Greatest Hits. It is an album which was first released in 1981, cherry-picking their most successful singles, from their introductory 1974 smash Seven Seas Of Rhye to 1980's Flash. Released on October 26

ST HITS



album sales exceed 153m –
h an exclusive chart? We find out...

1931, it debuted at number two behind Shakin' Stevens' Shaky album, and started a four-week run at number one the following week. It sold enough copies in the final few weeks of 1981 to finish second to Adam & The Ants' Kings Of The Wild Frontier in the annual rankings, and has continued to sell at an impressive rate ever since.

In 1996, it was issued in a slipcase with Greatest Hits II and in 2000 with Greatest Hits II and Greatest Hits III. As these packages contain the original albums, the decision was made, right or wrong, to share out the sales pro rata. As Greatest Hits I, II and III together have sold 1,680,000, individual tallies for all three have been allocated an extra 560,000 sales.

By the same token, Greatest Hits I and II's combined sales of 132,000 have been split, with an extra 66,000 being added to each. Taking all this into consideration, Greatest Hits has sold a massive 5,780,000 copies. Greatest Hits II, eighth on the list, has sold 3,340,000 copies.

Abba's Gold: Greatest Hits is another perennial whose evergreen status reached a new high last year, when it returned to the top of the album chart, some 16 years after it was first released, in the wake of the success of the Mamma Mia movie. It continues to close the gap on the top two, and has sold 4,648,000 copies.

Taking fourth place is the recently disbanded Oasis. As the biggest selling act of the 1990s, each of Oasis's first three releases make it onto the all-time Top 100 list, but their biggest album, by some distance, with sales surpassing 4,435,000, is (What's The Story) Morning Glory.

These albums account for a little over one in every 40 sales over the entire 50-year period – 2.5% of approximately 6bn sales...

The band's second album sold a whopping 345,000 in its first week in the shops, and contains their first two number-one hits: Some Might Say and Don't Look Back In Anger, as well as a brace of number twos: Roll With It, which famously lost out to Blur's Country House in the 1995 Britpop battle of the bands ballyhoo, and Wonderwall, which, despite being pipped to the top spot by Robson & Jerome, sold just shy of a million copies and remains the band's biggest selling single to date.

Completing the top five, in tragic circumstances, Michael Jackson's Thriller has sold 4,096,000 copies. It was placed seventh in the list until it, along with the rest of Jackson's catalogue, received a massive but unwelcome boost when the singer died in June. The 1982 release was previously overtaken as Jackson's biggest seller by Bad – the 1987 follow-up which has sold 3,771,000 copies – but has reasserted itself in recent years and was itself Jackson's favourite among his albums.

Jackson is one of five acts with two albums on the list, the others being The Beatles, Abba, Fleetwood Mac and Queen, but all trail Coldplay who occupy 30th place with A Rush Of Blood To The Head (2,715,000), 39th place with X&Y (2,572,000) and 43rd place with Parachutes (2,461,000).

All of Coldplay's albums are from the current decade, helping the 2000s (or Noughties, as some call it) to snare 15 places in the Top 50, the same as the 1990s. Ten of the albums date from the 1980s, eight from the 1970s and just two from the 1960s – Sgt. Pepper and the oldest album on the list, the soundtrack to The Sound Of Music (1965). It is one of three soundtrack albums to make the chart. Of the 47 other albums, 29 are by British acts, and 11 are by American acts. And although it's a compilation that takes the top slot on the list, all but eight of those 47 artist albums are regular releases.

It is also noticeable that, although many major acts hit the ground running and had major careers from the getgo, only a handful of debut albums have sold the 2,276,000 copies required for inclusion on the list. The highest-selling debut album of all time is James Blunt's Back To Bedlam, which occupies 14th place overall with sales of 3,181,000 since its 2005 release, eclipsing the 3,050,000 sales of Dido's 2000 debut, No Angel. Another debut album to do particularly well, especially as it is the only album in the Top 50 not to yield a hit single (aside from The Sound Of Music) is Mike Oldfield's Tubular Bells. The introductory release on the Virgin label in 1973, it is still its biggest seller, with sales to date of 2,630,000, enough

for 35th place on the list. Virgin was, of course, an independent label at that time but is now part of EMI, which provides 14 of the Top 50, as does Sony. Eleven albums issued by Universal, 10 by Warner Music and one Independent release complete the total.

The most recent album to make the grade is Leona Lewis's Spirit, which ranks 27th with 2,819,000 sales. Lewis is also one of two mixed race acts on the list (the other is Bob Marley), which is dominated by white pop/rock artists, while black artists are represented only by Michael Jackson and Tracy Chapman.

This, then, is the Top 50 albums of the last 50 years, a period in which albums have gone from being a useful way of supplementing income from the dominant singles market to the record industry's cash cow. The main method of delivery has changed over the years, with vinyl yielding to cassette before CD took the mantle. It is a position it still holds, though its future dominance must be in doubt. And who would be bold enough to say that 50 years from now the album market will survive at all?

TOP-SELLING ALBUMS 1959–2009

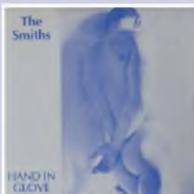


1	QUEEN	Greatest Hits	Parlophone	1981
2	THE BEATLES	Sgt. Pepper's Lonely Hearts Club Band	Parlophone	1967
3	ABBA	Gold – Greatest Hits	Polydor	1992
4	OASIS	What's The Story Morning Glory	Creation	1995
5	MICHAEL JACKSON	Thriller	Epic	1982
6	DIRE STRAITS	Brothers In Arms	Vertigo	1985
7	PINK FLOYD	The Dark Side Of The Moon	Harvest	1973
8	QUEEN	Greatest Hits II	Parlophone	1991
9	MICHAEL JACKSON	Bad	Epic	1987
10	MADONNA	The Immaculate Collection	Sire	1990
11	SIMPLY RED	Stars	East West	1991
12	SHANIA TWAIN	Come On Over	Mercury	1998
13	FLEETWOOD MAC	Rumours	Warner Brothers	1977
14	JAMES BLUNT	Back To Bedlam	Atlantic	2005
15	THE VERVE	Urban Hymns	Hut	1997
16	DIDO	No Angel	Cheeky	2000
17	SIMON & GARFUNKEL	Bridge Over Troubled Water	CBS	1970
18	AMY WINEHOUSE	Back To Black	Island	2006
19	MEAT LOAF	Bat Out Of Hell	Epic	1978
20	THE CORRS	Talk On Corners	Atlantic	1997
21	SPICE GIRLS	Spice	Virgin	1996
22	ORIGINAL SOUNDTRACK	Dirty Dancing	BCA	1987
23	DAVID GRAY	White Ladder	HT/East West	2000
24	BOB MARLEY & THE WAILERS	Legend	Island/Tuff Gong	1984
25	DIDO	Life For Rent	Cheeky	2003
26	THE BEATLES	1	Apple	2000
27	LEONA LEWIS	Spirit	Sony	2007
28	U2	The Joshua Tree	Island	1987
29	PHIL COLLINS	...But Seriously	Virgin	1989
30	COLDPLAY	A Rush Of Blood To The Head	Parlophone	2002
31	KEANE	Hopes And Fears	Island	2004
32	SCISSOR SISTERS	Scissor Sisters	Polydor	2004
33	TRAVIS	The Man Who	Independent	1999
34	TAKE THAT	Beautiful World	Polydor	2006
35	MIKE OLDFIELD	Tubular Bells	Virgin	1973
36	JEFF WAYNE'S MUSICAL VERSION	War Of The Worlds	CBS	1978
37	ABBA	Greatest Hits	Epic	1976
38	ALANIS MORISSETTE	Jagged Little Pill	Maverick	1995
39	COLDPLAY	X&Y	Parlophone	2005
40	ROBBIE WILLIAMS	I've Been Expecting You	Chrysalis	1998
41	ORIGINAL SOUNDTRACK	Grease	RCA	1978
42	ORIGINAL SOUNDTRACK	The Sound Of Music	RCA Victor	1965
43	COLDPLAY	Parachutes	Parlophone	2000
44	NORAH JONES	Come Away With Me	Parlophone	2002
45	TRACY CHAPMAN	Tracy Chapman	Elektra	1988
46	GEORGE MICHAEL	Ladies & Gentlemen – The Best Of	Epic	1998
47	FLEETWOOD MAC	Tango In The Night	Warner Brothers	1987
48	ROBSON & JEROME	Robson & Jerome	RCA	1995
49	REM	Automatic For The People	Warner Brothers	1992
50	SNOW PATROL	Eyes Open	Pictura/Fcylcor	2006



TIMELINE 1983–85

- The Marquee Club celebrates its 25th anniversary
- IFPI introduces plans for royalty on blank audio cassettes
- Rough Trade releases The Smiths' debut single Hand In Glove (right)



- 1984**
- Music Week celebrates its 25th year of publication. A

- year's subscription costs £42
- Frankie Goes To Hollywood's Relax is year's most controversial number one
- Island and Stiff announce merger
- Formation of ZTT Records
- Thriller announced as best-selling album ever
- Capital Radio launches Network Chart
- U2 break through with

- Pride (In The Name Of Love)
- There is a 42% increase in record sales on the previous year
- CDs only account for 3% of total record sales
- Band Aid's Do They Know It's Christmas becomes the fastest-selling single ever

- 1985**
- Chris Wright buys out Terry Ellis

- at Chrysalis
- BMI announces plans for the first CD manufacturing plant
- Madonna (right) enjoys seven Top 10 hits during 1985
- Anstrad markets controversial twin-cassette desks, BPI demands their withdrawal
- Dire Straits' Brothers In Arms released



- Michael Jackson beats Paul McCartney to buy ATV Music for a reputed \$34m
- HMV, Virgin and Tower all announce plans for "London's biggest" record store
- On July 13 Live Aid takes place at Wembley Stadium and Philadelphia's JFK Stadium

A SHARPER V

In a decade when arguably the greatest event in the history of rock was charged with alleviating famine, it was perhaps ironic that technology and rampant commercialism began to assert their authority over the industry

WORDS: Paul Williams



As Sting sang the line "I want my MTV" on Live Aid's Wembley stage with Dire Straits he momentarily brought together the decade's biggest concert, a revolution unfolding in music television and a new audio format that was beginning to transform the industry's fortunes.

The lyric in question famously opened the band's song Money For Nothing, echoing a campaign that had been rolled out by the fledgling music channel across the US in a bid to persuade cable TV providers in each state to start screening MTV.

Launched in August 1981, appropriately with the promo of Buggles' Video Killed The Radio Star, the station as it debuted across America and then elsewhere (it arrived in Europe in 1987) proved to be one of the most spectacular developments of the decade for the industry as it changed forever the way the public could access their favourite artists and for the record companies how they could promote them. The effect on the musical landscape was far-reaching, too, especially in the US for British artists whose

TIMELINE 1986-88

1986

- Bob Geldof receives honorary knighthood
- Wham! play final concert together at Wembley Stadium.
- Debut album by Sigur Sigur Sputnik becomes first to have commercials on it
- Stiff Records folds
- Roger Waters begins legal proceedings to dissolve Pink Floyd. Nick Mason and Rick Wright keep name
- WH Smith buys Our Price chain for

estimated £46m

- The Smiths sign to EMI for rumoured £1m.
- Madness split after 25 Top 40 hits
- Channel 4 launches Chart Show
- Rob Dickins becomes BPI chairman

1987

- U2's The Joshua Tree sells 500,000 copies in first seven days, the fastest-selling album in UK history

- Jools Holland is dropped from The Tube after swearing on air
- EMI releases first four Beatles albums on CD
- A BPI hit squad snatches 4,500 boot-leg cassettes in raid at London's Camden Lock
- The Smiths split
- Brian Yeates quits as Arista MD
- PolyGram enthusiastic about cassette single

- WIA splits into US and UK divisions
- For the first time ever recorded music sales top £500m in the UK

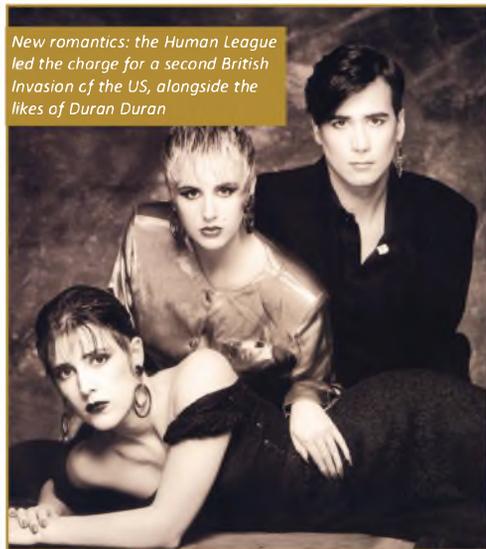
1988

- The Who perform at the BFI Awards
- Holly Johnson wins High Court case against ZTT and signs solo to MCA
- Sales of CD players in UK pass 1m mark, discs are estimated at 19m
- Pet Shop Boys make live debut at

- anti-Section 28 concert
- CDs now account for 4.3% of UK singles sales
- Multi-artist compilation albums are banned by the BPI from the charts
- Stock Aitken Waterman continue to dominate charts with success of Kylie Minogue
- Acid house enjoys first chart success with S-Xpress and Yaz



VISION



the virtue of these shiny, state-of-the-art discs to the public. With its polished adult guitar rock showing off the clarity of sound the CD offered, compared to those crackly, scratchy records, as well as the ability to easily jump from one track to another at the touch of the bottom, the album became the first to achieve more than 1m sales on the new format.

From this point on for the next two decades the industry would ride on the coat tails of the CD, not only pushing brand new releases on it, but back catalogue, too – ingeniously persuading millions of music fans to replace their LPs with the same album on compact disc. In these halcyon days for the CD no thought appeared to be given to how making perfect digital copies of recordings available to the public would eventually come back to bite the industry in such spectacular fashion.

With its origins dating back to the late Seventies, the compact disc was jointly created by Sony and Philips – then owner of major record company PolyGram – and its commercial arrival in 1982 could not have come sooner for a business whose sales had been alarmingly dipping at the start of the decade.

Although the CD would become the leading albums format in the UK in terms of value by 1990 and in units sold two years later, it was the humble cassette that initially commanded the albums sector, helping the market top £500m sales for the first time in 1987. Cassettes overtook vinyl sales in 1986 and by its peak year of 1989 were selling 83m units in the UK across the year, helped no doubt by the rise of the Sony Walkman and in-car stereos, although both phenomena also contributed to the rise of homemade cassettes.

The industry's response was "Home Taping Is Killing Music", a campaign, which three decades before 'The Pirate Bay', menacingly came with a skull and crossbones logo. Alan Sugar and Amstrad, meanwhile, upped the ante with the introduction of twin cassette decks, which the BPI unsuccessfully demanded should be withdrawn. The trade body also found itself increasingly busy across the decade with cassette and then CD bootlegging.

