

## NEWS

### FUTURE REFERENCE

Gary Barlow launches his Future label with Camilla Kerslake release



## FEATURES

### WE'VE BEEN EXPECTING HIM

As Robbie Williams returns with a new album, Music Week talks to the team behind the Reality



## FEATURES

### RETURN TO OZZY

Ozzy Osbourne is back with an autobiography and tall tales to tell Music Week

Exclusive: AEG Europe CEO David Campbell speaks of life after Jackson

# O2 still rocks the world

## Team Williams explores life after EMI deal

### Live

By Gordon Masson

### LONDON'S O2 ARENA IS SET TO RETAIN ITS CROWN

as the world's most popular venue and is on course for another profitable year, despite the loss of Michael Jackson's residency.

*Music Week* has learned that AEG's flagship building is poised to sell an additional half a million tickets this year compared to 2008, when the venue moved into the black.

Jackson was booked to perform 50 shows for his London residency 27 of which would have been in 2009 – but despite losing those sales, which accounted for about 430,000 tickets, other events at The O2 this year have sold close to 2.5m tickets.

Speaking publicly for the first time about Jackson since the singer's death in June, AEG Europe CEO David Campbell says, "We always knew 2009 was going to be good and with Jackson it was going to be a spectacular year. Without him it's still a very good year from a business standpoint as it's a big increase year-on-year."

Campbell is quick to pay tribute to the late star and hints that the film of the *This Is It* rehearsals that will be released later this month will dispel a lot of the gossip that surrounded Jackson's comeback.

"The real tragedy, apart from the human tragedy that we must not forget, is that there were going to be an amazing set of shows which would have been talked about for decades to come. That's irreplaceable regardless of how many other shows you do," says Campbell.

"There were some ridiculous stories going around in the days following Michael's death that will be disproved when everyone sees the film: I saw 20 or 30 minutes of it



David Campbell (inset) insists The O2 will break more records, despite the tragic loss of Michael Jackson

recently in a rough cut version and it's incredible to see his performance – when people see that they will realise that a) all the stories about him not being fit and missing rehearsals were not true, and b) the sheer tragedy of being so close but so far from opening the show."

With figures in the tens of millions of pounds being banded around as to AEG's losses as a result of the Jackson no-shows, Campbell declines to talk numbers but states that the company "is not going to lose" on the Jackson deal.

"One of the frustrations for us was that people were saying things who didn't know much about it. But we were very quiet because we wanted to do everything according to the wishes of the estate," recalls Campbell.

"It's important to recognise that there is an entity that was originally us and Michael Jackson and is now us and the estate, who manage everything. That entity now has sold the rights to the film of the rehearsal footage to Sony and is putting on the *This Is It* exhibition here at The O2."

Those revenue streams, plus the lucrative merchandise rights, should help AEG as a company to quickly recover from the investment lost on the production of the *This Is It* shows, while The O2's performance will further boost the company's balance sheet.

Last year The O2 arena made a pre-tax profit of £15.6m, compared to a £9.7m loss in 2007, when it was only open for six months. During



2008, in which the building set a new arena record for ticket sales, the venue hosted 140 events and doubled its revenue doubled to £53m.

This year O2 staff have 175 confirmed events, even without the Jackson residency, ensuring another profitable 12 months for the landmark venue.

But even if AEG is recovering from the loss of the Jackson residency, the cost to the UK economy has been immeasurable, with the company revealing that more than 52,000 tickets for the shows were bought by fans who were planning to visit London from overseas (see story page 12).

Despite the tragedy, Campbell is bullish about AEG's strategy of enticing artists to multi-show residencies.

And he plays down speculation that Jackson's death may have harmed the residency concept in the eyes of the public.

"Everyone who wanted their money back got it back, so from a public standpoint there was disappointment but nobody was short-changed," he says.

"What happened was unprecedented, but it was a very simple process for the refunds. It was unfortunate to watch it all come in just to go out again but apart from that it was a straightforward refund situation."

Restating AEG's commitment to residencies, Campbell concludes, "As a company we started out doing residencies a long time ago in Las Vegas. Celine Dion did close to 800 shows, which was probably the first and biggest residency that we did. So we will always look at that kind of opportunity."

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**ROBBIE WILLIAMS' CO-MANAGER TIM CLARK** is reporting an improved relationship between IE and EMI as the major gears up for the launch of the singer's new album *Reality Killed The Video Star*.

The album, which Virgin Records will release on November 9, is the final studio album under the terms of Williams' landmark multi-rights deal with EMI that was inked in 2002.

IE Music co-founder Clark, who handles the singer with David Enthoven, says that IE's relationship with EMI "wasn't healthy and strong" around the release of Williams' previous album *Rudebox*, but has since improved to the extent that there is now the possibility of EMI retaining some involvement in Williams' future career.

"We could well be working with a major record company but the structure of the deal would certainly be different from the one with EMI," reveals Clark. "We really like EMI Music Services. We like the whole notion of keeping finance separate from services."

However, Clark says that the ongoing strategy for the singer is likely to focus more on digital delivery and less around shifting physical product.

"We do see the ultimate demise of the CD. It's not far off, you can't continue with physical when the drop in sales is 30%, as has happened in Europe this past year or so, and where record shops are closing all the time," says Clark.

"We are reaching the end game for physical and the digital landscape is a whole new ball game. It is hard for us to influence how it pans out because the levers are in the major content owners' hands, but the ISPs will eventually come to some kind of deal that I suspect will be some form of licensing."

# News

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

## The Playlist



### ERIK HASSLE

#### Hurtful

Island

This was always the song to help Hassle reach out to a wider audience and will now galvanise his campaign ahead of his debut album release. (single, November 2)



### LOCAL NATIVES

#### Gorilla Manor

Infectious

Alongside releases by The Drums and The xx, Local Natives have delivered one of the year's most listenable albums with charm and something special. (album, November 9)



### LUCY ROSE

#### Be Alright

unsigned

The subject of growing label and publishing interest, Lucy Rose writes acoustic guitar-driven songs from the heart with a killer lyrical and musical arrangement. (demo)



### MIKA

#### Rain

Island

The second single from Mika's new album delivers a slice of timeless, beat-driven pop with a melancholy lyrical twist. (single, November 16)



### ELLIE GOULDING

#### Under The Sheets

Neon Gold

Currently on a UK tour with Little Boots, Ellie Goulding's debut single proper is a wonderful slice of dreamy pop. (single, November 9)



### MUSIC GO MUSIC

#### Just Me

Secretly Canadian/Mercury

Having secured the national support slot on Franz Ferdinand's forthcoming UK tour, MGM will continue their rise with this infectious new single. (single, November 9)



### MY TIGER MY TIMING

#### I Am The Sound

Pure Groove

I Am The Sound is a warm, mid-tempo pop song which sits somewhere between Gwen Stefani's pop sensibility and The Knife's production abilities. (single, October 19)



### IMOGEN HEAP

#### First Train Home

Megaphonic

Following the top-five debut of new album *Ellipse* in the US, Heap keeps the fire burning at home with this emotive, catchy single. (single, October 19)



### KID SISTER

#### Right Hand Hi

Asylum

Already boasting spins on Radio 1, Right Hand Hi will lead Kid Sister's debut album campaign. It is upbeat, infectious and packs a healthy punch. (single, November 16)



### SNOW PATROL

#### Just Say Yes

Polydor

A new track on the forthcoming retrospective, this is an epic, emotion-charged tune with that infectious melancholy lightbody does so well. (single, November 2)



## SIGN HERE

IAmSound Records has added a new name to its roster in the shape of **Fools Gold**, which boasts members of Foreign Born, The Fall and We Are Scientists. In the UK, a seven-inch single, *Surprise Hotel*, will get the ball rolling on November 16

Korda Marshall's Infectious label has signed **Local Natives**. The group's debut album will be released in November



## GIG OF THE WEEK

**Who:** Mumford & Sons

**When:** Monday, October 5

**Where:** Standon, Hertfordshire

**Why:** Mumford & Sons push the button on their debut album with this invite-only launch at an undisclosed Standon location. We have it on good authority the event will take place in a country barn. Does that narrow it down for you?

Simon Fox criticises 'madness' of New Year's Eve VAT rise

# HMV urges VAT rise delay

## Retail

By Paul Williams

**HMV GROUP CEO SIMON FOX** (pictured) is urging the Government to delay a planned rise in VAT by at least a week after branding the decision for the change to happen on December 31 as "madness in the extreme".

The rate was cut by Chancellor Alastair Darling on December 1 last year from 17.5% to 15% in a bid to boost the economy, but it will return to its old rate on New Year's Eve, forcing retailers to alter their prices on one of the busiest days of the year.

Although there were questions at the time of the cut about how useful it would be in trying to encourage shoppers to spend more, the HMV chief is convinced the reduction has helped his business and other retailers.

"The economy is still very difficult and, with unemployment continuing to rise and people quite rightly reigning in their credit, retail sales are going to be under pressure for quite some time. The VAT cut did boost retail in general and putting it up again therefore is not helpful. But putting it up on December 31 is madness in the extreme," he says.

"The Government could not have chosen a worse day for retail to have to change prices. They seem to know

that but they are nonetheless not going to change. We would like to see a delay; even a week would be helpful but a month would be very helpful. New Year's Eve is not the day to have to re-price thousands of thousands of products so we are obviously working through how we will deal with that."

When the rate was cut last December, retailers were only given a week's notice to prepare, which itself created the problem of how stores would alter all their prices during the busy Christmas trading period. "We had no alternative other than not to change the ticket price and give the reduction at the till and it wasn't until February I would say we readjusted our ticketing," Fox explains.

But if retailers were to adopt that policy this time it would mean having to tell customers at the till their purchases were more expensive than the mark-up price, which would be unworkable. For HMV and others the only practical solution therefore could be for stores in the first days after the rate increase to absorb the rise themselves.

"I think it won't be possible for us to re-price product overnight," he says. "In fairness we've had 12



months' notice, which is what the Government would say, but it is still one day to the next so we will have to swallow the VAT rise until we work through the tickets, which will take some weeks."

The timing of the increase has been deliberate so consumer spending is brought forward before the year ends, therefore helping to boost Christmas trading. Fox himself is very optimistic about how the festive market will shape up, especially from the point of view of music, given the release line-up includes the likes of new albums from Susan Boyle, Leona Lewis, Take That and Robbie Williams. "There is no reason to be anything other than confident about Christmas," he says.

But, although the UK now looks poised to officially move out of recession, Fox is not expecting any pick-up in the economy next year. "We don't think it will be any better, but as we've always said our products are relatively immune to the ups and downs of the economic cycle; they are low ticket," he says. "What affects our business more than the economy is the quality of our releases and the underlying structural shifts that are going on."

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# Promotion for those who excel at XL

**XL RECORDINGS** has made a number of internal A&R promotions, reflecting the achievements of the A&R executives who signed Friendly Fires, Vampire Weekend and The xx.

Hannah Overton, who started at XL as creative manager for the company's music publishing division Hero Music, is promoted from senior A&R manager to A&R director. Her signings include Friendly Fires, whose Mercury-nominated debut album has sold more than 130,000 copies in the UK to date.

Former *NME* contributing editor and 6 Music contributor Imran Ahmed is promoted from A&R consultant to A&R director. Ahmed launched XL Recordings offshoot Abeano Records in 2006, signing Vampire Weekend to the label in 2007. Their new album *Contra*, the follow-up to the gold-selling eponymous debut, is released on January 11.

In their new roles, Overton and Ahmed will have input into areas such as marketing, international and promotions, alongside their existing A&R responsibilities.

Caius Pawson, who both manages and A&Rs young London quartet The xx, is promoted from A&R



A&R stars: from left - Caius Pawson, Hannah Overton, Imran Ahmed and Jo Bagenal

manager to senior A&R manager. The xx's eponymous debut album has sold more than 14,000 copies in the UK since its August release, giving XL imprint Young Turks its first UK Top 40 album. The album also recently charted at 125 in the US albums charts.

Finally, Jo Bagenal, currently A&R co-ordinator, is promoted to label manager, expanding her role to include product management duties on some of the label's key acts as well as A&R coordination across the roster.

All four will report directly to label owner Richard Russell and MD Ben Beardsworth. Russell says

that all four are "exceptional talents" and this is acknowledged by giving them the seniority they deserve within the company.

"That sums it up really," says Beardsworth. "They are all incredibly hard working and talented and they have all had incredible success as a direct result of that."

Beardsworth explains that XL is currently looking forward to taking campaigns for Friendly Fires and The xx to the end of the year, while gearing up for the release of *Contra*.

"All our A&R people are on the look-out for original and innovative acts whichever genre, scene or territory they are coming from," he adds.

Sky and Carphone Warehouse express willingness to be "part of solution"

## ISPs join the P2P battle...

### Filesharing

By Robert Ashton

**THE MUSIC INDUSTRY** will now "extend its hand" to ISPs after some have significantly shifted their positions on filesharers and how to deal with them following the closure of Lord Mandelson's P2P consultation last week.

With Sky and Carphone Warehouse making encouraging noises about working with the industry - Sky has suggested it is in favour of intervention, while Carphone Warehouse has said "ISPs can be part of the solution" to filesharing - UK Music CEO Feargal Sharkey believes now is the time to "accelerate" discussions in a bid to lessen the differences of opinion that currently exist between the industry and internet companies.

"ISPs and the music industry have a very long and symbiotic future ahead of them," says Sharkey, referring to the partnerships the music industry and ISPs will have to forge to develop legal commercial models. "Once we can prove we can work with partners like ISPs it gives other people confidence."

Already Sky and Virgin Media are well advanced with plans to launch their digital music services (in tandem with the majors and many other rights holders) and Sharkey suggests these working relationships make it "extremely



hard" for other ISPs to duck behind entrenched views about how to deal with P2P.

Another informed source, who has been close to the Department of Business Innovation and Skills consultation on illegal filesharing, which closed last Tuesday, says that recent comments by Business Secretary Lord Mandelson and Culture Secretary Ben Bradshaw about filesharing and suspensions of internet accounts have made "ISPs realise the writing is on the wall for them".

Although Sky has issues over costs, it has given the music industry a massive boost by backing some kinds of intervention. Sky director

of policy and public affairs David Wheeldon told UK Music's recent fringe meeting at the Labour Party conference that he supported intervention against the worst filesharing offenders and the company's submission suggests that if a combination of notifications, an educational campaign and legal action are not effective then "it makes sense to access the full range of technical measures".

Although Carphone CEO Charles Dunstone believes Mandelson's plans might actually push more and more filesharers to download over their phones and will resist technical measures, he has said his company is developing a series of cinema-style ratings controls giving people more control over access to the internet.

A spokesman for Virgin Media, which is partnering Universal in its proposed service, reiterates his company's position that it is in favour of developing legal services rather than pushing for punishment. "It is the carrot rather than the stick," he says.

BT remains concerned about Lord Mandelson's faith in technical measures, writing in its submission to the BIS filesharing consultation that the Government's plans need rethinking because "it seems set to undermine consumers' rights... second, it seems to rest on a false expectation that technical measures are bound to succeed".

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### FATdrop fights P2P

Brighton digital promo specialist FATdrop has added an anti-piracy tool to its service, in a move designed to help labels stem the flow of pre-release leaks.

The FATdrop anti-piracy tool automatically scans the internet for tracks that are sent out via the company's Bamboo digital promo service, scanning 8,000 sites an hour or, according to FATdrop co-founder Chris Gorsuch, "all the most common places you would expect illegal sharing of content".

The information gathered is then compiled into a report that FATdrop's clients can access, allowing them to see exactly where their music is being illegally downloaded and act accordingly.

In addition, FATdrop plans to activate a feature of the service that will automatically send take-down notices to any site found hosting these illegal files. This is already built into the architecture of the service and Gorsuch explains it will launch "when we have gone through the feedback and got a bigger picture of what our clients want".

The service is included in the subscription paid by FATdrop's 250 clients, already including labels, managers and PR companies.

"Our target is music pre-release. That is our home territory and where we work," says Gorsuch. "We are not going to say that this is the solution to piracy. But it is about providing the music industry with another layer of protection."

## ...while artists rally to the FAC flag



**THE INDUSTRY'S DUST-UP** over how to deal with filesharers might have created some tense scenes over the last couple of weeks, but it has also helped put the Featured Artists Coalition on the map with membership enquiries soaring.

The organisation, which famously remained at odds with Lord Mandelson, UK Music and many labels during the Department of Business Innovation and Skills P2P



filesharing consultation, has seen interest grow rapidly according to acting CEO Jeremy Silver.

"Our membership applications and interest in the organisation has grown enormously over this period," says Silver, who now puts the number of supporters and members at about 1,000, including famous names such as Billy Bragg, David Gray, Kate Nash, Howard Jones, Nick Mason and Annie Lennox.



Although he adds, "It might be more than that because we had so many people trying to join us and we are still processing that."

Silver believes his organisation's openness and willingness to change its position on filesharing - it eventually settled on a three-strike sanction on persistent filesharers culminating in bandwidth throttling - has struck a chord with artists.

FAC CEO Jeremy Silver (below, far left) puts his organisation's membership at around 1,000, with star names including David Gray and Annie Lennox

Even Lily Allen's intervention in the debate and eventual shift to sign up to the FAC view has given the organisation new clout and respect within the artist community. Silver adds, "What artists recognise is our willingness to go out and listen, engage and respond. And that's what a membership organisation should do. A membership organisation should not dictate to its members a particular position and then stick to it hell or high water."

Silver concedes that since the FAC launched in March it has been embroiled in policy argument with Government and other parts of the industry and that - although at times over the last couple of weeks it has felt like being "dragged through a hedge backwards" - the FAC has come out stronger.

He adds, "(What the) FAC has achieved is an ability to articulate our views and get ourselves heard and people are prepared to respond to that."

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With tall tales to tell in his autobiography, Ozzy Osbourne lets slip a few nuggets in this MW interview



# News

## Editorial Paul Williams



**IT SAYS EVERYTHING ABOUT THE MAGNIFICENCE OF THE O2** that, even with the loss of the Michael Jackson shows, the venue is still on course for another record-breaking year.

Given the superstar was due to play 50 dates there – including 27 this year – his death could have spelt disaster for the North Greenwich location, especially as it happened just days before the residency was due to begin.

But, even though some doom-mongers might have thought otherwise, The O2 has proved itself to be such a resilient venue that it is now on course to beat the near-2m tickets it sold during 2008. That is an amazing achievement by any stretch of the imagination, but even more so because the total does not include the 430,000 tickets it sold for Jackson performances this year, and the fact the venue's staff were left with very little time to fill the singer's cancelled 2009 dates. Had the Jackson shows happened then

what we would now be talking about in ticket numbers would be little short of staggering.

Breaking more records and already in profit, The O2's story is a jaw-dropping one

The venue has become such a runaway success so quickly that it is very easy to forget that it is still only a couple of years old; it feels, in the best possible way, that the place has been around forever. And, even though it only opened its doors in 2007, it was revealed last week that it was already turning a profit in 2008, such a contrast to the catastrophe of the Millennium Dome that originally occupied its site.

AEG Europe CEO David Campbell and his team deserve all the accolades, not just for the overall job they have been doing in running the venue so effectively but also for how they have ensured that what happened with Jackson has not had serious knock-on consequences for the business.

They had to work in the shadow of a lot of difficult press in the wake of Jackson's death and had to quietly get on with things as others with little or no knowledge of what was really going on filled the gaps in the media. Some of that commentary focused on whether Jacko was ever well enough to do the shows, although Campbell in an interview in this magazine suggests the rehearsal footage he has seen puts those theories to bed, which is further backed up by last week's autopsy results.

While The O2 has been able to deal with the effects of Jackson's passing, it is another story altogether in terms of the wider economic impact the cancelled dates have had. It is jaw-dropping to think that more than 52,000 overseas fans planned to head into London for the shows, including 6,000 from the US and nearly 1,000 flying in all the way from Australia.

All would have stayed at least overnight and quite possibly longer, spending their cash not just on the ticket but on accommodation, travel, food and drink. That revenue will never be replaced, but it further underlines how important the live music industry is, not just to the business of music itself but to many other industries as well.

It is very hard to think of another artist that could have justified 50 dates and prompt so many overseas fans to buy tickets for a London venue.

In all this we should not forget the most important fact is that the world lost one of its greatest ever entertainers in Michael Jackson, whose popularity has only intensified in death and who will be back in the spotlight again later this month when the *This Is It* movie debuts.

But, given the huge attention the singer commands, that has only made the job of Campbell and his team harder, forcing them to face up to their biggest challenge when so many eyes are upon them.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Who will have Q4's biggest-selling album?  
**MICHAEL JACKSON 46%** **SUSAN BOYLE 25%**  
**LEONA LEWIS 12%** **ROBBIE WILLIAMS 10%**  
**TAKE THAT 7%**

### THIS WEEK WE ASK:

With the BPI criticising BT for failing to act, who bears more responsibility for policing illegal content on the internet, content owners or ISPs?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

# Tributes flood in as 'real gentleman' Wootton dies

## Obituary

By Ben Cardew

**THE MUSIC INDUSTRY IS MOURNING A RETAILER WHO** "set the standards for other independents to follow", the former chairman of the British Association of Record Dealers Richard Wootton.

The 60-year-old, who chaired ERA predecessor BARD from 1995 to 1998, died of a heart attack on Saturday, September 26.

As well as playing a key role in BARD – including negotiating the joint-venture deal with the BPI that created the Official Charts Company – Wootton was known for co-owning (with wife Liz) Ainley's record store in Leicester, which won the Music Week Award for best independent music retailer three times.

Liz, who survives Richard, was the daughter of legendary record retailer Jack Ainley. Richard joined the business, where Liz had worked from the age of 12, when he married into the family.

Millward Brown charts director Bob Barnes, himself a former independent music retailer, says that Wootton applied his business knowledge to continually modernise and keep Ainley's relevant, right up until the pair decided to take early retirement in 2004.

"The Ainley's shop was legendary in Leicester. I know his competitors, Brian McLaughlin at HMV, and Simon Burke of Virgin at the time. Both knew not to take this formidable retailer for granted," Barnes adds.

Former HMV executive Brian McLaughlin confirms that Ainley's was "the competitor we feared the most".

"It was an excellent, exciting record store, well-managed and very



Retail legend: Richard Wootton

much in tune with the local people of Leicester," says McLaughlin. "Ainley's of Leicester set the standard for other independents to follow."

ERA chairman Paul Quirk adds, "Ainley's was a leading independent and Richard helped guide them through many changes. Alongside Liz they formed a formidable business partnership – she had the musical knowledge and history because her father, Jack Ainley, had been so passionate about music retailing and Richard had a very good business brain and was an excellent organiser and negotiator. He represented all that was good about music retailing during the Nineties until his retirement."

Wootton was one of the first independent retailers to join BARD when it formed in 1988, as he saw the benefits of a trade association for all music retail. He was soon elevated to the council, quickly becoming deputy chairman and then chairman in 1995.

Barnes explains that as chairman Wootton worked "rigorously on behalf of all record retailers and for the independents in particular". During his term he was instrumental

in negotiating better credit card transaction terms for BARD indies, along with deals for cheaper shop insurance and carrier bag supplies.

Perhaps his greatest achievement at BARD, however, was helping to negotiate the BPI/BARD joint venture that created the Official Charts Company.

"The formation of OCC was one of the most important deals BARD made," explains Quirk. "Richard understood that the retailers' sales data was valuable and the formation of OCC allowed BARD to guarantee an income from supplying the data to the industry. It continues to be an important source of revenue to ERA today."

IFPI chairman and CEO John Kennedy, who was also part of the negotiations to create the OCC, calls Wootton "a real music guy".

"He was a wonderful customer who treated his suppliers with a healthy mix of respect and scepticism and was always fun to deal with," Kennedy adds. "I learnt something from every conversation I had with him – he kept me in touch with what was happening on the high street."

"I will remember Richard with great affection, the 'little man' who rose to chair BARD, for no personal gain," adds McLaughlin.

"He was a warm, generous and friendly man, who would go out of his way to help anybody, whether it be a small indie or the CEO of a major retailer. He has left his mark on music retailing and it has been an honour and a privilege to have known him and worked with him. We will all miss him."

"The industry mourns the passing of a real gentleman," concludes Barnes.

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# The Law toast LA sync success

**GLASGOW-BASED MANAGEMENT COMPANY NO HALF MEASURES** is celebrating after securing a sync placement for fledgling rock act The Law in a major Hollywood film starring George Clooney.

The five-figure deal, a direct result of the company attending the BPI's sync licensing mission to Los Angeles in April, will see the band's track Don't Stop, Believe placed in the film *The Men Who Stare At Goats*, due to open in December and also starring Ewan McGregor, Kevin Spacey and Jeff Bridges.

No Half Measures managing

director Dougie Souness, whose company also represents Wet Wet Wet, Hue And Cry and Cosmic Rough Riders among others, says the BPI mission was instrumental in "facilitating contacts and accessing influential music supervisors in the US entertainment industry".

The placement of the track was handled by Heather Creamer of Ocean Music Agency, who says she listened to the song shortly after meeting No Half Measures after the BPI trade mission.



The Law

"I liked it right away, in fact I kept the BPI Trade Mission sampler CD on my desk so I would remember to use the song," she says.

BPI director of international events Julian Wall, who is busy setting up next year's LA sync mission, is delighted. "The trade missions we run are directly aimed at achieving results and I'm pleased to say that this is one among many that delegates have reported."

Take That frontman signs soprano to his newly-launched record label

# Barlow looks to the Future

## Labels

By Robert Ashton

**SINGER, SONGWRITER AND POP STAR GARY BARLOW** adds another string to his music industry bow from today, when he starts as label boss of the newly-launched Future Records.

The Take That man has been planning the new label with long-time business partner Celia McCamley for around two-and-a-half years and is now readying its first release. SJM promoter Simon Moran and MCD Promotions' Denis Desmond are also backing the venture.

As Barlow readily admits, he is launching Future on the back of the voice of a complete unknown and with a genre of music he admits he knew "very little about".

