

NEWS

ROYALTY TREATMENT

UK songwriters set to share in £163m backdated royalties windfall after deal in US



FEATURES

FRANKLY FRANKIE

Looking back at the infamous Frankie phenomenon



FEATURES

THE FALL GIRL

After seven years away, Norah Jones returns with a new guitar-led direction

The former Big Chill operator goes into voluntary liquidation

Chillfest burnout turns heat up on live sector

Live

By Paul Gorman

THE DIFFICULTIES FACED by parts of the UK festival business have been exposed by the liquidation of Chillfest Ltd, the company that licensed The Big Chill before last month's takeover by Festival Republic.

At the same time, the impact of festival cancellations on the wider music industry has been highlighted by the continuing rumblings surrounding Brighton's Beachdown festival, with local record stores taking a possible financial hit as a result of the event's last-minute cancellation in August (see page 3).

Chillfest Ltd entered into voluntary liquidation last Thursday (October 15) with industry accountancy firm Vantis appointed as liquidator.

It has emerged that the 15-year-old event had been suffering cash-flow problems over the last few years. This was primarily a result of intense competition from more recent arrivals such as Bestival and the huge outlays resulting from the policy of booking big-name headliners such as Leonard Cohen and David Byrne over the last two years.

"That's a high-risk gambit in a crowded market," says one industry insider. "The level of ticket sales to sustain such bookings is no longer guaranteed."

As a result, the festival was increasingly shored up by majority shareholder The Cantaloupe Group, which licenses The Big Chill brand for three venues/bars in London and Bristol.

Last month Cantaloupe made the decision internally to liquidate Chillfest Ltd. "Unfortunately, this



New Republic: Big Chill co-founder Katrina Larkin is on the Big Chill and Festival Republic boards

has meant that a small number of creditors will not be paid out in full and we very much regret this," Big Chill co-founder Katrina Larkin explains.

Cantaloupe director Nigel Foster is also on the board - with Larkin - of the new company Big Chill Republic, which has been formed to run the festival. He was unavailable for comment.

It is understood that FR paid just over £500,000 for worldwide rights to the name for a term of 125 years, according to a reliable source.

"That's knockdown money for an established brand turning over millions every year," the source adds.

"I had no idea that Chillfest was about to go under when we did the deal a few weeks ago," says Festival Republic managing director Melvin Benn. "It has come as a surprise."

Larkin now holds the position of creative director at Festival Republic and is working on next year's event, which will be held from August 5-8.

Larkin also retains a post at Cantaloupe, which is understood to have been the beneficiary of the amount paid by Festival Republic. In return it will not press for the remainder of its debt, according to another insider.

The implications for the future of The Big Chill record label, run by Eugenie Arrowsmith and whose

signings include DJs Tom Middleton and Mr Scruff, are not yet known.

The Big Chill was launched by Larkin and her then-partner Pete Lawrence in 1994. They brought in Cantaloupe as a 50:50 partner in 2002 and on Lawrence's departure in spring last year the venue operator increased its share to 75%.

Cantaloupe subsequently bailed Chillfest out of the cash-flow problems caused by falling ticket sales, the escalating cost of talent and increased competition.

"It's not news that this has been an oversaturated market for at least three years," says Association of Independent Festivals vice chairman Ben Turner, who confirmed that The Big Chill resigned its membership five weeks ago. "There are now 350 festivals held a year, so we are bound to see a process of natural selection. Only well-run businesses with strong brands will survive."

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Burke blazes a trail with Bad Boys

ALEXANDRA BURKE has matched the sales feat she achieved last year with her debut release by claiming the fastest-selling single of 2009 so far.

The Syco artist's second single *Bad Boys* sold 187,100 copies last week to enter at number one on the UK singles chart yesterday (Sunday) as Robbie Williams' comeback single *Bodies* had to settle for a first week at number two.

Burke, whose first offering *Hallelujah* became 2008's quickest-selling single last December, when it opened with sales of 576,046 on the back of her *X Factor* win, only needed until the end of business last Tuesday to repeat the feat again and claim the accolade of having 2009's fastest-selling single so far.

"We're thrilled," says Burke's co-manager Harry Magee of Modest Management. "It's an incredible start and it shows what a talent she is."

Bad Boys broke through the 100,000 sales barrier during last Tuesday, on its way to beating 2009's previous highest weekly sales for a single of 114,165, which was set in May by the Dirtee Stank-issued *Bonkers* by Dizzee Rascal featuring Armand van Helden.