The vinyl single, too, would be superseded by the cas-



videos flooded the airwaves of the new channel to give birth to the so-called second British Invasion

The Billboard charts were suddenly awash with new British talent. The likes of the Human League, Culture Club, Soft Cell and Duran Duran dominated the charts just as their British equivalents such as The Beatles and the Dave Clark Five had done in the mid-Sixties, reaching a peak in April 1984 when #0 of the Billboard Hot 100 positions were filled by UK acts

But for the music business, while the new exposure for its acts was doubtless welcome, the fact MTV was allowed to grow into a multi-million-dollar business on the back of its talents increasingly left a bitter taste in executives' mouths.

MTV's birth demonstrated this was an industry undertaking rapid change, a point most clearly emphasised by the introduction of compact disc. The Dire Straits song that namechecked MTV came from the band's 1985 album *Brothers In Arms*, which, more than any other release, sold

TOP SINGLES YEAR BY YEAR



1980	THE POLICE	Don't Stand So Close To Me	A&M	1963
1981	SOFT CELL	Tainted Love	Sony Bizarre	1963
1982	DEXY'S MIDNIGHT RUNNERS	Come On Eileen	Mercury	1963
1983	CULTURE CLUB	Karma Chameleon	Virgin	1963
1984	BAND AID	Do They Know It's Christmas?	Mercury	1963
1985	JENNIFER RUSH	The Power Of Love	CBS	1963
1986	THE COMMUNARDS	Don't Leave Me This Way	London	1963
1987	RICK ASTLEY	Never Gonna Give You Up	RCA	1963
1988	CLIFF RICHARD	Mistletoe and Wine	EMI	1963
1989	BLACK BOX	Ride On Time	Decca/Tracklax	1963

ette and the CD, but in this decade it was the seven-inch and 12-inch that ruled, often coming in different shapes, colours and configurations and sometimes with free gifts to try to enhance chart positions. Record companies realised that the more different versions they offered for sale of the same release, the more the fans would buy – and they did. It kept busy Gallup which took over the compilation of the UK sales charts from the British Market Research Bureau at the end of 1982, delivering the electronic recording of sales data at the till for the first time. This made the charts more accurate than ever and in theory harder to hype. That came too late for John Fruin who as WEA managing director had been forced to quit as BPI chairman two years earlier after his record company was exposed for chart hyping in an investigation by Granada TV's *World In Action*.

The more sophisticated way the chart was now put together led in 1987 to the brand new singles chart being broadcast for the first time on Radio 1's flag-ship Sunday afternoon Top 40 show; the same year the BBC station celebrated its 20th anniversary by beginning a nationwide roll-out of full-time FM broadcasting for the first time. With a DJ line-up including Simon Bates, Steve Wright and the only original survivor, John Peel, these remained glory days for the network under controller Johnny Beerling.

But commercial radio was growing rapidly with more than 30 new stations opening in the first half of the decade alone, giving Radio 1 a contemporary pop rival in parts of the country for the first time.

And in the early few weeks of 1984 at least you could hear the number one single on commercial radio: Radio 1 had deemed ZTT act Frankie Goes To Hollywood's *Relax* unsuitable for broadcast because of its sexual lyrics, a decision naturally ensuring the record's rise to the top of the chart. A rougher version of the song had earlier been performed on *The Tube*, a new live Friday night music show which debuted on Channel 4 just days after the new national TV station had launched in November 1982.

Coupled with being able to promote a banned record, Franke's record company ZTT/Island also utilised a multi-format approach to releases with the group's singles appearing in countless different configurations. This reached a peak with *Relax*'s follow-up *Two Tribes* which, aided by different 12-inch mixes and a video featuring US president Ronald Reagan wrestling his Soviet opposite number Konstantin Chernenko, spent nine weeks at number one in 1984. The *Frankie Says...* T-shirts pointed the way forward for artist merchandising opportunities.

The Frankie hits helped to make 1984 one of the most successful years ever for the single with 77m units sold in the year and a record six singles selling more than 1m

LEFT
Piracy, Eighties-style: the industry sent out the now-iconic 'Home Taping Is Killing Music' message

TIMELINE 1989-91

1989

- Samantha Fox and Mick Fleetwood host "memorable" BFI Awards
- PolyGram takes over Island Records
- Average price of LPs is \$6.99, CDs is \$10.99
- Anista celebrates first number one with Lisa Stansfield
- Jive Bunny & The Master Mixers are unexpected "new artists" of the year
- Surviving Beatles miss and make up

with EMI, Capitol, Apple and each other. Which leads to space of "Beatles to reform" stories

- Duran Duran inaugurate 12,500-seat London Arena in Docklands.

1990

- Recession returns with a vengeance
- Indie stores go bust at rate of one a day
- Our Price celebrates the opening of

- its 500th store
- *Music Week* launches dance chart
- Office of Fair Trading investigation into the price of CDs is expected to clear industry
- CBS Records is renamed Sony Music Entertainment and CBS label is rebranded Columbia
- The House of Lords rejects the music industry's case for a national commercial rock station and dismisses its pro-

- lets as "thump, thump, thump" music
- Publishers crack down on "wanton" sampling
- Brian McLaughlin replaces Andy Gray as BARD chairman

1991

- Disillusioned indie retailers turn to parallel imports in a bid to fight off the recession
- In a move that is seen as a signifi-

cant victory against illegal parallel imports a united industry effort results in a High Court injunction to stop a mail-order company selling CDs for \$7.99

- BPI figures show record industry shipments down for the first time in 10 years
- Thorn EMI buys remaining 50% of Chrysalis for \$16.9m



TOP 20 SINGLES OF THE EIGHTIES



1	BAND AID Do They Know It's Christmas? Mercury	1984
2	FRANKIE GOES TO HOLLYWOOD Relax ZTT	1983
3	STEVIE WONDER I Just Called To Say I Love You Motown	1984
4	FRANKIE GOES TO HOLLYWOOD Two Tribes ZTT	1984
5	HUMAN LEAGUE Don't You Want Me Virgin	1981
6	WHAM! Last Christmas/Everything She Wants Epic	1984
7	CULTURE CLUB Karma Chameleon Virgin	1983
8	GEORGE MICHAEL Careless Whisper Epic	1984
9	JENNIFER RUSH The Power Of Love CBS	1986
10	DEXY'S MIDNIGHT RUNNERS Come On Eileen Mercury	1982
11	SOFT CELL Tainted Love Bizarre	1981
12	NEW ORDER Blue Monday Factory	1983
13	SURVIVOR Eye Of The Tiger Scotti Bros	1982
14	ADAM & THE ANTS Stand & Deliver CBS	1981
15	KYLIE MINOGUE & JASON DONOVAN Especially For You PWL	1988
16	TIGHT FIT The Lion Sleeps Tonight Jive	1982
17	IRENE CARA Fame BDU	1982
18	RAY PARKER JR. Ghostbusters Arista	1984
19	BILLY JOEL Uptown Girl CBS	1983
20	BLACK BOX Ride On Time Deconstruction	1989

Unforgettable: U2's success put Island's star further in the ascendancy



ABOVE Into the groove: Warner rivalled CBS throughout the Eighties and broke Madonna and Prince in the UK

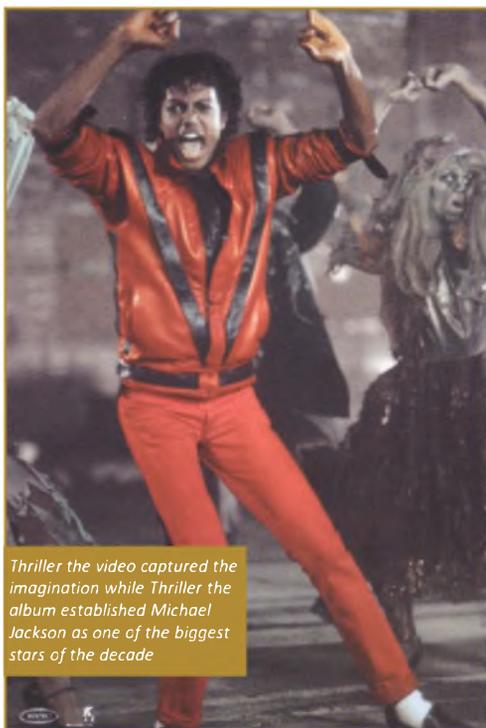
copies. Alongside the aforementioned Frankie hits, there were million sellers for Stevie Wonder, George Michael (both solo and with Wham!) and, most famously of all, Band Aid, whose multi-artist release Do They Know It's Christmas? put together by Bob Geldof and Midge Ure became the UK's biggest-selling single to date and gave birth to the historic Live Aid the following summer.

It was by no means pop music's first big concert for charity – George Harrison's Concert For Bangladesh dated back to 1971 – but it was the most successful in terms of money raised (around £40m) and had the greatest impact as the two main concerts at Wembley and Philadelphia were seen by an audience across the world. It also spawned other large-scale, multi-artist gigs, including one demanding the release of Nelson Mandela at Wembley three years later, but none could rival Live Aid, which to some represented the greatest day in the history of rock.

The worst day, in many people's eyes, had happened four and a half years earlier when John Lennon – just weeks after returning from a five-year "hibernation" with a new single and album – was gunned down outside his

number one in the singles chart for three weeks

- Island Records defeats court order demanding the destruction of 25,000 copies of the NWA album *Efil4Zaggin*.
- BPI wins Copyright Tribunal battle with the MCPS. The mechanical rate is set at 8.5%
- Level 42 (left) leave Polydor after 11 years in a row over forthcoming album



Thriller the video captured the imagination while Thriller the album established Michael Jackson as one of the biggest stars of the decade

home in New York. In the aftermath his catalogue sold in a way only previously seen after the death of Elvis Presley.

For the former Beatle's one-time record company EMI, life was far from as comfortable at the start of the decade as it had been in the Sixties. Having become part of Thorn-EMI in a £169m takeover in 1980, EMI had at least survived, unlike its big Sixties contemporary Pye, but the landscape was now dominated by the Dutch-owned PolyGram and the American giants CBS and Warner with BMG and MCA completing the six majors.

Just as it had heavily figured in the first British musical invasion of the US in 1964, EMI was a front-row player at the next instalment two decades later, not least with the photogenic Duran Duran who perhaps musically best symbolised these get-rich days of Margaret Thatcher's Britain.

CBS's own big UK guns during the decade included Adam & The Ants, Shakin' Stevens, Wham! and Paul Young, while its international roster including Billy Joel and Bruce Springsteen was the envy of everyone. Then, of course, there was Michael Jackson whose album *Thriller* smashed sales records, changed how labels used singles to sell albums and broke a black "barrier" for non-white acts on MTV with videos such as *Billie Jean* and *Beat It*.

CBS's big US rival Warner under Rob Dickins saw two of its own superstars in Madonna and Prince crack the UK, while enjoying domestic success with artists including Simply Red. PolyGram's Eighties highlights included ABC, Dire Straits, The Jam and Tears For Fears as BMG replied with the likes of *Fury* and Whitney Houston.

But also at the fore were a group of record companies which could either be termed major indies or mini-majors and which enjoyed the kind of mainstream successes that had previously only been the domain of the majors.

Chrysalis, Island and Virgin had all grown into successful forces during the Seventies, but that spilled over into mainstream triumph like never before over the following decade. A golden period for Richard Branson's Virgin arguably began in the Christmas of 1981 as Human League's *Don't You Want Me* topped the chart, while its successes continued with the likes of Culture Club, Phil Collins and by decade's end *Soul II Soul*.



Market leaders: Frankie Goes To Hollywood courted exploited controversy, video, merch and multi-formats to top the charts

Virgin's retail business was also hitting new highs as it expanded its chain of Megastores. Rival HMV, then behind Virgin in store numbers, replied with the 1986 launch in London's Oxford Street of the world's largest record store, while both faced the threat of more competition with the arrivals of US music retailing giants Tower and Sam Goody into the UK market.

Virgin in conjunction with EMI also changed the compilations business for good as it decided to play the TV marketing specialists such as Ronco and K-Tel at their own game by releasing its own hits albums. In hindsight it seemed an obvious move to make, but it was a bold step in 1983 when EMI and Virgin made use of their own repertoire and licensed in tracks from elsewhere to release *Now That's What I Call Music!*

Chris Wright and Terry Ellis's Chrysalis Records had already enjoyed plenty of mainstream success in the Seventies and that spilled over into the Eighties, beginning with not only their most successful act Blondie but also including Billy Idol, Ultravox and Spandau Ballet. By 1985 Ellis had sold his share of the company to Wright.

Island Records under Chris Blackwell had been rocked by the death of its biggest star Bob Marley in 1981 but a compilation of his work with The Wailers, *Legend*, released three years later spent 12 weeks at number one. That same year Island added to the Frankie success the breakthrough of U2 with the album *The Unforgettable Fire*.

Chrysalis, Island and Virgin led the charge of a glorious period for independents with others deserving mention including Tony Wilson's Factory Records, a Madness-charged Stiff Records and a Smiths-boosted Rough Trade, although the indie cause was hit in 1986 when both Stiff and independent distributor Making Waves went under.

Against the cutting edge of Rough Trade and others, the most commercial of independents outdid them all in the second half of the decade as PWL under Pete Waterman started a run of more than 100 UK Top 40 hits. With writing partners Matt Stock and Mike Aitken, Waterman achieved success both with PWL-signed acts such as Kylie Minogue and Jason Donovan as well as with acts signed to other record companies, including RCAs Rick Astley.

For the majors, the incredible success of these independents only further intensified the competition but the signs of how they would respond going forward came in 1989 when Island was snapped up by PolyGram for £272m in the first big takeover deal undertaken by the major under Alain Levy. It was an early taster of how the Dutch giant planned to expand instantly through acquisition as the second tier of players started to get snapped up one by one. The year before Motown had fallen to MCA and Boston Ventures for \$61m.

The majors themselves were not immune to takeover with CBS's record operation bought out by Sony Music Entertainment for US\$2bn in November 1987. As the following decade would reveal, it would not be the last time one of the big players would change hands.