Camilla Kerslake's self-titled 12-track debut album, produced by Mike Hedges, is a collection of traditional, classic and classical songs, including *How Can I Keep From Singing*, *Pie Jesu*, *Closest Thing To Crazy*, *Cavatina* and a cover of *Take That's Rule The World*.

The album hits the market on November 16, with lead single *She Moved Through The Fair* scheduled for November 2. The track has already picked up airplay on Terry Wogan's *Radio 2* show.

Barlow seems as surprised as anyone that the 21-year-old became his first project. Kerslake bombarded west London's Sarm Studios - where Barlow was working - with a demo, featuring her takes on *Ave Marie* and *Pie Jesu*.

"The guys on the desk got piles of this demo and after six weeks I must have had 30 CDs. I thought, 'I need to listen to one' and wow," says



Meet the boss: Gary Barlow with Future Records' first signing Camilla Kerslake, whose debut album is released on November 16

## Back for good Barlow rules out solo return

**GARY BARLOW SAYS HE HAS NO PLANS** to make another solo album and dismisses speculation he has been working with Robbie Williams again.

The singer, writer and label boss, who expects the next Take That album to see the light of day "next fall", dismisses the idea of continuing a solo career alongside his commitment to the band and other acts he is involved with. Asked whether there will be a follow-up to 1997's *Open Road* or 1999's *Twelve Months, Eleven Days*, Barlow says, "No, definitely not."

Barlow. "Normally the tapes I get sent are quite poppy. I'd never had a CD like this and was so impressed by her voice."

More surprisingly, Barlow admits he is not a big expert on operatic or classical work - "I never go to the opera" - but heard something different in Kerslake's voice, a

coloratura soprano which can reach four octaves. "This girl is very angelic and sweet," he adds, admitting that he saw similarities in the way Kerslake presents herself to the way he was at her age. "Even though I knew very little about the genre, I could see her in whatever music there is."

Barlow says working with Take That, writing with other artists and now progressing the careers of those on Future means he has no time for a solo career. "What time I have got left I'll spend with my family," reveals Barlow. Barlow also adds that he is "seeing a little bit" more of Williams these days, but dismisses the idea that they are working together again as "newspaper talk". Barlow adds, "Every time we talk (about working with Robbie) it sparks new hope. Nothing has changed."

For Kerslake, working with Barlow was more than she hoped for when she left her demo copies at Sarm. "Because of who he is I just wanted to hear what he thought, anything would have been amazing," she says, adding that the whole team, including Barlow - he suggested *Closest Thing To Crazy* for the album - has been involved in the A&R process.

However Kerslake, who is represented by Empire Management, was keen not to be operatic crossover, but simply classical. "I wanted it to be different, I wanted it to be me," she adds.

McCamley, who signed Barlow to Sony/ATV and established a publishing outfit with the singer a few years ago, takes over the managing director role at Future, which will go through Mercury. Barlow readily admits he will plug into the "bits of Universal" that he needs to give his acts the best platform, but he also intends to keep a very hands-on approach perhaps only signing "one act every two years" or so.

He also reveals that he will try to follow the example of Clive Davis in his dealings with Kerslake and other acts he signs. "When I was signed to Clive in the Nineties wherever he was in the world he could be reached. He only ever had time for his artists and that's what I want to be like," says Barlow.

That approach appears to be paying off. "He is a wonderful mentor," Kerslake says. "He's a great label boss and makes himself available to me. He emails regularly and I see him a couple of times a month"

TV appearances for Kerslake are already confirmed for the next three months.

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# In The City panel to tackle celebrity crises



**THE OFT-IGNORED QUESTION** of how to try and keep artists on the straight and narrow will form the basis for one of the panels at this year's In The City conference.

With the circumstances around Michael Jackson's death still front-page news some three months after the event and Amy Winehouse's every move under tabloid scrutiny,

the panel is set to be a cornerstone of the conference, which takes place in Manchester between October 18-20.

Panellists will include Island Records co-president Darcus Beese, who signed Winehouse to the label, Squeeze's Chris Difford, who is now also a musical therapist, CLM Entertainment CEO Colin Lester and addiction specialist and director of Recover Now David Gilmour.

The panel will try to address how those working with artists fulfil a duty of care and ask why stardom becomes too much for some

artists. Gilmour explains that he is keen to hear what other people on the panel have to say about an issue that is all too readily swept under the carpet.

"A lot of the time people bury their heads in the sand," he says. "I am sure at the end of the day they [the music industry] always want what is best for their artists and for the artists to be in as good a health as possible. But the music industry has a reputation that it can consume people. If you are someone with an addictive personality you can find yourself in lots of trouble."

Also announced today (Monday) is an author panel, in which celebrated music authors such as Kill Your Friends writer John Niven and Andrew Collins will tackle the question of how to write about rock and roll (see p8).

Thirty-two bands including Crystal Fighters, Rose Elinor Dougall, Jesca Hoop and Egyptian Iliop Ilop have been chosen to take part in In The City Unsigned 2009. Full details of when and where all the bands are performing during In The City 2009 will be available at [www.inthecity.co.uk](http://www.inthecity.co.uk) shortly.

## News in brief

● N-Dubz, JLS and Chipmunk triumphed at last week's **MOBO Awards** in Glasgow. N-Dubz and JLS won two awards apiece - best album and best UK act for N-Dubz, best newcomer and best single for JLS - in a night dominated by UK talent. British newcomer Chipmunk beat off strong international competition to win best hip hop. Among the international stars, Beyoncé won best international and best video for *Single Ladies*.

● **Research** reveals the average Brit will spend more than £10,000 on music in a lifetime, with one in four men admitting that more than half their music collection is made up of illegal downloads. The survey of 3,000 consumers commissioned by the music price comparison site CompareDownload shows British males will, on average, spend more than their female counterparts on music, with their typical lifetime spend coming in at £12,480.

● In its first partnership with AFG Live, **Ministry of Sound** will stage what is expected to be one of the biggest New Year's Eve parties this year when it hosts a live music event at The O2.

● Independent watchdog **Consumer Focus** says the debate on illegal filesharing should focus on the reform of the UK's copyright licensing system, not on punitive enforcement measures. According to Consumer Focus director Jill Johnstone, the UK's copyright licensing system does not support the growth of legal alternatives - such as streaming or subscription based models - to illegal filesharing.

● UK Music CEO **Feargal Sharkey** will appear on a panel with shadow Culture Secretary Jeremy Hunt this week as part of a fringe meeting at the Conservative Party conference. Sharkey and Hunt will be in discussion with former *Spectator* editor Matthew d'Ancona at Manchester's Midland Hotel this Wednesday.

● **Universal Music Publishing** has renewed its deal with Andrew Stockdale, lead singer and songwriter of Australian band Wolfmother.

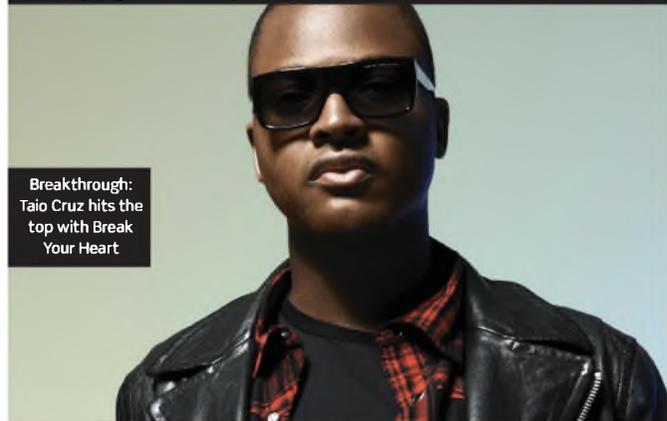
● **Queen's** new hits album *Absolute Greatest* has been made available to users of the new Logitech Squeezebox Radio Wi-Fi music player seven weeks ahead of its release.

● Global Radio has appointed **Ben Perreau** as its director of digital content across all radio brands.

● Coldplay, Beyoncé, Will Young, Florence + The Machine, The Prodigy, Franz Ferdinand, Paolo Nutini, Glasvegas and Oasis are among the artists with multiple nominations at the **2009 UK Music Video Awards**. Directors Jonathan Glazer, Dougal Wilson, Martin de Thurah, Patrick Daughters, Shynola, Dawn Shadforth and WIZ go head-to-head with new directing talent for the honours at the UK MVAs in London on October 13.

# News media

## TV Airplay chart Top 40



Breakthrough: Taio Cruz hits the top with Break Your Heart

This Wk	Last	Artist Title Label	Plays
1	3	TAIO CRUZ Break Your Heart / Island	590
2	1	DAVID GUETTA FEAT. AKON Sexy Chick / Positiva/Virgin	576
3	6	ALEXANDRA BURKE Bad Boys / Syco	567
4	25	JLS Everybody In Love / Epic	523
5	5	BLACK EYED PEAS I Gotta Feeling / Interscope	495
6	23	CHERYL COLE Fight For This Love / Fascination	487
7	4	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation	481
8	2	MADONNA Celebration / Warner Brothers	470
9	RE	DIZZEE RASCAL Holiday / Ditee Stank	453
10	23	N-DUBZ I Need You / Universal TV	412
11	NEW	TINCHY STRYDER You're Not Alone / Island	373
12	8	PIXIE LOTT Boys And Girls / Mercury	365
13	16	MUSE Uprising / Helium 3/Warner	330
14	26	JORDIN SPARKS Sos (Let The Music Play) / Jive	322
15	10	JAY SEAN FEAT. LIL WAYNE Down / Island	321
16	12	SHAKIRA She Wolf / Epic	319
16	13	BEYONCE Broken Hearted Girl / Columbia	319
18	9	SUGABABES Get Sexy / Island	306
19	22	BASSHUNTER Every Morning / Hardbeat	299
20	11	MINI VIVA Left My Heart In Tokyo / Xenomania/Geffen	288
21	15	LADY GAGA Lovegame / Interscope	283
22	19	PITBULL Hotel Room Service / J	277
23	14	CHIPMUNK Oopsy Daisy / Jive	266
24	17	BEYONCE Sweet Dreams / Columbia	257
25	20	ROBBIE WILLIAMS Bodies / Virgin	231
26	21	LITTLE BOOTS Remedy / sixsevenine	228
27	28	PARAMORE Ignorance / Fueled By Ramen	227
28	28	MIKA We Are Golden / Island	216
29	18	TINCHY STRYDER FEAT. AMELLE Never Leave You / 4th & Broadway	213
30	40	KINGS OF LEON Sex On Fire / Columbia	203
31	31	DEADMAU5 FEAT. ROB SWIRE Ghosts 'N' Stuff / Maustrap/Virgin	201
32	RE	THE SATURDAYS Forever Is Over / Polydor	195
33	37	LA ROUX I'm Not Your Toy / Polydor	194
33	NEW	WHITNEY HOUSTON Million Dollar Bill / RCA	194
35	NEW	GREEN DAY East Jesus Nowhere / Warner Brothers	193
36	30	JLS Beat Again / Epic	185
37	31	CASCADA Dangerous / Aatw/mtv	184
38	NEW	EXAMPLE Watch The Sun Come Up / Data	180
39	27	SEAN KINGSTON Fire Burning / Beluga Heights/Epic	179
40	38	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin	162

© 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: 4Music, Bliss, Clubland TV, Channel U TV, Chart Show TV, E4, Fizz, Flaunt, Flava, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV1, MTV2, NME TV, Q TV, Scuzz, Smash Hits TV, The Box, TME, Vault, VH1

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Influential music website aims to extend its brand

## Quietus plans anniversary events to shout about

### Websites

By Ben Cardew

MUSIC WEBSITE THE QUIETUS is contemplating ambitious plans to work with live promoters, festivals, radio stations and book publishers as it passes its first anniversary as an independent company.

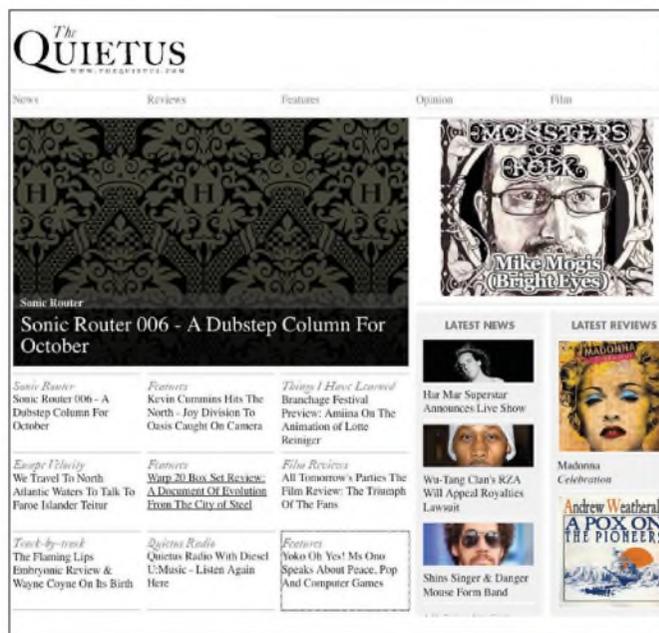
With more than 100,000 unique visitors every month and a steady stream of advertising income, the site has started to branch out into new areas, such as a partnership with the Branchage International Film Festival, which took place on the Island of Jersey last weekend.

Gigs are also planned for tomorrow (Tuesday) at London's Madame Jojo's White Heat night and, on October 14, at The Lexington in partnership with Mean Fiddler. HTRK, Factory Floor and ddd play the White Heat gig, with Mothlite and Esben & The Witch scheduled to appear at The Lexington.

"We want to showcase British music. We feel there is a lot going on with UK bands at the moment," says associate editor Luke Turner, who concedes the site is aimed at "people who, like us, still buy records and think an album is something important... people who want longer and more in-depth articles".

These gigs could prove to be just the beginning: the company already has a show on Diesel:U:Music radio and has been in talks with Camden's Roundhouse about staging an event comprising both film and music.

What is more, Turner says The Quietus is considering promoting



tours and working with festivals next year.

"It is early days but we are looking to work with people with a similar mindset," explains Turner. "Mean Fiddler are doing some interesting things at the moment and we are good friends with the people at The Lexington. It is an amazing venue."

Other plans under consideration include producing an annual containing some of the site's best articles to mark its second anniversary; producing radio documentaries for Radio 2 and offering "digital covermounts".

"We are trying to get our fingers into as many pies as possible, but good pies," Turner says. "We have got long-term plans, but we don't want to get too complacent."

One option that does appear to

be off the cards, however, is producing a print magazine. "Unfortunately it's not possible to do what we do in print," Turner concedes.

The site, www.quietus.com, was established in August 2008 in a move hatched between Sky, Drowned In Sound and Silent Way Management to create four new music websites that would feed into Sky's music portal. But, just four weeks after its launch Sky pulled the funding, leaving Turner and editor John Doran to operate independently.

Despite this early setback it got off to a strong start, thanks in part to high-profile controversy over an embargo-breaking early preview of Metallica's Death Magnetic album, which irked the band's management.

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### Media news in brief

- **Radio 1Xtra** has signed specialist music DJs Rusko and Redlight for the station's new In New 1Xtra DJs We Trust show. N1XDWT airs on Sundays from 1am to 4am, with the first show going out yesterday (Sunday). Rusko and Redlight join the station's Twin B and Footloose in the rotational show, which aims to support new DJs and fresh black music.
- **MySpace UK** has appointed new UK PR as it gears up for the British



launch of MySpace Music. PCPR's Paul Carey and Lisa Agasee are heading the UK PR team for MySpace Music, which is set to launch in the next few weeks. Lucid will oversee media and digital communications. MySpace Music went live in the US in September 2008, with all of the major record companies and aggregator The Orchard on board.

- **Q magazine** is holding a series of gigs around its annual awards ceremony in partnership with Mean Fiddler. All shows will take place at the HMV Forum in Kentish Town, London, kicking off with White Lies (pictured) on October 19 and finishing with Paloma Faith and Mumford & Sons on October 24, with further dates to be added. The shows take place under the banner of Q Awards with Russian Standard Vodka: The Gig. Other bands confirmed to appear are Biffy Clyro, Kasabian, Lost Prophets and Sonic Youth. The award ceremony itself takes place on October 26.



# News media

## Radio playlists

### Radio 1

#### A list:

Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Cobra Starship Feat. Leighton Meester Good Girls Gone Bad; David Guetta Feat. Akon Sexy Chick; Deadmau5 Feat. Rob Swire Ghosts 'N' Stuff; Example Watch The Sun Come Up; Green Day East Jesus Nowhere; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jordyn Sparks Sos (Let The Music Play); La Roux I'm Not Your Toy; Lostprophets It's Not The End Of The World; Medina You And I; Muse Uprising; Paramore Ignorance; Pixie Lott Boys And Girls; Robbie Williams Bodies; Taio Cruz Break Your Heart; The Temper Trap Sweet Disposition; The Veronicas 4 Ever

#### B list:

Alexandra Burke Feat. Flo-Rida Bad Boys; All Time Low Weightless; Alphabeat The Spell; Biffy Clyro The Captain; Cascada Dangerous; Chicane Hiding All The Stars; Duck Sauce Anyway; Editors Papillon; Empire Of The Sun Walking On A Dream; Foo Fighters Wheels; Jay Sean Feat. Lil Wayne Down; Kasabian Underdog; Miike Snow Black And Blue; Mr Hudson White Lies; The Saturdays Forever Is Over; Tinchy Stryder You're Not Alone

#### C list:

Black Eyed Peas Meet Me Halfway; Calvin Harris Flash Back; Chase & Status Ft Plan B End Credits; Dizzee Rascal Dirtee Cash; Jls Everybody In Love; N-Dubz I Need You; Pitbull Hotel Room Service; Snow Patrol Just Say Yes; Young Soul Rebels I Got Soul

### Radio 2

#### A list:

Chris Rea Still So Far To Go; Colbie Caillat Falling For You; Jamie Cullum I'm All Over It Now; John Fogerty Feat Don Henley And Timothy B Schmit Garden Party; Michael Bublé Haven't Met You Yet; Nell Bryden Second Time Around; Nerina Pallot Real Late Starter; Robbie Williams Bodies; Spandau Ballet Once More; Whitney Houston Million Dollar Bill

#### B list:

Alison Krauss The Lucky One; Barbra Streisand In The Wee Small Hours Of The Morning; Ben's Brother Feat Anastacia Stalemate; Cerys Matthews Arlington Way; Cheryl Cole Fight For This Love; Foo Fighters Wheels; Lisa Hannigan Lille; Madonna Celebration; Michael Bolton Just One Love; Newton Faulkner If This Is It; Paloma Faith New York

#### C list:

Alex Cornish Untied; Aviv Geffen It's Alright; Emily Maguire Lighthouse Man; Geoffrey Gurrumul Yunupingu Bapa; Katherine Jenkins Bring Me To Life; Megan Henwood What Elliot Said; Shena Nasty Little Rumour

### Absolute

#### A list:

Florence & The Machine Drumming Song; Ian Brown Stelfly; Kasabian Where Did All The Love Go; Muse Uprising; Snow Patrol Just Say Yes; The Temper Trap Sweet Disposition

#### B list:

Biffy Clyro The Captain; Bon Jovi We Weren't Born To Follow; David Gray Fugitive; Foo Fighters Wheels; Frank Turner The Road; Green Day East Jesus Nowhere; Hockey Song

Away; Kings Of Leon Sex On Fire; Kings Of Leon Use Somebody; Milow Ayo Technology; Mumford & Sons Little Lion Man; Newton Faulkner If This Is It; Pearl Jam The Fixer; Stereophonics Innocent

#### C list:

Kasabian Underdog; Muse The Resistance; Muse Undisclosed Desires; Parlor Mob Can't Keep No Good Boy Down; Reverend & The Makers No Soap (In A Dirty War); Robbie Williams Bodies; Shinedown If You Only Knew; The Enemy Be Somebody; The Yeah You's Getting Up With You

### Galaxy

#### A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Chipmunk Oopsy Daisy; Daniel Merriweather Red; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Dirtee Cash; Dizzee Rascal Holiday; Example Watch The Sun Come Up; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jls Beat Again; Jls Everybody In Love; Jordyn Sparks Sos (Let The Music Play); Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; Lady Gaga Love Game; Pixie Lott Boys And Girls; Taio Cruz Break Your Heart; The Ian Carey Project Get Shaky; The Saturdays Forever Is Over

#### B list:

Alicia Keys Doesn't Mean Anything; Beyonce Sweet Dreams; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Mr Hudson Young Forever; Leona Lewis Happy; Pitbull Feat. Nicole Sherzinger Hotel Room Service (Remix); Sugababes About A Girl; Sugababes Get Sexy; The Veronicas 4 Ever; Tinchy Stryder You're Not Alone

#### C list:

Agnes I Need You Now; Britney Spears 3; Calvin Harris Flash Back; Cascada Dangerous; Daniel Merriweather Feat. Adele Water And A Flame; Duck Sauce Anyway; Jeremih Birthday Sex; Mr Hudson White Lies; N-Dubz I Need You; Pink I Don't Believe You; Whitney Houston Million Dollar Bill

### Ministry Of Sound

#### A list:

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; Duck Sauce Anyway; Example Watch The Sun Come Up; Fake Blood Fix Your Accent

#### B list:

Booby Luv Say It; Boy 8-Bit Baltic Pine; Chicane Hiding All The Stars; Faithless Sun To Me; Florence & The Machine Drumming Song; La Roux I'm Not Your Toy; Ou Est Le Swimming Pool Dance The Way I Feel; The Count & Sinden Mega; Tiesto Feat. Calvin Harris Century

#### C list:

Analog People In A Digital World Circus; Chuckie & Lmfao Let The Bass Kick In Miami Beach; Retro Grade Moda; Roxykopp This Must Be It; Saint Etienne Girl 7; Simian Mobile Disco Audacity Of Huge; Underworld Downpipe; Whitney Houston Million Dollar Bill

Author John Niven talks ahead of ITC appearance

# 'The book? I had a nice phone call from Goldie'

## Books

By Ben Cardew

**JOHN NIVEN, THE AUTHOR OF THE NOTORIOUS Kill Your Friends novel, will appear on a panel at In The City later this month alongside fellow writers John Robb, Andrew Collins, Mark Hodgkinson, Peter Hook and Pete Frame, where they will discuss how to write about music.**

Niven spoke to *Music Week* about the book, a fictionalised account of the Nineties excesses of the UK music industry, as well as plans for a *Kill Your Friends* film.

**How has the reaction been in the music industry to your book?**

I still see quite a lot of people from that time and their reaction has been pretty positive. I did wonder when the book was coming out if people would be angry or paranoid that certain characters were based on them but instead people have been falling over themselves to claim that characters are based on them. There's one executive that shall remain nameless that bought 30 or 40 copies of the book from Amazon and handed them out saying a character was based on him.

**There's one character in the book, a drum'n'bass DJ called Rage that seems to be based on Goldie. How did Goldie feel about it?**

I had a very nice phone call from Goldie. He rang me to say he liked it. He's done that thing of drugs and nonsense and now he can see the joke.

**The book is based in the music industry of the Nineties when there seemed to be lots of money sloshing about. Obviously things have changed these days...**

One moment you are sat there banking huge profits and the next you are down under Embankment hungry and homeless. But it's not



Returning to the lion's den: John Niven

that I think the music industry is over, by any stretch of imagination. It is a difficult transactional period. People have to work out how to be paid. I saw the announcement about Warner doing a deal with YouTube: over the last couple of years people like MySpace and YouTube have built billion-dollar industries from copyright material, now it's time to work out how to be paid.

But the late Nineties, in terms of physical CD sales and profit, were very much like the last days of Rome. People sigh nostalgically sometimes when they think of *Kill Your Friends*.

**Why did you agree to do this panel at In The City?**

Since *Kill Your Friends* came out I have done reading tours and speaking engagements. Also John Robb is chairing it and there are interesting people on the panel. It will be fun going to In The City. I haven't been there since 1999 or 2000. It will be a bit odd to be back in that mix. But I don't miss the music industry.

**The panel will examine how to write about music. How do you do it?**

The Elvis Costello quote is the old standby: "Writing about music is like dancing about architecture." But Kill

Your Friends isn't really about music - it's about greed and ambition. We will see how it goes.

**What is your next book about?**

It's about golf - but it's not really about that either. I'm not planning to return to it [music]. The subject is dead.

**Have there been a lot of people trying to impersonate your book?**

When we were taking *Kill Your Friends* around publishers, the perception was that music business novels didn't work. It wasn't an easy sell. But there have been a few since mine came out and there are a few more coming. *Kill Your Friends* did quite well and we've now sold the film rights to my three books so I'm currently writing the screenplay for *Kill Your Friends*. The film industry makes the record industry look like a really well-oiled machine run by organised individuals!

**Who has optioned it?**

Johnny Vaughan's production company [World's End]. They seemed to really get the book and they are a British company, which was important.

**Will you give any advice to young writers at In The City?**

I hope not. With writing, certain things can be taught. There are aspects of technique, for example. But at the end of the day it really depends on whether you want to spend five or six hours a day writing by yourself.

**Do you have any favourite music books?**

Music is a bit like sex - it's better participated in. There aren't many music business books that are any good. The Commitments by Roddy Doyle... there's the Mötley Crüe book, *Please Kill Me*, *Psychotic Reactions* and *Carburetor Dung*. Biographies are much better than fiction.

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## Media news in brief

● Absolute Radio has launched its new, live-music focused digital station **Dabbl**. The station broadcasts on DAB in London and online at [www.dabbl.co.uk](http://www.dabbl.co.uk). Airing between 7pm - 6am for the beta launch period of around six weeks, the station's playlist will be user-controlled, with listeners voting for the songs they want to hear from the station's library. Dabbl will showcase live content but Absolute

Radio brand director Chris Lawson explains the station is looking to explore other themes.

● Former XFM DJ **Jon Hillcock** is moving to NME Radio as of today (Monday). Hillcock will present the NME Radio weekday mid-morning show from 10am - 12pm, as well as his New Noise show on Saturday evenings from 7pm - 9pm.

● Katy Perry is to host the **2009 MTV Europe Music Awards**,

becoming the only artist to host two successive shows in the EMA's 15-year history. The event takes place in Berlin on Thursday, November 5.