Bad Boys ended up finishing 97,862 units ahead of Williams' *Bodies*, his first single on Virgin, although his sales of 89,238 were more than Chipmunk needed a week ago to debut at one with *Oopsy Daisy* and would have been enough to secure him a number one in all but a handful of weeks this year.

The release of Burke's second single has arrived nearly 10 months after *Hallelujah*, while her debut album *Overcome* follows today (Monday), but Magee says the delay was not deliberate. "It's a not a question of waiting," he says. "It's a question of the A&R process and making a record which is going to stand up and compete not only in the UK, but internationally. When you are aiming for a high standard and making an album with this calibre of people it takes a long time."

News

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

The Playlist



DANIEL MERRIWEATHER
Water & A Flame
Columbia

Adele features on this track which stands out as a real highlight on the young singer's debut album – two of the best voices around. (single, November 2)



PENGUIN PRISON
Animal Animal
Neon Gold

Already working with Q-Tip and Holy Ghost, and with Mark Ronson a fan, the New Yorker is producing stuff every bit as good as his peers. (single, November 23)



LA SHARK
I Know What You Did Last Summer
unsigned

In a world too full of predictable, paint-by-numbers music, La Shark are the breath of fresh air that comes along too rarely. Magical, messed-up stuff. (demo)



AMANDA BLANK
Shame On Me
Downtown

Produced by Jacknife Lee, this new single has its feet planted firmly in a bucket of cool R&B beats and comes with a host of remixes. (single, November 2)



GRUM
Heartbeats
Heartbeats

Pop doesn't have to be complicated, as proved by this wonderfully simple synth-driven tune. A life-affirming record indeed. (single, October 26)



THE AIRBORNE TOXIC EVENT
Sometime Around Midnight
Mercury

Backed with a new mix courtesy of Cenzo Townshend and a major-label budget, the Californians give their debut single proper a second shot. (single, November 9)



KANO
Rock N Roller
Integral/PIAS

This new single has already enjoyed plays courtesy of Annie Mac, iXtra and MTV Base, and will plug into the Integral infrastructure in the UK. (single, November 9)



THE CORDELIER CLUB
Fire In The City
unsigned

Brother/sister duo that have emerged from the Crown management stable, writing short catchy pop. They are set to make their debut at In The City. (demo)



THE SOFT PACK
Answer To Yourself
Heavenly

A rough-around-the-edges slice of upbeat indie rock from the LA quartet. It arrives ahead of a string of UK tour dates. (single, November 2)



IS TROPICAL
When O' When
Hitclub

Debut single from the London three-piece, When O' When is a great start; underplayed indie-pop that packs an emotional punch. (single, November 23)



SIGN HERE

Rucks Music Group has signed **Brett Anderson** to a worldwide publishing deal. The deal is concluded ahead of the release of Anderson's third solo album, *Slow Attack*, through his own label on November 2 (see review on page 28)

BMG Rights Management has signed a publishing agreement with **David Garrett** that will see BMG representing the publishing rights of his previous two albums, as well as his self-titled album released in the US this year



GIG OF THE WEEK

What: Music Week presents U2
When: Thursday, October 22
Where: Elgar Room, The Royal Albert Hall
Why: Alan Pownall, Jonathan Jeremiah and Jose Vanders promise to make this latest U2 instalment at the revamped Elgar Room a night to remember

US agreement on backdated royalties gives UK songwriters

Songwriters to reap fruits of re

Royalties

By Paul Williams

UK SONGWRITERS ARE POISED to grab their share of a \$264m (£16.3m) windfall after US labels agreed a deal to pay backdated royalties to publishers.

The sum owed, which dates back as far as around 2000, relates to what are known as "pending and unmatched" mechanical royalties whereby a label has not been able to identify a publisher on a release or where the ownership shares of a song are in dispute.

The RIAA, representing the four major record companies, and the National Music Publishers' Association are expected imminently to sign a memorandum of understanding to finalise the details of the agreement as the two sides look not only to clear the backlog of royalties but to ensure a process is in place to avoid such a build-up happening again.