TIMELINE 1991-92

1991 continued

- The record industry is united in its dismissal of a newspaper "expose" alleging chart fixing
- Simply Red's *Stars* is the top selling album of the year while Bryan Adams' (*Everything I Do*) *I Do It For You* dominated the year's singles chart
- Following the tragic demise of Freddie Mercury, Queen's *Bohemian Rhapsody* stays at

1992

- Philips announces that the industry's fifth sound carrier, the Digital Compact Cassette, will launch in the UK on September 1
- Sony attempts to rally software support for the delayed launch of Mini-Disc
- EMI Records aims to become the biggest record company in the world after buying Virgin Music Group from Richard Branson for \$580m

- Mercury Music Prize is established by BPI and BARD with sponsorship by Mercury Communications
- Polydor managing director Jimmy Devlin has hired Peergal Sharkey (below) as an A&R manager



- EMI cuts 260 jobs at its Hayes vinyl pressing plant in response to a 70% drop in demand for the format
- Classic FM launches
- Will Smith launches his own singles chart, sidestepping the industry's official rundown
- Paul McCartney is looking to raise \$8m for his planned Liverpool "Fame" school, the Liverpool Institute For Performing Arts

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THE GOLDEN TOUCH

"I got lucky," says the man who has been responsible for some of the live sector's landmark events of the past 40 years. Harvey Goldsmith remembers live at its peak and why you simply cannot beat the experience of it

WORDS: Christopher Barrett

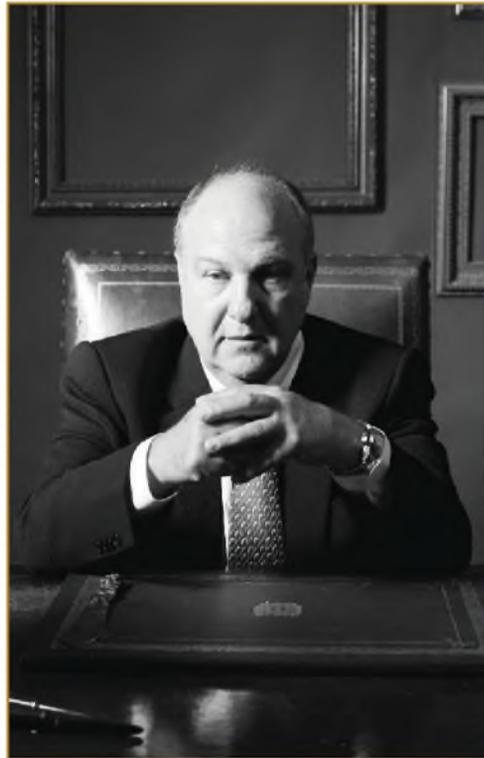
There can be few promoters better placed to offer a broad perspective of the live business than Harvey Goldsmith. Since the north Londoner's career first took off with his Club 66 night in Brighton back in 1966, Goldsmith has enjoyed a remarkable career involving numerous landmark events including taking Elton John to Russia and working on the seminal Live Aid show.

Here Harvey Goldsmith CBE reflects on how the live music business has changed during his long tenure at the peak of the live sector and offers his views on what the future holds for the business.

What made you want to get into the music industry?

It was the last thing on my mind really. I went to Brighton University to study a brand new pharmacy course that Sussex had developed, but it was cancelled due to lack of money. I was already down there and got involved in the Students Union. I thought Brighton was going to be a hip, fun place but there was nothing happening. I was given the

"The mid-Sixties through to the mid-Seventies was the single most creative period of our time and the acts that are still alive are still working and they are the top acts...."



opportunity to open a club for the union and it became so successful I thought, "This seems like a good idea" and it went from there.

It was 1966 and just when the whole music scene was evolving and changing and I just caught the coattails of it. When I left college I got involved in the poster scene at Kensington Market – we were backing the underground magazine *Oz* and it was busted and we went to the famous obscenity trail. They wanted to raise money and asked me to put on a big show for them so I did Christmas On Earth with The Animals and Jimi Hendrix and I worked on a thing called the 14 Hour Technicolor Dream with Yoko Ono. I was very lucky. I started out during a period when everybody was starting and I met everybody. I was going up to town and hanging out at The Speakeasy and there I met, befriended and then worked for, Manfred Mann, Jimi Hendrix, Eric Clapton, Steve Winwood and people like that. I travelled across America and became very good friends with The Grateful Dead.

It was fun. I realised you could really enjoy doing something and make some money out of it. But money wasn't paramount at that time – what was paramount was that there was such a change in creativity and ideas, going down to Middle Earth and seeing Pink Floyd playing. I thought, "Wow this is a whole new world."

What was the business like at the time?

When I first started there were four other promoters and they just did six o'clock/nine-thirty tours and they were all

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packages. But then The Rolling Stones, The Who and The Beatles encroached in the mid-Sixties and the business completely changed.

When do you consider the live business to have been at its peak?

From the mid-Sixties through to the mid-Seventies was the most creative. It saw the birth of Pink Floyd, The Stones came into their own, The Who came in to their own. It was Marc Bolan, David Bowie, Elton John, Neil Young, Bob Dylan. That period was the single most creative of our time and the acts that are still alive are still working and they are the top acts.

How did the business differ from today?

It was about fantastic managers that were just as important and creative as the artists. It was down to record companies that had people that understood music. There were people in the music business like Ahmet Ertegun, creative people that knew about and were interested in music and developing talent. We have shied away from that now and it's all wrong. I don't think there is anybody in the record business today that is a music person. They may as well be selling cans of baked beans.

How has the business changed for the better?

The facilities for the public have generally got better. But the problem is that today every facet of our business is about money and I think that is what has changed the business the most. I am not saying that I am such a philanthropist that money doesn't matter, but we are in a creative business. It is about delivering dreams and the money should follow it. We are not in a money business that is facilitated by playing music on stage and making records. Every facet of our business is dictated by money and we don't put enough combined effort into nurturing the young



acts. When the promoter, the agent, the manager, the record company, the publisher and the PR people all push in the same direction you have success.

How have the venues changed over the years?

There were the same crappy venues as there are today. The same badly-run, run-down venues. Other than the new arenas and the odd new smaller venue that has opened they are still the same dumps. To an extent that fits the music. People like dark and dingy, but the facilities are very poor, dressing rooms are appalling and in most small venues the access is appalling.

It's all about tarting up the front and taking the money. It's not changed that much.

Live Aid was one of the landmark events in the music business over the past 50 years. You must be very proud to have played a part in it?

Yes I am. It changed the face of the music business, I'm not sure for the better mind you. But it changed the way that people gave money and really linked music and TV together and emphasised the possibilities of televising events. Obviously it also raised a lot of money and helped a lot of people.

Name some other key events in your career?

Taking Elton John to Russia, taking Wham! to China, Bruce Springsteen doing Born In The USA at Wembley Stadium. But the biggest audience was Eric Clapton and Bob Dylan at Blackbushe in 1978.

What does the future hold for live music?

It's very simple, you cannot beat the live experience. Secondly, people like to be with other people to share experiences, particularly with music. Therefore the live business will continue. Strangely enough as the great existing established acts begin to stop playing, it will make space for new acts and there are lots of great new acts coming up. The problem is, what we had before was a few papers like *NME* and *Melody Maker*, limited radio, limited TV, and the national newspapers didn't want to know about music unless someone got busted, so music had to be discovered and people talked about it and it was passed around, then you would go and see it. Today music is in your face, it is everywhere, there is more demand for music today than there has ever been. Because there is the demand someone has to supply it, so the music industry isn't going anywhere. The business is changing and there is nothing wrong with that, but we have lost a lot of creativity and the discovery aspect. We also have too many people trying to earn too much out of a simple business.

LEFT
Back in the USSR: in 1979, Elton John – with the help of Goldsmith – became the first Western artist to tour the Soviet Union

BELOW
Changing the face of the music business: Goldsmith played a major part in the organisation of Live Aid in 1985



You Get What You Give **Gregg Alexander** (recorded by New Radicals) • The Weekend **Michael Gray**
 • Said It All **Steve Robson** (recorded by Take That) • Rockferry **Bernard Butler** (recorded by Duffy)
 • Stuck In The Middle (recorded by Stealers Wheel) • **MusicWeek** • Gerry Rafferty (recorded Here I Am) **Brett James**
 (recorded by Leona Lewis) • Rock On **David Essex**
 • Delivery **Mik Whitnall** (recorded by Babyshambles) • I Try **Macy Gray** • Big City Life **Mattafix** • The Man Who Can't Be Moved **Andrew Frampton** (recorded by The Script) • Rock'n'Roll Queen **The Subways** • The Climb **Jon Mabe** (recorded by Miley Cyrus) • Baker Street **Gerry Rafferty** • Come On Get Higher **Matt Nathanson** • Summer Nights **Brett James** (recorded by Rascal Flatts) • Let's Make Love And Listen To Death From Above **CSS** • Good Life **Inner City** • Walk This Way **Aerosmith** • Sharp Dressed Man **ZZ Top** • Hello **Steve Robson** (recorded by Take That) • Shattered Dreams **Clark Datchler** (recorded by Johnny Hates Jazz) • Animal Nitrate **Bernard Butler** (recorded by Suede) • Gimme All Your Lovin' **ZZ Top** • T-Shirt **Andrew Frampton** (recorded by Shontelle) • Guilty Of The Crime **Jerry Lynn Williams** (recorded by The Eagles) • Dream On **Aerosmith** • All I Want To Do **Bobby Pinson** (recorded by Sugarland) • Out Last Night **Brett James** (recorded by Kenny Chesney) • Save Yourself **Steve Robson** (recorded by James Morrison) • Needle To The Groove **Kurtis Mantronik** (recorded by Mantronix) • O Valenciel **Colin Meloy** (recorded by The Decemberists) • Turn Back The Clock **Clark Datchler** (recorded by Johnny Hates Jazz) • Forever Man **Jerry Lynn Williams** (recorded by Eric Clapton) • Sing For the Moment **Steven Tyler** (recorded by Eminem)

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ROCK'N'ROLLERCO

From a standing start in the early part of a decade riven by internal strife, the music industry hauled itself to the summit once more with help from Britpop and CD sales – then lost the initiative all over again

WORDS: Robert Ashton

Everything seemed possible in the Nineties. The Cold War had ended, Thatcherism had been defeated and it was the start of new history, new politics and new society. The Nineties was about new.

Everything became "the new". The new rock'n'roll. Football was the new rock'n'roll, although England's performance at Italia 90 and Euro 96 put paid to that. Then Vic and Bob gave the nation a new vocabulary, Newman and Baddiel sold out Wembley and comedy became the new rock'n'roll. For a time Damien Hirst and the BritArt crew turned art into rock'n'roll.

Then along came Oasis, Blur and Britpop and rock'n'roll was the new rock'n'roll again. The music industry was in business, sales were at record levels, profits were booming.

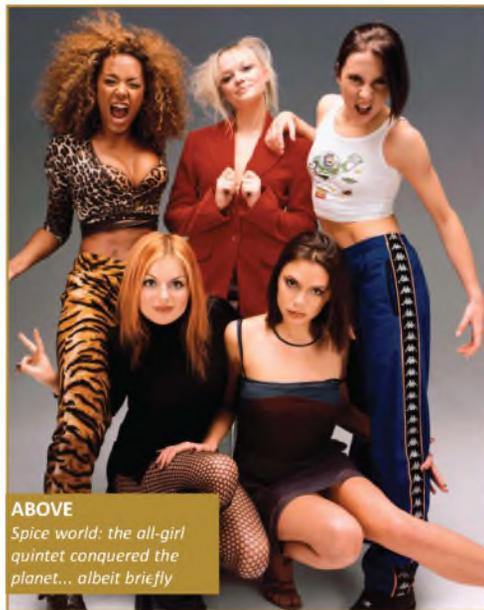
The industry was so confident it was able to invent a brand new girl group, package a cod philosophy around them, sign them to Virgin and sell squillions of records all around the world. Remember Spicemania? Rock'n'roll.

And in their way, the Spice Girls epitomised the Nineties. A big entrance, bigger mouths, but no staying power. Few acts launched in the Nineties would see out the end of the decade intact let alone possess a super-long decade or two-decade career like Seventies and Eighties artists Elton John, Queen, U2, the Pet Shop Boys or New Order. The Nineties was all surface and no depth.

Unfortunately, the music business seemed to follow suit – it was also surface, not depth. Instead of building an industry on rock-solid foundations, that could be flexible and quick to change and lead the digital revolution that would hit at the end of the decade, it carried on in its own sweet way: it was being led towards a slow, but steady decline.



ABOVE
Labour MP Gerald Kaufman made enemies in the industry during the early Nineties over his investigations into UK CD prices



ABOVE
Spice world: the all-girl quintet conquered the planet... albeit briefly

There was no industry-wide strategy put in place. Indeed the industry didn't even have comprehensive figures about itself to base a strategy on. So when it came the industry would have no answer for Napster or iTunes. It would be caught flatfooted by the digital revolution because few in the Nineties had prepared for it or had bargained on the size, scope and impact a digital world would have on the music industry.

And yet it had been given fair warning that it might need to rethink its models and practices – because the Nineties were kicked off by a series of disputes and inquiries into the industry, how it ran its business and its pricing policies.

It went to war with itself in 1990 over the rate at which mechanical royalties should be set (the MCPS wanted 9.505% of published dealer price; the BPI and labels wanted to stick on 6.25%).

The then BPI chairman Terry Ellis branded the MCPS as "terrorists bent on disrupting the music industry" by demanding the higher rate. The two sides battled it out at the Copyright Tribunal, which ruled in November 1991 that mechanical royalties should be set at 8.5% – a success for the BPI.

While this played out, external forces began to ask more fundamental questions of the industry, whose practices had remained largely unchanged for decades. There were signs that the Government, media and consumer bodies were not convinced that the industry had its house in order.

By the start of the decade the Consumers Association had already taken up a complaint about CD prices: it noted they had remained unchanged since the CD had been launched.

The idea that the industry was filling its boots at the expense of the ordinary punter was gaining currency and it snowballed. The Office of Fair Trading took up the cudgels in 1991. Its investigation concluded in April 1992 and suggested there was no evidence of excess profits or collusion between record companies and retailers.

But the respite was only short-lived. In July 1992 the OFT decided to open another investigation to review its earlier research and also delve into the matter of parallel imports.

All this activity caught the attention of the National Heritage Committee and the national press. The NHC, led by Labour MP Gerald Kaufman, wanted to know why CD prices were significantly lower in the US than the UK and it launched an inquiry – the first time a parliamentary group had nosed into the workings of the industry. In a parallel move, newspaper *The Independent* began a

TIMELINE 1993–95

1993

- After a lacklustre 1992 Virgin trounces all-comers in 1993 with a record albums market share this year under managing director Paul Conroy
- Bjork's first album, *Debut*, is critically acclaimed
- CD pricing becomes one of the biggest issues of the year fuelled by MP Gerald Kaufman's claims that CD buyers are being "fleeced"

- Radiohead break the US market with single *Creep* and album *Pablo Honey*
- George Michael and Sony; Music clash in the High Court
- Sammy Jacob launches XFM
- Bard hits out at EMI for closing its Record Tokens division after more than 60 years

1994

- The year draws to a close with record-

breaking sales, with the final week before Christmas seeing a record number of sales for a single week

- It is a great year for breakthrough acts. By the end of 1994, 35 acts score their first gold awards, the highest number in five years
- Total shipments for 1994 hit a record high of 317.5m for the year, up 131.8m or 16.8% on the previous year
- Virgin finishes the year as top

albums label for the final quarter with an 8.2% share

1995

- Sony Music Publishing confirms a \$500m deal to merge with Michael Jackson's ATV Music Publishing
- Shipments of albums and singles reach record levels of \$1bn for the first time, up 10.7% on the previous year
- In its 30th anniversary year Top Of

The Pops executive producer Ric Blaxill announces widespread changes to the show including a new image, theme tune and launch of monthly magazine

- Sony, Philips and Toshiba have become locked in a battle over the new MPEG2 'high-density' disc formats.
- Robson & Jerome achieve a sales double with the best selling album and single of the year
- Oasis are the biggest selling album



ABOVE
Rolling with the punches: the 1995 chart battle between Oasis and Blur saw Britpop make national news headlines

ASTER



report made for disappointing reading for Kaufman and the Consumers Association, which branded it "misguided and complacent".