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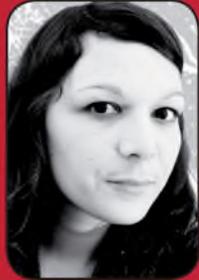
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MAMA Group



Daryl Robinson  
Academy Events



Alex Martin  
Curious Generation



Ruth Barlow  
Beggars Banquet

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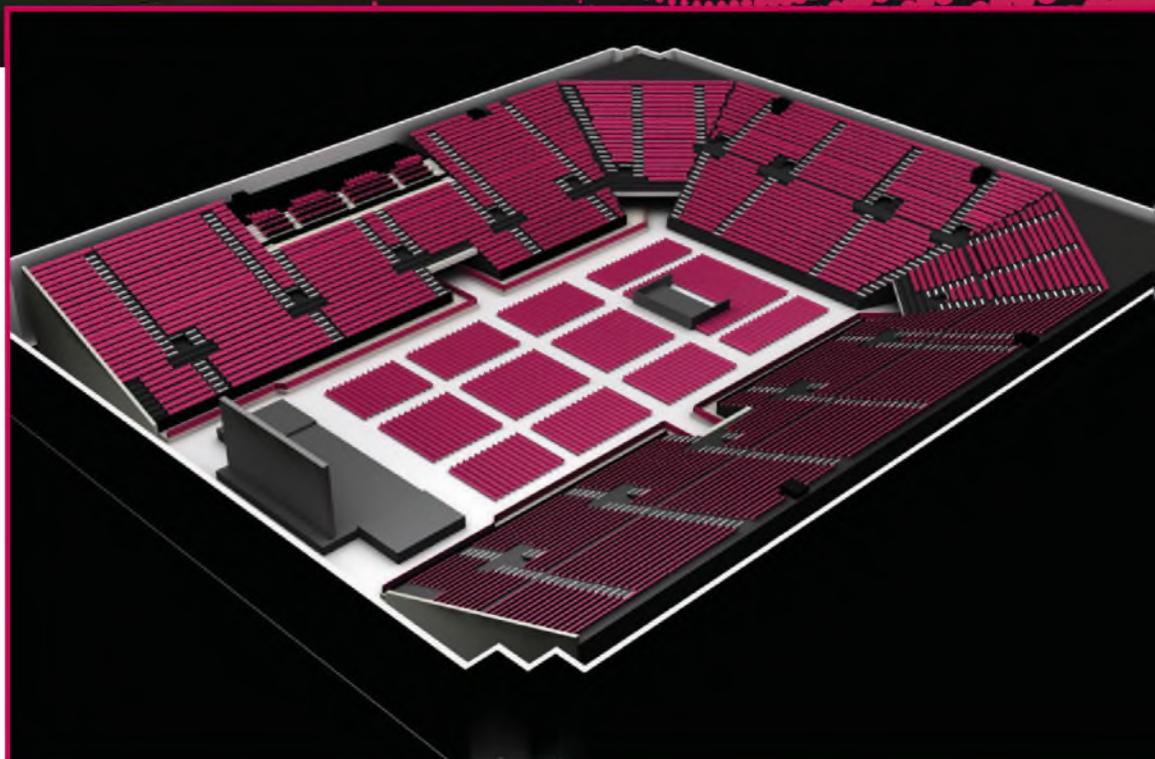
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# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
4,570,355	BLUR Hyde Park, London	101,563	Live Nation
4,163,219	AC/DC Punctestown, Naas	69,354	MCD
1,129,500	BASEMENT JAXX (WIRELESS) Park, London	25,100	Live Nation
422,088	JAMES TAYLOR O2 Dublin	6,855	MCD
225,720	CROSBY STILLS & NASH Royal Albert Hall, London	4,144	3A Entertainment
154,475	JEFF BECK Royal Albert Hall, London	4,023	3A Entertainment
116,100	BRYAN ADAMS Empire, Liverpool	1,935	Live Nation
109,560	BRYAN ADAMS Newcastle City Hall	1,826	Live Nation
89,880	BRYAN ADAMS Brighton Dome	1,498	Live Nation
45,395	JEFF BECK Glasgow Royal Concert Halls	1,397	3A Entertainment

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period June 28 - July 4, 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](mailto:gordon@musicweek.com)

## Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	BEYONCE	9
2	5	PINK	17
3	3	MUSE	7
4	8	CLIFF & THE SHADOWS	17
5	9	ARCTIC MONKEYS	9
6	7	GREEN DAY	11
7	2	SPANDAU BALLET	11
8	NEW	PARAMORE	6
9	11	KASABIAN	11
10	NEW	ANDREA BOCELLI	4
11	14	SNOW PATROL	12
12	6	FLEETWOOD MAC	7
13	NEW	STEREOPHONICS	1
14	NEW	MILEY CYRUS	5
15	13	JONAS BROTHERS	5
16	12	TOM JONES	10
17	NEW	KELLY CLARKSON	4
18	NEW	THE SPECIALS	14
19	4	DEPECHE MODE	6
20	NEW	THEM CROOKED VULTURES	7

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)

## Hitwise Primary ticketing chart

pos	prev	artist
1	1	MUSE
2	5	BEYONCE
3	14	RAMMSTEIN
4	18	CLIFF & THE SHADOWS
5	8	GLASTONBURY
6	7	KINGS OF LEON
7	NEW	ROBBIE WILLIAMS
8	1	COLDPLAY
9	10	PINK
10	11	CHRIS REA
11	NEW	PAOLO NUTINI
12	3	HERE COME THE GIRLS TOUR
13	NEW	MADNESS
14	12	FLORENCE + THE MACHINE
15	NEW	T4 STARS OF 2009
16	9	READING FESTIVAL
17	NEW	BON JOVI
18	20	JLS
19	2	PARAMORE
20	NEW	KELLY CLARKSON

Experian Hitwise

10,000+ audiences to put historic venue back on A-list

# Capacity increase to give Ally Pally more live muscle

## Venues

By Gordon Masson

**ALEXANDRA PALACE IS MARKETING ITSELF** to acts and promoters as an arena-sized venue after receiving permission to increase its capacity by almost 25%.

The iconic north London venue has historically hosted legends such as The Rolling Stones, Led Zepellin, The Who and Black Sabbath, but it is now aiming for larger events after the local authorities allowed its audience capacity to increase by 2,000 to 10,250.

The increase means Ally Pally can cater for nearly twice the audi-

*"The bigger capacity will help us to recapture the glory days when Ally Pally was the music venue of choice for big-name stars"*

REBECCA KANE,  
ALEXANDRA PALACE



Back on London's landscape: the venue plays host to Morrissey next month

ence that the Royal Albert Hall can host, elevating the venue into the A-list for big-name acts visiting the capital.

As an added bonus, the Palace's marketing team can also entice acts by the fact that the venue's layout means that the entire audience can stand or dance in the Great Hall.

"We have always attracted quality acts because of our location, the architecture, history and scale of the building and the special atmosphere we can offer as an all-standing venue," says Alexandra Palace Trading Limited managing director Rebecca Kane.

With more than 2,000 free parking spaces, direct links to central London by tube, overground

rail services and buses all servicing the venue, Kane and her staff are stepping up their efforts to attract more live music events to the building.

"We are certain that the bigger capacity will help us to recapture the glory days when Ally Pally was the music venue of choice for big-name stars and their audiences. There is simply nowhere else like it in the capital," adds Kane.

Morrissey visits the venue for the final night of his UK tour on November 5, while other recent acts to perform on the Great Hall stage include Bullet for My Valentine, Keane, Arctic Monkeys, Kings of Leon, Travis, Franz Ferdinand and Paul Weller.

[gordon@musicweek.com](mailto:gordon@musicweek.com)



## Venue Profile Plan B, Brixton

**LIVE MUSIC WILL BECOME AN INTEGRAL PART** of south London venue Plan B when it reopens next month following a complete six-month refurbishment.

The club, which has been a big part of Brixton's nightlife throughout the Noughties, was ravaged by fire earlier this year, but the venue's management has used the enforced closure as an opportunity to improve the layout and design.

Plan B event and programming manager Ben Kreeger says the benefit of being able to start from scratch allowed management to

work with architects to eliminate a number of existing issues in the club's previous layout.

"We were devastated by the fire because it completely destroyed the place," says Kreeger. "But once we'd dealt with the initial shock, we saw that we had an opportunity to reinvent ourselves and maybe push Plan B in new directions."

He adds, "When you've been running a club for so long you get to know where the problem areas are, or which bits of the layout don't work for customers. We were able to take that experience to iron out a lot of the things we were not happy with."

The management has renovated and remodelled the venue from top to bottom. They have also installed state-of-the-art lighting, live mixing facilities and a Funktion 1 sound system, which Kreeger claims will make it "the best room of its size in London".

The club also has a 200-capacity basement and a garden which can cater for up to 50 people, giving smokers a place to gather without leaving the premises.

Kreeger adds that the main focus of the relaunch is to take



New directions: Plan B aims to present more live events on its relaunch

advantage of the borough's emergence as a key music destination as well as introduce new music. To this end, it is developing a relationship with promoter Adrian Gibson.

"In the past we were mainly a DJ club that occasionally hosted live acts, but with the relaunch we're trying to push more live music and events through the venue," he says.

Plan B will reopen on October 23 and acts confirmed as early visitors include Drums Of Death and

The Herbaliser as well as DJ sets by Hot Chip, Disco Bloodbath, Goldie, 4Hero, DJ Yoda, Kode 9, Rusko, and Rob Da Bank.

The overall capacity will be 600, but organisers will probably limit numbers to 400 for live music. Live events will initially take place from Tuesday to Thursday before eventually being incorporated more into weekend programming.

Plan B is also hoping to entice new customers in through the

venue's proximity to the O2 Brixton Academy.

"A lot of people used to pass through the club on their way to or from events at Brixton Academy and we're hoping to build on that after the relaunch," says Kreeger. "Acts such as The Streets, Hard-Fi, Editors and Doves have used Plan B for aftershow parties in the past, so we're hoping to do a bit more of that with bands and labels going forward."

# UK economy feels pinch from Jacko death

## Venues

By Gordon Masson

**THE LONDON ECONOMY LOST OUT** on hundreds of millions of pounds in the months following Michael Jackson's death as figures reveal for the first time the huge scale of interest from overseas visitors for the late star's cancelled residency.

The 50 shows at The O2 arena sold an estimated 800,000 tickets, but AEG Europe CEO David Campbell has exclusively disclosed to *Music Week* that around 6% of those tickets were bought by foreign fans in nearly 100 countries globally.

The figures show that more than 52,000 tickets for the *This Is It* Gigs, which were scheduled to start in July, were purchased by Jackson fans abroad: 1,000 tickets were bought by fans in Australia and New Zealand, while big spenders in Japan purchased nearly 500 and more than 7,500 were snapped up by people living in North America.

Closer to home, Holland provided the biggest demand with Dutch

## Global appeal where the tickets went



### The biggest buyers

Netherlands	8,087	Sweden	1,775
France	7,831	Italy	1,642
US	6,066	Canada	1,384
Norway	4,961	Switzerland	1,137
Germany	4,103	Australia	969
Denmark	3,645	Austria	621
Ireland	2,671	Japan	496
Belgium	1,975	Finland	311
Spain	1,863	Poland	309

source: AEG

fans buying more than 8,000 tickets. The French accounted for in excess of 7,800, Norwegian fans bought nearly 5,000 and German Jackson fans purchased more than 4,100 tickets.

Those numbers, plus the 700,000-plus tickets sold in Britain, demonstrate the countless millions in revenues that Jackson's shows could have generated for the London and wider UK economy. Ticket sales alone would have contributed at least £40m to the AEG coffers with hotel stays, restaurant and bar bills, taxis and other expenditure easily doubling that.

This has prompted AEG boss Campbell to suggest that the live music business merits a seat at the top table alongside other players in the creative industries. Indeed, he argues the Government does not pay the live industry "its dues for the value that it creates".

"One of the things people don't recognise enough is the value that live music shows bring into London," Campbell adds. "Whether

it's us or Wembley Stadium shows - who have had a great run this summer - or even festivals, the money brought into London and the UK by live music is colossal. For example, if I want to buy a record I don't have to leave my home. But if I go to a live event, I'm travelling and quite possibly staying overnight, I'm spending money on food, drink and other things on the way there."

A map of the world (pictured left) shows pins in 93 territories where AEG sold tickets for Jackson.

Campbell adds, "There was nobody coming from New Zealand who was on a return flight the same night, so the lost benefit to the economy was massive. That's maybe an extreme example, but it's true of everything in live music. With Glastonbury there aren't many people living in the immediate surroundings, so people go there and boost the local economy. Wembley Stadium is the same. A lot of people would have been staying in London for the shows this summer."

[gordon@musicweek.com](mailto:gordon@musicweek.com)



## SOUND PERFORMANCE

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# News publishing



## PIE AND A PINT

**PRS for Music Top 10: Most-played songs on jukeboxes**

Pos SONG / Artist / Writer / Publisher

- 1 **AMERICAN PIE** Don McLean *McLean* Universal
- 2 **I DON'T FEEL LIKE DANCIN'** Scissor Sisters *John, Hoffman, Sellards* Universal, EMI
- 3 **ISLANDS IN THE STREAM** Kenny Rogers/Dolly Parton *Gibb, Gibb, Gibb* Warner/Chappell, Universal
- 4 **SINGLE LADIES** Beyoncé *Nash, Stewart, Thaddis, Knowles* Sony/ATV, EMI, Peermusic, Warner/Chappell
- 5 **JUST CAN'T GET ENOUGH** Depeche Mode *Clarke* Sony/ATV
- 6 **YOUNG HEARTS RUN FREE** Candi Staton *Crawford* IQ
- 7 **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye *Strong, Whitfield* EMI
- 8 **I CAN SEE CLEARLY NOW** Johnny Nash *Nash* Warner/Chappell
- 9 **EVERY BREATH YOU TAKE** The Police *Sumner* GM Sumner
- 10 **WHAT A WONDERFUL WORLD** Louis Armstrong *Weiss, Thiele* Memory Lane, Carlin

Jukeboxes may have lost the iconic status they once enjoyed but they are still fixtures in more than 14,000 pubs, clubs and cafes around the UK, reflecting musical tastes across a broad demographic.

But while the sheer variety of artists featured in this list will raise a few eyebrows, many of the songs share a common factor. From the list-topping American Pie – a number two hit for Don McLean in 1972 – via the Gibb brothers-penned 1983 hit Islands In The Stream (Universal and Warner/Chappell) to Candi Staton's Young Hearts Run Free (IQ Music), this is a chart dominated by songs with big, sing-a-long choruses.

Also featured on the rundown is a clutch of titles where the marriage of simple melodies married to hugely memorable lyrics have created contemporary classics. This takes in Vince Clarke's Just Can't Get Enough (Sony/ATV), Johnny Nash's I Can See Clearly Now (Warner/Chappell) and Sting's 1983 Ivor Novello winner Every Breath You Take in ninth place, controlled by his own company GM Sumner.

Source: PRS for Music – www.prsformusic.com

## Faith in Paloma pays off with high-profile sync

**UNIVERSAL MUSIC PUBLISHING** has secured Paloma Faith a second high-profile TV sync as her introductory Epic-issued album *Do You Want The Truth Or Something Beautiful?* was yesterday (Sunday) poised to debut inside the Top 20.

The worldwide deal with leading mobile telecoms company Samsung for the East End actress and singer/songwriter's Technicolour follows Rimmel London licensing her debut single *Stone Cold Sober* earlier this summer for a TV ad.

According to Universal Publishing head of film, TV and media Barbara Zamoyska, there are others in the pipeline.

"Paloma seems to be a perfect lifestyle fit for the 18- to 25-year-old age group and she is very open to ideas, which is great for us," says Zamoyska.

"We recognised her potential

as soon as we heard her demos six months ago. After some meetings with her, her management and Nick Raphael at Epic we worked up a plan of action which is so far proving very successful."

The ad for Samsung's new Corby handset was secured after Universal creatives Itamar Shafir and Becca Gatrell identified non-album track Technicolour and married it to a rough cut of the film provided by agency CHI and Partners.

"It was a true team effort which made the whole process unusually speedy and painless," adds Zamoyska, who also negotiated the licensing deal on behalf of co-writers Andrew Love (Reverb Music) and the unpublished Neil Athalle.

Faith's debut album includes collaborations with Ed Harcourt, Jodi Marr, Greg Kurstin, Steve Robson and Jorgen Elofsson.

A&R team forges links with renowned Brighton college

## EMI to eye fresh talent via BIMM sponsorship

### Education

By Chas de Whalley

**EMI MUSIC PUBLISHING HAS ENTERED THE WORLD OF HIGHER EDUCATION** by sponsoring a degree in songwriting at the British Institute of Modern Music (BIMM) in Brighton.

As part of a three-year course, which will also be offered through BIMM's sister site in Bristol, students will make routine visits to EMI's London offices each term where they will develop links with the A&R team who, with other members of staff, will put in regular campus appearances to run seminars on the business of music publishing.

While clearly hoping that the close relationship that will be built up with BIMM students will provide EMI with an chance to spot and nurture new talent, head of A&R and senior VP European creative Felix Howard says, "In publishing we traditionally develop and nurture where other parts of the business don't have the time or inclination. Teaming up with a great college like this is a perfect fit for us."

As part of the package EMI will



Pictured (l-r) EMI Publishing's William Booth, BIMM's Kevin Nixon and Sarah Clayman, EMI UK head of A&R and European creative senior vice president Felix Howard, BIMM's Bruce Dickinson

also offer two scholarships to help students from disadvantaged backgrounds cover the costs of living away from home. The lucky recipients will be chosen from each new intake.

"Apart from insisting that their students can play their instruments, BIMM's tutors all have strong and identifiable music industry form," he adds. "So if they think specific

students are as hot as mustard then we'll get right behind them."

The announcement comes after EMI was approached earlier this year by the college's founder director Kevin Nixon, previously Kula Shaker's manager and V2 head of A&R.

Previous BIMM graduates include members of The Kooks, The Ordinary Boys and Kate Nash's band, and have featured on 30 Top 40 singles and numerous hit albums since it was established in 2001. Fellow BIMM alumni can be found working across the music industry in companies ranging from major record labels and publishers to artist management and booking agencies.

"Since its inception BIMM has always offered a songwriting course with outstanding tutors such as Chris Difford from Squeeze dedicated to helping new writers understand the reality of writing songs for a living," says Nixon.

"But now that EMI Music Publishing is involved we think our new songwriting degree must be one of the best available anywhere and can only raise BIMM's profile as a one-stop shop for credible new artists and songwriters."

[c.dewhalley@btpopenworld.com](mailto:c.dewhalley@btpopenworld.com)

## Sony/ATV snares Scots newcomers

**GLASGOW-BASED BAND CASSIDY** have signed a publishing deal with Sony/ATV ahead of them entering into the studio to record their debut album.

As their image suggests, the acoustic guitar and harmony outfit are heavily influenced by the Seventies West Coast sounds of Crosby, Stills and Nash and Eagles but temper it with Celtic elements ranging from McGuinness Flint and Gallagher and Lyle to Deacon Blue.

"They are a unique proposition," says Sony/ATV managing director Rak Sanghvi. "Musical styles go in cycles but it's rare to come across young musicians of such calibre with so many fantastic songs so early in their career. We're very excited to be involved with them."

The four band members have been friends since their school days, but only formed Cassidy at the end of 2008. They secured an



A unique proposition: pictured (l-r) Sony/ATV's Brian Mahoney, Hamish Fingland, Barrie-James O'Neill, Lewis Andrew, Chris Potter (all from Cassidy) and Sony/ATV's Rak Sanghvi

album deal with Mercury Records in May after manager Rab Andrews, who also represents Primal Scream and Sharleen Spiteri, invited selected A&R people to a set of showcases in Glasgow.

"I think people are getting a little bored with the standard format of today's guitar bands,"

says Andrews. "These guys are refreshingly different and people got it immediately."

Cassidy will spend much of October on a club tour of Scotland before embarking on the recording of their album, which is set for release in the New Year. The album's producer is yet to be confirmed.

# News digital

Orange and Vodafone announcements could herald a pricing war for Apple device

## O2 prepares for battle as rival operators start selling iPhone

### Mobile

Eamonn Forde

**O2 IS PUTTING A BRAVE FACE** on its loss of exclusivity on Apple's iPhone, hinting that it may reduce prices when its competitors start selling the device later this year.

Orange and Vodafone last week both announced that they are to start selling Apple's hugely popular smartphone, the former before the end of the year, the latter early next year, putting an end to O2's two-year period of exclusivity for the device.

O2 has more than 1m iPhone customers in the UK but does not reveal how many were new customers who migrated from another network in order to get the device, which last week toppled Aston Martin from its three-year reign at the top of the CoolBrands list as the most desirable product and brand on the market.

The deal will put the iPhone into significantly more hands in the UK, particularly considering Orange's possible merger with T-Mobile. However, an O2 spokesperson plays down the importance of handset



exclusivity to attract customers in a crowded and mature mobile market like the UK.

"They are important but are only one of many important factors," the spokesperson says. "We have retained our market-leading position through a formula of good devices, great value tariffs and high customer service."

This message is echoed by Vodafone. A spokesperson for the company explains, "The acquisition and retention of customers doesn't live or die by one particular handset. Nor does the content and entertainment offerings operators can provide. Vodafone always makes sure that the best mobile devices are available to

our customers who can choose whatever handset fits their needs."

However, a *MacWorld* poll carried out after last week's announcements suggests that customers may be more fickle than mobile operators admit: it found that 26% of existing iPhone owners would move to Orange or Vodafone, while 40% said they would make their decision when all operators had confirmed their price points.

Asked if, in order to compete with Orange and Vodafone, O2 customers would see more preferential price points for the iPhone, the O2 spokesperson hints at possible price cuts to come. "We have ensured over the past two years that the iPhone is

priced competitively in the marketplace, available free on many tariffs and with unlimited data," the spokesperson says. "We continually review our pricing to ensure that we remain competitive."

The iPhone has been a runaway success for Apple and sales are set to move into a new phase. Apple recently announced that 30m iPhones have been sold to date globally while more than 2bn apps, from a catalogue of 85,000 titles, have been delivered.

This 30m figure will explode when Apple brings the device to China, the largest mobile market in the world, later this year. The device is expected to be available there this month in a three-year deal with China Unicom, the second largest operator in the country.

It is part of China Unicom's wider play to boost uptake of its 3G service, which launched in May and has around 530,000 users currently. There were 627.3m mobile customers in China as a whole compared to 83.4m broadband users in 2008 according to numbers published by IFFI.

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### Viewpoint Clive Gardiner SVP, We7



“ Since the launch of easily targetable ad-funded streaming services, record companies have been looking at the opportunities they provide in marketing their biggest albums digitally. Particularly with the 'play anywhere' capabilities of web-based services – links and widgets can be embedded anywhere there is a reference to the music so there is an opportunity to simply click and play. Outreach to fans is also made easy via social networks and Twitter.

Perhaps the most interesting and honest positioning of widgets is within magazine website editorial. With a raft of media partners

now using widgets to enhance their editorial experience as well as hosting exclusive listening parties – where labels expose some of their biggest releases to media syndication via *NME*, *The Guardian*, *The Sun*, *GQ* and others. Here the music sits alongside the editorial and is subjected to both journalistic and consumer comments on the tracks.

Obviously, for consumers the chance to 'try before you buy' is incredible. Also, there are very clear benefits to the labels – complete control of their product, and the ability to count and monitor exactly how, when and where fans are listening. The fans feel they are getting something of great value from their favourite artists and the label gets access to insightful marketing information as and when they want it. On top of that, the labels (and publishers) are paid for each resulting stream.

A recent exclusive chance to listen to the new Muse album on *The Guardian's* website via a We7 widget ahead of release resulted in 79,000 plays in the first 24 hours –

with most visitors listening to the whole album all the way through. After 24 hours the album was available on We7's website for another three days before release and it immediately became the number one album on the service.

By the time of the Monday release, We7 was able to share full details of the pre-stream campaign, including what plays came from the website versus those by widget. It was also able to give full details and results of the digital marketing We7 pushed through social networks and fanbases. Warner could feel confident that considerable word-of-mouth buzz had been generated quickly, helping to build the momentum that brought total sales of nearly 150k albums in the first week of release and a number one OCC chart position.

Soon We7 will offer 'heatmaps' so labels and artists can see which regions are playing their music the most. A label can match this against orders, radio airplay, promotions and so on to ensure opportunities are being optimised. Plus,

in the longer-term this information can help plan tour schedules.

It's not just priority album releases that can benefit from new digital campaigns and analytics. We7 was able to take brand new artist Alain Clark and, over a four-week promo and advertising campaign on the site, take an unknown from zero base and awareness to generating nearly 20,000 streams. The label saw timely data and feedback which helped its launch plans.

The opportunities for labels from digital marketing campaigns and proper analytics are immense and growing in significance. Labels now have the power to control elements of a campaign (ie what is available where and when), instantly see results and refine/adapt as necessary. The ability to measure how well different releases perform in the digital space across different media partners is a very powerful tool. It is also something that cannot be quantified in the same way when marketing within print media. Proper use of analytics gives deep insights, which can improve effectiveness and ROI."

### Digital news in brief

- **MySpace Music** has launched in Australia and New Zealand as a joint venture between MySpace and the four major record companies. Track downloads will be powered by iTunes with Toyota and KFC named as flagship sponsors. The service is set to launch in the UK later this month.

- Streaming music service **imeem** has raised \$6m (£3.7m) in a new round of funding. Investors include Morgenthaler Ventures and Warner Music Group.

- **Warner Music Group** has ended its licensing dispute with **YouTube** and is returning its content that was pulled from the site nine months ago. Under the new deal, Warner can sell ads around its videos. This comes after PRS for Music agreed renegotiation terms with the video site at the start of September.

- Online concert streaming service **Wolfgang's Vault** will make more than 1,000 shows available for download from November. Acts featured include Jimi Hendrix, Aretha Franklin and The Grateful Dead. MP3 downloads will cost up to \$8.98 (£5.60) while FLACs will cost up to \$12.98 (£8.06).