The delay in mechanical royalty payments has been a thorny issue between labels and publishers in the US for years, with Sony/ATV chairman and CEO Marty Bandier noting, "The biggest issue we have in America



Efficiency: RIAA chairman Mitch Bainwol believes the deal will help the distribution of mechanical royalties

in music publishing is to try to get the record companies to pay on time as opposed to holding and saying, 'We don't have the right splits, we don't have all the information about all the writers' and years go by and it could be the biggest hit in the world.'

However, the issue reached a head last year when the Copyright Royalty Board set a series of new royalty rates. Not only did the CRB set rates for the likes of physical product, downloading and streaming that will be in place until 2012, it also introduced a late fee levelled at 1.5% a month that would be imposed on labels not paying roy-

alties on time. Across a year this adds up to 18%.

"When you're owed \$264m, 18% interest a year becomes a pretty significant amount of money," says NMPA president and CEO David Israelite. "It definitely provided motivation for the sides to get together and try to work something out."

Although the MoU is now on the verge of being signed, Israelite suggests the negotiations were very difficult because they required a change in culture. "That's never easy to do," he says. "This wasn't just settling a money dispute. This was really about changing the culture that exists and has existed for decades."

RIAA chairman Mitch Bainwol believes the agreement demonstrates the commitment of labels and publishers to find more efficient ways to license and distribute mechanical royalties. "More significantly, the cooperative efforts of labels and publishers signal a partnership that will ensure more resources can be directed to bringing new products and services to music fans," he says.

Leading lawyer Ken Feinberg, who administered the September 11 Victim Compensation Fund, has been appointed special settlement master

Stiff shows its flexible side to combat illeg

STIFF RECORDS HAS STRUCK ON A NOVEL WAY to try to beat illegal downloaders by bringing forward release dates.

The move was prompted by illegal filesharing sites picking up on a recently premiered track. Stiff had planned to put out *Ou Est Le Swimming Pool's Dance The Way I Feel* – the band's first single for the label – on November 9.

However, when the track started picking up early plays from Radio 1 DJs Annie Mac, Nick Grimshaw and

Fearne Cotton, it became widely available on filesharing sites.

Stiff general manager Daniel Lycett immediately brought forward the digital release by a month. "It seemed strange that we were getting this exposure and the only way you could access the music was illegally," he says.

The track, subsequently made available on October 4, has since sold more than 1,000 copies digitally and looked set to challenge for a top 100 placing yesterday (Sunday).

Lycett says it is impossible to say whether these are additional sales, but at least fans now have the legal avenue to go down. And Stiff is not the first label to explore this route: Arctic Monkeys' *Crying Lightning* was made available as a download on its radio debut in July, debuting at number 12 on the charts.

Lycett now says he will probably follow the same route with another new band. He is also hoping this move will encourage more flexibility in the industry, which has long

HMV offers public some Christmas Inspiration



GIRLS ALoud, JAMES MORRISON AND SUGABABES are among the artists who have recorded exclusive cover versions of the songs that inspired them for a new compilation album from HMV and Universal.

The My Inspiration album is

based around the retailer's advertising campaign of the same name, in which artists name the lyric that inspired them in their careers.

The album is released exclusively through HMV's stores in UK and Ireland next Monday (October 26) and as a download from hmv.com. It features 11 previously unreleased covers from Universal artists as well as Florence + The Machine's take on Candi Staton's *You Got The Love*, which features on her platinum album.

The album opens with James Morrison's cover of Michael Jackson's *Man In The Mirror*, which the Polydor artist performed for

HMV store managers at the retailer's annual business conference last week. Morrison is set to record another



ters windfall share royalty row

to oversee the process of distributing the unpaid royalties.

The first phase will account for around \$160m (£99m) for the period from around 2000-07 and this is expected to happen over the next few months, while phase two will cover 2007-08, take in about \$105m (£65m) and be paid out in about a year's time. It will then be down to each publisher to distribute what is owed to their songwriters.

Feinberg will establish an account into which the four major record companies will pay their money and the sums will then be distributed to publishers depending on market share.

The amount that is owed to publishers came as a shock to everyone, according to Israelite. "It wasn't until the record labels went into their own books and came back and quantified the problem that we realised just how much money we were talking about," he says. "I think it's fair to say we were a little bit shocked at the amount of money."

Going forward, the NMPA has agreed that if the labels employ practices the publishers approve of publishers will effectively waive the late fee.

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gal downloads

stuck to the idea of releasing tracks early to media in an attempt to build expectation, even when download sales have made this unnecessary.