But the effect of the inquiries on the industry saw it approach Government in a different light: in 1990 the House Of Lords rejected the industry's case for a national rock station with one minister famously dismissing pop music as nothing more than "thump thump thump".

This and other setbacks led BPI chairman Ellis to urge his own organisation to be more proactive in its dealings with politicians. The industry had begun to realise that if it could not persuade lawmakers with its cultural case, then presenting an economic one could be just as powerful.

In response it produced the British Invisibles report in 1995, which for the first time attempted to put a figure on how big (£1.16bn) – and important – to UK plc the industry was. The report was nowhere near comprehensive enough and suffered from failing to unearth primary data. But in an oft-quoted statistic, it did demonstrate that the music business was on a par with the steel industry.

From then on the industry's relationship with Government and its culture ministers did – on the whole – improve dramatically. Unfortunately, while external relations might have begun to improve, within the industry itself little else seemed to have changed. Between the start of the Copyright Tribunal and the MMC report, the industry seemed to internalise and concentrate on its problems – of which there were a few.

It had to face the first legal test of a charge of obscenity against a record when Island Records was ordered to destroy NWA's album *Efil4Zaggin* at the end of 1991. In a ruling that demonstrated it was possible to fight the law and win, Island beat the obscenity rap. But there were other setbacks in the early Nineties as recession hit.

Boots became the first major record retailer to ditch the single in 1990 and then Rough Trade Distribution went belly-up in 1991. And in a move that helped establish the antipathy between indies and majors that set in during the decade, indie retailers resorted to parallel imports – up to 50p cheaper than the UK release – to stave off the administrator.

These were key moments for the industry. Yet it seems little was done to address the underlying problems: of the single and its place in the world and charts; of the distribution arrangements of the indie sector; and of the plight of big and small retailers – all major issues that would continue to nip at the industry throughout the decade and ultimately come to bite it many years later.

Maybe the industry didn't want to know; it was too busy counting money from punters buying the CD versions of the vinyl albums they already owned.

And anyway, there were other ways of handling problems – some in the industry thought bigger was better.

Nothing bad could happen to a mega company... right? The year 1992 saw EMI pay big money for Virgin Music in a move that heralded a series of big consolidations later in the decade resulting eventually in five majors becoming four.

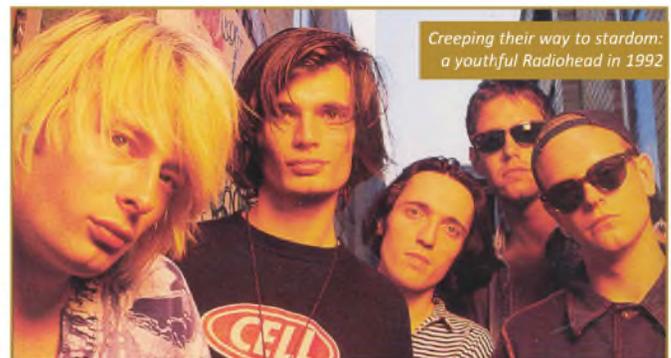
EMI paid £560m to Sir Richard Branson for his company only three years after splashing out £79m on a 50% share of Chrysalis Records. The move, however, did seem to rejuvenate EMI and its new Virgin label and it kicked British music, which had been on the ropes, back into the charts.

With the landscape dominated by US music, in September 1992 Parlophone quietly released an Oxford-

TOP SINGLES YEAR BY YEAR



1990	THE RIGHTEOUS BROTHERS Unchained Melody <i>Vervo/Falyside</i>
1991	BRYAN ADAMS (Everything I Do) I Do It For You <i>AGM</i>
1992	WHITNEY HOUSTON I Will Always Love You <i>Arista</i>
1993	MEAT LOAF I'd Do Anything For Love (But I Won't Do That) <i>Virgin</i>
1994	WET WET WET Love Is All Around <i>Firebirds</i>
1995	ROBSON & JEROME Unchained Melody/White Cliffs Of Dover <i>BMG</i>
1996	THE FUGEES Killing Me Softly <i>Columbia</i>
1997	ELTON JOHN Something About The.../Candle In The Wind '97 <i>Rocket</i>
1998	CHER Believe <i>WEA</i>
1999	BRITNEY SPEARS ...Baby One More Time <i>Jive</i>



Creeping their way to stardom: a youthful Radiohead in 1992



LEFT
Famous five: the daddy of Nineties boy bands, Take That had eight number-one singles in their 1991-96 career

based band's first single to almost universal disinterest. But after being overlooked here, *Creep* was released in the US the following summer and reached number 32 in the Billboard charts. Radiohead were up and running.

Within two years the Spice Girls had signed to Virgin Records, Blur set a new record with four Brit awards, Oasis were rolling with it and Chris Evans was directing the new Britpop sound from his breakfast show desk at Radio 1, which was gaining listeners hand over fist. Oh, and someone by the name of Tony Blair addressed the BPI AGM in 1995.

Partly thanks to those busily rebuying their record collections, 1995 was a record year with the value of albums and singles reaching £1bn for the first time. And even though the first great boyband Take That split a year later, the Spice Girls phenomenon was only just getting started.

By 1997 the group had spicepowered their way around the world, selling nearly 5m copies of breakthrough single Wannabe and becoming the first UK group to get their debut album to the top of the charts in the US.

From an industry tearing itself apart over royalty rates and taking a thrashing from Kaufman and the MMC, the British music industry suddenly seemed to regain its confidence. Even a 10-metre statue of Michael Jackson floating

BELOW
Quids in: EMI pays Richard Branson £560m for his Virgin label



campaign to lower CD prices. The heat was on.

The NHC held three hearings and took evidence from label executives, managers and management and retailers. But Kaufman's assumption from the off, that consumers were being "fleeced", undermined his report's findings and united the whole industry in opposition. Maurice Oberstein, then vice president of PolyGram, thought Kaufman might be to the record industry what "Beeching was to the railways". BPI chairman John Deacon called the NHC a "shambles".

Nevertheless the OFT, which completed its second report in May 1993, sent a reference to the Monopolies and Mergers Commission (now Competition Commission) asking it to investigate the existence of a monopoly.

What followed was the most in-depth and wide-ranging review by a Government body on the way the music industry operates. But unlike the NHC report, the industry at least felt that this time it was being treated fairly.

Indeed, when the MMC reported back in 1994, it found two monopoly situations. But it found that they did not operate against the public interest and so there was no bloodletting. The industry got on with its business and the

1995 was a record year, with the value of albums and singles reaching £1bn for the first time...

TIMELINE 1995-97

- set of the year, selling 2.6m albums
- EMI Music Publishing wins race to sign Blur on worldwide publishing deal
- George Michael and Sade reach settlement allowing artist to leave the label
- EMI leaves Manchester Square after 30 years

1996

- The music industry is uniting behind Rock The Vote, a new all-party campaign

- aiming to use music to boost the youth vote
- Michael Jackson makes his first appearance on British TV for more than a decade at the Brit Awards
- Pulp's Jarvis Cocker interrupts Jackson's performance. An *MW* straw poll finds 75% backing Cocker's actions
- Brian Eno takes a full-page advert in *Music Week* with the slogan "Free The Pulp 1!"

- Robbie Williams settles a legal action with BMG hours before it reaches the High Court
- The merger of EMI Group and Thorn is sealed and shares in the two companies begin trading separately
- BPI has imposed stiff fines on two of its members who released records in believes were faked
- Polygram UK chairman Roger Armao takes on one of the biggest jobs in the

music industry, running PolyGram's entire music output across the world

1997

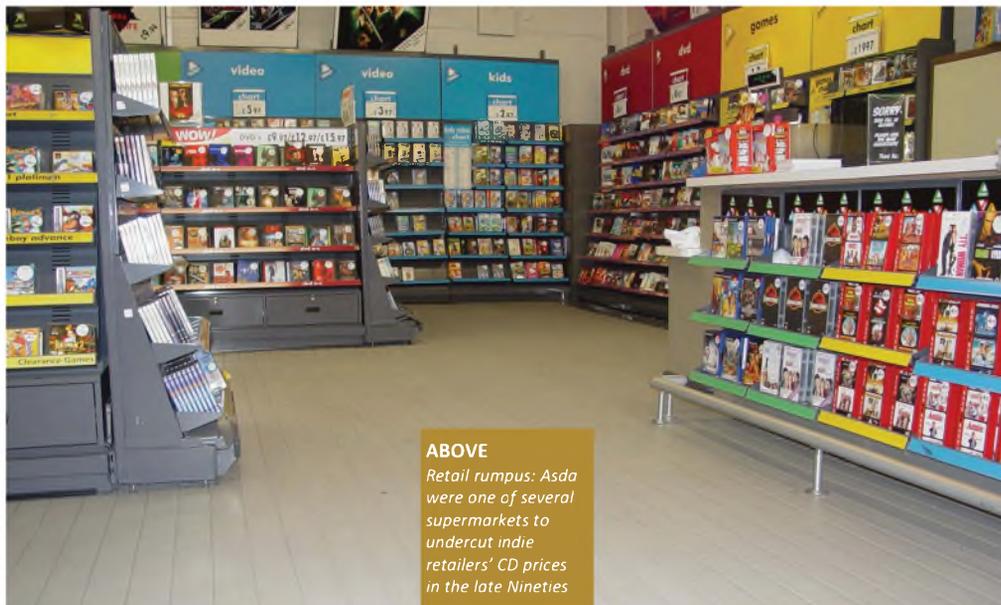
- Paul McCartney is knighted and Andrew Lloyd Webber made a lord in the New Year's honours list
- Radio 1 reveals Mark Radcliffe is replacing Chris Evans as breakfast show host and loses 570,000 listeners following Evans' departure

- Spice Girls' *Spice* becomes the first debut album by an all-new UK act to reach number one in the US
- Elton John's *Candle In The Wind 1997* tribute to Diana Princess Of Wales sells nearly 600,000 units in just a day on its way to becoming the biggest-selling single of all time
- The UK music market's growth continues to outpace the rest of the world, says an IFPI survey

TOP 20 SINGLES OF THE NINETIES



1	ELTON JOHN Candle In The Wind 97/	1997
2	ROBSON GREEN & JEROME FLYNN Unchained Melody/ (There'll Be Bluebirds Over The) White Cliffs Of Dover	1995
3	WET WET WET Love Is All Around	1994
4	AQUA Barbie Girl	1997
5	CHER Believe	1998
6	VARIOUS ARTISTS Perfect Day	1997
7	BRYAN ADAMS (Everything I Do) I Do It For You	1991
8	BRITNEY SPEARS Baby One More Time...	1999
9	PUFF DADDY & FAITH EVANS (FEAT. 112) I'll Be Missing You	1997
10	WHITNEY HOUSTON I Will Always Love You	1992
11	CELINE DION My Heart Will Go On	1998
12	SPICE GIRLS Wannabe	1996
13	FUGEES (REFUGEE CAMP) Killing Me Softly	1996
14	ALL SAINTS Never Ever	1997
15	COOLIO FEAT. LV Gangsta's Paradise	1995
16	CELINE DION Think Twice	1994
17	STEPS Heartbeat/Tragedy	1998
18	TELETUBBIES Teletubbies Say "Eh-Oh!"	1997
19	BABYLON ZOO Spaceman	1996
20	RUN-D.M.C. VS JASON NEVINS It's Like That	1998



ABOVE Retail rumpus: Asda were one of several supermarkets to undercut indie retailers' CD prices in the late Nineties

The leading architect of Britpop, Noel Gallagher, was soon inside Downing Street... Nothing could stop the seemingly omnipresent music industry...



ABOVE Cool Britannia: the ubiquitous Britpop

FAR RIGHT All change: Napster heralded the start of a new age - one in which the industry was slow to respond

down the Thames to launch HIStory didn't seem ridiculous in the new-found optimism that saw a battle for number one between Blur and Oasis now played out on ITN's News At Ten.

After years of being ignored, misunderstood and vilified, the music business had suddenly found itself as popular as one of its stars. Forget the NHC, the industry was now the establishment's favourite and it was enjoying its 15 minutes.

Its decision to offer the hand of friendship to Government had seemingly paid off. Now instead of being investigated, executives were being wooed by the country's politicians and by the time Labour landed in power in May 1997 there were even more of them knocking on Number 10's door.

Oasis's Creation label boss Alan McGee found himself on a Government creative taskforce and the leading architect of Britpop, Noel Gallagher, was soon inside Downing Street helping to launch Cool Britannia. Even Radiohead, whose third album OK Computer went double platinum, were finally finding wide-spread acclaim.

Nothing could stop the seemingly omnipresent music industry. Another mega-merger occurred in 1998 with Seagram paying £10.6bn for PolyGram, creating the Universal Music Group in the UK.

From the irritations of the early Nineties,

the industry was seemingly on top. There were big majors, newly re-organised and selling shedloads of records. There were plenty of "proper" bands around - although the US remained worryingly unimpressed with Blur and quickly got bored with Oasis - and a decent relationship with the country's law makers appeared to be crucial with copyright term looming for many late Fifties and early Sixties rock'n'rollers, including The Beatles.

But how strong and healthy was the industry in reality? EMI had been "demerged" from Thorn in 1996 and was left to slug it out as the only standalone music company listed on the stock exchange. Having to compete with other companies while having to jump through the financial hoops required by the City was going to be a tough ask - and one that it proved eventually unable to meet.

Music retail was also nervously shifting chairs. WH Smith eased its way out of the music market, selling Our Price to Virgin for £145m in 1998 and then, in a move which would eventually prove fatal to Our Price, the two brands were split later that year.

WH Smith also had a hand in the creation of the HMV Media Group powerhouse when the non-specialist retailer offloaded Waterstone's.

Its reshuffling effectively pitched a diminishing number of specialist music retailers against the supermarkets, who had increasingly viewed music as a loss leader that served only to draw in customers to pick up their groceries.

If the indies had already been feeling the heat, then specialist chains began to be pinched by Asda, Morrisons and the rest, who by the end of 1999 were selling new CDs at £9.99, compared to most indies' prices which were stuck at around or upwards of £12.99. The trading terms between the different retailers hardly seemed fair or sustainable if the industry wanted to rely on its retail partners to help break new acts and promote good music. And it still hadn't addressed those issues (charts and distribution) flagged up years before.