- German digital music company **Music Networkx** has invested in streaming and sharing service **Simfy**. Music Networkx specialises in live recordings and the two have confirmed a content partnership.

- **7digital's** music store via BlackBerry App World is now live in the UK, the US, Germany, Spain and Italy. Tracks are sold DRM-free and the app features an in-built music player.

- The Orchard president and CEO **Greg Scholl** has resigned from the company, which recently announced a 20% reduction in its global workforce. Director Danny Stein has become interim CEO, supported by an expanded role for current Orchard general manager Brad Navin.

- Consumers in Asia (excluding Japan) buying **HP notebook** PCs from October will get access to 1,000 free Universal Music downloads that will be valid for a year. They will be able to keep 120 of the tracks permanently after the year is up.

- **Pandora** is adding videos to its music offering. The initial offering is limited but features acts such as The Prodigy and Animal Collective.

### New services

- **Free All Music** US-based ad-funded music service that is expected to launch in public beta in December. Users will be able to select the MP3 they want and also the sponsor they want to 'buy' the track from in exchange for watching a one-off 15-second ad.

- **Swift.fm** allows users to share tracks via Twitter. It crawls the web for tracks that exist online but also lets users upload their own MP3s. It warns users to respect copyright but policing uploads could prove difficult.

# News diary

## ON THE WEB THIS WEEK

### UK MUSIC RESPONDS TO P2P

**John:** "The ISPs know their technology and that this is a futile and expensive exercise that will just waste resources that could have been used to develop and test other business models and support musicians. Where is the rational business debate on this, rather than knee-jerk punitive measures?"

### FORMER BARD CHAIRMAN DIES

**Bob Lewis:** "The trade and in particular the members of ERA (BARD) owe a great deal to Richard as it was as chairman he not only oversaw the negotiations for our joint venture with the BPI but was hands on at every stage. He was a great champion for all retailers and took on every issue with a great determination to succeed."

### BPI CALLS BT'S INACTION OVER FILESHARERS "SHAMEFUL"

**Simon Gough:** "Isn't punishing BT for filesharers a bit like blaming the Highways Agency for drink drivers? All of this focus on punishment just holds the industry back when it should be looking for new ways to do business that take the ease of distribution of digital content into account."

# A chart Storn is brewing...

## UNEARTHED

**UNSIGNED UK ACT STORNOWAY** are looking to capitalise on recent positive press reports, radio sessions and high-profile live gigs with the release of their debut album next year.

This month the band will take on their biggest live commitments to date, performing at the Electric Proms and headlining the 800-capacity Sheldonian Theatre in their hometown of Oxford, becoming the first contemporary act to play the venue since it was built in 1668.

Manager Jon Chapman says it is the culmination of a year of hard work. "We have just taken the view that we would build this and build this and at the time when the right people came along we would bring them on board," he says.

Last month the band signed a publishing deal with Warner/Chappell, while label interest continues to stack up.

Stornoway played on four stages at Glastonbury Festival earlier this year, while Radio 1 invited the band to headline their Introducing stage at their Big Weekend event. A head-



line performance at London's ICA earlier this year also earned the band glowing reviews from *The Times* and from *The Guardian*.

The band's latest single *Unfaithful* will be released via PIAS this month and has already earned positive press from the *Daily Mirror* among others.

Other promotion coming up

includes an *NME Radar* piece due to run this week and a Radio 1 Maida Vale session scheduled to air on October 14.

"We've had our own agenda on this from the start," affirms Chapman, who says the group's debut album will be released in the first quarter of 2010.

[stuart@musicweek.com](mailto:stuart@musicweek.com)

### Cast list

#### Management

Jon Chapman

#### Press

Sinead Mills, six07

Press

#### Regional

Samuel Hextall,

six07 Press

#### Radio

Chris Slade,

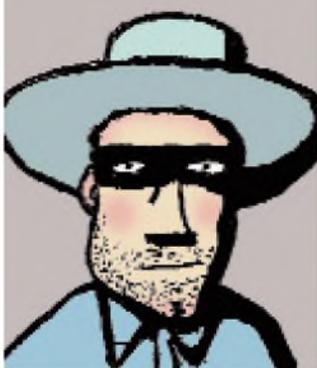
Alchemy Radio

#### Agent

Rob Challice, Coda

Agency.

## Dooley's Diary



## Ghosts in the Machine at Abbey Road gig

### STRANGE THINGS CAN HAPPEN TO MUSICIANS

playing in The Beatles' spiritual home of **Abbey Road's studio 2**. And that seemed to be the case last Thursday evening as **Florence + The Machine** performed in the famous studio in front of an invited audience to mark the **first anniversary of Absolute Radio**. According to Welch, her guitarist is making claims he was now **channeling the spirit of John Lennon**, a situation no doubt not helped by their set including what turned out to be a rather good cover of the Fabs' *Oh! Darling*... Meanwhile, the early days of Florence's career were recalled by her label in precious metal style last week. Legend has it that **Welch was discovered in a toilet** by her manager and, intent on re-enacting that

moment, Island presented her with a platinum disc for debut album *Lungs* – the biggest selling UK debut artist of the year – in her hotel room toilet

before the third of her sold-out shows at O2 Shepherd's Bush Empire. Pictured (l-r) at the historic ceremony are Island co-president Ted Cockle, Island A&R manager Ben Mortimer, Florence, Island co-presi-

dent Darcus Beese and Island marketing man Tom March... Dooley may have been around for decades and accepts that he isn't getting any younger but he was nevertheless somewhat taken aback by the apple-munching, health-loving enthusiasm of **former hellraiser Ozzy Osbourne** at The Dorchester last week. In between boasting of his new daily fitness regime

the 60-year-old rocker reflected on his love of 12-inch vinyl and asked, "I don't know if you are as old as I am but...", hmmm. Well, his shades were very dark... **LD Communications** is joining in the nation's World Cup fever with skipper Bernard Doherty taking his ever-enthusiastic PR team (no WAGs) to Cannes later this week all kitted out in three lions shirts, for a big media announcement on Wednesday at

MIPCOM. Dooley understands that LD are teaming up with the world's leading event producer Kevin Wall's Control Room and some of FIFA's head honchos to unveil details of a **star-studded World Cup opening**

**ceremony concert** in South Africa next June. The last time cricket fan Doherty pitched up at anything to do with the World Cup was as a young boy in 1966 for the England v Germany final at Wembley. He may be above the six feet mark now, but

in those days he had to stand on a milk crate to see the game, courtesy of his dad – an FA referee who introduced Bernard to the art

of blagging by getting his hands on a couple of tickets for the historic match... What with stretch limos generally full of squawking hen nights these days, just how do you make an impact on the nation's roads? Well, our photo shows one idea, courtesy of Scottish label **Three Coins Music** and their band **Little**

**Redde**: dress your tour bus up like a boom box and send it out on tour. Probably best not to stand on top of it, as the band are doing here, mind. "You should see the looks we get when we turn up at venues," says Three Coins Music's Nik Walker. Well quite... Staying in Scotland, news of an intriguing career switch

arrives from the MOBOs in Glasgow: **N-Dubz' manager Jonathan Shalit**, far from celebrating the group's double win, was spotted instead manning the door of the Nissan aftershow, telling *The Sun's* Gordon Smart all about his **former career as a doorman**. We never knew... He

may not have been on the bill at the MOBOs – or even invited for that matter – but **local boy Paolo Nutini** at least emerged with something precious to clutter up his mantelpiece with last week. The Glasgow lad was presented with a platinum disc to mark his album *Sunny Side Up* topping sales of 300,000 units in the UK. Pictured presenting the New Shoes warbler with his platinum hardware are Atlantic A&R

man Hugo Bedford, Atlantic UK chairman Max Lousada and band members Dave Nelson, Gavin Fitzjohn and Donnie

Little... Although **Gary Barlow** has **downplayed reports** that he and Robbie Williams are back for good – as recording partners, at least – he also says that it is unlikely his record label would ever offer a home for his erstwhile band mate. "I don't think we will be making a signing that big," he jokes...



# Features music :) ally

## LILY-BAITING: IT'S NOT FAIR

The mob-like online reaction to Lily Allen's stance on filesharing may have been predictable and further discouraged artists to speak out about illegal downloading. But given the heightened profile of the filesharing debate in recent weeks, Allen's actions could in fact help unite artists' views and open up further dialogue, not stifle it



### Digital

**FOR MOST OF THIS DECADE**, Metallica were the example used by the majority of bands to caution themselves against speaking out about piracy. Now they have got company in Lily Allen, who managed in the space of a few days to become an equally hated figure among the pro-filesharing fraternity.

She did not threaten to sue her own fans, of course. She voiced her disagreement with the idea that artists should learn to live with illegal filesharing, and then set up a blog for herself and other artists to express their views on the subject. And after a few days of online abuse and accusations over Allen's own piratical behaviour, there followed the closure of her blog, before a triumphant speech at a meeting of the Featured Artists Coalition.

With the dust having settled, several responses come to mind. Most obviously that it is no wonder so many artists are reluctant to speak out on piracy, particularly with the tendency of online criticism to veer into mob-like behaviour, burying any serious discussion of whatever issue had originally been raised.

Bear in mind that Allen was acting all but solo here. She was not putting her name to a statement as part of a coalition of artists and neither was she acting as a figurehead for the views of her label.

For much of its history, the majority of artists have absented themselves from the filesharing debate, perhaps sensibly given the potential backlash for no real reward. At least slamming George W Bush once got the Dixie Chicks some new Democrat-leaning fans.

It is a hugely sensitive time right now as far as the file-sharing debate is concerned. Legal music access and consumption models are finally emerging that may provide a genuine alternative to piracy, yet at the same time governments (including the UK's) are introducing legislation with varying degrees of punishment for persistent filesharers.

The industry needs more vociferous artists to speak out about their beliefs, not fewer – and not just about piracy but on the new business models that are emerging, too. One of the reasons FAC was set up was to question how artists will be remunerated from new advanced access models like Comes With Music. Recent weeks have also seen criticism from artists of the paltry royalties they receive from streaming services including Spotify, especially when they realised that some of their labels had equity stakes in the firm.

But the monstrosity of Lily Allen had other lessons for the industry, too. Some of the criticism of her views was justified – for example, when it emerged that she had started her career by releasing two MP3 mixtapes, which although featuring unlicensed songs from other artists, were still available on her official website.

Many suggested that it was hypocritical to be distributing unlicensed tracks while hitting out at illegal file-



sharers, while others compared Allen's infringement to that of US filesharer Jammie Thomas, who was recently fined \$1.9m (£1.2m) for sharing fewer songs (24) with far fewer people on the Kazaa P2P network. If nothing else, this highlights the decidedly grey area around the use of free MP3 mixtapes to promote artists – Little Boots is another major-backed act who has used them in recent times.

Another lesson from Allen's experience – if the industry needed it – was that there is no single "artists' view" on filesharing, but rather a whole spectrum of opinions and emotions, from anger, to weary acceptance, through to the embracing of P2P by artists keen to build a fan-base and make more money – whether through merchandise and ticket sales, or sales of "premium" albums.

Nine Inch Nails and Marillion are the two most high-profile examples of artists turning P2P into an intrinsic part of their digital strategies, but there are many more small, emerging artists – the kind of artists Lily Allen thought were not being spoken for by FAC's "rich and successful" members. But for every internet user who posted a positive

comment about filesharing on Allen's blog, there were many more who simply wanted to flame her for taking the opposing view...

comment about filesharing on Allen's blog, there were many more who simply wanted to flame her for taking the opposing view.

In short, views on filesharing are currently so polarised that even when artists do want to engage with the debate, unless they take an explicitly pro-filesharing viewpoint, they are likely to be drowned out by the mob mentality.

Of course, there is a happy postscript to Allen's story, with a reportedly rousing reception to her speech at FAC's emergency meeting, praise from board members including Radiohead's Ed O'Brien who she had initially criticised, and the adoption of a united viewpoint of sorts. The common ground was that persistent filesharers should not be booted off the internet, but instead be subject to the "restriction of the infinger's bandwidth to a level which would render filesharing of media files impractical while leaving basic email and web access functional".

The technical challenges of such a solution, not to mention thorny questions of what constitutes "basic web access" nowadays – do YouTube and Spotify count? – are best left for another day. But FAC's decision to "condemn the vitriol" directed at Allen during her short-lived campaign was a welcome sign of the community pulling together and recognising that artists who put their heads over the parapets should not be left isolated.

Even when artists do agree about filesharing, their arguments can be out of kilter with views elsewhere in the industry – FAC's latest statement does not fall into line behind the pro-disconnection positions of the BPI and AIM, for example.

But as the process continues of deciding what stick will successfully nudge music fans in the direction of the carrots of legal music services – while also thrashing out the details of how those services equably compensate the actual music makers – artists' views need to be heard. In that sense, the attempted online muzzling of Lily Allen will hopefully open up the debate, rather than stifle it.

● Music Ally is a leading business information and music strategy company specialising in digital media. For more information see [www.MusicAlly.com](http://www.MusicAlly.com)



**ABOVE**  
P2P as a strategy: Nine Inch Nails are offering a free download and limited-edition physical product

**LEFT**  
Common ground: despite previous disagreements, Radiohead guitarist Ed O'Brien, on the board of the Featured Artists Coalition, applauded Lily Allen's P2P stance

**LEFT**  
Filesharing in the spotlight: last week's Music Week highlighted the heightened profile of the P2P debate



# Features



# ROBBIE: BACK A

After a three-year break, Robbie Williams returns with a new album, a new producer and

## Releases

By Christopher Barrett

**DESPITE NOT HAVING HAD A NEW ALBUM OUT SINCE 2006**, Robbie Williams has sold more albums than any other artist this century, a lead he is looking to extend with the release of his seventh studio album.

Williams' seemingly unshakable career, which has seen him shift more than 16m albums in the UK alone and pick up a record-breaking 15 Brit Awards, may have suffered a wobble following the mixed reception given to 2006's *Rudebox*. But team Williams is confident that his forthcoming set will put him firmly back on track.

Slated for a November 9 release, *Reality Killed The Video Star* is the final Robbie Williams studio album under the groundbreaking contract he inked with EMI back in 2002, a deal that paved the way for the much-touted 360-degree model.

Shabs Jobanputra, who took on the role of president at Virgin Records back in May, is overseeing the campaign and believes the album is a fantastic record and a return to form. He is also regarding its release as a building block on which to realise his vision of a new revitalised Virgin Records.

"It is in all our interests to do a great job. It is an important release, not just for Virgin and Robbie, but for the market as a whole," insists Jobanputra. "It's a great record. I'm trying to rebuild the great Virgin Records over a period of time and this album marks an important point in terms of what we are trying to do as a company."

It has been 20 years since Williams, then aged 15, joined Take That: two decades that have proved nothing short of remarkable for the boy from Stoke-on-Trent. But despite breaking the record for the most concert tickets sold in one day – 1.6m, for his 2006 *Close Encounters Tour* – the same year saw the release of *Rudebox* and, by his very high standards, something of a shock to the system.

Despite debuting at number one in October 2006 *Rudebox* achieved 200,000 fewer week-one sales than its predecessor *Intensive Care* and was toppled after a single week by *Girls Aloud* when its sales fell 66.4% in its second week on the market.

Asked whether the fate of *Rudebox* and Williams' three-year hiatus from the music market has piled on the pressure and frayed the nerves of his team, IE Music co-founder Tim Clark, who alongside David Enthoven manages Williams, says "Of course, if you have been out of the public eye for three years there is bound to be speculation and a certain fear with everybody in this camp, but the minute we heard the album we realised what an astonishing album he had delivered. It is certainly one of his best."

Written in Williams' LA home studio, the album includes songs penned with Danny Spencer and Kelvin Andrews (aka Soul Mekanik), Brandon Christy, Craig Russo, Richard Spencer and Scott Rudin and Fil Fisler. There is also a contribution from Williams' former right hand man Guy Chambers and Chaz Jankel, the songwriting partner of Williams' hero the late Ian Dury.

Aside from taking time out to grow a beard and indulge his passion for football, Williams spent months in his LA home studio experimenting and exchanging ideas with his old Stoke friends and collaborators Spencer and Andrews, who have been credited by Williams on the album as the Central Midfield.

"They really have been a great support to Rob. It's been fantastic," says Clark

Shortly before Christmas 2008 Williams felt that the framework of an album was in place and what was needed, as EMI Music Group A&R executive Chris Briggs explains, was a producer. Top of the list was Trevor Horn.

Reflecting on Williams' desire to work with Horn, Briggs, who has collaborated with the artist for many years, says, "When I first met Rob he made it really clear that he didn't want to go into a world of jobbing songwriters and that he was much more interested in working with people that had experience of being in bands and had become record producers."

The vast majority of the album was recorded at Horn's west London-based Sarm Studios and Williams was so impressed by the end result that he



"Robbie came in and heard what we had done with [album track] *You Know Me, He really ripped into it, and man can he sing. We were all kind of ecstatic*"

**TREVOR HORN**

named the album after *Video Killed The Radio Star*, the hit single that Horn enjoyed back in 1979 with his group Buggles.

"The record had solid foundations and Trevor was the missing link," says Briggs. "There was a body of songs there, not badly produced but what I would call posh demos, and there was a point of realisation between Danny, Kelvin and Rob that they needed a good old fashioned, proper, record producer, not a songwriter who owns Pro Tools. That is when the dialogue started that led to Trevor. I can't think of anyone who would have done a better job on this body of songs."

In January 2009 Briggs approached Horn, who immediately demanded to hear material before he committed to the project. "They played me a couple of songs and I just loved *Morning Sun*," recalls Horn.

A Robbie Williams fan since the pop star courteously went out of his way to hold a door open for him at Sarm Studios years before, Horn soon hit it off with Williams and the two began working in earnest on the tracks despite a somewhat differing attitude to working hours.

"I do a 12-hour working day, four days a week, and a short day on Friday," says Horn. "I asked Robbie, 'What studio hours do you like to work?' and he said 'Friday'. But he was around all the time and was very encouraging. You have to have a good time together. If everyone isn't enjoying themselves the music is going to sound crap," says Horn, who apparently was enjoying himself so much he even reached for his trusty bass guitar.

"I plonked the bass almost to death and played a few things and sang some backing vocals, we all pitched in on a couple of the tracks, it was fun. As

# AND FIGHTING FIT

a new approach. Music Week talks to the team involved in the making of Reality Killed The Video Star

it went along Rob got to enjoy being in the studio more again.

"There was a great moment after he came in and heard what we had done with You Know Me, he really ripped in to it and man he can sing. We were all kind of ecstatic," says Horn.

Released on October 12 and already enjoying strong radio play, the first single Bodies was selected by Williams but was far from the firm favourite from the outset, as Horn explains. "Bodies was a rank outsider. Initially, we were definitely not considering it as the first single, but I tried changing from electronic instruments to real instruments and it suddenly blew everyone's heads off and Robbie loved it."

With pianos, strings and horns to the fore Horn has created a bold album that is rich in lush orchestration. "He encouraged me," laughs Horn. "He likes strings and horns - they don't get in the way of him - and so do I; they can be very expressive, much more expressive than just keyboards, especially in terms of mood and excitement."

But naturally, given Williams' influences including Pet Shop Boys and Depeche Mode there is also not shortage of electronic trickery on Reality Killed The Video Star and the result is a musically diverse but consistently strong album.

"Robbie has never made a secret of the fact that he likes Pet Shop Boys, Depeche Mode and techno as well as other kinds of stuff," says Horn. "Some of the tracks are played by a band and some are played by a band on top of a set of loops and sequencers. It is essentially a similar kind of band even if the rhythm section changes, but Robbie is the lynchpin of the whole thing."

Briggs also believes that the relationship Williams

has with his collaborators is much like being in a band. "Functionally the team of people he has worked with on this record have replaced Guy Chambers; it is like a new band and it has been evolving since Rob and Guy split up."

As Briggs explains, Williams not only has a tight-knit team of creatives around him but businessmen whose opinions he can trust. "David and Tim, me, Danny and Kelvin have all been involved with Rob for a very long time and we are all on this feedback committee. We do not always agree but he knows our musical quirks so he has something very consistent to measure against in terms of the feedback he gets."

With the second single You Know Me lined up to be released prior to Christmas and an appearance at Camden's Roundhouse as part of the BBC Electric Proms scheduled for October 20, the Reality Killed The Video Star campaign is taking shape, but it is one that both his management and record label confirm will not include a live tour.

Says Enthoven, "At the moment we don't have any plans for touring. What we have to do is lots of promotion, the world is a big place and you can't get round it that quickly with a big tour. So we have to reach as many people as we can with this album in the first flush."

For Jobanputra at Virgin, the most important thing is the quality of the album. "The music is so strong and he is in such a good space that I am not overly concerned about not having too much live."

"It is about going back to the basics of what we do and having a great record. You can have as many ideas and promotions as you want but if the record is not there it is all irrelevant."

chris@musicweek.com



## Reality Killed The Video Star track-by-track songwriting breakdown



For those accustomed to seeing the songwriting credits on a Robbie Williams album divided simply between the man himself and a collaborative producer such as Guy Chambers or

Stephen Duffy, the label copy on Reality Killed The Video Star may prove something of a shock. After all, a good half of the tracks listed attest to five or more writers involved in a single title, in a way immediately reminiscent of the gang-writing approach favoured by US urban and hip-hop stars.

Likewise, anybody who hoped to measure the pressure Robbie could have been under (after the comparative failure of his last album Rudebox) by counting the number of superstar song doctors among this current crop of co-writers will be disappointed. With the exception of bit-part appearances by legendary lyricist Don Black and former Ian Dury sidekick Chaz Jankel, there is not a household name in sight. Not even producer Trevor Horn makes a claim on a single copyright here, despite undoubtedly reshaping some of the songs in the studio.

So although a solitary Williams/Chambers credit catches the eye in the form of Escapology outtake

Blasphemy, it is two Chrysalis writers Danny Spencer and Kelvin Andrews who pick up the lion's share of the non-Farrell Music points from nine of the 12 tracks on Reality Killed The Video Star.

Now best known as Soul Mekanik, Spencer and Andrews are not merely UK acid house veterans (thanks in part to their Top 5 remake of the Beatles' Strawberry Fields Forever under the name of Candy Flip in 1990) but also superstars on the street in Stoke-on-Trent where they first met Williams in his pre-Take That days and have remained friends ever since. Indeed, Andrews had a small share of the chart-topping Rock DJ in 2000 while between them the pair also contributed to a couple of wonky pop-influenced tracks on Rudebox.

"We signed Danny and Kelvin in 2007, just before Rudebox was released," says Chrysalis Music managing director Alison Donald. "They're a hugely creative partnership with an encyclopaedic knowledge of pop and R&B - and when they're working with Robbie their output is enormous."

Donald reports that the two effectively "vanished off to LA" for weeks at a time during 2008 to stay with Williams and would return "with enough fantastic demos to fill an album several times over."

According to EMI A&R veteran Chris Briggs, Spencer, Andrews and other mutual friends and relations from Stoke who also made the trip to LA - such as EMI-signed Richard Scott and Scott Ralph credited on tracks like Morning Sun, Deceptacon and Won't Do That - were largely responsible for "creating the kind of extended

Title writer publisher

<b>MORNING SUN</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Richard Scott, Scott Ralph, Don Black <small>Farrell, Chrysalis, EMI, Sony/ATV</small>
<b>BODIES</b>	Robbie Williams, Craig Russo, Brandon Christy <small>Farrell, Kobalt</small>
<b>YOU KNOW ME</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Francoise Hardy <small>Farrell, Chrysalis, Alpha Editions</small>
<b>BLASPHEMY</b>	Robbie Williams, Guy Chambers <small>Universal, EMI</small>
<b>DO YOU MIND</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Chaz Jankel <small>Farrell Music, Chrysalis, copyright control</small>
<b>LAST DAYS OF DISCO</b>	Robbie Williams, Danny Spencer, Kelvin Andrews <small>Farrell, Chrysalis</small>
<b>SOMEWHERE</b>	Danny Spencer, Kelvin Andrews, Andrew Stubbs, Jonathan Hand, Stephen Cadman <small>EMI</small>
<b>DECEPTACON</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Richard Scott, Scott Ralph <small>Farrell, Chrysalis, EMI</small>
<b>STARSTRUCK</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Paul Beard <small>Farrell, Chrysalis, copyright control</small>
<b>DIFFICULT FOR WEIRDOS</b>	Robbie Williams, Danny Spencer, Kelvin Andrews <small>Farrell, Chrysalis</small>
<b>SUPERBLIND</b>	Robbie Williams, Fil Eisler <small>Farrell, copyright control</small>
<b>WON'T DO THAT</b>	Robbie Williams, Danny Spencer, Kelvin Andrews, Richard Scott, Scott Ralph <small>Farrell, Chrysalis, EMI</small>

family atmosphere in which Robbie thrives".

Also part of Williams' trusted inner circle were former members of his backing band Paul Beard and Fil Eisler, who are credited with copyright-controlled shares on Starstruck and Superblind respectively, while the album's debut single Bodies continues a relationship with LA-based and Kobalt Music-administered writers Craig Russo and Brandon Christy, which began with a Rudebox cut, The Actor.

Chas de Whalley

# THINK INSIDE THE BOX

## WITH THESE SUPERBLY PACKAGED BOX SETS FROM UNIVERSAL MUSIC CATALOGUE



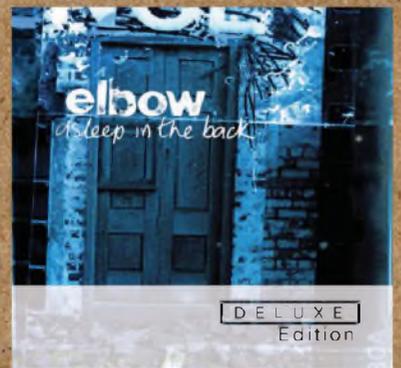
**Merry Christmas Everybody:  
Various Artists: 5CD**

Finally here is a Christmas music collection which truly does have something for all the family. Features 5 discs, 100 tracks featuring Choral, Children's, Pop, Motown and Easy. Includes Girls Aloud, Elton John, Bing Crosby, Michael Jackson, Tom Jones, Stevie Wonder, Ronan Keating, The Supremes and many more.