"Everything has become more immediate," he says. "The younger record buyers expect everything to be instantly available. To have that idea that you build up to a release date with four weeks of mass exposure before that is impractical."

And he says radio could also benefit as they will be able to see what tracks are popular.

Brighton stores carrying burden of Beachdown refunds

Festival fallout affects record stores' fortunes

Live

By Christopher Barrett

RENOWNED BRIGHTON RECORD STORES Rounder and Resident Music are being hit hard financially as a result of the cancellation by the Beachdown Festival this summer, it has emerged. The event, which was due to take place at Devil's Dyke, Brighton, from August 28 to 31, was cancelled just two days prior to its planned opening, with directors blaming slower-than-forecast ticket sales.

To date, many holders of the £97.50 tickets to the festival, which had a capacity of 10,000, are yet to be refunded. Meanwhile, local Brighton businesses that acted as third-party ticket agents are being hit with credit and debit card chargebacks despite being out of pocket, having provided the promoters with full ticket sales revenue in advance of the festival.

Spurred by a statement on the festival's website on August 27 advising ticket holders to 'discuss a refund with their credit-card company', ticket holders have been seeking refunds from outlets including Rounder Records and Resident Music.

Rounder owner Phil Barton, whose Brighton store has been selling festival and concert tickets for 43 years, says, "We have got several hundred customers that purchased tickets from us that quite rightly want to know where their bloody money is and at the moment their money is my money. I can't afford to fund that."

"On top of everything else that has happened in the last few years in music retail this is something that shops like mine could do without, because we don't have the ability to bounce back quickly from setbacks and when you get a setback this big it



is very, very hard," continues Barton.

Both Barton and Derry Watkins, the co-owner of Brighton independent music store Resident Music, had a meeting at the end of September with Beachdown promoter Joe Pidgeon. However, they are still waiting for full details of the refund process. Pidgeon, who alongside Joe Murphy, Darren Murphy and Neil Cranston is one of the four directors of Beachdown, operating as Future Festivals Ltd, successfully held the event in 2008 but blames suppliers demanding full payment in advance of the event as a key reason for the collapse of the operation this year.

Pidgeon says that prior to the event's cancellation 3,500 metres of trackway, 8,000 metres of fencing, bars, toilets and plumbing had already been assembled, but that he was forced to pull the plug just days before the doors opened due to suppliers insisting on advance payment.

Pidgeon tells *Music Week* via email, "We had secured over £120,000 in sponsorship and an additional £200,000 in private investment, so all that it came down to on August 25 was three key suppliers not

believing in Beachdown itself enough to come to site without first demanding 100% payment in advance."

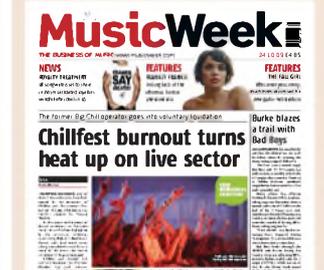
Pidgeon also tells *MW* that the demise of the festival was not helped by what he says was a requirement that Future Festivals pay one headline act in full in advance.

Pidgeon insists that he has been working "non-stop" to recover deposits from suppliers that never arrived on site and to find a solution that will enable the directors to refund all ticket-holders. Believing that there is a future for the Beachdown festival, he is also aiming to offer existing ticket-holders free entry to a 2010 event in recompense. Pidgeon posted a statement on the Beachdown website.

"Following extensive consultation with our advisers, the directors of Future Festivals Ltd [Beachdown Festival] believe that liquidation of the company is unnecessary, that new investment may be forthcoming, and that it is probable that the company will be able to continue trading and satisfy its obligations following the failure of this summer's Beachdown festival."

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version of the same song for the deluxe version of his *Songs For You, Truths For Me* album, due for release in late November.

My Inspiration also includes Girls Aloud's take on Morrison and Nelly Furtado's Broken Strings and Stereophonics' cover of The Jam's The Eton Rifles. Sugababes

Sugababes recorded their version of Stevie Wonder's *For Once In My Life* before the departure of Keisha Buchanan

contribute a cover of Stevie Wonder's *For Once In My Life*, recorded before the departure of founder member Keisha Buchanan

The album will be priced at £5 in the UK (and €5 in Ireland) and will be mainly promoted in counter areas as an impulse purchase for Christmas.