Maybe that was because something else was popping up on executives' radars: the internet. Everyone was quickly up to speed about the internet and MP3 files (25,000 Rio MP3 players - remember them? - had been sold by the middle of 1999), but nobody quite knew what to do with the new technology.

By the end of the Nineties, most executives seemed to understand that - bar discovering and developing new talent -

the internet was their biggest challenge.

But in the same way that the industry had been unable to show hard figures to the OFT and MMC or field watertight arguments for its case to be heard by Government earlier in the decade, its response to digital technology was piecemeal, cautious and, ultimately, completely inadequate.

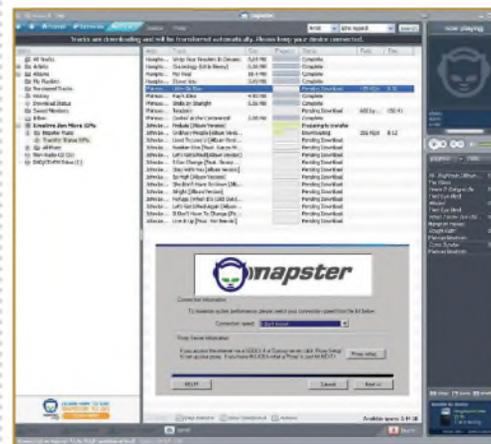
Incredibly, some in the industry thought the best response would be to squash MP3 technology; indeed the RIAA even attempted to injunct the manufacturer of an MP3 player as late as 1998. While Napster's Shawn Fanning was working out how to fileshare, the industry was trying to keep the genie in the bottle.

With Apple's iTunes still many years away the majors fiddled while Fanning and others plotted. There were experiments with pay-per-play digital jukeboxes, but many initiatives were led by record companies - rather than by industry - and nobody seemed to grasp the nettle that music lovers buy into bands, not labels. No-one reached out and said, 'Hey, we all need to work together on this one.'

And then came the bombshell. Napster launched right at the tail-end of the decade and everything that looked shiny and Nineties new suddenly looked well past its sell-by date.

Digital was now the new rock'n'roll, but the industry hadn't signed up to it. How was it possibly going to compete when people could get music for free?

Unfortunately, the industry had few answers - apart, that is, from reaching for the lawyers' phone number again. But the horse had already bolted.



TIMELINE 1997-99

1997 continued

- Capital Radio and Virgin Radio announce a planned \$66m merger
- Chris Smith is named national heritage secretary after Labour victory
- Spice Girls' Spiceworld cracks up the biggest music UK shipment of all time with 1.4m advance orders
- Spice Girls sack Simon Fuller
- Spice Girls are 1997's highest UK music earners

1998

- The Spice Girls' worldwide success is honoured with a special Brit Award
- Seagram announces a \$10.6bn acquisition of PolyGram
- Virgin Group secures \$145m deal to buy WH Smith's 75% stake in Virgin Our Price
- Charlene Fife broadcasts The Pepsi Chart for the first time
- Jamiroquai, Radiohead and the

Chemical Brothers win Grammys

- Tony Westworth takes over from Jean-Francois Ocdeon as EMI Records president/CBO
- HMV follows Tower with the release of an online music store
- First details emerge of the Association of Independent Music
- Labels are increasingly suggesting that the way to deal with MP3 is to harness its potential rather than squash it.

1999

- Napster launches
- UK sales of RIO MP3 players hit 25,000
- Universal Music chairman/CBO John Kennedy outlines the shape of newly-combined PolyGram and Universal
- John Kennedy warns against the damaging effect of recordable CDs
- Big Life Records enters receivership
- Mean Fiddler secures a five-year deal

to hold a sister festival in Leeds

- Sony Music opens Europe's first MiniDisc store
- Stereophonics give V3 its first number-one album
- Charlotte Church, 16, is youngest artist to land a US Top 40 album
- Kylie Minogue signs to Parlophone
- Polydor managing director Lorian Grainger is promoted to the post of chairman of Universal Music UK



LIFE OF BRIAN

'Escapism', 'magic', an 'amazing experience', 'very exciting' – all descriptions of record retail by a man who spent 41 years in the business. So what does former HMV boss Brian McLaughlin make of it all in 2009?

WORDS: Ben Cardew

"I don't think record shops are record shops as they were... The escapism of those early stores and that magic has probably gone..."

Brian McLaughlin got his first job in music retail in 1964, working in the Co-Op's record store in Portsmouth. Four years later he joined HMV, where he worked until retiring in 2005.

His positions at the retailer included sales assistant, regional manager, HMV UK managing director, HMV Europe managing director and chief operating officer. Here McLaughlin provides a clear insight into how the retail landscape has changed immeasurably over the last 50 years.

What were record shops like in the early Sixties? Were they exciting places to be?

Not the ones in Portsmouth, it is probably fair to say. They were fairly dowdy and poorly lit but at that age [he was 15 in 1964] they were still very exciting. The Co-Op store I worked in was a small shop with a browser in front of the counter with LPs in it. It possibly also sold radios and TVs as well. But it was probably the only place in Portsmouth apart from Woolworths that sold music.

Did this change throughout the Sixties?

When HMV opened in Portsmouth it was probably the ninth HMV store. The first was in 1921, so it took them all those years to open another eight shops. The HMV stores were professionally run and there were also a number of independent stores run by the same families for years. They were all interesting stores but a lot of them were very unprofessionally run. They were probably people more in love with music than retailers. HMV managed to combine both.

The late Sixties in Britain are seen as a very fashionable, youthful time. Was that true of record stores? What were they like?

In Portsmouth HMV there were listening booths. You could go in with your mates and listen to music. Record stores were places for people to hang around in. Most of the time

they used to hang around and never buy anything.

Did things change a lot in the Seventies?

At HMV we had Dave Wilde as general manager during the Seventies. He introduced self-service, which was unheard of. Normally the records were master bagged – the records were behind the counter, with the sleeves out front. Initially we lost a lot of product [through theft] but when self-service came in that was it. A lot of indies thought we were mad but it was so much quicker to serve the customer.

Did record retail expand a lot in the Seventies?

There was a recession in the first few years of the Seventies. But WH Smith were the dominant [music] retailer in the UK – they had a 25% market share. Also emerging was Virgin. Their shops were unbelievable – people were lying on the floor smoking and drinking. It was an amazing experience.

And the indies?

The indie sector was very vibrant at this time. It had a huge hold over record companies. I don't think HMV and Virgin really mattered to record companies at all. HMV had to go to a record retailers' committee meeting in

Liverpool to more or less ask their permission to open up a new store in the city.

What happened to WH Smith?

Because most retailers weren't very good the mass market went to buy their music in WH Smith. But HMV saw WH Smith as an easy target. Our Price was emerging in the south towards the end of the Seventies. They were stealing market share from WH Smith. So were Virgin and HMV. Within five to 10 years Smith's domination of the music market was over and it was HMV, Our Price and Virgin.

You said HMV didn't really matter to record companies – was there a big tension there?

Maurice Oberstein – who I have the highest regard for – once told me, "You are nothing. You are a fucking con duit." The tension was there for that reason – retailers were not highly regarded by a lot of record company people.

With the boom in CD sales, were the Nineties a golden time for music retail?

Once we got through the recession, with CD sales it was the golden years. HMV improved its profits. But HMV was owned by Thorn EMI so it was very stable. Virgin and Our Price kept on changing hands. There was a lot of unrest going on in the retail sector. I don't think people were making the kind of money that HMV was making.

The Nineties saw the incredible rise of the internet – when did you start to realise digital sales would be competition for you?

The first thing that we saw was artist websites. I remember once when a Sony artist wanted to give the single away for free. That was the start of more and more battles with artists and record companies, trying to preserve the role of traditional record retail. People thought that the future was about dealing directly with customers through websites and traditional record stores would fold. This was probably the late Nineties. But I left HMV in 2005 and I don't think there had been a significant effect on sales by then.

How do you feel about music retail in 2009?

We had a strategy meeting in 2004 or 2005, looking five years into the future and I remember saying that HMV could be the last man standing. Virgin had been in trouble. I knew MVC wasn't making money, although Woolworths looked to be strong.

How do you feel about record stores selling so many DVDs and games at the moment?

Record sales used to have no competition in personal entertainment. Once DVD came along it had the same impact as CD did. I don't think record companies understood that was serious competition. DVD and games offered something to make up for record sales although I think some retailers went too far on DVD.

What do you think a record shopper from 1964 would think of record shops in 2009?

I think they would be disappointed. I don't think record shops are record shops as they were – they have to share space with games and DVD. The escapism of those early stores and that magic has probably gone. But that reflects the fact that customers aren't buying as much music or they have other means of acquiring it.



BELOW
Mixed space: HMV's 'next-generation' store shares record space with gaming, DVD and technology zones

TIMELINE 2000–2002

2000

- EMI announces a £20bn merger with Warner but later withdraws application
- Key Distributors refuse to supply Virgin Retail after it failed to pay \$55bn product debts, though it eventually pays
- Bertelsmann denies it is in merger talks with Sony
- Sony and BMG announce the start of download trials in the US
- HMV closes its historic 363 Oxford

Street store following the launch of a new Bond Street branch

- A merger between Vendi and Seagran is green-lighted by the EC
- The RIAA files a temporary injunction to close Napster, but the site wins a last-minute reprieve
- Universal buys Ronder for \$400m
- Virgin opens its first V Shops
- RCA A&R consultant Simon Cowell links a joint-venture deal with BMG

- Emap closes *Select* magazine and IPC axes *Melody Maker*

2001

- The industry is hit by another Government CD pricing investigation
- Popstars winners Hear'Say leave fastest-selling debut single and album
- EMI and Bertelsmann pull the plug on a proposed merger
- Lucian Grange to head Universal UK

- A scribble Mercury Prize goes ahead in the aftermath of the 9/11 attacks
- EMI's long-serving Ken Berry. He is succeeded by Alain Levy and David Munn
- George Harrison dies

2002

- BBC launches digital stations 6 Music and 1Xtra
- Mean Fiddler buys a 20% stake in Glastonbury

- Pop Idol winner Will Young's debut single sells a record 1.1m in six days
- EMI withdraws from manufacturing in the UK after 71 years
- HMV Group flotation goes ahead
- Napster files for Chapter 11 bankruptcy protection
- Bertelsmann in \$2.7bn Zomba takeover
- Robbie Williams signs a groundbreaking deal with EMI, covering revenues beyond recorded music sales



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NOUGHTS AND LOSSES

Traditional portents of doom greeted the new millennium in all quarters but for the music industry it was more reality than myth as sales fell drastically. Nine years on, the challenge is no less incredible – but so are many of the innovations seeking to revive a battered but not beaten industry

WORDS: Ben Cardew



ABOVE

Bucking the trend: Coldplay were arguably the biggest stars of the Noughties and enjoyed healthy album sales despite a general downturn

ABOVE RIGHT

The X Factor redefined 'music' television and reignited the pop singles boom, making an international star of Leona Lewis

The recorded music industry woke up to the Noughties with a gigantic post-millennial hangover. Admittedly, sales were still strong and would continue to grow for the first half of the decade driven by the tail-end of the golden CD era, but the shadow of breakthrough file-sharing service Napster – quietly launched by Shawn Fanning in mid-1999 – hung heavy.

In the muddled early Noughties industry mindset something nasty was stirring: namely, if music could be downloaded for free, then who on earth would buy it? And what would this mean for an industry that continued to thrive on the model of selling pre-recorded music on plastic discs at a heavy mark-up, with the odd multi-million-selling hit making up for a stream of misses?

It was not an easy start to the millennium. But perhaps this was oddly fitting for a decade that has proved to be considerably more *horribilis* than *mirabilis* for the recorded music industry. What is more, it is this precise

question – namely how do you compete with free? – that has come to define the decade.

For the first part of the Noughties the answer was simple: sue. While labels dipped a ginger toe into the digital water – afraid, perhaps, of what they might unleash – the industry concentrated its efforts on litigating Napster out of existence.

They met with limited success – despite obtaining a temporary injunction from the RIAA in mid-2000 against the site, it was not until BMG parent company Bertelsmann bought Napster in October of that year that the industry got any type of a hold on its operations.

What is more, the industry's efforts to cut off access to what had become a source of free music for millions of Napster users proved highly unpopular with the general public, upset by what they saw as the greed of an industry that had grown fat off £15 CD reissues.

It is an image that has stuck to this day, giving ammunition to the likes of The Pirate Bay in their tussles with the industry. And it is not difficult to see the public's point, for, as the industry huffed and puffed over illegal



downloading, efforts to launch a legal alternative stalled.

Indeed, it was not until 2003, when Apple – a company previously seen as being outside of the music industry – pushed the button on its iconic iTunes store that there was any credible, legal alternative to Napster and its ilk. Even then, the debate over DRM-protection on digital files that meant they could not be copied and freely moved – so legal sites were arguably offering a less consumer-friendly experience for a good five years.

By then, of course, the debate had moved on again, with the launch of streaming sites such as Spotify and We7 in 2008 raising the question of whether people actually wanted to own music anymore, or if they would be happy with an ad-supported model similar to TV. It is fair to say the debate will run and run.

The recorded music industry, however, was certainly not alone in feeling the impact of the internet during the Noughties.

The launch of MySpace in 2003, Facebook in 2004, YouTube in 2005 and Twitter in 2006, as well as the inexorable spread of blogging, meant that, for the first time, bands in the Noughties could interact with their fans with an immediacy and intimacy that would have shocked previous generations. No longer would the public have to wait by their radios in the vain hope of hearing the latest effort from their musical heroes – now, within the space of a few clicks, they could hear it, download it and talk about it – quite possibly even share it.