**Motown:  
The Complete No.1's:  
Various Artists: 10CD**

A once-in-a-lifetime 10-cd box set in celebration of Motown's 50th anniversary. Featured are 189 no.1 Hit singles from 50 different Motown artists. Housed in a replica of the original Motown headquarters "Hitsville" house with a rare photo book of classic images and detailed annotations.



**Elbow:  
Asleep In The Back:  
Deluxe Edition: 3CD**

The incredible debut album now available as a 3 disc Deluxe Edition with expanded packaging. Bonus material includes 7 previously unreleased tracks and a DVD of the Asleep In The Back Movie.



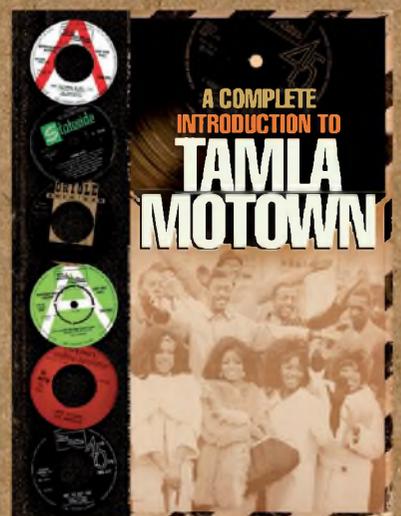
**Kats Karavan:  
The History Of John Peel On  
The Radio: 4CD**

Stunning 4 CD box set that pays tribute to the fantastic late, great John Peel. Contains unreleased Peel Sessions, Peel favourites and obscure 7"s. 64 page booklet features rare and unseen photos, extensive sleeve notes and exclusive interviews.



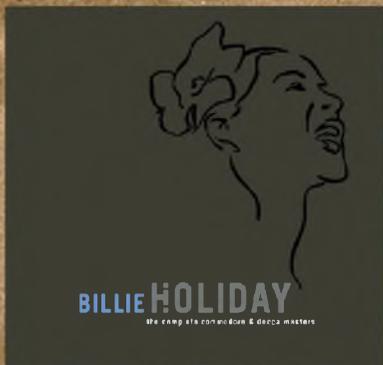
**Buddy Holly:  
Not Fade Away: The Complete Studio  
Recordings And More 6CD Set**

A lavish 6CD set showcasing the enormous talent of Buddy Holly during his influential career. Included are 203 tracks (some unreleased or appearing on CD for the first time) to complete his remarkable recording legacy. Presented in limited edition year book with an 80 page booklet, rare photos plus liner notes by Billy Altman.



**A Complete Introduction  
To Tamla Motown:  
Various Artists: 4CD**

A 4CD set featuring the sensational Motown hits that broke through from the USA becoming a success in Europe. Compiled by world renowned Motown expert Adam White with sleeve notes by author Brian Southall. Included are all the British chartbusters, live concerts and killer b-sides housed in a hard back box set.



**Billie Holiday:  
The Complete Commodore  
& Decca Masters: 3CD**

For the first time in one collection, 50 powerful Billie Holiday cuts recorded during her signing to Decca and Commodore. All tracks produced by the great Milt Gabler have been sonically remastered & housed in a beautifully designed package.



**Nirvana:  
Live At Reading: 2CD**

#1 in "100 Gigs That Shook The World" - Kerrang!  
"Nirvana's #1 Greatest Moment" - NME  
Nirvana's historic 1992 headline Reading Festival appearance available as a Limited DVD/CD Set with colour-corrected video and audio from the original multi-track tapes.



**Out Come The Freaks An Island  
Post-Punk Anthology:  
Various Artists: 3CD**

The Island 50 celebrations continue with the release of this 3CD box set of pre-punk post-punk, new wave, no wave, junk-funk, leftfield jottings from the margins of Island Records 1972-2008.

# Features

# CHRISTMAS BOXES

From Kraftwerk to Shakin' Stevens, a whole spectrum of boxed sets will be released in quarter four. Music Week looks at what retail and fans can look forward to this gifting period

## Boxed sets

By Christopher Barrett

**AS VALUE CONTINUES TO SLIP AWAY** from the recorded music market the record-breaking success of The Beatles mono and stereo boxed sets has provided optimism as the industry moves toward the gifting period.

Having notched up no fewer than 8,000 sales on their first day and broken records after a single week when The Beatles stereo and mono sets became the most expensive releases ever to chart in the UK – at around £170 and £200 apiece – that success was widely hailed as a victory for the value of recorded music.

Despite retailers reporting that demand has outstripped supply so far, The Beatles boxes are expected to continue to sell strongly throughout Q4 as the gifting period begins in earnest. Set to join the Fab Four in what looks like being a crowded marketplace are a wealth of beautifully packaged career-spanning packages.

From a multi-disc set celebrating 70 years of the UK's longest standing independent label and a staggering 70-CD Miles Davis box to a package housing Kraftwerk's entire studio catalogue or a 163-track collection aimed at Shakin' Stevens fans, nobody can argue that there is a lack of diversity on the release schedule this quarter.

"Given that chart CD and campaign titles no longer have the same aspirational qualities of a few years ago, products that have enhanced presentation – whether in the form of a special-edition CD or a boxed set – have the opportunity to do really well in the Christmas market," says HMV rock and pop manager John Hirst.

While consumers are literally able to weigh up the size and value of the sets in stores such as HMV, online operators including Amazon and Play.com have the advantage of huge warehouses in which to stock the sets, which literally come in all shapes and sizes.

"Having worked in high-street retail in the past there is always the problem of how to display them. You can't put them in A-Z, they don't fit in the racking, so you can't have them in with back catalogue," says Play.com category manager for music Helen Marquis.

At HMV, Hirst reports that there has been a rise in boxed set business via hmv.com but is aware that some customers do have reservations about such valuable purchases being damaged in the post.

Another clear challenge to both online and high-street retail boxed-set trading this Q4 is the increasing trend of direct to consumer (DTC) releases being sold, in the main, exclusively via artists' official websites and therefore bypassing retailers completely.

Following in the footsteps of numerous acts on the DTC route, including Radiohead, Oasis and Primal Scream, Sony Music last week ventured into the market for the first time with its first-ever DTC release – a collectors' edition of the AC/DC set *Backtracks* which fans are able to purchase via a dedicated website for £152.20.

But at Play, Marquis remains unphased by the rise of the DTC trading model. "We have had the experience that they have failed to sell them all and have come to us to try and sell the rest. I don't know how far their reach is, especially at this time of year when the person buying the gift doesn't necessarily think of the artist website."

Here we take a look at some of the key releases set to travel from stock room to stocking in the coming months.

## AC/DC

**Backtracks (Sony) Released: November 9**

A two-CD and single DVD package combining studio and live rarities together with a collection of all the band's previously unreleased videos. It is an abridged version of the full DTC release available via dedicated website [www.acdcbacktracks.com](http://www.acdcbacktracks.com).

## CLIFF & THE SHADOWS

**Reunited (EMI) Out now**

Celebrating the 50th anniversary of Cliff Richard and The Shadows, this limited-edition boxed set contains the hit album, which brought the band together in a studio for the first time in 30 years, together with a three-track bonus EP and jigsaw.

## MILES DAVIS

**The Complete Columbia Album Collection (Columbia)**

**Released: November 30**

A comprehensive 70-CD boxed set containing 53 Miles Davis albums recorded for Columbia between 1949 and 1985 together with a bonus live DVD and a 250-page full colour book. While each album is housed in packaging featuring the original artwork, other Davis delights include a disc of his performance at the Isle of Wight in 1970, the first time the full performance has been issued.

## THE DOORS

**Live in New York (Rhino) Released: November 9**

A weighty six-disc package that will doubtless prove irresistible to The Doors completists, *Live In New York* brings together the band's final four performances in New York recorded in 1970 at the Felt Forum.

## ELBOW

**Asleep In The Back (Universal) Released: October 26**

A three-disc (2CD and DVD) deluxe reissue of Elbow's Mercury Music Award nominated debut album that also contains tracks from the band's 1998 self-released debut *The Noisebox EP*, live tracks, videos and home movies.

## GENESIS

**Live 1973-2007 (EMI) Out now**

Following on from two boxed sets spanning Genesis's entire studio album output, this edition concentrates on their live endeavors and contains the band's four live albums; *Genesis Live*, *Seconds Out*, *Three Sides Live* and *The Way We Walk*, all of which feature new stereo mixes.

## GENESIS

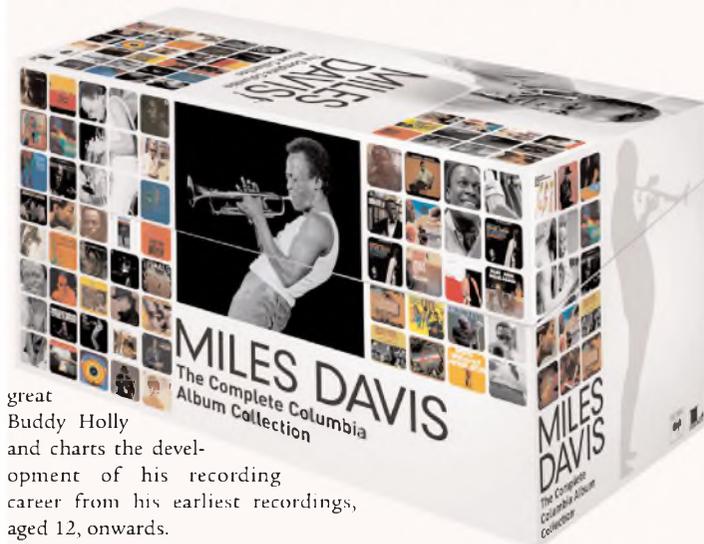
**The Movie Box (EMI) Released: November 9**

The latest in EMI's thorough plundering of the Genesis archives, this five DVD box set, not only contains *Genesis Live At Wembley Stadium*, *Genesis: The Way We Walk - Live In Concert* and the documentary *Behind The Music* but marks the first time that *The Mama Tour* and *Three Sides Live* have been available on DVD.

## BUDDY HOLLY

**Not Fade Away: The Complete Studio Recordings And More (UMJ/Universal) Released: December 7**

This six-CD set contains 203 tracks from the late,



great Buddy Holly and charts the development of his recording career from his earliest recordings, aged 12, onwards.

## KRAFTWERK

**12345678 The Catalogue (Mute) Released: November 16**

On the 35th anniversary of their landmark 1974 hit *Autobahn*, the celebrated career-spanning output of Düsseldorf's dance music pioneers Kraftwerk is brought together just in time for Christmas. From *Autobahn* to 2003's *Tour De France*, all of Kraftwerk's eight albums are presented in 'mini-vinyl' card wallet packaging, together with individual booklets.

## NIRVANA

**Live At Reading DVD and CD Deluxe Edition (Universal)**

**Released: November 2**

A performance that was ranked as number one in Kerrang's '100 Gigs That Shook The World' Nirvana's performance at the Reading Festival has become one of the most bootlegged in history. Fans will now be able to enjoy the gig in vastly improved sound and vision with audio sourced from the original multi-track masters.

## PROCOL HARUM

**All This And More (Union Square) Released: November 2**

This lavishly illustrated three CD and single DVD set combines 74 audio tracks along with live performances of a further 22 on the DVD. Compiled with the assistance of band members Gary Brooker and Keith Reid, the set balances hits with rarities and houses a 72-page booklet stacked with memorabilia.

## QUEEN

**Absolute Greatest (EMI) Released: November 16**

Released in numerous formats, including single and double-disc versions, *Absolute Greatest* will also be available as a limited edition book version with two discs packaged in a hardback A4 52-page book while vinyl enthusiasts will be steered toward the three 180g heavyweight LP set containing a 16-page soft back photo book and housed in an A2 box.

## SHAKIN' STEVENS

**The Epic Masters (Sony) Released: October 19**

A 10-CD set featuring 163 career-spanning songs, this collection houses re-mastered albums including *This Ole House*, *Shaky* and *A Whole Lotta Shaky*, together with a 12-inch bonus CD of mixes and a 24-page book.

## FRANK SINATRA

**New York (Rhino) Released: November 2**

A package of 71 previously unreleased performances by Ol' Blue Eyes in *The Big Apple*, this five-disc set – four CD and one DVD – contains key moments in Sinatra's on-stage career between 1955 and 1990.

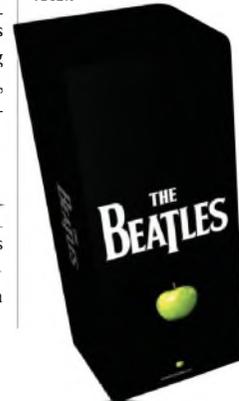


## PICTURED ABOVE

Fan-friendly: Columbia will release a 70-CD Miles Davis boxed set in November; Topic Records celebrates 70 years with its *Three Score & Ten* collection; Sony will release an abridged version of AC/DC's direct-to-consumer set *Backtracks* next month

## PICTURED BELOW

Money-spinner: the success of The Beatles' recent stereo and mono boxed sets has demonstrated the commercial clout the format has at retail



# Features

**THE STONE ROSES**

**20th Anniversary Collectors Edition (Sony) Out now**

With John Squire's artwork and the high-quality packaging housing this box of delights for Stone Roses fans, this collection of the re-mastered album, re-mastered extras, album of "lost" demos combined with a 48-page book, and six art prints by Squire has been released across CD, vinyl and USB and should continue to attract gifting sales.

**THE THOMPSON TWINS**

**Box (Edsel) Released: October 26**

A box of four two-CD sets featuring the trio's first five albums and 71 bonus tracks including 12-inch mixes and "cassette edition remixes".

**VARIOUS ARTISTS**

**A Complete Introduction To Tamla Motown (UMC/Motown)**

**Released: December 7**

A four-CD set packed with classic hits recorded by acts including Smokey Robinson, Stevie Wonder and Michael Jackson brought under one roof by Motown aficionado Adam White. The 100 tracks are housed in a hardback cover and furnished with extensive sleeve notes by author Brian Southall.

**VARIOUS**

**Kats Karavan: The History of John Peel on the Radio (Universal)**

**Released: October 26**

Released to mark the fifth anniversary of John Peel's death, this four-CD set comes in a hardback book and contains numerous singles and Peel Sessions by the celebrated broadcaster's favourite acts.

**VARIOUS**

**Los Angeles Nuggets: Where The Action Is! (Rhino) Out now**

The latest in Rhino's successful Nuggets series, LA Nuggets straddles a wildly creative period in Southern California's music scene with 101 tracks recorded between 1965 and 1968 by the likes of The Doors, Love, Buffalo Springfield, Lee Hazlewood and The Byrds. The hardback book package also houses a 48-page looking at the era and includes a Sixties LA Club Guide.

**VARIOUS ARTISTS**

**Out Come The Freaks: An Island Post Punk Anthology (Island)**

**Released: October 19**

A mid-price three CD set released as part of The Island 50 celebrations and containing an array of pre-punk, post-punk and new wave tracks from the Island Records 1972-2008 archive. Includes contributions from some of Island's most influential artists including Roxy Music, John Cale, Grace Jones, Tricky and Portishead.

**VARIOUS**

**Three Score And Ten (Topic Records) Out now**

The longest surviving independent record label in the UK has always had its ear close to the ground for the best of British folk music and is therefore, on its 70th anniversary, perfectly placed to chart the genre's development over the past seven decades within this acclaimed collection. Seven CDs are beautifully presented within a 108 page book that was compiled by Topic Records managing director of 40 years Tony Engle.

**VARIOUS**

**Warp20 (Warp) Out now**

Celebrating the 20th anniversary of the influential independent label, this weighty 10-inch set contains a 192-page book of Warp artwork, a two-CD collection of Warp tracks chosen by fans and co-founder Steve Beckett, a double CD album of new cover versions, a 3x10-inch set of rarities and two further vinyl discs of loops together with a CD featuring an hour-long piece by Osymyso.

**WOODSTOCK 40**

**(Rhino) Out Now**

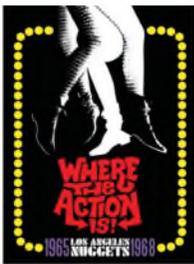
Four decades on from the seminal live event, Rhino is marking Woodstock's anniversary with a six-CD comprehensive set containing 78 (38 previously unreleased) tracks from acts including The Grateful Dead, The Who, Tim Hardin, Jefferson Airplane and Country Joe & The Fish.

**Best-selling boxed sets**

Pos ARTIST Title Label

- 1 **ALFRED BRENDEL** Beethoven/Favourite Piano Sonatas Philips
- 2 **MOODY BLUES** This Is The Moody Blues Decca
- 3 **RUSH** Chronicles Vertigo
- 4 **PINK FLOYD** Oh By The Way EMI
- 5 **LINDSAYS** Beethoven/String Quartets Resonance
- 6 **WHO** Thirty Years Of Maximum R&B Polydor
- 7 **CLASH** The Singles Sony BMG
- 8 **ALFRED BRENDEL** Beethoven/Late Piano Sonnets Philips
- 9 **DELMONTS/HOFNER BLUENOTES** Chris Rea presents The Return Of The Fabulous Jazzee Blue
- 10 **CHRIS REA** Blue Guitars Jazzee Blue

Based on Q4 2008 figures / Source: OCC



OUT 2nd NOV 2009



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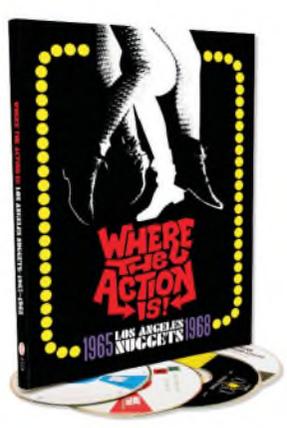
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# Features

## BATTLE FOR THE BANDS

As the festival seasons winds up for another year, merchandise companies are already jostling to win lucrative business from bands in a still-buoyant live sector. But it is a business that has undergone significant change and consolidation in the last year with smaller companies having to be ever more innovative

### Merchandise

By Gordon Masson

**A SHIFT IN POWER** has elevated the live music sector to become the biggest earner for many artists. And with managers determined to maximise revenues for their acts, the competition among merchandise companies to win new clients while retaining existing accounts has never been tougher.

As the UK's music festival season winds up for another year, merch companies are already looking to secure business from the sector in 2010. Meanwhile, the race to land lucrative touring accounts is heating up as bands prepare to hit the road in the fourth quarter.

"The live industry is still buoyant so business is good, although the competition is fiercer than ever," says Event Merchandising director Jeremy Goldsmith.

Goldsmith says that while the internet and the ability for companies to develop direct-to-consumer (D2C) relationships are changing the nature of the business, the battle for the bands remains furious.

"The process has changed but most of the time we're still approached by artists or managers who are looking for someone to do their merch and deals are struck on the potential profits and return we can forecast," says Goldsmith.

"We have to pitch for business every time – both creatively and in terms of showing what we can do for distribution. We pay advances and guarantees so we like to think of ourselves as one of the bigger merch companies. However, we hope that most artists are not striking deals because of the size of advances and guarantees alone and that creativity still matters to them."

Nevertheless, Goldsmith admits, "In terms of a scoring system, I think profit is the most important part, then creativity and then delivery of service."

That experience is reflected elsewhere. "It's not very often that we pitch based on the design – it's more about the channels that we distribute through," says Bravado UK/Europe managing director Tony Harlow.

"Bravado has three key strengths: our experience in handling traditional live rights; our management of retail rights; and the relationship we have with Universal Music puts us in a great position to work with exciting new acts and get deals on their rights at a very early stage."

Harlow is particularly complimentary to the parent company in helping Bravado prosper. "It's amazing in difficult times to have a company with the power of Universal who are

aggressive in helping us acquire new rights."

He adds, "The merchandise market in the UK is extra competitive. There are not as many rights that mean a lot in the UK in music terms and it's very hard to break a new one. There are five to seven companies out there who do really well: it's about their point of difference when it comes to the niche they carve out for themselves."

Another company with a corporate connection is De-Lux Merchandise, which is a Live Nation operation representing the likes of Annie Lennox, Blur, Bruce Springsteen, Coldplay, Depeche Mode, Justin Timberlake, Madonna, The Who, U2 and Jay-Z among many others.

De-Lux has deals with retailers such as Next, H&M, Urban Outfitters, The Gap and Converse. "Together with these specialised partners we are witnessing a strong growth of music apparel sales in the retail sector," says De-Lux managing director Jeremy Joseph.

With such ferocious competition in a crowded market, every aspect of the business has to be micro-managed so that companies can show prospective new clients exactly where they can expect to earn the money from merch.



Traditionally, sales of T-shirts and other branded products at gigs was the sole route to fans and, although that is no longer the case, those on-site physical sales outlets remain an important part of the business.

"We probably do more festival concessions than anyone else. A lot of people have decided to get out of that business in recent years as effectively it means setting up a retail operation and people don't want to do that anymore," says Firebrand Live managing director Neil Boote.

"This year we took on Benicassim as a new client, but we also have existing accounts for the likes of Reading, Leeds, Latitude, T In The Park, Isle Of Wight, RockNess and Creamfields. I think we have 15 or so festivals that we do each year."

Boote reveals that festivals now account for around 15% of Firebrand's annual revenues. "We approach the festival business in the same way that we would if the event was a band: we start with the design and go right through product development. Part of the festival business means signing a deal that gives us exclusive rights to retail for that event, so that means we end up selling products made by other merch companies as well."

However, taking on festival accounts is not for the faint-hearted. "You are there on behalf of the festival pro-



ducers so you have to make sure that all the acts are happy with the job you are doing on their products, too," says Boote.

Metal specialist Plastic Head Distribution also had some stands at festivals this summer, but merchandise director Chris Parkes explains that the company is not just there for sales alone.

"From a trader's point of view there is a lot of over exposure when you set up shop in a festival village – and we even had to intervene with other traders selling bootlegs – but we were at the likes of Sonisphere and Bloodstock this year to get our presence known, meet the fans and use the time to meet bands backstage to show them what we can do," says Parkes.

Plastic Head's merch business evolved out of the company's distribution for record labels and Parkes admits that in the beginning it was "signing rights that came our way". However, with that business now growing, the traditional metal acts are being joined by classic rock bands and even prog-rock acts as part of Plastic Head's roster.

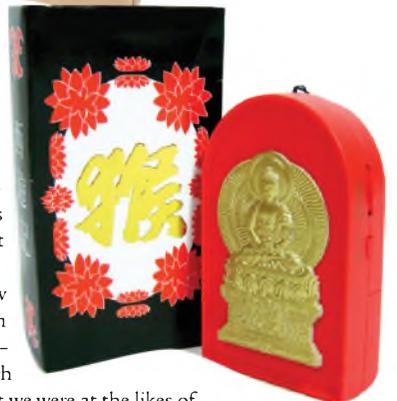
And while merch companies struggle to win new accounts with contemporary acts, Parkes has won new business by specialising in persuading heritage acts – or even the lawyers for certain estates – into signing merch deals with Plastic Head.

"Often you have to tackle dubious rights situations and bootleggers, but we approach people very reverentially because we understand that people need to know they are not going to be ripped off for a quick buck."

Another way to entice customers is through new product ranges. "The T-shirt is still king but we're finding that nearly every band that we take on presents us with something new and exciting. For instance we're looking at doing a line of Russian dolls for a number of artists," says Event's Goldsmith.

"Another successful line was something we did at Live Earth when we took some old hoses which were just being trashed by the fire brigade and we turned those into 1,000 belts that we sold at £20 a time, so we're looking to do the same thing for other acts."

In its deal to land the rights to Michael Jackson merchandise, Bravado had to present hundreds of new ideas to the late star himself.



**ABOVE**  
New approaches: Monkey tea, belts made from hoses and (below left) Russian dolls are some of the new merchandising ideas in the market today

**LEFT & BELOW**  
Put your shirt on it: T-shirts are still the main merch route to fans while Michael Jackson merchandise is very big business right now



# Features

"I've never seen as much change in the business than in the last year..."

**CHRIS PARKES, PLASTIC HEAD DISTRIBUTION**

That deal, however, has made more headlines than arguably any other in history and Harlow reveals that public interest in the late star has helped the profile of other artists too.

"The Michael Jackson merch has really helped open

doors," says Harlow. "For example, we opened the Peacocks [store] account with Jackson but they have done spectacularly well with Motorhead merchandise."

Indeed, Harlow stresses that deals to land new retail partners is as important – if not more so – than taking on new artist accounts.

"We still look at our core business as music retail, but fashion retail is turning out to be a welcome bonus. The way that the Jackson business has developed has changed the way we look at our business as

we're selling Jackson merchandise in every country around the world. In the beginning a lot of retailers were reticent about carrying Jackson products, but now the merchandise has just taken off everywhere and we're getting very strong numbers right across the board in the High Street."

Joseph believes success depends on developing a bespoke merchandise strategy for each artist and he cites everything from recycled T-shirts for U2 to coffins for KISS. "We focus on the artist's demographic and with the artist produce comprehensive and unique ranges which cater for all aspects of the artist's fan base," he says.

Joseph adds, "Innovative and quality products, experience, distribution efficiency, accounting, and modern marketing solutions are the assets that artists need. As a music and entertainment merchandiser we specialise in these skill sets specific to our industry."

With margins getting increasingly tight, companies are also looking at acquiring new rights through merger deals. Parkes has seen consolidation in the industry before and, though he understands that many small operations are feeling threatened, he believes the cyclical nature of the business will always mean there are deals to be made.

"The Live Nation and Universal companies dominate the business now and Universal in particular is using its experience in product distribution to phenomenal success," says Parkes.

"I've never seen as much change in the business than in the last year and a lot of smaller guys are looking over their shoulders wondering how long they can keep their rosters. But it's the little guys who provide the best service and at some point a band manager will see that he is not getting the service if his act is just one of thousands."

## High street highs and lows retail & distribution

The disappearance of Zavvi and Woolworths from Britain's high streets left the country's music merchandisers with a gaping hole in their business. But thankfully the emergence of new retailers, both physical and online, means the merch business is actually expanding.