Universal managing director, commercial division Brian Rose says that the idea was to take My Inspiration "to the next level", adding "I don't think it has been done before - a number of artists going into the studio to record cover versions for a retail album. It shows the campaign is so well respected, not just by everyone at Universal but by our artists, too."

My Inspiration Tracks

- 1 JAMES MORRISON *Man In The Mirror* (Michael Jackson);
- 2 THE SATURDAYS *Beggin'* (Frankie Valli and the Four Seasons);
- 3 SUGABABES *For Once In My Life* (Stevie Wonder);
- 4 GARY GO *Black and Gold* (Sam Sparro);
- 5 FRANKMUSIK *Rehab* (Amy Winehouse);
- 6 V V BROWN *Padlock* (Gwen Guthrie);
- 7 AMY MacDONALD *Dancing In The Dark* (Bruce Springsteen);
- 8 STEREOPHONICS *The Eton Rifles* (The Jam);
- 9 THE MACCABEES *I Drove All Night* (Roy Orbison);
- 10 NOISSETTES *Ill Wind* (Ella Fitzgerald);
- 11 GIRLS ALOUD *Broken Strings* (James Morrison & Nelly Furtado);
- 12 FLORENCE + THE MACHINE *You Got The Love* (The Source Feat. Candi Staton)



HMV commercial director Gary Warren adds, "We've had such a great response to the My Inspiration campaign over the past three years - from customers and staff but also from labels and artists themselves, that we saw an album of inspired covers as a natural next step for us."

● HMV has responded to speculation that it is in negotiations over occupying the former flagship Zavvi store on London's Oxford Street. The retailer, which already has two stores on Oxford Street, says, "Our property team routinely look at all the options for Oxford Street, given its evolving property landscape, and this is how this speculation has most likely arisen." HMV did not wish to comment further.

News

Editorial Paul Williams



SOME EIGHT MONTHS before it is due to take place, Glastonbury 2010 is already a sellout, suggesting that all is well with the festival market.

There is no denying that plenty of UK festivals continue to thrive, with pressures on disposable incomes and the still-fragile economy no barrier for consumers in their many hundreds of thousands continuing to attend them year after year.

But a mixture of the recession and sheer saturation of the market has clearly been taking its toll on an increasing number of events, with the result being that a series of festivals that were due to have taken place this past season have fallen by the wayside.

Two more casualties are in the spotlight this week, as it emerges that Chillfest, The Big Chill's previous operating company prior to the festival's recent takeover by Festival

There is a ceiling on the festival market – and we may have reached it

Republic, had been making losses for several years, while the demise of Brighton's Beachdown Festival now threatens the survival of a handful of local businesses.

We should really not be too surprised at these developments. It is simple logic that, even though attending festivals has long passed from being the exclusive domain of hardcore music fans to becoming a mass-market pursuit, the ever-bulging calendar of events cannot be sustained by adding more and more festivals every year. There are only so many consumers to go round and only so much cash to spend. Something has to give.

While the brand name and future of The Big Chill are now assured, having been acquired by Festival Republic at what was apparently a very competitive price, the undoing of its previous operating company tells its own story of what can happen if you overstretch yourself.

The Big Chill is one of the best-known festivals and in its early history had carved out such a successful niche for itself that it was a sell-out year after year. That understandably prompted the ambitious decision of switching to a bigger site and introducing a series of capacity increases, while the nature of the artist bill also started to change, with this past summer's line-up including the likes of David Byrne as it expanded its musical remit to offer the kinds of artists that could also be found at more mainstream events.

But while The Big Chill was widening its operation, more and more events were coming on to the market each year, giving consumers ever-more options of where to go. And the bigger the acts secured, the higher the costs, meaning more and more ticket sales had to be sold to balance the books.

The festival market remains over-saturated and we should prepare ourselves for yet more casualties next year as the sector continues to readjust so supply more appropriately matches the demand out there.

As for The Big Chill, its takeover by Festival Republic is itself indicative of a trend, with it joining a roster that includes Glastonbury, Latitude and Reading and Leeds.

As has been the situation with the record industry for years, the festival market is finding more of its best-known assets falling into fewer hands.

That is the way of the world and for The Big Chill its ownership change should guarantee a more certain future. But for the independent festival owners – and the establishment last year of the Association of Independent Festivals shows how active and important this sector remains – there will be plenty of lessons to learn about how something with such an established brand as The Big Chill could have run into so many difficulties. Having a strong name is one thing; the numbers also need to add up.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Who would you prefer as Culture Secretary: Ben Bradshaw or Jeremy Hunt?