Some people may complain that the mystique has gone from our pop stars now that we know what Little

TIMELINE 2003–05

2003

- Tiscali becomes first European ISP to offer free access to legal digital music
- Virgin Retail confirms a deal to take over Tower's remaining two UK stores
- Tesco says it has leapfrogged Virgin to become third biggest UK chart retailer
- Simon Cowell sells his S Records stake to BMG for a reported \$20m
- The Beatles take Apple to court, over the launch of iTunes

- PPI signs its first licensing deal for an internet-only station
- EMI loses out in the race to buy Warner Music to a consortium led by Egan Bronfman
- Sony and BMG sign a binding agreement to merge
- A record 5.3m albums was sold in the last three days before Christmas, while a new high of 256m albums were shipped across the year

2004

- The legal Napster launches in the UK, quickly followed by Apple's iTunes
- EMI's UK operation escapes the worst of 1,500 worldwide redundancies
- Telstar goes into administration
- Simon Cowell unveils details of his new ITV talent show X Factor
- Music Week launches an email news service, the MW Daily
- BMG and 19 exchange lawsuits in

worldwide battle over Pop Idol

- The MMT leads protests against CD covermounts
- Boulder Wine Power sells his remaining stake in Mean Fiddler
- Joan Peal dies

2005

- The OCC tests data to allow download into the main singles chart
- Simon Fuller sells 19 Entertainment

- for \$85m to US rights group OKX
- Glastonbury brings in an ID system to boat ticket tours
- Capral and GWR's merged entity GOap Media begins trading
- Live 8 takes place to raise poverty awareness
- The BPI eyes its first court hearings against illegal filesharers
- TOTP moves to BBC2
- IZPI figures show legal global down-



LEFT
The millennium bug: the music industry has changed irrevocably since Shawn Fanning and Napster made the cover of Time magazine in 2000. iTunes (far left) launched in 2004, MySpace launched careers for the likes of Lily Allen, the RIAA has been in constant battle with filesharers and Radiohead's *In Rainbows* enjoyed an unprecedented 'honesty box' release

TOP SINGLES YEAR BY YEAR



- 2000 BOB THE BUILDER** Can We Fix It? *BBC Music*
- 2001 SHAGGY FEAT. RIKROK** It Wasn't Me *MCA*
- 2002 WILL YOUNG** Evergreen/Anything Is Possible *S*
- 2003 BLACK EYED PEAS** Where Is The Love? *A&M*
- 2004 BAND AID 20** Do They Know It's Christmas? *Mercury*
- 2005 TONY CHRISTIE FEAT. PETER DINKlage** (Is This The Way To) Amarillo *Universal*
- 2006 GNARLS BARKLEY** Crazy *WEA*
- 2007 LEONA LEWIS** Bleeding Love *Syco Music*
- 2008 ALEXANDRA BURKE** Hallelujah *Syco Music*
- 2009 LADY GAGA** Poker Face *Polydor*

Publishers became increasingly important, as artists looked for ways to scrape together a penny that did not rely on a generation of kids who had grown up on the idea of free music...

Boots has had for breakfast; others may critique the inevitable boom-bust cycle of hype that the internet has allowed to thrive.

But only a fool or a hopeless Luddite would deny that many acts have thrived on this up-close-and-personal approach, including Lily Allen – the first MySpace breakthrough, attracting millions of plays on her site before her label had released a note – and Radiohead, whose 2007 “honesty box” release for their *In Rainbows* album allowed them to sell directly to their rabid fanbase via the web.

“Traditional” media has been forced to adapt, too. Music magazines have endured a painful 10 years, with falling print sales pretty much across the board and the closures of titles such as *Smash Hits*, *Melody Maker*, *Blues And Soul* and *Ministry Cf Sound Magazine*, while individual radio stations have seen their audiences slowly eaten away by the rise of ultra-niche broadcasting via online and DAB.

Meanwhile, TV endured a decade of contrasts: on the one hand iconic pop shows such as *Top Of The Pops* hit the wall during the Noughties, fatally wounded by dwindling audiences and the impact of the internet. On the other, shows such as *Popstars*, *The X Factor* and Britain's *Got Talent* have created what is arguably the pop boom of the millennium, with audiences of more than 10m tuning in to see the rise and fall of artists such as Leona Lewis, Hear'Say, Will Young and, more recently, Susan Boyle.

Indeed, reality TV stars provided one glimmer of light among a sea of blackness for music retail throughout the decade, periodically racking up till-busting sales for the beleaguered sector. Sadly, it would prove nowhere near enough for companies such as MVC, Music Zone, Zavvi and Woolworths, who all went to the wall within the space of just three years alongside a host of indies.

In 2009 HMV alone survives among the high-street specialists – and this largely thanks to booming sales of video games – while Rough Trade has bucked the indie trend with its “musicatessen” approach. But both have arguably still suffered from the impact of falling album

prices, a trend that accelerated throughout the decade as a result of the impact of digital, supermarkets undercutting CD prices and the industry's frantic efforts to keep unit sales healthy at the expense of margins. By the latter half of the Noughties, top five albums could regularly be found for as little as a fiver on CD, while Amazon launched its MP3 store in the UK with price promotions that saw million-selling albums available for just £3.

Labels and artists felt the pinch, too. For the majors, the Noughties proved a decade of mergers – sometimes thwarted, as in the case of EMI and Warner; sometimes consumed as with Sony and BMG, who eventually tied the knot in the mid-Noughties via a painful series of challenges in the European courts, only for Sony to later buy out Bertelsmann's stake. Mergers, of course, mean “rationalisation” and it proved a decade of job losses and painful cutbacks almost across the board. The age of long boozy lunches and fruit and flowers was, it appeared, finally over.

Meanwhile, EMI, long a symbol of the strength of the UK music industry, was bought by private equity firm Terra Firma in a deal that brought debt packages, high-yield bonds and asset writedowns to the forefront of the music industry.

Artists, for their part, were forced to make up for a shortfall in CD sales by selling their music to advertisers, playing corporate gigs and throwing their efforts into live performance, with the traditional music-industry logic that music sales would offset touring losses turned dramatically on its head. As the decade progressed, the old snobbishness towards taking the corporate dollar – with a few

notable exceptions – largely dissipated too and with few complaints.

The consequences of this shift were manifold. Labels, not unreasonably, decided that they should also benefit from these new revenue streams, having put their money into promoting these artists in the first place. The result was the emergence of the controversial “360 deal” pioneered by Robbie Williams' 2002 agreement with EMI that saw the major share in profits from touring, merchandising and the rest.

Falling CD sales also meant that publishers became increasingly important as the decade wore on, as artists looked for ways to scrape together a

penny that did not rely on a generation of kids who had grown up on the idea of free music.

Sync departments sprang up like wildfire among the publishers, while a range of new companies opened whose primary aim was to link bands with brands. What is more, as labels became increasingly wary of signing bands that did not come with proven followings, publishers took up the A&R slack, signing artists to development deals often months before labels got a sniff of new talent.

The music charts, too, were turned on their heads by the digital revolution. Much of the early decade saw the albums chart, traditionally the staid older brother to the singles' young hipster, grow in importance, as sales boomed. New albums chart shows were launched, notably at Channel 4 and Capital Radio, while as recently as 2003 the Official Charts Company was discussing possible strategies for reviving the sales format.



LEFT
High-street hardship: Woolworths fell by the wayside in 2008, and was joined by Zavvi (formerly Virgin), MVC, Music Zone and countless indies



TIMELINE 2005–07

load sales have trebled in the first half of the year

- Simon Cowell and Simon Fuller reach an out-of-court settlement over *X Factor*

2006

- EMI Music Publishing strikes a deal with MCPS-PRS Alliance and GEMA to offer one-stop pan-European digital and mobile licensing
- Arctic Monkeys achieve highest first-

week sales for a debut album

- In a UK first, two men are found guilty of illegal filesharing
- *Smash Hits* closes
- *Music Week* launches its Extend The Term campaign for recorded copyright
- PPL given go-ahead to merge with AURA and FAMRA
- Virgin Group sells its near 50% stake in V2 to Morgan Stanley
- TOTP is axed after 42 years

- Impala is victorious after Court of First Instance annuls EC Sony/BMG merger decision
- Universal buys BMG Music Publishing
- The BPI and MCPS-PRS reach agreement over online royalty rates
- Andrew Gowers advises the Government copyright term should not be extended

2007

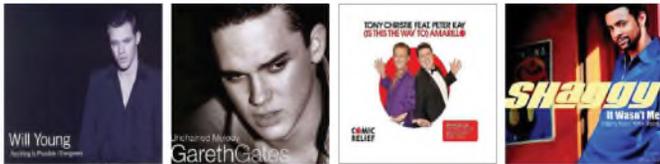
- Alair, Levy and David Munns are

fired from EMI

- Apple unveils the iPhone
- EMI becomes first major to ditch DRM
- EMI board approves £2.4bn takeover by Terra Firma
- George Michael is the first artist to play revamped Wembley Stadium as Bon Jovi christen The O2
- Popp is latest music retailer to go into administration, although HMV takes the name and some stores

- Tony Wilson dies
- Universal unveils takeovers of Sanctuary and V2
- Madonna strikes an “all-in” deal with Live Nation
- Paus invited to pay what they want for new Radiohead album online
- Leona Lewis claims fastest debut sell in history
- Bauer buys Emap's radio and consumer magazines divisions

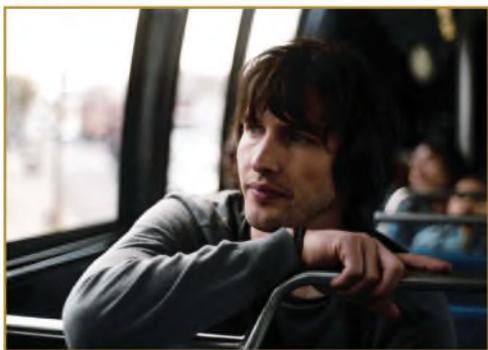
TOP 20 SINGLES OF THE NOUGHTIES



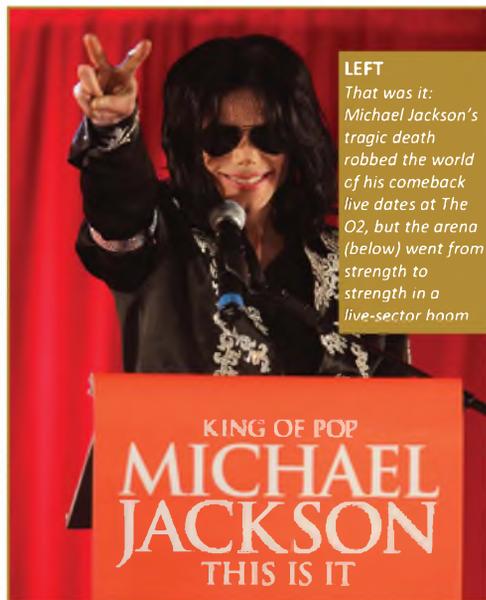
1	WILL YOUNG Anything Is Possible/Evergreen	8	2002
2	GARETH GATES Unchained Melody	3	2002
3	TONY CHRISTIE FEAT PETER KAY (Is This The Way To) Amarillo	UMTV	2004
4	SHAGGY FEAT. RIKKOK It Wasn't Me	MCA	2001
5	BAND AID 20 Do They Know It's Christmas	Mercury	2004
6	ALEXANDRA BURKE Hallelujah	Sony	2008
7	KYLIE MINOGUE Can't Get You Out Of My Head	Parklife	2001
8	SHAYNE WARD That's My Goal	Sony	2005
9	HEARSAY Pure And Simple	Polydor	2001
10	BOB THE BUILDER Can We Fix It	BBC Music	2000
11	ATOMIC KITTEN Whole Again	Intercord	2001
12	GNARLS BARKLEY Crazy	Warner Bros	2006
13	LEONA LEWIS Bleeding Love	Sony	2007
14	LEONA LEWIS A Moment Like This	Sony	2006
15	ENRIQUE IGLESIAS Hero	Interscope	2001
16	X FACTOR FINALISTS Hero	Sony	2008
17	DJ OTZI Hey Baby	EMI	2001
18	WESTLIFE Uptown Girl	BCA	2001
19	EMINEM Stan	Interscope	2000
20	S CLUB 7 Don't Stop Movin'	Polydor	2001



ABOVE & RIGHT
Back in the USA: the Brits returned to the US charts, albeit on a smaller scale than the Eighties, with Amy Winehouse and James Blunt in particular making inroads



They need not have bothered. Despite a raft of initiatives such as two-track singles and USB releases, in the end it was the download market that would resurrect the singles chart, when digital data was incorporated in 2005.



LEFT
That was it: Michael Jackson's tragic death robbed the world of his comeback live dates at The O2, but the arena (below) went from strength to strength in a live-sector boom



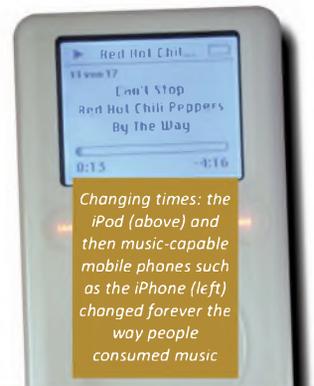
Things moved quickly from there: in April 2006 *Music Week* reported that downloads accounted for 50% of all Top 40 singles sales; in 2008 digital sales made up a hefty 95.3% of the singles market, with the overall sector booming. With this shift came the return of sleeper hits, with songs working their way up the charts as excitement grew, while Gnarl Barkley made history in 2006 when Crazy became the first song to top the singles chart on download sales alone.

The risk, of course, in portraying the music industry in the Noughties, is of overplaying the misery. For as singles sales proved, it was a decade of contrasts, where grey clouds would rarely come without silver linings.

Among the gloom of falling record sales, for example, was the happy fact that UK acts were enjoying something of a sales boom internationally after the embarrassing Nineties drought: in 2008, for example, more than one in 10 albums sold in North America were by British acts, up from just 0.2% in 1999.

Leading the charge as the new millennium began was Radiohead, who in October 2000 became the first UK-signed act for more than three years to top the US charts with their album *Kid A*.

It was a result that opened, if not a floodgate, then certainly a steady stream of UK successes as the decade progressed. Foremost among these were Coldplay, who became arguably the biggest band in the world with the release of their 2005 album *X&Y*. But honourable mentions must also go to James Blunt, who in 2006 became the first British act to top the Billboard Hot 100 since 1997; as well as multiple Grammy winner Amy Winehouse and 2008's international



Changing times: the iPod (above) and then music-capable mobile phones such as the iPhone (left) changed forever the way people consumed music

breakthrough act Leona Lewis

The live industry, too, enjoyed a golden decade of record attendances (Robbie Williams' three Knebworth shows in 2003); global charity successes (Live 8); lucrative reformations (The Police); and till-busting residencies (Prince at The O2).

It is this latter venue that probably summed up the thriving live music industry throughout the decade, combining scale (as London's biggest arena), heavy corporate branding and innovation to immediate success, being crowned the world's biggest arena little more than a year into its life and managing to wipe from memory the Government's Millennium Dome fiasco.

It also demonstrated the risk involved with live music: Michael Jackson's tragic death has left a gaping hole in the 2009 schedules at The O2, while even the mighty Glastonbury had a bit of a wobble in 2008 after booking Jay Z to headline the Pyramid Stage rather than the latest long-haired guitar rockers.

The live industry has also had to deal with problems of its own, with a massive over-supply of festivals, rocketing ticket prices, the burgeoning secondary ticketing market and environmental concerns all threatening the health of the once unassailable sector as the decade draws to a close.

Nothing, then, is what it might seem in a music industry that has grown almost unimaginably complex and far-reaching over the course of the last 50 years.

But in overseeing a troublesome decade we should not be too pessimistic: if one image of the music industry in the Noughties is of a dog perpetually chasing its tail, another must surely be the iPod. Apple's iconic MP3 player whose introduction just five years ago revolutionised how people listened to music, allowing consumers to walk around with their entire record collection on a box not much larger than a packet of cigarettes.

Admittedly, the legality of much of that music may be doubtful – research shows everything from half to 90% of music on the average MP3 player comes from illegal means – but the product's launch nevertheless boosted the consumption of music to previously unimaginable levels.