Firebrand Live managing director Neil Boote believes that because the majority of towns that had a Zavvi have an HMV, the downfall of the retailers has not impacted too greatly on the merch business. "But in general, we believe the more distribution outlets there are, the better," he admits.

Bravado's Tony Harlow agrees. "HMV's growth has more than compensated for the loss of Zavvi, while we've opened nine or 10 accounts with major high-street fashion players, so that side of the business has been strong and there is lots of interest," he says.

Event Merchandising director Jeremy Goldsmith notes the emergence of online

retail and supermarkets diversifying has combined to help his company reach new consumers. "Online distribution has grown into other sectors with Play.com becoming a big player along with Amazon, while some of the supermarkets are even doing licensing deals now," says Goldsmith.

Despite those online giants entering the merch business, Digital Stores' commercial director Simon Coates is not worried. "We run the online stores for bands, so we haven't seen a lot of change," he says. "Fans always prefer to buy from the band, so we often find ourselves as the first port of call."

Indeed, Coates reveals that Digital Stores is entering new sectors. "Artist managers now realise that they are the ones who have the power, rather than the record companies. So 18 months ago we weren't selling tickets, but driven by artist managers we're now doing tickets for the likes



of The Prodigy, Spandau Ballet, Placebo (left) and loads more."

Boote also lauds the likes of Play.com and Amazon for their part in helping merchandisers connect with the public, but in terms of new outfits setting up he does not offer much hope.

De-Lux managing director Jeremy Joseph views online opportunities in a different way. "The live merchandise industry has typically relied on venue sales and after sales online, but never concentrated on the window between the ticket transaction and the event.

"Until now, no-one has truly capitalised on this window and our relationship with Live Nation uniquely enables us to offer merchandise, at point of ticket transaction, and thereafter, right up until show time, and beyond."



# Features

# RETURN TO OZZY

With the publication of his autobiography, the spotlight returns to Ozzy Osbourne this week. Here he reflects on a life of hell-raising, fast living and wiping his arse on Roger Whittaker's curtains

## Interview

By Christopher Barrett

**DRESSED HEAD TO TOE IN BLACK** and adorned with gold jewellery, Ozzy Osbourne not only appears surprisingly hirsute for a sexagenarian, but considering the wild excesses of his past, remarkably healthy and lucid.

Seated on a sofa in a luxurious suite at The Dorchester, Osbourne even reaches for an apple as he discusses the publication of his autobiography. Ghost-written by Chris Ayres after months of interviews that endeavoured to reach back into Osbourne's admittedly foggy memory, the book charts a young John Osbourne's progress from hapless burglar to one of the world's best-known rock stars.

Published by Sphere, *I Am Ozzy* describes how he survived taking enough cocaine "to march the Bolivian army to the moon and back", being accused of attempted murder, overdoses, STDs, being hit by a light aircraft and toppling off a slow-moving quad bike into a coma. It's a tale of hellraising that is both hilarious and compelling.

Here Osbourne discusses the book and reflects on how he and the music industry have changed dramatically since he first turned to music in order to escape the tedium of working life in Birmingham.

**MW: What made you decide to work on a book?**

**OO:** I was asked for a long time whether I would write a book about all my escapades but the problem with that was I couldn't remember that much because I was fucking loaded all the time.

But when I sat down with Chris [Ayres] he started by asking me about my earliest memory and we did it piece by piece. I did have to revise it. My drug habit was pretty bad but he exaggerated it to the point that I should have been dead after the first page.

It is an interesting story, and it has opened up the floodgates. If I do a follow-up I don't suppose it will be that difficult.

**From the outset you are self-deprecating and it sets a light, amusing tone. Was humour an important element?**

The main thing I have kept in the book is humour; humour has been my saving grace throughout my life. When I was at school before they could diagnose attention deficit disorder and dyslexia I used to get by by making people laugh; I was the class clown. My humour has saved my life more than one time.

**It sounds like your childhood was pretty tough...**

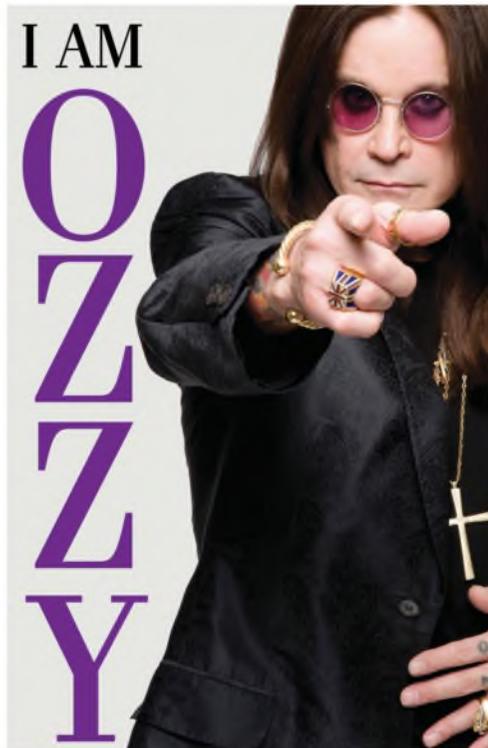
We had very little money, we came from small humble beginnings, but you get used to lifestyle very quickly. If you have a million quid and you still live in the same old lifestyle it's great. But you don't - you buy clothes, houses and cars and it levels out.

**So are you happier now you have more money?**

It makes you happier. People say it's tough at the top but it is tougher at the fucking bottom. I have no complaints. I have bettered my life.

**So much has been written about your extreme endeavours, is there anything left that will shock?**

Chris did a great job. I didn't sit down pen to paper, it's an extended interview about my life. There are things in there that people will know about but also a lot that they won't, for instance when I went to Roger Whittaker's house. I was going to buy it and had taken colon cleanser before I went to look at it. It didn't work in the morning, so when I went to his house in the afternoon I had to go to the bathroom



pretty quick, but he didn't have any toilet paper so I had to wipe my arse on his curtains.

**Back in Birmingham with the fledgling Black Sabbath how did you develop that dark, satanic-rock sound?**

In those days it was all hippies and flower power but for us guys in the grey, miserable industrial town of Birmingham, with no hope for the future, music was a way out. We used to rehearse across the road from a movie theatre, The Orient in Aston. Tony [Iommi] said, "Look at the cinema and all those people getting paid to get the shit scared out of them, why don't we start writing scary music?"

**It has resulted in Black Sabbath being credited with inventing heavy metal. Do you agree?**

Well they always have to brand things. One thing about Black Sabbath is that we always tried to experiment with jazz and blues. Geezer was great with the lyrics. We did a lot of experimentation, which was accepted in those days but now with the Ozzfest you have to have metal bands, it has to be a metal show. I never got my head around the phrase heavy metal because it doesn't have any musical connotations whatsoever.

**The book is full of tales of your phenomenal drink and drugs intake. Why did you take so much cocaine?**

Back then it wasn't as available as it is now. When we discovered cocaine it was like the best thing that ever happened to us. But it is only after a few years you realise how fucking dangerous the stuff is; it revs your heart right up. I ain't Mr Fucking Perfect and if people out there want to take coke I take my hat off to them, but I wanted to live to see my kids get married.

**Do you have any regrets?**

We all have regrets. When I pissed up the Alamo I didn't exactly go, 'Yes!'. When I woke up in jail and I was charged with attempting to murder Sharon I was devastated. I have no recollection to this day about doing that. I love the woman, but drink and the drugs got the better of me.

**So how does it feel being clean?**

It's OK, I'm still fucking nuts, but when I am doing my shows I have more of a fun time now. Every morning I wake up and work out for an hour and a half and do 150 stomach curls. I try and get around 1,000 calories burnt.

**You've enjoyed huge success with The Ozzfest. What led you to launch it?**

My wife Sharon tried to get me on Lollapalooza and they said, "The likes of Ozzy Osbourne is a dinosaur, it's over." So Sharon says, "You know what? Fuck them. Let's do our own festival." I said, "Don't go and book the whole world and end up having four dogs and a drunk in the audience," so we booked some shows and they sold out in a heartbeat and we took it from there.

**You've had trouble with managers in the past. How has it been working with Sharon?**

Sharon is a great strategist. I didn't become a rock'n'roll star to become a manager - it is a special person that can be a manager. She must have been a good fucking manager because I married her. She never stops working.

**Your decision to work on The Osbournes TV show certainly helped establish you as a household name. Did you enjoy it?**

The Osbournes was okay-ish for the first series but you run out of ideas. It was 100% real. It wasn't like a Hollywood version of a reality show with make-up artists following them around and cue cards. You couldn't get more real than my wife getting colon cancer and the kids being drugged up and I was on something. We let people see the way we really are. People asked, "How can you do that?" But how can you do a reality show if it's not real?

The TV thing got me a lot of flak; people thought I had sold out. I always looked at it as being work and I like trying different things. But I don't like doing TV shows. I couldn't wait to see the end of The Osbournes.

**The industry has changed so much over the years. How has it affected you?**

I have a shitload of VHS tapes and CDs and I can't give them away now. I do my recording now on digital. I have my own studio with Pro Tools. I don't know how to work it, I have a guy who works it for me, but it's fucking unbelievable. But in five years' time it will be obsolete.

"Money makes you happier. People say it's tough at the top but it is tougher at the fucking bottom..."

**So what do you think of the filesharing debate.**

Downloading has crippled record sales. I don't know where it is going to end. Everybody wants something for fucking nothing, but if you make it financially unviable to make new music you are going to kill the industry. Nothing is for nothing because eventually it collapses.

**Do you think it is tougher for young acts now?**

Black Sabbath was four locals guys that got a band together and ended up being successful. Nowadays it is more manufactured, it is just about looking good and they are gone in a couple of months. That's gotta be hard. The kids are screaming and chasing them around and the following week they don't fucking care; it's like a music factory now. Get 'em in, make a record, and fuck 'em off. Elton [John] said to me the other day, "Have you ever wondered what will happen when we're gone?" and I just don't know the answer.

**LEFT**

Hilarious and compelling: *I Am Ozzy* charts Osbourne's journey from Birmingham burglar to world-renowned rock star

"I was asked for a long time whether I would write a book but the problem was I couldn't remember much because I was fucking loaded all the time..."

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# Key releases

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key releases information can be emailed to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

## Out this week

### Singles

- **Chipmunk** Opsy Daisy (live)
- Previous single (chart peak): Diamond Rings (6)
- **Empire Of The Sun** Walking On A Dream (Virgin)
- Previous single: We Are The People (14)
- **Everything Everything** My Keys Your Boyfriend (Transgressive)
- Previous single: Suffragette Suffragette (did not chart)
- **Honey Ryder** Rising Up (Honey Ryder)
- Previous single: Numb (32)
- **Whitney Houston** Million Dollar Bill (RCA/Arista)
- Previous single: Whatchulookinat (13)
- **The Maccabees** One Hand Holding (Polydor)
- Previous single: Can You Give It (did not chart)
- **Massive Attack** Splitting The Atom (Virgin)
- Previous single: False Flags/United Snakes (did not chart)
- **Reverend & The Makers** No Soap (In A Dirty War) (Wall Of Sound)
- Previous single: Silence Is Talking (did not chart)



- **The Saturdays** Forever Is Over (Polydor)
- Previous single: Work (22)
- **The Xcerts** Nightschool (Xtra Mile)
- Previous single: Just Go Home (did not chart)

### Albums

- **Air Love 2** (Virgin)
- Previous album (first-week sales/total sales): Pocket Symphony (1,302/40,671)
- **Backstreet Boys** This Is Us (RCA)
- Previous album: Unbreakable (10,504/29,861)
- **Deadmau5** For Lack Of A Better Name (Mau5trap/Virgin)
- Previous album: At Play (100/9,230)
- **Idlewild** Post Electric Blues (Cooking Vinyl)
- Previous album: Make Another World (9,830/22,695)
- **Katherine Jenkins** Believe (Warner Bros)
- Previous album: Sacred Arias (34,805/258,311)
- **Katherine Jenkins** The Ultimate Collection (Decca)
- Previous album: Sacred Arias (34,805/258,311)
- **Kiss** Sonic Boom (Roadrunner)
- Previous album: Psycho Circus (2,980/14,236)
- **Lethal Bizzle** Go Hard (Search & Destroy)
- Previous album: Back To Bizz'nizz (2,284/17,927)
- **Mumford & Sons** Sigh No More (Island)
- Debut album
- **Nerina Pallot** The Graduate (Echo)
- Previous album: Fires (845/138,563)
- **The Raveonettes** In And Out Of Control (Fierce Panda)
- Previous album: Lust Lust Lust (146/1,055)
- **Chris Rea** Still So Far To Go: The Best Of (Atlantic)
- Previous album: Blue Guitar (2,831/34,990)
- **Tiesto** Kaleidoscope (Musical Freedom)
- Previous album: Elements Of Life (11,497/72,449)
- **Tubelord** Our First American Friends (Hassle)
- Debut album

## Out next week

### Singles

- **Aggro** Culo! (Mercury)
  - **Alexandra Burke** feat. Flo-Rida Bad Boys (Syco)
  - **Ash** True Love 1980/Return Of White Rabbit (Atomic Heart)
  - **Cascada** Dangerous (A&M/UWV)
  - **Death Cab For Cutie** Meet Me At The Equinox (Atlantic)
  - **Editors** Papillon (Kitchenware)
- “The listener might be forgiven for thinking they’ve accidentally pulled Erasure from the ‘E’ section of their collection rather than Editors during the opening bars of this lead single from the band’s forthcoming third album. This is dispelled once Tom Smith’s distinctive vocals kick in but the effect of this electropop-heavy Eighties-leaning sound is no less startling for its diversion from previous Editors work. And true to the band’s new-found fondness for a dance, DJ Tiesto has remixed the track as a B-side. Following spots on Later With Jools Holland and a Zane Lowe session last week, Editors this week embark on a UK and European tour that will take them up to Christmas.”
- [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **General Fiasco** We Are The Foolish (Infectious)
- **Gracious K** Migraine Skank (RCA)
- **Green Day** East Jesus Nowhere (Warner Brothers)
- **Lisa Hannigan** Lille (Hoop Recordings)
- **Mr Hudson** White Lies (Mercury)
- **Imogen Heap** First Train Home (Sony)
- **Johnny Foreigner** Criminals (Best Before)
- **Kill It Kid** Heaven Never Seemed So Close (One Little Indian)
- **Kings Of Convenience** Boat Behind (Virgin)
- **Lostprophets** It’s Not The End Of The World (Visible Noise)
- **Medina** You And I (Parlophone)
- **Mpho** See Me Now (Parlophone)
- **Sean Paul** Press It Up (Atlantic)
- **Skint & Demoralised** Failing To See The Attraction (Mercury)
- **Jordin Sparks** SOS (Let The Music Play) (live)
- **Jack Splash** I Could Of Loved You (Columbia)
- **Robbie Williams** Bodies (Virgin)
- **Wolfmother** New Moon Rising (Island)

### Albums



- **Blake Together** (Blake Recordings)
- **Nell Bryden** What Does It Take (57 Records)
- **Chipmunk** I Am Chipmunk (Columbia)
- **Taio Cruz** Rokstarr (Universal)
- **Dead By Sunrise** Out Of Ashes (Warner Brothers)
- **Bob Dylan** Christmas In The Heart (Columbia)
- **Editors** In This Light & On This Evening (Columbia)
- **Flaming Lips** Embryonic (Warner Brothers)
- **Only Men Aloud** Band Of Brothers (Decca)
- **The Saturdays** Wordshaker

(Geffen/Fascination)

- **Sergeant Sergeant** (Shy)
  - **Shakira** She Wolf (Epic)
- The Latin superstar was in the UK last month to complete her new album and record a string of TV spots ahead of its release; among them, a performance for Later With Jools Holland and Jonathan Ross. This new album is Shakira’s third English-language release.
- **Sub Focus** Sub Focus (RAM)
  - **Tubelord** Our First American Friends (Hassle)



- **The Veronicas** Hook Me Up (Sire)

## October 19

### Singles

- **Chicane** Hiding All The Stars (Modena)
- **Cobra Starship** Good Girls Go Bad (Atlantic)
- **Cheryl Cole** Fight For This Love (Fascination)
- **Foo Fighters** Wheels (Columbia)
- **Master Shortie** Bringing It Back (Odd One Out)
- **Matt & Kim** Daylight (Nettwerk)
- **Panic At The Disco** New Perspective (Atlantic)

- **Nerina Pallot** Real Late Starter (Echo)
- **Pitbull** Hotel Room Service (J)
- **Miike Snow** Black And Blue (Columbia)
- **Spandau Ballet** Once More (Mercury)
- **Joss Stone** Colour Me Free (Relentless/Virgin)
- **Young Soul Rebels** I Got Soul (Island)

### Albums

- **Brett Anderson** Slow Attack (Ba Songs)
- **Atlas Sound** Logos (4AD)
- **Michael Buble** Crazy Love (Reprise)
- **Alexandra Burke** Overcome (Syco)
- **Ray Davies** Collected (UMIV)
- **Fleetwood Mac** The Very Best Of (Rhino)
- **Whitney Houston** I Look To You (RCA)
- **Mr Hudson** Straight No Chaser (Mercury)
- **Kings Of Convenience** Declaration Of Dependence (Virgin)
- **Metronomy** Nights Out (Because)
- **Alison Moyet** The Best Of (Sony)
- **Mpho** Pop Art (Parlophone)
- **Seasick Steve** Man From Another Time (Atlantic)
- **Spandau Ballet** Once More (Mercury)
- **Suljan Stevens** The B.Q.E (Asthmatic Kitty)
- **Various** Twilight: New Moon (Atlantic)

## October 26

### Singles

- **Biffy Clyro** The Captain (14th Floor)
  - **Miley Cyrus** Party In The USA (Hollywood Polydor)
  - **The Dead Weather** I Cut Like A Buffalo (Columbia)
- Lifted from the band’s debut album Horehound, I Cut Like A Buffalo is released four days ahead of a headline show at the HMV Forum in London. The commercial release is backed by a new cover of A

Child Of A Few Hours Is Burning To Death by The West Coast Pop Art Experimental Band and will be released in download and seven-inch formats.

- **Goldhawks** Running Away (Mercury)
- **Katherine Jenkins** Bring Me To Life (Warner Brothers)
- **Kasabian** Underdog (Columbia)
- **Little Comets** Adultery (Columbia)
- **Lisa Mitchell** Coin Laundry (RCA)
- **MSTRKRFT** Bounce (Geffen)
- **Jay Sean** Down (Island)
- **Shinedown** If You Only Knew (Atlantic)
- **The Soldiers** Coming Home (Rhino)
- **Tinchy Stryder** You’re Not Alone (4th & Broadway)
- **Vagabond** I’ve Been Wanting You (Polydor)

### Albums

- **Devendra Banhart** What Will We Be (Warner Brothers)
- **Cheryl Cole** Three Words (Fascination)
- **Flight Of The Conchords** I Told You I Was Freaky (Warner Brothers)
- **Harry Connick Jr** Your Songs (Columbia)



- **Johnny Foreigner** Grace And The Bigger Picture (Best Before)

**Princess NYAH** 'DIARY OF A PRINCESS' EP OUT OCTOBER 26TH 2009 INCLUDING THE FUNKY ANTHEM FRONTLINE AND THE CURRENT CLUB SMASH BIG BOYS OUT ON OCTOBER 5TH.

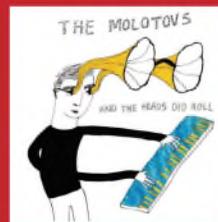
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## THE PANEL

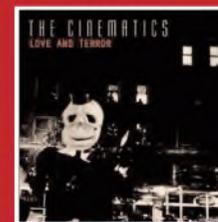
Each week we bring together a selection of tips from specialist media tastemakers



**BEN COOPER (ACOUSTIC)**  
**Chasing Pandora: Running In Circles (Tickety-Boo)**  
 Melissa Portelli weaves beautiful, at times fragile, vocal melodies around Keith Anthony’s sparkling, folk-inspired guitar. The Maltese duo offer up memorable, soul-searching and soulful songs on this EP, reminding us all that pop can be so much more than throwaway fluff.



**STEPHEN BROLAN (THE FIV)**  
**The Molotovs: And The Heads Did Roll (Fierce Panda)**  
 The Molotovs conjure a thrash'n'thrill musical muscle with a perspicacious wordsmithery that observes: “They look at our laughter like tired men look at flies” with all the sideswiping wit of a cobra. The Molotovs are a sumptuous cocktail of intoxicating intensity.



**SCOTT GOODACRE (TheMusicMagazine.co.uk)**  
**The Cinematics: Love And Terror (The Orchard)**  
 The Cinematics have improved so much and Love And Terror looks like it will share similar acclaim to predecessor A Strange Education. They still know their way around a melody, and it’s good to listen to a band who have enough solid ideas to fill a whole album.



**TONY VISCONTI (PRODUCER)**  
**Danielle Spencer: Calling All Magicians (Danielle Spencer Music)**  
 Danielle has been working on her opus Calling All Magicians for a few years. She is a great writer and has delivered a stunning selection of one great song after another. Her voice captured me – it is simply magical.

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

- **LMFAO** Party Rock (Universal)
- **Lisa Mitchell** Wonder (RCA)
- **Morrissey** Swords (Polydor)
- **Pitbull** Rebellion (J)
- **Miike Snow** Miike Snow (Columbia)
- **The Saw Doctors** To Win Just Once, The Best Of (UMTV)

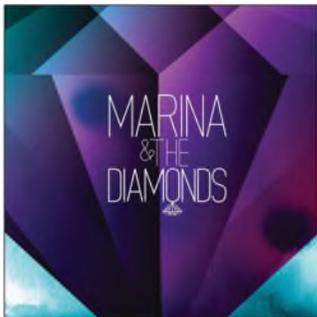
A 22-track compilation that includes the Irish folk-rockers' three Irish number ones – About You Now, I Useta Lover and Hay Wrap – also features all-time favourites such as Niz, Green And Red of Mayo, Red Cortina and That's What She Said Last Night. With a 23-year career behind them, the band still feature regularly in the Irish charts while enjoying a sizeable live and record-buying following in the UK. They begin a 16-date UK tour in November, ending at London's Shepherd's Bush Empire.

- **Sting** If On A Winters Night (Decca)
- **U2** The Unforgettable Fire (Mercury)
- **Wolfmother** Cosmic Egg (Island)

## November 2

### Singles

- **Beyoncé** Broken Hearted Girl (Columbia)
- **Black Eyed Peas** Meet Me Halfway (Polydor)
- **Camilla Kerslake** She Moved Through The Fair (Mercury)
- **Jamie Cullum** I'm All Over It (Decca)
- **Erik Hassle** Hurtful (Island)
- **Calvin Harris** Flash Back (Columbia)



- **Marina & The Diamonds** Mowgli's Road (Atlantic)

66 Ten years ago, Marina would have probably got rather sick of being compared to Kate Bush and Bjork in the quirky singer/songwriter stakes. These days, however, there are many more points of comparison – from

Florence + The Machine to Patrick Wolf – which is both this record's blessing and curse. On the one hand, it is likely to fit well into a pop landscape where no one is put off by songs starting with cuckoo impersonations. On the other, singers like this need something really special to stand out from the crowd. This probably isn't it – but it's a pretty decent song nonetheless, with an unhinged operatic air and rollicking rhythm, reminiscent of, well, Kate Bush at her most popy.

www.musicweek.com/reviews

- **Daniel Merriweather** Water And A Flame (J)
- **N-Dubz** I Need You (AATWUMTV)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
- **Passion Pit** Little Secrets (Columbia)
- **Pink** I Don't Believe You (LaFace)
- **Snow Patrol** Just Say Yes (Fiction)

### Albums

- **Amerie** In Love And War (Mercury)
- **Miley Cyrus** Time Of Our Lives (Hollywood-Polydor)
- **Foo Fighters** Best Of (RCA)
- **Frankie Goes To Hollywood** Frankie Say Greatest Hits (UMTV)
- **Cosmo Jarvis** Hum As You Hitch/Son Of A Bitch (Wall Of Sound)
- **Skunk Anansie** Smashes & Trashes (One Little Indian)
- **Slayer** World Painted Blood (Columbia)
- **Sparks** The Seduction Of Ingmar Bergman (Ul Beethoven)
- **Weezer** Raditude (Geffen)

## November 9

### Singles

- **Athlete** Black Swan Song (Fiction)
- **Bon Jovi** We Weren't Born To Follow (Mercury)
- **Leona Lewis** Happy (Syco)
- **Pearl Jam** Get Some/Just Breathe (Island)
- **Stereophonics** Innocent (Mercury)
- **Sugababes** About A Girl (Island)
- **Will Young** Hopes & Fears (19/RCA)

### Albums

- **Dame Shirley Bassey** The Performance (Geffen)



- **Biffy Clyro** Only Revolutions (14th Floor)
- **Bon Jovi** The Circle (Mercury)
- **Boyz II Men** Love (Universal TV)
- **Jamie Cullum** The Pursuit (Decca)
- **Donny & Marie Osmond** Duets (Decca)
- **JLS** JLS (Epic)
- **Leona Lewis** Happy (Syco)
- **Queen** Absolute Greatest (Parlophone)



- **Snow Patrol** Up To Now (Fiction)
- **Rod Stewart** Soulbook (RCA)
- **Robbie Williams** Reality Killed The Video Star (Virgin)

## November 16

### Singles

- **Mariah Carey** I Want To Know What Love Is (Mercury)
- **Little Boots** Earthquake (SixSevenNine)
- **Los Campesinos!** There Are Listed Buildings (Wichita)

Fresh from the announcement that they will play their biggest show to date headlining Koko on February 25 next year, and with a new band member in tow, Los Campesinos! have unveiled the first single from their new album, scheduled

for release early next year. There are listed buildings will be released on one-sided seven-inch heavy vinyl and will be initially on sale exclusively on the band's October tour, before being made available in limited quantities in mid-November (to be confirmed).