THIS WEEK WE ASK:

Does the Michael Jackson song This Is It live up to expectations?

BRADSHAW 87% HUNT 13%

To vote, visit www.musicweek.com

Money-saving but contentious digital service launched

Playdar to re-route streaming rationale

Digital

By Eamonn Forde

LAST.FM CO-FOUNDER RICHARD JONES is aiming to turn streaming music licensing on its head with his new project Playdar.

Based around open-source software, www.playdar.org is a system that, in theory, could sit on top of streaming music services such as Spotify, We7, Rhapsody and Pandora.

When a user wants to stream a track they already have remotely on their computer, such as in their iTunes folder, Playdar will play it instead.

The theory behind this is that it will save streaming music services money because they will not have to deliver streams for tracks users have stored locally.

This could become important for the new offline offering from Spotify. The service allows premium subscribers to cache 3,333 tracks on their computer for times when they have no internet connection.



Playdar player: founder Richard Jones

Jones has a track record in changing the digital music coding landscape. As an undergraduate student at Southampton University in 2002, he developed Audioscrobbler. It was eventually integrated into Last.fm and powered its music recommendations and discovery tools.

This disruptive technology is, in theory, very positive for streaming music services as it holds the promise of saving them money. Even with the new per minima streaming rates outlined earlier this year by PRS for Music, streaming music services are burning through licence fees at a staggering rate.

However, Lance Phillips, a solicitor in the music, media and technology division at legal firm

Sheridans, warns there could be serious legal repercussions.

"If all Playdar does is redirect a user to another location on their PC, network or internet where the track is available and acquired legitimately, it raises few legal issues," he says.

"However, Playdar suggests this 'relocation' goes further by searching through 'all your computers' hard disc, online services and more," he adds. "If this were to allow users to acquire tracks unlawfully Playdar would face searching legal examination as to if it has facilitated copyright infringement.

"Even if the 'official' Playdar version does not work in this way, it is an open-source application which might be interrogated and amended to search beyond legitimate content sources to, for example, illegal filesharing sites. This will almost certainly attract the attention of the labels, the RIAA, BPI or similar organisations and their lawyers."

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Wall of Sound plans a scream up



INDEPENDENT RECORD LABEL WALL OF SOUND IS CELEBRATING its 15th birthday on Halloween night with a big party bash, compilation CDs, reissues, radio appearances and more promised by founder Mark Jones.

The night at The Den nightclub – called Carry On Screaming – is timed to coincide with the anniversary of the label's 1994 debut release Give Em Enough Dope.

Jones promises live music and DJ sets from Jon Carter and label acts such as Propellerheads on October 31.

"Obviously it is fancy dress and that is compulsory," says Jones, who claims he cannot remember exactly how his celebrated label first came into being.

"We were working with underground artists and that grew to work with Howie B and Basement Jaxx. I was a fan of Spector and his wall of sound and I suddenly thought, 'I want to start a record label.' But we didn't have any artists to start with," Jones says.

Jones has also lined up an iTunes compilation, called Where There's A Will There's A Wall, to

help the celebrations. This will feature a bundle of tracks from artists past and present.

In addition, the label founder is putting together a covermount CD entitled Wall To Wall, which will feature the label's artists covering favourite Wall of Sound tracks. However, he has still to make a deal with a media partner.

Various Wall Of Sound acts, including Röyksopp, will be playing live dates just after the party and Jones is threatening to "take over" a number of radio slots, including Eddy Temple-Morris's The Remix show on XFM on November 6. Jones will be taking acts such as Shy Child, Ocelot and Reverend And The Makers into the studios with him.

The celebrations are also likely to run through Christmas and into next year, with Jones promising more events around the world, new signings and The Propellerheads' album Decksanddrumsandrock-androll being re-packaged and released early in 2010.

US visa changes heap problems onto tour plans

NEW VISA RULES IMPOSED BY THE US GOVERNMENT earlier this month are already having an impact on the viability of tours by British musicians across the Atlantic.

Singer Imogen Heap, whose album *Ellipse* is currently spending its seventh week in the US chart, is now facing the postponement of a three-week tour due to start at the Henry Fonda Theatre in Los Angeles next month, as a result of the introduction of new requirements for solo artists and their backing musicians' O visa applications.