The question remains, of course, how to monetise this activity. And it is a pressing concern – right now thousands of people around the world are hunkered down on finding a solution to this problem, as the media talks of a music industry in crisis amidst the worst global recession since the Second World War.

Will they succeed? It is impossible to say. But there is certainly no lack of willing. And with the music industry finally working out how to work together on issues such as copyright term extension and filesharing, the future looks considerably brighter than one might imagine at first glance.

In any case, let's hope so – crack this particular problem and the music industry can look forward to another successful 50 years.

Fail, however, and the consequences are dire...

TIMELINE 2008–09

- 2008**
- RPI figures reveal the money labels made from licensing and other non-areational models rose in 2007
 - Bertelsmann sells most of its record music assets to Sony
 - Comes With Music launches in UK
 - Umbrella organisation UK Music launched
 - Radio 2 controller Lesley Douglas quits over controversial Russell

- Brand/Jonathan Ross broadcast
- BUK, Woolworths Retail and Pinnacle all enter administration
 - Culture Secretary Andy Burnham says Government considering supporting term extension

- 2009**
- iTunes ditched DRM
 - MOPS-PRS Alliance becomes PRS for Music but trouble is ahead as CEO

- Steve Porter is later sacked
- Digital sales now make up 20% of abe. income
 - Figures reveal size of secondary ticketing market with more than 1m tickets resold in 2008
 - Ticketmaster and Live Nation



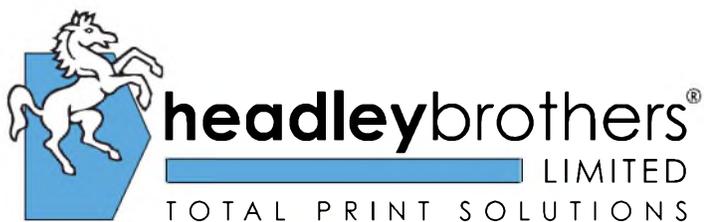
- announce a merger
- Chris Blackwell (left) named best exec of last 50 years in MW anniversary award
 - Stats show more than 25% of indie music stores closed in 2008
 - The founders of downloading site The Pirate Bay are convicted by a Swedish court

- YouTube pulls premium music content in PRS dispute
- Virgin Media follows Sky by unveiling a planned music subscription service
- The Digital Britain report includes proposals for dealing with illegal file-sharers
- Michael Jackson dies on eve of planned O2 residency
- Spotify wins Apple approval for iPhone app



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PARK LIFE

When a teenaged Richard Park first spoke into a mic as a pirate DJ in 1966, the idea of modern commercial radio was a world away. Four decades on, how has radio evolved?

WORDS: Paul Williams



"Some people have their iPods in their cars and they only want to hear their own music, but 90% of us are still tuning into a radio station in any given week..."

ABOVE
Signalman: Richard Park has spent 40 years in music radio, since he joined Radio Scotland as a teenager (above right)

For Richard Park and millions of other music radio listeners it all began with Radio Luxembourg, its flickering signal in the late Fifties and early Sixties literally the only place on the dial in the UK to offer the latest pop hits night after night.

Since that time, when *Record Retailer* was launched, both Park and music radio in Britain have travelled enormous

distances – quite often together – taking in the launch of the Sixties pirates, followed by the arrivals of Radics 1 and 2 and then the birth in the early Seventies of commercial radio.

For more than 40 of *Music Week's* 50 years Park has been there professionally in one guise or another, starting as a teenager on pirate Radio Scotland in 1966, then working at Radio 1 before beginning an incredibly successful

commercial radio career. Now executive director and director of broadcasting of Global Radio, the UK's biggest commercial radio group with assets including Capital, Classic FM, Galaxy, Heart and XFM, Park leads us through the last 50 years of music radio.

What are your first memories of music radio?

Radio Luxembourg and the early presenters like Jimmy Savile. There was also the great Tony Hall; he was a hero of mine, a great voice. He made those records sing

Would you say Luxembourg in the late Fifties/early Sixties was where things kicked off in terms of what we would now regard as modern music radio?

Yeah. They used to do the chart show at 11 o'clock on a Sunday night and everybody used to, depending on your age, stay up or listen under the bedclothes

These were the days when labels had sponsored programming on the station...

Absolutely. We had the EMI hour, the Decca hour.

So would that have been the first time the music industry would have begun seriously thinking about radio helping to sell records?



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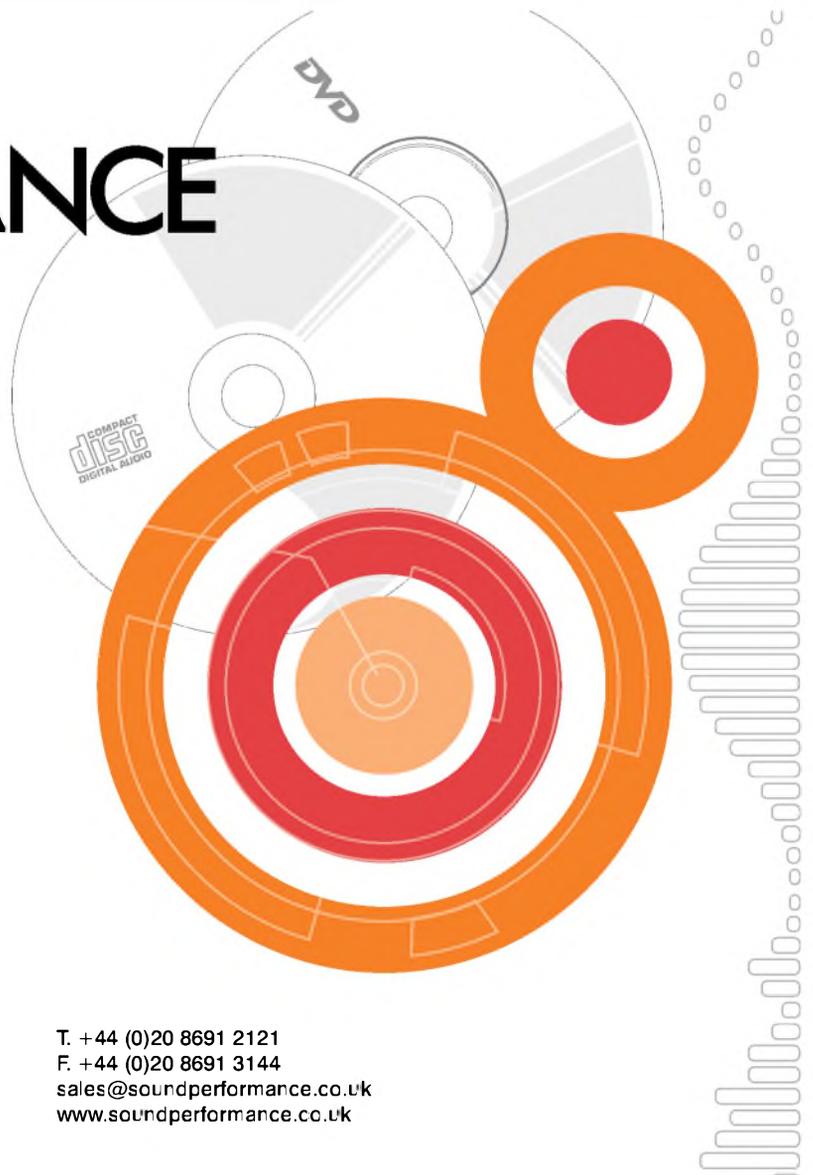
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The music publishing industry had had pluggers in the field for many years. When the BBC were doing live music shows pluggers used to sit in the audience and they used to tell the band leaders how much they would be prepared to pay if their track was on next. That's true! So that's when musical promotion began.

What impact did the arrival of Radio Caroline in 1964 and then the other pirate stations have on the music scene?

In London Caroline was on in every shop, every car radio, everywhere. Caroline would hold nights at Hammersmith Palais, all that sort of stuff, and they were absolutely massive and quickly followed by Radio London and Radio Scotland. That was the one I was on with people like Stuart Henry. I began as an 18-year-old so that was a bit of an apprenticeship.

Did the pirates widen out what music people were listening to?

Definitely. You had John Peel with his Perfumed Garden and playing the Grateful Dead-type stuff and those American records of that period. You had people like Stuart Henry and Rosko on the various ships they were on playing soul records and so on. It was the first time genres really came through.

What are your memories of when Radio 1 launched?

It was massive. I was auditioned two or three times for a gig and eventually became a sort of ad hoc jock who would get to do Radio 1 Clubs and Roundtables and these sorts of things. My memory of it launching was many of us had lost our pirate jobs at that time and we finished in August 1967. Radio 1 began in September and I think everyone in the country heard Tony Blackburn launch it with Flowers In The Rain. I can remember meeting Terry Wogan the day he came for his audition.

And, of course, six years after Radio 1 commercial radio started.

I started at Clyde, which was the second music station after Capital, in October '73 and in Glasgow and the west of Scotland listeners just switched en masse from Radio 1. Everybody listened because to get their own music in their own area at that time was something very special.

What did the introduction of commercial radio do in terms of the music scene?

In terms of Clyde it brought a lot of Scottish acts to the fore. In terms of Capital at that time it pushed the Fleetwood Macs, the Eagles music scene forward in a way Radio 1 was not prepared to do. That and the American dance records were at Capital, and Radio 1 was much more The Police and other British bands at the time.

Did commercial radio have much impact in terms of how the BBC thought about doing music radio?

It pushed them forward again. It gave a rebirth to roadshows as they tried to get into every town centre and claim their territory. But in London they were already losing out to Capital big time, in Glasgow to Clyde and so on. These stations were the market-leading stations.

By the time we get into the Eighties the growth of commercial stations is really speeding up.

By 1984 commercial radio was in a much better position than it is now. That was perhaps a peak time when it was widely loved by all communities, but by the mid-Eighties the authorities were saying, "You are so popular you are taking up too many frequencies, put a different programme on the AM to that which you put on the FM" and so I started Capital Gold in London.

Radio was then growing into hundreds of stations, which presumably would have changed the way the music industry worked with it.

We had the latest of the many dance booms then and the arrival of a station like Kiss saw a whole variety of house, rap, swing, and hip hop suddenly come on and they had central London vehicles so an odd play on Radio 1 became

much less meaningful. Even stations like Capital had to think about the value of the Westwood and Tong shows it then had.

In what sort of shape is the relationship now between the music and the radio industries?

Actually, I think it's improving. I do think both sides are coming through this recession. We've had to pull the stops out and we've all had to clearly understand what our roles are. We are very much a marketing window for this period of modern acts, one of the hotter periods of the last dozen years I would say.

We're now in an era where you can access music in all sorts of ways but it is still radio where people are more likely to discover music, isn't it?

It's still radio. Some people have their iPods in their cars and they only want to hear their own music, but most of us – 90% of us – are still tuning into a radio station in any given week.

Do you notice much of a difference in how those in the music industry view BBC music radio and how they view the commercial sector?

The record companies will always favour the BBC. That's because it's a one-hit national airplay. Heart, and to a lesser extent Galaxy, have begun to turn that around. It's scale. That's what they're interested in. The more people you reach the more chance there is of selling records but I feel we're entering a very good period for commercial radio.

Across these 50 years the music industry has been extremely important to the radio industry and vice versa. Are you confident that will continue to be the case?

Without any question. If I think how my musical interests were aroused it was as a listener and hearing these great songs and that's still the case.



ABOVE
Global brand: Park is now executive director of the UK's biggest commercial radio group, Global Radio



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*Congratulations
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"The predominant way people will listen to music and other content is by accessing it across multiple devices, from the cloud..."

DANIEL EK, SPOTIFY



FUTURE PROOFING

Daniel Ek is looking forward to spunk (space punk), David Joseph thinks A&R remains key to music's future, Guy Moot wants to see the entertainment factor back, John Kennedy hopes people will still be listening to the Stone Roses in 50 years while Malcolm McLaren thinks the music industry should be put out of its misery! Our expert panel tells it like it is... or at least will be come 2059

WORDS: Christopher Barrett

As *Music Week* celebrates half a decade of reporting on the ever-evolving music business, it seems appropriate that we channel the focus of some of the industry's greatest minds far ahead into the future in an attempt to predict how our business will develop.

Here leaders from a number of music industry sectors combine to offer a compelling insight into what the next half-decade may hold for music, its delivery, consumption and even how it might one day sound.

Technology has shaped the development of the music industry over the past five decades and that looks certain to continue. How do you foresee it affecting the distribution and consumption of music in the future?

David Joseph Everything will be more immediate in terms of delivery. There will be more portable devices but also the emergence of a central home-entertainment system for music and other entertainment. Subscription will grow. Fundamentally, however, the real connection between an artist, their music and the fan won't change.

John Kennedy Technology has been a friend to the music industry, enabling us over the course of a century to move from selling sheet music to providing access to more than 10m tracks through leading online services. The abuse of technology has always hurt the music industry, from the days where one in three CDs sold was counterfeit to an era where 95% of downloads are unlicensed and illegal. The future of the industry will be diverse, with consumers paying different amounts for various levels of access, portability and permanence in their music collections. Yet users will only be migrated to this range of legal services if governments worldwide match their words about tackling online piracy and protecting creativity with actions.

Malcom McLaren New entertainment continues to usurp the importance of popular music as a primary medium.

The technological advances made in the audio-visual world, that we all now live in, have placed new demands on pop music and its old-fashioned industry. The consumption and distribution of music will only thrive by expanding and developing other newer industries rather than its own.

How will music be listened to?

DJ Still in the same way – there's always time to listen to great music – but I'm hoping at some point for a revival in terms of sound quality and the listening experience. So much artist time and energy is put into creating high-quality sound recordings and that is being slightly lost in some current forms of music delivery.

Daniel Ek Music will be listened to in many, many different ways. I don't believe it is about one way, one model – I think the predominant way people will listen to music and other content is by accessing it across multiple devices, from the cloud, but people will also buy music, be that vinyl, CD, download or other as yet undiscovered formats.

JK Music has become more ubiquitous, with people able to listen to their favourite singles or albums on the move or in their home. This trend will continue, with sales of more MP3 players and music-enabled phones worldwide. Consumers will choose which devices they take to their hearts and the music and technology industries must service their legitimate demands.

MM Today, [popular music] is being looked at more rather than listened to and as a result, pop music is being emulated, simulated, and played with through such DIY mediums like games and talent shows. Ultimately, this has formed part

of the 21st-century generation's body language, a language that soon everyone will possess without having paid for it in the traditional way and will be able, forever, to keep it or simply throw it away for something better.

Guy Moot I believe streaming has an exciting future if it's harnessed correctly. The fact you can get music on demand is so user-friendly and has got to increase the volume of music digested by the public.

Do you believe there is a long-term future for physical formats?

MM No. But antique technology, if that is what you mean, will continue to exist and be desired by those who in the same way, desire vintage fashion.