- **Mika** Blame It On The Girls (Island)
- **Britney Spears** 3 (Jive)

### Albums

- **Camilla Kerslake** Camilla Kerslake (Mercury)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Enya** The Very Best Of Enya (Warner)
- **Erik Hassle** Pieces (Island)
- **Norah Jones** The Fall (Parlophone)
- **Ronan Keating** Winter Songs (Polydor)
- **Leona Lewis** Echo (Syco)
- **Jason Mraz** ...Beautiful Mess (Atlantic)
- **N-Dubz** Na Na Niii (AATWUMTV)
- **OneRepublic** Waking Up (Polydor)

Polydor will start the campaign for OneRepublic's new album early with this digital-first release, a read of national support slots with James Morrison across the UK. The campaign will ratchet up in the new year and is to be led by the single All The Right Moves, which is scheduled for release on January 11, with the album's physical release a week later.

- **Stereophonics** Keep Calm And Carry On (Mercury)
- **The Veronicas** The Secret Life Of? (Sire)
- **Will Young** The Hits (19/RCA)

## November 23 & beyond

### Albums

- **3OH!3** Want (Atlantic) (30/11)
- **Andrea Bocelli** My Christmas (Decca) (30/11)

- **Susan Boyle** I Dreamed A Dream (Syco) (23/11)
- **Cobra Starship** Hot Mess (Atlantic) (18/01)
- **Faryl Wonder** and (Decca) (23/11)
- **Flo-Rida** Flo-Rida's Hits (Atlantic) (30/11)
- **From Male Voice Choir** Memory Lane (Decca) (23/11)
- **Il Divo** Live In Barcelona (Syco) (30/11)
- **Natalie Imbruglia** Come To Life (Island) (01/02)
- **Alicia Keys** The Element Of Freedom (J) (30/11)
- **Pope Benedict XVI** Alma Mater: Music From The Vatican (Decca) (30/11)
- **The Priests** Harmony (Epic) (23/11)
- **Rihanna** tbc (Mercury) (30/11)
- **Rhidian Roberts** tbc (Syco) (30/11)
- **Slade** Merry Christmas Everybody (UMTV) (23/11)
- **Snoop Dogg** Malice 'N Wonderland (Interscope) (07/12)



- **Britney Spears** The Singles Collection (Jive) (23/11)
- **Sugababes** Sweet 7 (Island) (23/11)
- **Usher** tbc (RCA) (07/12)
- **Vampire Weekend** Contra (XL) (10/01)

## SINGLE OF THE WEEK

**Chipmunk** Oopsy Daisy (Jive)



Fresh from winning the best hip-hop act category at the MOBO Awards last week (his second

MOBO having won best newcomer in 2008), Chipmunk looks to take his biggest commercial leap yet with the current radio favourite and fourth single from his forthcoming debut album, I Am Chipmunk. The follow-up to Diamond Rings is another big, hook-driven tune boasting an infectious female vocal to contrast Chipmunk's own catchy rhymes. The upbeat song has won blanket support from Radio 1 where it has been B-listed and continues to perform well at club level. It will lead retail into the debut album which is released on October 12, and comes amid a string of live dates with Tinchy Stryder.

## ALBUM OF THE WEEK

**Mumford & Sons** Sigh No More (Island)



Having built their fanbase with a firm DIY ethic, incorporating a series of limited-edition single and EP releases, and an impressive live plot, Mumford & Sons have seen their profile rapidly rising through 2009 and, having signed a deal with Island this summer, look to be well on their way to the next level of commercial success. Current single Little Lion Man is currently lapping up the radio play, and this, their debut album, has plenty more to offer. Polished and tight, but not to the point where the band's natural musical energy suffers, it is a hearty mix of folk-based pop and, while not without a stirring melancholy underbelly, is an upbeat record.

# Key releases

## Reality killed Robbie's chart hat-trick



**IT IS IRONIC THAT WITH A TITLE** like Reality Killed The Video Star, Robbie Williams' new album is prevented from making a clean sweep of the pre-release charts of our featured retailers by... reality TV stars. Williams' set advances to number one at Play but is number two at Amazon, behind Britain's Got Talent sensation Susan Boyle's debut album I Dreamed And Dream, and is also runner-up at

Play, where X Factor runners-up JLS are number one with their self-titled debut set. In a composite chart, Williams would be well ahead of his rivals – Boyle's album ranks ninth at Play and 15th at HMV, while JLS are number five at Play and number seven at Amazon.

Meanwhile with X Factor judge and former Pop Stars: The Rivals contestant Cheryl Cole's debut solo single Fight For This Love in

contention for a place in the Top 10 of the airplay chart today, pre-release demand for her introductory album 3 Words grows apace. The album gains a foothold at Amazon and Play, where it ranks 20th and 17th respectively, and rockets to number six at HMV.

With the MOBO awards just behind us, British urban talent dominates Shazam's list of most

tagged pre-releases, with Chipmunk's Oopsy Daisy at number one ahead of Jay Sean's massive US hit Down, and Alexandra Burke's upcoming second single, Bad Boys.

Muse remain flavour of the month at Last.fm, where they occupy all of the top six slots, with current single Uprising remaining at number one.

Alan Jones

### Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	Reality Killed...	Virgin
2	TAKE THAT	The Circus Live	Polydor
3	EDITORS	In This Light...	Kitchenware
4	RAMMSTEIN	Liebe Ist Fur Alle Da	Spinefarm
5	JLS	JLS	Epic
6	WHITNEY HOUSTON	I Look To You	Sony
7	BIFFY CIYRO	Only Revolutions	14th Floor
8	MICHAEL BUBLE	Crazy Love	Warner Music
9	SUSAN BOYLE	I Dreamed A Dream	Syco
10	VARIOUS	Twilight: New Moon OST	Atlantic
11	SLAYER	World Painted Blood	Columbia
12	TRANSATLANTIC	The Whirlwind	Inside Out
13	ALEXANDRA BURKE	Overcome	Syco
14	STEREOPHONICS	Keep Calm & Carry On	Mercury
15	LEONA LEWIS	Echo	Syco
16	MARIAH CAREY	Memoirs Of...	Mercury
17	CHERYL COLE	Three Words	Fascination
18	FOO FIGHTERS	Greatest Hits	RCA
19	BON JOVI	The Circle	Mercury
20	WILL YOUNG	The Hits	RCA



### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	SUSAN BOYLE	I Dreamed A Dream	Syco
2	ROBBIE WILLIAMS	Reality Killed...	Virgin
3	EDITORS	In This Light...	Kitchenware
4	U2	The Unforgettable Fire (deluxe)	Mercury
5	WHITNEY HOUSTON	I Look To You	RCA
6	ALEXANDRA BURKE	Overcome	Syco
7	JLS	JLS	Epic
8	LEONA LEWIS	Echo	Syco
9	MICHAEL BUBLE	Crazy Love	Reprise
10	ALL ANGELS	Fly Away	Decca
10	VARIOUS	Twilight: New Moon OST	Atlantic
12	BLAKE	Together	Blake Recordings
13	ONLY MEN ALOUD	Band Of Brothers	Decca
14	MARIAH CAREY	Memoirs Of...	Mercury
15	50 CENT	Before I Self-Destruct	Interscope
16	SHAKIRA	She Wolf	Epic
17	BOB DYLAN	Christmas In The Heart	Columbia
18	WILL YOUNG	The Hits (deluxe)	RCA
19	KEITH JARRETT	Paris London Testament	ECM
20	CHERYL COLE	Three Words	Fascination



### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	CHIPMUNK	Oopsy Daisy	Jive
2	JAY SEAN FEAT. LIL WAYNE	Down	Island
3	ALEXANDRA BURKE/FLO-RIDA	Bad Boys	Syco
4	DEADMAU5	Ghosts 'N' Stuff	Maustrap/Virgin
5	CHERYL COLE	Fight For This Love	Fascination
6	SIDNEY SAMSON	Riverside	Data
7	MEDINA	You And I	Parlophone
8	MARIAH CAREY	I Want To Know...	Mercury
9	ROBBIE WILLIAMS	Bodies	Virgin
10	DUCK SAUCE	Anyway	Data
11	WHITNEY HOUSTON	Million Dollar Bill	RCA
12	LEONA LEWIS	Happy	Syco
13	THE SATURDAYS	Forever Is Over	Fascination
14	MICHAEL BUBLE	Haven't Met You Yet	Reprise
15	ALPHABEAT	The Spell	Polydor
16	KESHA	Tik Tok	Columbia
17	YOUNG SOUL REBELS	I Got Soul	Island
18	JASON DERULO	Whatcha Say	Warner
19	MCLEAN	Broken	Asylum
20	GRACIOUS K	Migraine Skank	RCA



### Top 20 Last.fm chart

Pos	ARTIST	TITLE	Label
1	MUSE	Uprising	Helium 3/Warner
2	MUSE	Undisclosed Desires	Helium 3/Warner
3	MUSE	The Resistance	Helium 3/Warner
4	MUSE	Uprising	Helium 3/Warner
5	MUSE	Mk Ultra	Helium 3/Warner
6	MUSE	Guiding Light	Helium 3/Warner
7	PARAMORE	Ignorance	Fueled By Ramen
8	KINGS OF LEON	Sex On Fire	Hand Me Down
9	LA ROUX	Bulletproof	Polydor
10	KINGS OF LEON	Use Somebody	Columbia
11	LADY GAGA	Poker Face	Interscope
12	THE TEMPER TRAP	Sweet Disposition	Infectious
13	LADY GAGA	Paparazzi	Interscope
14	MUSE	Supermassive Black Hole	Helium 3/Warner
15	PARAMORE	Careful	Fueled By Ramen
16	PARAMORE	Brick By...	Fueled By Ramen
17	LA ROUX	In For The Kill	Polydor
18	PARAMORE	Misery Business	Fueled By Ramen
19	PARAMORE	Decode	Atlantic
20	MUSE	Hysteria	Helium 3/Warner



### Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	JLS	JLS	Epic
2	ROBBIE WILLIAMS	Reality Killed...	Virgin
3	MARIAH CAREY	Memoirs Of...	Mercury
4	EDITORS	In This Light...	Kitchenware
5	ELLIOT MINOR	Solaris	Repossession
6	CHERYL COLE	Three Words	Fascination
7	WHITNEY HOUSTON	I Look To You	RCA
8	VARIOUS	Twilight: New Moon OST	Atlantic
9	ALEXANDRA BURKE	Overcome	Syco
10	BON JOVI	The Circle	Mercury
11	LEONA LEWIS	Echo	Syco
12	ELBOW	Asleep In The Back (deluxe)	V2
13	BIFFY CIYRO	Only Revolutions	14th Floor
14	MICHAEL BUBLE	Crazy Love	Reprise
15	SUSAN BOYLE	I Dreamed A Dream	Syco
16	SHAKIRA	She Wolf	Epic
17	RAMMSTEIN	Liebe Ist Fur Alle Da	Spinefarm
18	MR HUDSON	Straight No Chaser	Mercury
19	30 SECONDS TO MARS	This Is War	EMI
20	THE FLAMING LIPS	Embryonic	Warner Brothers



## CATALOGUE REVIEWS

**VARIOUS**  
Where The Action Is! – Los Angeles Nuggets 1965–1968 (Rhino 8122798586)

Rekindling the spirit of the original legendary 1970s Nuggets compilations, this set provides a lengthy (101 songs, 4.5 hours) and thoroughly enjoyable overview of the LA rock scene in the late Sixties. Eschewing the more obvious material, it nonetheless features rock giants like The Doors, The Byrds, Buffalo Springfield and Love alongside more marginal figures. An amazing diversity of sub-styles can be heard, with beautiful crisp remasters (almost all in mono) being the order of the day. Although only three tracks were previously unissued, there are many rarities, and a lot of tracks new to CD. The packaging alone is worth the price of admission – a 52 page book (approximately A4) in a glossy cover.

**ERMA FRANKLIN**  
Piece Of Her Heart – The Epic And Shout Years (Shout! SHOUT 50)

The Shout! label's 50th release in a five-year history which has been devoted to reissuing top-notch soul and R&B is appropriately an album of superlative material from Erma Franklin, late sister of Aretha and star of Bert Berns' original (and exclamation-mark-free) 1960s Shout label. Naturally including Franklin's solitary UK hit Piece Of My Heart, which belatedly exploded onto the chart after being used in a jeans advert, the 26-track album includes all of Franklin's recordings for both Shout and Epic between 1961 and 1968. Her powerful, stylish vocals are rougher and less polished than Aretha's but she manages to stamp a distinctive mark and imbue her pop sensibilities on to gospel-flavoured songs including Don't Wait Too Long.

**EMERSON, LAKE & PALMER**  
Works Volumes 1 & 2 (Sanctuary/Universal 2712065) Welcome Back My Friends, To The Show That Never Ends... Ladies And Gentlemen Emerson Lake & Palmer (2712812)

Progressive rock royalty, Emerson Lake & Palmer combined stunning musicianship with a repertoire of intelligent original and classically-derived material. With the 40th anniversary of their formation just months away, Universal has given the deluxe-edition treatment to two of the band's most famous and celebrated albums. Welcome Back... was a 1974 triple live album and includes Keith Emerson's fluid arrangement of the classic Toccata. Works Volumes 1 & 2 was originally two separate albums issued within months of each other in 1977. Volume 1 was a 2LP set, and is the more eclectic. Volume 2 was a single disc set of slightly shorter

songs but volume one – home to the band's definitive take on Aaron Copeland's Fanfare For The Common Man, was the bigger hit. Unusually for Universal deluxe editions, neither of these albums has bonus tracks, and new liner notes are brief, with the main draw being the newly remastered sound.

**RANDY EDELMAN**  
Farewell Fairbanks (Cherry Red CDMRED 421)

Nowadays an eminent film composer, Randy Edelman had a stab at pop stardom in the mid 1970s, and was considerably more successful here than in his native America. Farewell Fairbanks was his commercial and creative apex in the pop field and includes some superb material including the closer, A Weekend In New England, which was a later hit in a more obviously showy cover by Barry Manilow.

Alan Jones

## CATALOGUE GREATEST HITS TOP 20

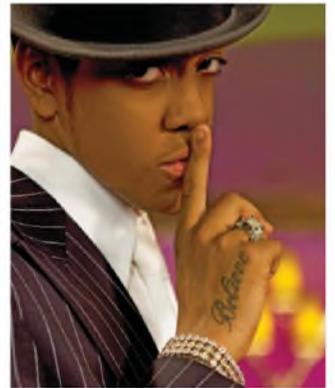


This	Last	Artist	Title / Label / Distributor
1	1	MICHAEL JACKSON	The Essential / Epic (ARV)
2	2	ROBBIE WILLIAMS	Greatest Hits / Chrysalis (E)
3	4	MICHAEL JACKSON & JACKSON	Five The Very Best Of / UMTV (ARV)
4	3	ABBA	Gold – Greatest Hits / Polydor (ARV)
5	5	U2	U218 Singles / Mercury (ARV)
6	6	STEVIE WONDER	The Definitive Collection / UMTV (ARV)
7	9	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
8	8	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
9	14	EURYTHMICS	Ultimate Collection / RCA (ARV)
10	13	GIRLS ALOUD	The Sound Of – Greatest Hits / Fascination (ARV)
11	10	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
12	16	THE WHO	Then And Now / Polydor (ARV)
13	18	THE POLICE	The Police / A&M (ARV)
14	11	THE PRODIGY	Their Law – The Singles 1990–2005 / XL (PIAS)
15	12	PRINCE	Ultimate / Warner Brothers (CIN)
16	19	SUGABABES	Overloaded – The Singles Collection / Island (ARV)
17	7	THE BEATLES	1 / Apple (E)
18	15	ABBA	18 Hits / Polar (ARV)
19	20	BON JOVI	Cross Road – The Best Of / Mercury (ARV)
20	RE	BLONDIE	Greatest Hits / EMI (E)

Official Charts Company 2009

# Charts clubs

## Le Grand slam: Fedde nets fourth number one



Dressed for success: Chipmunk tops the Commercial Pop chart...



...while Sony's success continues as Pitbull conquers the Urban chart

**FEDDE LE GRANDE** secures his fourth number one hit on the Upfront Club Chart this week, scorching to the summit with *Let Me Be Real*. Le Grand first entered public consciousness in 2006 with the anthemic *Put Your Hands Up* (For Detroit), and kept up the heat in 2007, topping first with his reworking of Camille Jones' *The Creeps* – a bit of alchemy sufficiently crucial to earn him a joint artist credit – then with *Let Me Think About It*. *Let Me Be Real*'s margin of victory this week is nothing less than handsome – it finishes 21.64% ahead of Mr Hudson's *White Lies*. On the Commercial Pop chart, it is all about Sony. The world's second biggest record company secures all of the top three places, for the first time

ever, having previously filled all the medal positions on the Urban chart in 2004. For good measure, it also supplies the four highest new entries. Leading the list, rapper Chipmunk's *Oopsy Daisy* is slightly ahead of veteran diva Whitney Houston's comeback single *Million Dollar Bill*, with Jordin Sparks' *S.O.S.* (*Let The Music Play*) trailing in third place. The company also has debuts at number 12 (Pitbull's *Hotel Room Service*), number 16 (Beyonce's *Broken-Hearted Girl*), number 20 (*Everybody In Love* by JLS) and number 21 (*Backstreet Boys' Straight Through My Heart*). The Pitbull track also climbs to the top of the Urban chart, where it replaces Jay-Z's *Run This Town* collaboration with Rihanna and Kanye West. **Alan Jones**

### Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	4	4	FEDDE LE GRANDE	Let Me Be Real	Flemingo
2	6	3	MR HUDSON	White Lies	Mercury
3	11	2	BEYONCE	Broken Hearted Girl	Columbia
4	16	3	SUPAFLY INC	Catch Me When I'm Falling/She's Part Of History	Dog Lat Dog
5	17	2	SNAP!	Rhythm Is A Dancer (Can You Feel It)	Hard2beat
6	19	2	OU EST LE SWIMMING POOL	Dance The Way I Feel	Stiff
7	1	3	CHICANE	Hiding All The Stars	Moderat
8	15	4	JASON WOLF	Scared Of Being Alone	Loverush Digital
9	12	4	CROOKERS FEAT. KARDINAL OFFISHIA/C MARIE	Put Your Hands On Me	Southern Fried
10	24	3	SPLEEN UNITED	Suburbia	White Label
11	26	2	WILLIAM ORBIT	Purdy	White Label
12	NEW		MICHAEL JACKSON	The Remix Suite Sampler	Motown/Universal
13	25	3	DIANE CHARLEMAGNE AND MG	Pointless Conversation	Mak Recordings
14	21	4	MICHAEL CANITROT	Desire	Aime Music
15	NEW		WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away	Vice
16	34	2	EDITORS	Papillon	Kitchenware
17	30	3	BLOOM o6	Blue	AATW
18	5	5	HUGGY & DEAN NEWTON FEAT. SAM OBERNIK	Get Lifted	B g Love
19	29	4	E-TYPE	Life	AATW
20	13	6	MEDINA	You And I	Parlophone
21	NEW		DAVID JORDAN (Don't Wanna) Hear You Say	Flingdown Music	
22	8	3	PAUL VAN DYK FEAT. JOHNNY MCDAID	Home	New State
23	28	3	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway	Fools Gold/Data
24	NEW		HANNAH	Shadow On The Wall	Snowdog
25	22	7	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick	Positiva/Virgin
26	36	2	SHARAM JAY & LOULOU PLAYERS FEAT. SAM OBERNIK	Again & Again	King King
27	2	4	CYBERSUTRA FEAT. JULIE THOMPSON	I Believe	Redstick Recordings
28	NEW		PRIVATE	My Secret Lover	Relentless
29	NEW		MIKE SNOW	Black And Blue	Columbia
30	35	3	STYLE OF EYE	Grounded	Pieces Of Eight
31	3	5	THE MESSENGERS	I'll Be Waiting	White Label
32	32	3	DAMIEN S FEAT. FEMKE	Stars Collide	Loverush UK/Sea To Sun
33	18	5	RUFF DRIVERZ FEAT. ARROLA	Dreaming	Maelstrom
34	10	4	FILTHY DUKES	Tupac Robot Club Rock	Fiction
35	23	6	GOSSIP	Love Long Distance	Columbia
36	NEW		AGNES	I Need You Now	3 Beat
37	14	4	SHAKIRA	She Wolf	Epic
38	NEW		SOFT TOY EMERGENCY	Critical	AATW
39	NEW		WHITNEY HOUSTON	Million Dollar Bill	RCA
40	27	8	FREEMASONS	Shakedown 2 (Album Sampler)	loaded

### Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	19	3	CHIPMUNK	Oopsy Daisy	Jive
2	8	3	WHITNEY HOUSTON	Million Dollar Bill	RCA
3	10	2	JORDIN SPARKS	SOS (Let The Music Play)	Jive
4	9	2	SNAP!	Rhythm Is A Dancer (Can You Feel It)	Hard2beat
5	3	4	ALCAZAR	Burning	3 Beat Red
6	11	4	BASHY FT. H-BOOGIE	Your Wish Is My Command	Ggi Enterprises
7	15	3	PEREMPAY & DEE FEAT. SHOLA AMA	Dj Play	Fu I Balance
8	1	3	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco
9	13	3	E-TYPE	Life	AATW
10	16	3	BLOOM o6	Blue	AATW
11	20	3	GRACIOUS K	Migraine Skank	RCA
12	NEW		PITBULL	Hotel Room Service	J
13	25	2	NATALIE IMBRUGLIA	Want	Island
14	27	2	FRANKIE GOES TO HOLLYWOOD	Relax	UMTV
15	22	2	KATE BOND	New Man	White Label
16	NEW		BEYONCE	Broken Hearted Girl	Columbia
17	24	2	OU EST LE SWIMMING POOL	Dance The Way I Feel	Stiff
18	26	2	ALEX K	If You Were Mine	AATW
19	21	2	THE VERONICAS	4 Ever	Warner Brothers
20	NEW		JLS	Everybody In Love	Epic
21	NEW		BACKSTREET BOYS	Straight Through My Heart	RCA
22	28	2	LETHAL BIZZLE	Going Out Tonight	Search & Destroy
23	2	3	ULTRABEAT	Starry Eyed Girl	AATW
24	18	6	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick	Positiva/Virgin
25	30	2	NATISSE	Something For The Weekend (Album Sampler)	Shed
26	NEW		ALPHABEAT	The Spell	Po ycor
27	NEW		CRAZY LOOP	Crazy Loop	Poplife
28	NEW		EVA SIMONS	Silly Boy	Virgin
29	14	5	LADY GAGA	Lovegame	Interscope
30	7	5	CASCADA	Dangerous	AATW/UMTV

### Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	5	PITBULL	Hotel Room Service	J
2	3	4	TAIO CRUZ	Break Your Heart	Island
3	1	9	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation
4	4	6	CHIPMUNK	Oopsy Daisy	Jive2
5	6	10	JEREMIH	Birthday Sex	Def Jam
6	5	6	GRACIOUS K	Migraine Skank	RCA
7	7	8	JADE EWEN	My Man	Geffen
8	10	14	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic
9	14	7	WALE FEAT. LADY GAGA	Chillin'	Interscope
10	9	7	BLUEY ROBINSON	I Know	London Village Music
11	12	12	BLACK EYED PEAS	I Gotta Feeling	Interscope
12	11	11	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank
13	23	2	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation
14	8	10	THE-DREAM FEAT. KANYE WEST	Walkin' On The Moon	Def Jam
15	18	3	LADY GAGA	Lovegame	Interscope
16	20	5	LETHAL BIZZLE	Going Out Tonight	Search & Destroy
17	13	18	BEYONCE	Sweet Dreams	Columbia
18	24	2	FLO RIDA FEAT. NELLY FURTADO	Jump	Atlantic
19	15	6	SWAY	Mercedes Benz	Dcypha Productions
20	NEW		BEYONCE	Broken Hearted Girl	Columbia
21	22	2	SEAN PAUL	Press It Up	Atlantic
22	17	11	MARIAH CAREY	Obsessed	Def Jam
23	28	7	NATHAN	Superwoman	Manalis 360
24	19	8	JAMIE FOXX	Digital Girl	RCA
25	29	12	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway
26	NEW		ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco
27	NEW		JORDIN SPARKS	Sos (Let The Music Play)	Jive
28	16	13	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Defenders
29	NEW		WHITNEY HOUSTON	Million Dollar Bill	RCA
30	25	3	MZ BRATT	I Like You/Trust You	AATW

### Cool Cuts Top 20

Pos	ARTIST	Title
1	CALVIN HARRIS	Flash Back
2	DIZZEE RASCAL	Dirtee Cash
3	J MAJIK & WICKAMAN	Feel About You
4	MASSIVE ATTACK	Splitting The Atom
5	AGNES	I Need You Now
6	MARTIN SOLVEIG FEAT. DRAGONETTE	Boys & Girls
7	GRUM	Heartbeats
8	SAINT ETIENNE	Only Love Can Break Your Heart
9	FELIX DA HOUSECAT	We All Wanna Be Prince
10	TIESTO FEAT. CALVIN HARRIS	Century
11	BOYS NOIZE	Jeffer
12	DOORLY	Toys
13	ROBBIE RIVERA	Closer To The Sun
14	ATFC	I Called U (The Conversation)
15	FILLERS	Time
16	JO MILLS/TOMAS HERBERG	Serious Muzik
17	RULERS OF THE DEEP	The Last Survivor
18	LITTLE BOOTS	Earthquake
19	AQUASKY & SLIPZ N DAPZ	You Know We Do It Big
20	CONAN LIQUID & WILLY WASHINGTON	Runnin Back



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Rad o across the globe on www.ministryofsound.com/radio

# Charts analysis

## Analysis Alan Jones



PHOTO: RIAN TUSSELL

# The (Brand New) Eyes have it...

**NO CHANGE AT THE TOP** of the singles chart this week, with Taio Cruz extending his reign to three weeks – a total beaten this year only by Lily Allen's *The Fear* – but Madonna's *Celebration* fails by a small margin to secure a second week of album chart supremacy, losing out to **Paramore's** *Brand New Eyes*.

*Celebration* sold 52,554 copies while drifting 1-2, as *Brand New Eyes* enjoyed first-week sales of 53,596 copies to debut at number one. The coronation of the Tennessee rock band's third studio album follows the success of introductory single *Ignorance*, which got to number 14 last month, becoming the highest charting of Paramore's five chart singles. Their 2005 debut album, *All We Know Is Falling*, first entered the Top 200 only three weeks ago, since when it has moved 176-123-118-88, while 2007's *Riot* reached number 24, and has risen for five weeks in a row, moving 125-118-105-97-90-70. Despite being off the radar until recently, *All We Know Is Falling* has sold 96,598 copies to date, while *Riot* has sold 250,094.

**Newton Faulkner's** second album *Rebuilt By Humans* debuts at number three on sales of 30,343, while introductory single *If This Is It*

risers 71-56 (4,564 sales). Faulkner's August 2007 debut album, *Hand Built By Robots*, also arrived at number three on sales of 24,740, and climbed to number one three weeks later. That album has gone on to sell 722,263 copies, although only one of the four chart singles lifted from it made the Top 50.

Meanwhile, a rebranded prime-time edition of *Friday Night With Jonathan Ross* and **Barbra Streisand** (BBC1, Saturday) focused entirely on the career of the 67-year-old singer and actress. Naturally, Streisand's new album, *Love Is The Answer*, was high on the agenda, and received a major boost, improving on Friday's sales-flash position of eight to debut at number four on sales of 30,303 copies. The album – a collection of jazz standards produced by fellow recording artist Diana Krall – is Streisand's 28th chart album in a career spanning nearly 45 years. Despite its belated boost it cannot match the first-week sales of 45,050 that greeted her last studio album, *Guilty Too*, when it opened at number three in 2005, eventually going on to sell 438,628 copies.

First single *Stellify* stopped at number 31 but former Stone Roses star **Ian Brown** racks up his sixth Top

### Sales statistics

Last week	Singles	Artist albums
Sales	2,312,560	1,728,818
prev week	2,283,737	1,714,708
% change	+1.3%	+0.8%

Last week	Compilations	Total albums
Sales	321,060	2,049,878
prev week	309,191	2,023,899
% change	+3.8%	+1.3%

Year to date	Singles	Artist albums
Sales	101,505,642	61,910,481
vs prev year	75,382,889	64,734,491
% change	+34.7%	-4.4%

Year to date	Compilations	Total albums
Sales	16,074,968	77,985,449
vs prev year	19,716,324	84,450,815
% change	-18.5%	-7.7%

Compiled from sales data by Music Week

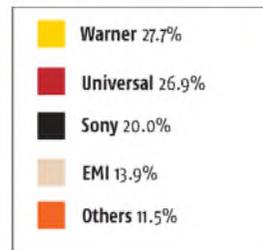
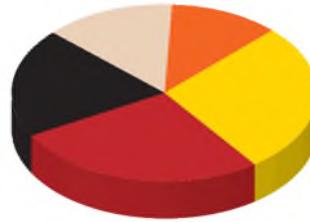
10 solo album, debuting at number eight with *My Way* (25,733 sales). His last album, *The World Is Yours*, debuted at number four on sales of 32,435 copies in 2007.

They have only been away from the chart for half as long as Tommy Steele, whose 51-year absence was ended last week when his *Very Best Of* hits set charted, nevertheless **The Nolans'** return to the fray is a big achievement as the group – comprising four of the six sisters who served as Nolans during the act's chart years – have come back with an album of new recordings, some of them remakes of their own hits, others covers of contemporary songs. The resulting set – *I'm In The Mood Again* – debuts at number 22 (9,215 sales) and earns The Nolans the honour of being the oldest familial female group ever to have a chart album. Comprising Coleen (44), Bernie (48), Linda (50) and Maureen (55), their average age is more than 49.

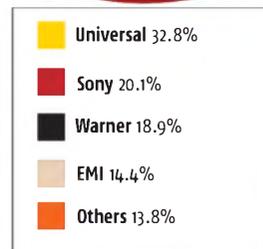
**Lynyrd Skynyrd** were in the chart much more recently than The Nolans – reaching number 47 with their 2005 *Greatest Hits* set – but they had not charted an album of new material for more than 30 years until this week. They return with *God & Guns*, which debuts at number 36 (6,081 sales). It is their eighth chart album in all. The band's only hit single, *Sweet Home Alabama*, peaked at number 21 in 1976 but is one of the 250 biggest successes of the digital era, with sales of 164,999 downloads since OCC started counting sales of the format a little under five years ago.

In a busy week for album chart action, there are also first time entries for *Paloma Faith* (*Do You Want The Truth Or Something Beautiful*, number 14, 17,326 sales), *Hockey* (*Mind Chaos*, number 33, 6,544 sales), and returns for *Basshunter* (*Bass Generation*, number 16, 15,046 sales), *Alice In Chains* (*Black Gives Way To Blue*, number 19, 10,983 sales), *Zero 7* (*Yeah Ghost*, number 39, 5,817 sales) and *AFI* (*Crash Love*,

### ARTIST ALBUMS



### SINGLES



After maintaining a minimal lead for several weeks, **Now That's What I Call Music! 73** finally surrenders its position atop the compilations chart, where it was number one for the 10th week in a row – setting a new record for the chart, which was established in 1989. The previous record holder, *New Hits 96*, spent nine weeks at number one in 1996. *Now! 73* has also eclipsed immediate predecessor *Now! 72* to become the biggest-selling compilation of 2009. Although it gave *Now! 72* a 15-week start, its sales last week of 13,192 lift *Now! 73's* 10-week haul to 674,727 compared to *Now! 72's* 649,388. Two artist albums have sold more copies this year: *Kings Of Leon's* *Only By The Night* (885,038 sales) and *The Fame* by *Lady GaGa* (754,898). The album that finally replaces *Now! 73* at the top of the compilation chart deserves its title for persistence – **Big Tunes: Back 2 The 90s** has taken 10 weeks to reach number one, and spent the first seven of those at number two – behind *Now! 73* – before slipping to third place for a fortnight. It finally tops the chart on sales of 14,555, lifting its cumulative tally to 252,867.

On the **singles chart**, *Taio Cruz's* *Break Your Heart* leads an unchanged top three, with sales of 42,746 copies – the lowest since *Katy Perry's* *I Kissed A Girl* topped the chart 58 weeks ago on sales of 40,610. *The X Factor* double bill on Saturday 26 and Sunday 27 September included a lot of recapping of the series to date as the final 24 were announced – and predictably gave new impetus to many old songs, including *Paolo Nutini's* *Last Request* (a re-entry at number 41, 6,418 sales) and *Daughtry's* *What About Now* (number 39, 6,851 sales).

Melbourne's **The Temper Trap** make the top tier at the ninth attempt, with debut hit *Sweet Disposition* climbing 12-7 (21,461 sales), while fellow Aussies *The Veronicas'* 4 *Ever* debuts at number 17 (11,397 sales).

Singles sales climb 1.3% week-on-week to 2,312,560, beating same-week 2008 sales of 2,077,297 by 1.3% (the smallest year-on-year rise of 2009).

Alan Jones

## International charts coverage Alan Jones

### David Gray leads the Line

**BRITAIN'S LOT** on the international chart scene improves for the third week in a row, especially in the US, where the number of UK acts in the Top 200 reaches a 2009 high. The top album by a UK act remains *The Resistance* by *Muse*, which slides 3-10 on sales of 36,000. With three new arrivals and one departure – *The Beatles' Mono Box* checks out from a position of 199 – there are nine albums in the chart by UK acts, the year's best tally.

The new arrivals are *Draw The Line* by *David Gray*, *The Boy Who Knew Too*

Much by *Mika* and *La Roux* by *La Roux*. *Gray's* *Draw The Line* debuts at number 12 (35,000 sales) to become the highest charting of his four Top 200 entries to date. *Mika* also hits a new high, debuting at number 19 on sales of 27,500 copies of *The Boy Who Knew Too Much*, beating the number 29 peak of his 2007 debut, *Life In Cartoon Motion*. *La Roux's* eponymous debut album has already been a success in many other countries, and lands at number 170, on sales of just under 3,000 copies.

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 <b>PARAMORE</b> <i>Brand New Eyes</i>	£8.88	£8.99	£8.95	£8.93
2 <b>MADONNA</b> <i>Celebration</i>	£11.68	£11.99	£11.99	£11.93
3 <b>NEWTON FAULKNER</b> <i>Rebuilt By...</i>	£7.88	£7.99	£7.99	£7.93
4 <b>BARBRA STREISAND</b> <i>Love Is The...</i>	£12.98	£13.99	£8.95	£8.93
5 <b>MUSE</b> <i>The Resistance</i>	£8.98	£8.99	£8.95	£8.93

# Charts sales

Key  
■ Highest new entry ■ Highest climber

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## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	3	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious Music (PIAS)
2	2	<b>DIZZEE RASCAL</b> Dirtee Cash / Dirtee Stank (PIAS)
3	1	<b>DIZZEE RASCAL FEAT. CHROME</b> Holiday / Dirtee Stank (PIAS)
4	5	<b>EXAMPLE</b> Watch The Sun Come Up / Data (ARV)
5	4	<b>BASSHUNTER</b> Every Morning / Hardbeat (ARV)
6	6	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> Bonkers / Dirtee Stank (PIAS)
7	RE	<b>ADELE</b> Hometown Glory / XL (PIAS)
8	8	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> Dance Wiv Me / Dirtee Stank (PIAS)
9	7	<b>BOOTY LUV</b> Say It / Hed Kandi (ARV)
10	10	<b>CHICANE</b> Poppiholla / Modena (Absolute/Arvato)
11	13	<b>ALL TIME LOW</b> Weightless / Hopeless (ADA/CIN)
12	11	<b>PETER ANDRE</b> Behind Closed Doors / Conehead (nova arvato)
13	12	<b>THE PRODIGY</b> Warrior's Dance / Take Me To The Hospital (ADA/CIN)
14	NEW	<b>THE BIG PINK</b> Dominos / 4AD (PIAS)
15	RE	<b>THE PRODIGY</b> Cmen / Take Me To The Hospital (ADA/CIN)
16	RE	<b>OASIS</b> Wonderwall / Big Brother (PIAS)
17	RE	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite / Data (ARV)
18	20	<b>ARCTIC MONKEYS</b> Crying Lightning / Domino (PIAS)
19	RE	<b>MIA</b> Paper Planes / XL (PIAS)
20	9	<b>SUB FOCUS</b> Rock It/Follow The Light / Ram (SRD)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>DIZZEE RASCAL</b> Tongue N Cheek / Dirtee Stank (PIAS)
2	2	<b>PETER ANDRE</b> Revelation / Conehead (nova arvato)
3	3	<b>MADNESS</b> Total Madness / Union Square (E)
4	NEW	<b>BASSHUNTER</b> Bass Generation / Hardbeat (ARV)
5	7	<b>THE TEMPER TRAP</b> Conditions / Infectious Music (PIAS)
6	4	<b>ARCTIC MONKEYS</b> Humbug / Domino (PIAS)
7	9	<b>THE PRODIGY</b> Invaders Must Die / Take Me To The Hospital (ADA/CIN)
8	18	<b>THE XX XX</b> / Young Turks (PIAS)
9	5	<b>BASEMENT JAXX</b> Scars / XL (PIAS)
10	6	<b>MONSTERS OF FOLK</b> Monsters Of Folk / Rough Trade (PIAS)
11	9	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
12	RE	<b>MADNESS</b> Liberty Of Norton Folgate / Lucky Seven (PIAS)
13	10	<b>BEVERLEY KNIGHT</b> 100% / Hurricane (Absolute/Arvato)
14	12	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ARV)
15	15	<b>THE PRODIGY</b> Their Law - The Singles 1990-2005 / XL (PIAS)
16	14	<b>BASSHUNTER</b> Now You're Gone / Hardbeat (ARV)
17	17	<b>ARCTIC MONKEYS</b> Whatever People Say I Am That's What I'm Not / Domino (PIAS)
18	NEW	<b>GIRLS</b> Album / Fantasy/ashcan (PIAS)
19	13	<b>EVA CASSIDY</b> Songbird / Blix Street (ADA/CIN)
20	RE	<b>DEADMAU5</b> Random Album Title / Ministry (ARV)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	4	<b>THE XX XX</b> / Young Turks (PIAS)
2	1	<b>MONSTERS OF FOLK</b> Monsters Of Folk / Rough Trade (PIAS)
3	2	<b>FRIENDLY FIRES</b> Friendly Fires / XL (PIAS)
4	NEW	<b>GIRLS</b> Album / Fantasy/ashcan (PIAS)
5	6	<b>RODRIGO Y GABRIELA</b> 11:11 / Ruby Works (PIAS)
6	11	<b>CHASE &amp; STATUS</b> More Than A Lot / Ram (SRD)
7	3	<b>THE BIG PINK</b> A Brief History Of Love / 4AD (PIAS)
8	13	<b>GEOFFREY GURRUMUL Y YUNUPINGU</b> Gurrumul / Diematico/Skinnyfish (ADA/CIN)
9	NEW	<b>KRIS KRISTOFFERSON</b> Closer To The Bone / New West (ADA/CIN)
10	7	<b>ALL TIME LOW</b> Nothing Personal / Hopeless (ADA/CIN)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	3	<b>VARIOUS</b> Big Tunes Back 2 The 90s / Hardbeat (ARV)
2	1	<b>VARIOUS</b> Now That's What I Call Music 73 / EMI Virgin/UMIV (L)
3	2	<b>VARIOUS</b> Now Dance Anthems / EMI V/Mos (L)
4	5	<b>VARIOUS</b> 101 Running Songs / EM Virgin (E)
5	4	<b>VARIOUS</b> Addicted To Bass - Winter 2009 / Ministry
6	9	<b>OST</b> Ultimate Dirty Dancing / RCA (ARV)
7	7	<b>VARIOUS</b> R&B Love Collection 2009 / Universal TV (ARV)
8	6	<b>VARIOUS</b> Welcome To The Club / AATW/UMTV (ARV)
9	NEW	<b>VARIOUS</b> Totally Chick Flicks / Universal TV (ARV)
10	8	<b>VARIOUS</b> Classic FM - Relaxation / Classic FM (ARV)
11	NEW	<b>VARIOUS</b> The New Romantics / EMI TV (L)
12	NEW	<b>OST</b> Fame / UCI (ARV)
13	NEW	<b>VARIOUS</b> American Diner / Inspired (ASK)
14	15	<b>OST</b> Mamma Mia / Polydor (ARV)
15	12	<b>VARIOUS</b> Hardcore Til I Die 2 / AATW/UMTV (ARV)
16	11	<b>VARIOUS</b> Ibiza 1991-2009 / Ministry (ARV)
17	10	<b>VARIOUS</b> Land Of Hope & Glory / Decca (ARV)
18	14	<b>VARIOUS</b> 100 R&B Classics - Original Anthems / Rhino (CIN)
19	13	<b>VARIOUS</b> Just Dance / Universal TV (ARV)
20	RE	<b>OST</b> Twilight / Atlantic (CIN)

## Classical albums Top 10

This	Last	Artist Title / Label
1	3	<b>KATHERINE JENKINS</b> Second Nature / UCI (ARV)
2	2	<b>KATHERINE JENKINS</b> Living A Dream / UCI (ARV)
3	3	<b>NICOLA BENEDETTI</b> Fantasie / Deutsche Grammophon (ARV)
4	4	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen - Journey / UCI (ARV)
5	5	<b>THE PRIESTS</b> The Priests / Epic (ARV)
6	6	<b>RUSSELL WATSON</b> The Voice - The Ultimate Collection / Decca (ARV)
7	8	<b>ROYAL SCOTS DRAGOON GUARDS</b> Spirit Of The Glen / UCI (ARV)
8	NEW	<b>RENEE FLEMING</b> Verismo / Decca (ARV)
9	10	<b>ALL ANGELS</b> All Angels / UCI (ARV)
10	7	<b>ENCHANTED VOICES</b> Howard Goodell's Enchanted Voices / Classic FM (ARV)

## Jazz & blues Top 10

This	Last	Artist Title / Label
1	1	<b>MILES DAVIS</b> Kind Of Blue / Columbia (ARV)
2	2	<b>MICHAEL BUBLE</b> It's Time / Reprise (CINR)
3	3	<b>MICHAEL BUBLE</b> Michael Buble / Reprise (C NR)
4	4	<b>SEASICK STEVE</b> I Started Out With Nothin' And Still Got Most Of It Left / Warner/Brothers (CINR)
5	6	<b>MICHAEL BUBLE</b> Call Me Irresponsible / Reprise (CIN R)
6	RE	<b>JAMIE CULLUM</b> Twentysomething / UCI (ARV)
7	9	<b>MICHAEL BUBLE</b> Call Me Irresponsible - Special Edition / Reprise (CINR)
8	NEW	<b>CURTIS STIGERS</b> Lost In Dreams / Concord Jazz (ARV)
9	4	<b>MICHAEL BUBLE</b> Sings Totally Blond / Metro
10	7	<b>AMY WINEHOUSE</b> Frank / Island (ARV)

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## Jones



Slipping down the chart are Mark Knopfler's Get Lucky (17-46, 11,000 sales), Porcupine Tree's The Incident (25-97, 5,000 sales), Imogen Heap's Eclipse (86-108, 4,500 sales) and the

Arctic Monkeys' Humbug (97-115, 4,500 sales). Colclplay's Viva La Vica Or Death & All His Friends is static at number 127 (3,500 sales).

Muse's album continues to perform well elsewhere too, though it falls 1-6 in Canada, 1-2 in Australia, 1-3 in New Zealand, 1-3 in Ireland, 1-3 in Italy, 1-2 in Norway, 1-3 in Mexico, 1-7 in Germany, 1-8 in Austria, 1-6 in Denmark, 1-4 in The Netherlands, 2-4 in Portugal and 2-5 in Spain. It holds at number one in both parts of Belgium (Flanders and Wallonia) and Switzerland, and debuts at 17 in Poland.

While Madonna's Celebration is the biggest new arrival globally, Mika is

doing his best for Britain. The Boy Who Knew Too Much, is new at number two in France (36,000 sales), and Switzerland, three in Wallonia, four in Flanders, five in the Netherlands, six in Germany, seven in Spain, nine in Austria and 10 in Australia. The latter is also early on Newton Faulkner's second album, Rebuilt By Humans, which debuts at number five, replicating the peak of his first album.

The Beatles continue to have multiple chart placings in many countries, but are on the slide everywhere except the Netherlands, where many of the remastered titles, inexplicably, are only now charting.

Hemel Hempstead's progressive rockers Porcupine Tree slide 25-99 in Canada, and make smaller declines everywhere else that The Incident charted last week. However, the album has a second wave of success climbing 36-5 in Poland and debuting at 23 in Sweden, 33 in Italy and 40 in Wallonia.

Finally, one of the UK's most reliable musical exports, Cliff Richard, sees some early chart action for his Reunited album with The Shadows. The act's first new studio album together in 40 years debuts at number 14 in New Zealand, number 20 in Denmark, number 72 in The Netherlands and number 88 in Ireland.

## MusicWeek

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# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		PARAMORE	Brand New Eyes	Fueled By Ramen 7567895804 (CINR)	HIGHEST NEW ENTRY
2	1	2	MADONNA	Celebration	Warner Brothers 7599399819 (CINR)	
3	New		NEWTON FAULKNER	Rebuilt By Humans	Ilgly Truth 88697571891 (ARV)	
4	New		BARBRA STREISAND	Love Is The Answer	Columbia 88697433342 (ARV)	
5	2	3	MUSE	The Resistance	Helium 3/warner Bros 2564686622 (CINR)	
6	3	2	DIZZEE RASCAL	Tongue N Cheek	Dirtee Slank 125TANK007 (PIAS)	
7	6	2	CLIFF RICHARD & THE SHADOWS	Reunited	EMI 6878732 (E)	
8	New		IAN BROWN	My Way	Fiction 2716030 (ARV)	
9	8	3	JAY-Z	Blueprint III	Roc-A-Fella 7567895866 (CINR)	
10	7	6	VERA LYNN	We'll Meet Again - The Very Best Of	Decca 2715983 (ARV)	
11	4	2	MIKA	The Boy Who Knew Too Much	Casablanca/Island 2712588 (ARV)	
12	10	54	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV)	5★
13	5	3	PETER ANDRE	Revelation	OneHead CONE9 (nova arvalo)	
14	New		PALOMA FAITH	Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV)	
15	11	2	MADNESS	Total Madness	Union Square USMVIC0001 (E)	
16	New		BASSHUNTER	Bass Generation	Harvest/H:BCD14 (ARV)	
17	12	13	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV)	★
18	14	6	DAVID GUETTA	One Love	Positive/Virgin 6853710 (E)	
19	New		ALICE IN CHAINS	Black Gives Way To Blue	Parlophone 3082662 (E)	
20	New		MICHAEL BOLTON	The Ultimate	Sony Music 88697393802 (ARV)	
21	16	17	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV)	★
22	New		NOIANS	I'm In The Mood	Universal Pictures 8273916 (CINR)	
23	13	3	PIXIE IOTT	Turn It Up	Mercury 2700146 (ARV)	
24	21	17	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	SALES INCREASE
25	18	38	LADY GAGA	The Fame	Interscope 1789138 (ARV)	SALES INCREASE
26	20	53	JAMES MORRISON	Songs For You, Truths For Me	Polydor 1779250 (ARV)	2★
27	9	2	PEARL JAM	Backspacer	Island/Monkey Wrench 2716316 (ARV)	
28	25	46	BEYONCE	I Am Sasha Fierce	Columbia 88697194922 (ARV)	2★
29	23	25	MICHAEL JACKSON	The Essential	Epic 5204222 (ARV)	2★
30	26	34	LILY ALLEN	It's Not Me It's You	Regal 6942752 (E)	2★
31	30	18	PAOLO NUTINI	Sunny Side Up	Atlantic 825646901371 (CIN)	★ SALES INCREASE
32	22	2	TOMMY STEELE	The Very Best Of	IIMTV 5321840 (ARV)	
33	New		HOCKEY	Mind Chaos	Virgin CDV3058 (E)	
34	15	3	DAVID GRAY	Draw The Line	Polydor 2712298 (ARV)	
35	48	7	THE TEMPER TRAP	Conditions	Infectious Music INFECT02CD (PIAS)	HIGHEST MEMBER
36	New		LYNYRD SKYNYRD	Gods & Guns	Roadrunner RR78592 (CIN)	
37	27	65	ROBBIE WILLIAMS	Greatest Hits	Chrysalis 8668191 (E)	6★
38	32	14	LA ROUX	La Roux	Polydor 1795991 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	New		ZERO 7	Yeah Ghost	Atlantic 5186551172 (CIN)	
40	35	18	DANIEL MERRINWEATHER	Love And War	J 88697473192 (ARV)	SALES INCREASE
41	28	6	ARCTIC MONKEYS	Humbug	Domino WIGCD220 (PIAS)	
42	36	49	PINK	Funhouse	LaFace 88697406492 (ARV)	3★
43	New		TINA TURNER	Tina Live	Parlophone 6885312 (E)	
44	39	45	THE KILLERS	Day & Age	Vertigo 1785121 (ARV)	3★
45	19	2	MICHAEL BOLTON	One World One Love	IIMRL 2718753 (ARV)	
46	29	4	JAMIE T	Kings And Queens	Virgin CDV3059 (E)	
47	38	11	MICHAEL JACKSON	Bad	Epic 4502901 (ARV)	13★
48	24	3	MARK KNOPFLER	Get Lucky	Vertigo 2708671 (ARV)	
49	44	75	EL BOW	The Seldom Seen Kid	Fiction 1764098 (ARV)	2★
50	34	61	COLDPLAY	Viva La Vida	Parlophone 212140 (E)	4★
51	54	7	TINCHY STRYDER	Catch 22	4th & Broadway 2713632 (ARV)	SALES INCREASE
52	31	8	THE BEATLES	Sgt Pepper's Lonely Hearts Club Band	EMI 3824192 (E)	
53	33	4	THE BEATLES	Abbey Road	EMI 3824682 (E)	
54	46	30	TAYLOR SWIFT	Fearless	Mercury 1795298 (ARV)	
55	41	21	NOISETTES	Wild Young Hearts	Vertigo 1792832 (ARV)	
56	50	15	MICHAEL JACKSON	Thriller	Epic 5044222 (ARV)	11★
57	17	2	RICHARD HAWLEY	Truelove's Gutter	Mute CDSTUMM312 (E)	
58	49	54	MUSE	Black Holes & Revelations	Helium 3/warner Bros 2564635091 (CINR)	2★
59	45	17	LITTLE BOOTS	Hands	ixseventine 2564689052 (CINR)	
60	42	4	THE BEATLES	Rubber Soul	EMI 3824182 (E)	
61	51	5	PEARL JAM	Ten	Epic 4688842 (ARV)	
62	55	21	GREEN DAY	21st Century Breakdown	Reprise 936249777 (CINR)	
63	40	4	THE BEATLES	Revolver	EMI 3824172 (E)	
64	59	43	AKON	Freedom	Universal 1792339 (ARV)	★
65	62	82	DUFFY	Rockferry	A&M 1756423 (ARV)	5★
66	Re-entry		NEWTON FAULKNER	Hand Built By Robots	Ilgly Truth 88697113062 (ARV)	2★
67	69	41	U2	U218 Singles	Mercury 1713549 (ARV)	2★
68	57	14	MICHAEL JACKSON & JACKSON FIVE	The Very Best Of	IIMTV 5305372 (ARV)	
69	58	32	THE PRODIGY	Invaders Must Die	Take Me To The Hospital HOSPC001 (ADA/CIN)	★
70	Re-entry		PARAMORE	Riot	Fueled By Ramen 7567899805 (CINR)	
71	53	7	CAVIN HARRIS	Ready For The Weekend	Columbia 88697571311 (ARV)	
72	56	4	THE CRIBS	Ignore The Ignorant	Wichita W:BB20CD (ARV)	
73	New		AFI	Crash Love	Interscope 2717217 (ARV)	
74	63	24	CAVIN HARRIS	I Created Disco	Columbia FLYCY007 (ARV)	
75	60	39	JASON MRAZ	We Sing We Dance We Steal Things	Atlantic 7567899294 (CIN)	

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