GM Actually I do think the aesthetic value of CD and vinyl is so important still and the feeling of ownership. I still cherish a great record sleeve.

DE I do think that physical formats will exist in some shape or form. Whether physical retail will survive is a different question but Amazon, Lovefilm and other businesses have prospered with online distribution of physical media. It's a shame that some of the legacy players didn't get there quicker. Fear is a very dangerous paralysor.

DJ The formats will change but I feel very confident that there will always be records to give and own. Lined notes are safe for the time being.

JK I think there will always be a market for physical products. Look at the niche success of vinyl, long after it was considered technically obsolete. There will always be some people that want a physical collection of music and for some the attraction of unwrapping a CD at Christmas will never quite be matched by receiving credit for an online store.



MusicWeek
THE PANEL



From left: (1) Spotify CEO and founder Daniel Ek; (2) Universal Music chairman and CEO David Joseph; (3) IPPI chairman and chief executive John Kennedy; (4) Malcolm McLaren; and (5) EMI Music Publishing UK president Guy Moot

In the decades ahead, how do you envisage media changing?

JK We are at a crucial juncture in the development of the media. Rupert Murdoch has made the point that his organisation cannot afford to pay journalists if it cannot accrue revenue. That is the challenge – how to secure investment in new content – and it is a problem repeated across the creative sector in the book, film, games, music and television industries. Either governments will recognise that the writ of law must run online to preserve investment in culture or they will not. If they do not, then the incentives to invest in producing and marketing quality content will disappear and we will be in the age of vanity publishing to a highly fragmented market.

DE The fragmentation of media, with people in control, pulling what they want and distributing content and recommending content to each other will be a likely way of life over the coming decades. We have seen people consume more and more media in more varied ways and the likes of YouTube and the blogosphere have seen the rise of user-generated content and effective creation of media. We have seen movies made for \$50,000 get major distribution and make it to the cinema, even becoming hits. So media will become fully ubiquitous and even more immediate in terms of consumption and creation.

GM Media needs an editorial point of view rather than being a shop window, somewhere to consume music which should be a major opportunity for media and the music industries to come together and both win. What is certain is people will consume media on demand – the notion of the whole family sitting around the radio or television at one time will be different.

Will the music industry still be a viable business going into the future and, if so, how will the music industry make its money?

EJ It will always be about A&R. If we continue to sign and develop new talent then the rest will sort itself out.

DE I think it can certainly be viable if it moves with the times and doesn't continually resist change. I am no expert in terms of the overall industry be that records, publishing, live, merch, et cetera. But as I see it the majors, the indies and management are all in transformation albeit to different degrees. It's about reducing inefficiency, streamlining marketing in terms of embracing the newer, more targeted digital marketing channels and embracing all new channels to market to the consumer and really harnessing the promotional power of online and mobile. Artists have several ways to earn from their creativity and we see more and more of them trying different things, becoming brands, doing interesting things with the way they distribute their music. It's a very exciting time from my point of view and Spotify is hopefully playing its part in that.

MM I cannot imagine the music industry as it stands today ever becoming a viable business. Back in the Seventies I thought it was already dead and punk was one way of forcing it to retire, collapse, be made redundant. I still believe the same today. This should have been happening sooner rather than later. The music industry today is like a dead horse that must be put out of its misery. It's full of ill-informed time-wasters and crooks and all it's doing presently is holding on to an ever-decreasing sense of power and thereby stopping the culture moving forward so newer industries can take advantage of pop history and exploit it in far better ways.

JK Music companies will be viable businesses in the future. They are diversifying their revenue streams and transform-

ing their business models. Of course, they are doing so in the shadow of a vast online piracy problem. While the industry can limit some of the worst effects of piracy, we need the cooperation of governments and the technology industry to reach a more comprehensive solution to the problem. If online piracy could be significantly reduced, then the nascent success of the US\$4bn digital music industry could be greatly enhanced with all that that means for jobs, growth and investment in new music.

Do you foresee a day when piracy isn't such a major issue for the music industry and if so, how will it have been tackled?

JK I don't believe we will ever eliminate piracy, but I would like to think that we can reduce online piracy significantly. The UK Government, for example, has talked of a 70 or 80% reduction, which is a welcome and achievable goal. We need to make it more difficult for users to access music illegally and continue to make it easy for them to access music legitimately. Legal services will continue to be highly diverse, tailored to different groups of consumers. A graduated response approach by ISPs to copyright infringement will help migrate people to these legal services. Experience has taught us that the carrot will not work without the stick.

EJ We no longer stand alone. Newspapers, film, sports and TV companies are all facing the same issues so our collective voice will be louder. I believe that over a period of time we'll see better legislation as well as consumer and ISP responsibility.

DE I guess there will always be piracy from tape and CD bootleggers of old to online and mobile piracy but to me the main way to stay ahead is to embrace and use a lot of those technologies to create experiences that people will actually pay for, whether it be for the music itself or the way they actually experience it and socialise through it.



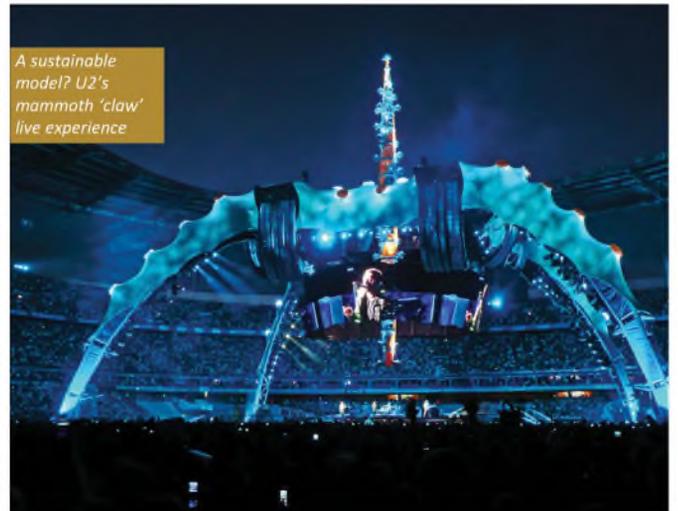
Live music will doubtless continue to appeal but are there enough strong fledgling acts today to sustain the stadium performance business of the future?

GM Most definitely. There will be new artists but maybe fewer that fill that criteria but with acts lasting longer, reforming and the festival packages, there should be no shortage of supply.

MM I do not know whether the stadium performance of the future will exist in the form it is at present. This old format may be redundant, too, incapable of sustaining itself in this way due to the interactive and do-it-yourself culture that has permeated the industry for several decades – for example, videogames and the talent show. These new businesses have changed the criteria and taste in pop culture a great deal.

JK The relative success of the live sector reflects the investment of the recording industry over the past few decades. The reason acts like Blur can sell out Hyde Park or Take That can sell out Wembley and keep crowds enthralled is because they have had so many successful records over the years. Without the marketing and promotional machine that enables artists to have a successful recording career, they are much less likely to be able to attract crowds to fill large venues. However, it is right to wonder whether there are enough stadium acts of the future coming through.

Music companies today are increasingly getting involved in other entertainment industries (such as TV) and other industries are developing music interests, so will there still be a standalone music industry in the future or will there just be one all-encompassing entertainment industry?



A sustainable model? U2's mammoth 'claw' live experience

"I don't know whether the stadium performance of the future will exist in the form it is at present. This old format may be incapable of sustaining itself in the DIY culture..." MALCOLM MCLAREN

EJ It's exciting that our overall companies are evolving into broader music entertainment businesses but at the heart of them record labels must and will continue to be artist-focused/A&R-driven companies, attracting the best talent and with clear creative differences from one another.

DE The distinction between a record company and a music/media company is being blurred and the big guys will come into play in more and more areas of the media landscape be that TV, brands, live, merch, but likewise so will a lot of artists and their managers so it will be a more fluid industry playing in lots of revenue streams.

GM It will be about music companies with entertainment divisions. I think sometimes in the UK we have forgotten we're in the entertainment industry and not just the artistic industry. I think people such as Simon Cowell used music to produce great entertainment programmes and maybe as an industry we could learn a little more.

JK There are obvious synergies between music, film, games and television and I am sure there will be further joint projects in the future, perhaps between business partners or with one company investing directly in several spheres. Whatever label we choose to put on it though, the industry will remain extremely diverse and open to new entrants, with participants ranging from international companies to independent locals that may just have one or two employees.

The last 50 years have seen the emergence of everything from rock to grime. What do you think the biggest new genre to emerge in the next five decades will be called and sound like?

DE Spunk... Punk in Space

EJ I don't care what it's called as long as we discover it first.

JK I think someone in 1959 would have had a hard time grasping grime and I think it's equally difficult to predict what new genres will be popular in 2059. Regardless of genre, great music lasts forever. People listened to Elvis in 1959, they listen to him in 2009 and I predict they will still listen to him in 2059. Pop music is not as ephemeral as its critics thought. I hope that people will still be listening to Elton John and the Stone Roses in 2059. I want them as a generation to be able to listen to great new music together too – that's why I am so passionate about the campaign to protect investment in creativity.

GM I think it's different these days, the next generation have access at their fingertips. I don't think we will roll from one genre to the next in the same frequency but culture, life and society I'm sure will provide us with new scenes and genres. Personally I would lose my drive if I didn't think there was something coming from round the corner.

MM We haven't yet seen the effects of the recent explosion and phenomenon best described as "the talent show", which has emerged through television as well as the live circuit. Or the impact of the video-game industry. These are new genres that have set pop culture on a different path. They will have a lasting impact and change the way future generations get inspired and express their art.

HIGH-TECH LOWDOWN

How the mistakes and successes of the past have shaped the evermore spectacular progress of music technology

WORDS: Eamonn Forde

The story of the recorded music industry is the story of technological experimentation and new formats opening up new markets. Yet, for every successful format like vinyl, CD and MP3, there have been a number of expensive casualties such as Digital Compact Cassette, MiniDisc (left), DualDisc and quadrasonic vinyl. Other formats, such as eight-track and cassette, were successes at the time but were either superseded or fell out of fashion. Within all this, however, is an important learning process where the mistakes of the past inform the successes of the future.

"The CD was, and still is, great for business. Its effect on creativity and its aesthetic appeal are not quite so unequivocal. Too many artists felt compelled to try and fill its 80 minutes, and the smaller CD booklet lacked the impact and legibility of an LP's packaging. The legacy of CD might be its stark contrast to the warmth and magic of vinyl, something which young music fans are discovering for themselves alongside the joys of downloading..."

Tony Wadsworth, chairman of the BPI and former chairman and CEO of EMI

Compression and the need for portability have informed how music technology has advanced. Half a century ago, portability amounted to Danettes and battery-powered radios, but the invention of the compact cassette in 1969 paved the way for the Walkman in 1979 (left). Not long after the Walkman came that other great leap forward in compression – the CD in 1982. In effect, the story since then has been of these two great technologies – the pocket-sized player and the digital carrier – interweaving to bring us the first MP3 players in 1997-98, going mainstream with the iPod in 2001, and resulting in connected model devices such as Sony Ericsson Walkman phones (note the important nod to their history), the iPhone and the Nokia N97 to name but three (pictured below).



The speed of innovation in the past half century has been so pronounced and so accelerated that it has changed not just how consumers get their music but how the music business is financed.

"The popularity of the MP3 has made a significant impact across the music sector. Newer streaming services such as Spotify and Last.fm would not have seen such a success if people had not already been introduced and acclimatised to the idea of accessing digital, rather than physical, music formats..."

Peter Davies, marketing manager, 7digital



"Mobile music services are part of a process that started with portable radios, moved through the Walkmans and MP3 players and on to mobile phones. Music heard on the radio, recommendations from friends, songs played at gigs can all be instantly owned, any time, any place..."

Tim Grimsditch, global head of product marketing, Nokia Music



Any discussion of technology and the industry cannot ignore the impact of MP3 and online distribution. Digital is both assailable and saviour for the music business and we are currently in the most exciting and most challenging transition period for technology in the industry's lifetime. A decade on from Napster, file-sharing remains a massive problem, but the delivery channels and device market have exploded, fuelling optimism.

"The music fan is no longer dutifully sitting at the margins of the creative process, waiting for what music makers 'push' out to them. Instead, they are now fully inside this circle, drawing on all available platforms – stores, online, digital, mobile and live to consume and 'pull in' what they want, when and how they want it..."

Simon Fox, CEO, HMV



From download services such as iTunes and 7digital, through subscription services such as Napster, Comes With Music and eMusic, into streaming services such as Last.fm, We7 and Spotify, and from the iPod into Nokia, Sony Ericsson and the iPhone, the level of innovation is dizzying. It also destroys the myth that the music business has not moved with the times. Of course, things could move faster, but all leaps into the future must be careful and considered ones.

"The growth in on-demand services is encouraging people to explore more new music, whilst at the same time we are developing immersive products that take fans closer to the artists they love..."

Max Lousada, chairman, Atlantic Records UK



"Although it is not always that easy to come up with the perfect product mix, it is very clear that not all consumers want the same things. It is the end of 'one size fits all' releases – utilising all possible variables: price, channel, content, physical, digital – the possibilities are endless..."

Bart Cools, EMI EVP of marketing for Europe



We are moving from a culture of ownership, ushered in a century ago with the first physical sound carriers, to one of access. With that comes business challenges and also new ways to make money. The physical sound carrier (essentially the CD, although vinyl still has important niche appeal) still provides around 80% of label income, but new access



models are presenting new payment mechanisms – from single-track à-la-carte purchasing, through all-you-can-eat services like Comes With Music and Virgin Media's imminent ISP model and into ad-funded streaming.

"Streaming has allowed for wider choice – people can choose to access music in the cloud as well as own it. Fans can now connect to and share music much faster than ever before; you can read the latest CD reviews and listen to them instantly..."

Daniel Ek, CEO and co-founder, Spotify



Technology has opened up yet more markets for the music business; the challenge now lies in wrapping a finance model around them and tailoring content for the specifics of the platform and the channel. The next bold leap will be in interactivity. This is something that mobile apps and services like MXP4 (above, top) are already delivering and the rumoured Cocktail and CMX are expected to bring soon.

"The dominant music product (i.e. the album) has remained relatively unchanged for decades. The delivery media has changed but the product has remained the same. In the digital age there is no need to release 12-track bundles of music. In fact, in the consumption era, album releases put speed bumps in the artist-fan relationship. A process of product innovation is needed to underpin and guide business model innovation..."

Mark Mulligan, vice president and research director of consumer product strategy, Forrester Research



"Talent and technology have been the raw materials of the music industry through history – from the earliest sound-recording devices of the 1880s to the vinyl formats pioneered by Columbia and RCA in the late 1940s to the CD. When technology advanced, the music industry was poised and ready to capitalise on the new tools. The number and variety of digital deals being struck now demonstrates that the industry is embracing the MP3 with the same entrepreneurialism..."

Ged Doherty, chairman and CEO, Sony Music Entertainment UK



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