The changes were announced by the US Customs & Immigration Service on October 7. Previously, artists were granted three-year visas on presentation of paperwork for an upcoming tour. These cost between \$2,000 (£1,222) and \$6,000 (£3,667) to obtain.

Now the duration has been cut back to the exact term of the tour, and signed contracts with venue promoters have to be presented for every



Headache: Imogen Heap's US tour is in jeopardy

single date. If an artist wishes to return to the US, they must reapply and bear repeated costs.

"This is terrible," says Heap's tour manager Kumar Kamalagharan of south London-based Fruit Pie Music Productions. "We made our application for renewal of Imogen's three-year visa three months ago at a cost of \$4,000 (£2,444). Now we've been told that we have to provide signed contracts from the promoter at each venue and that the visa will last just for the length of the tour."

"Since Imogen plans to return to the US next year we will have to reapply again and again. We're now seriously contemplating postponing or even cancelling the tour altogether."

The change to the rules has been flagged up by London-based music industry travel company Traffic Control.

"This is a case of US protectionism," says Traffic Control senior project coordinator Katie Ray. "It's also short-sighted; not only will the new rules have an adverse effect on UK live music in the US, but thousands of smaller venues and promoters in the US face loss of business."

The change in procedure applies to applications currently in process or made after October 7.

"Anyone with concerns should contact their immigration representatives," says Ray. "The message we are getting from the US is that this is the new way of doing things. That's what happens when the US Government makes its mind up."

News in brief

● Michael Jackson's estate has agreed to give **Paul Anka** half of the rights to the new Jackson track *This Is It*. Anka claims he co-wrote the song - then called *I Never Heard* - with Jackson in 1983 for Anka's album *Walk A Fine Line*.

● **Apple** said last week that it does not charge a production fee for iTunes LP, after a US indie label claimed that it was being priced out of the market for the new format. Brian McKinney, who runs Chicago's Chocolate Lab Records, claimed that iTunes charges a \$10,000 (£6,150) production fee for the new digital format.

● The **All Party Parliamentary Communications Group** inquiry into the workings of the internet and online privacy has thrown a spanner into the filesharing debate by not recommending the disconnection of illegal filesharers. In its report published last Thursday, apComms suggests the "current policy-making process on what should be done about illegal file-sharing" should be halted and only restarted once the EU has determined what pan-European law will be.

● **a-ha** have split up after 25 years together. The band will bow out with a farewell world tour in 2010 ending with a final gig in Oslo on December 4.

● The result of the **Copyright Tribunal** hearing between PPL and the hospitality industry will be made public this Thursday.

● The **Musicians' Union** is organising a demonstration in Parliament Square this Thursday as part of its campaign to persuade the Government to rethink the Licensing Act.

● Italian-American singer **Al Martino** has died aged 82. Martino's *Here In My Heart* was the first ever number one on *New Musical Express's* newly-launched UK hit parade in 1952.

● Shortlists for the sixth annual **UK Festival Awards** have gone live at www.festivalawards.com.

● Musicians took a step closer to earning royalties from radio play in the US last week, after the Senate Judiciary Committee approved the **Performance Rights Act**.

● **Ken Whitmarsh**, who managed the iconic HMV store at 363 Oxford Street, has died.

● On-demand music streaming site **Grooveshark.com** has signed a US deal with EMI Music and Publishing.

● **Chrysalis Publishing** is predicting its full-year results will be ahead of its board's expectations following chart successes with acts including Gossyp Bat For Lashes and The Horrors.



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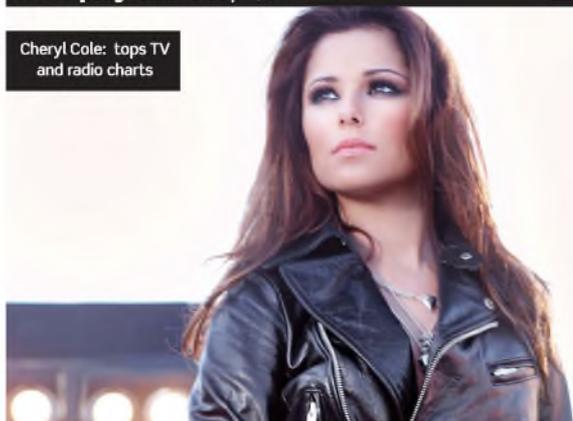


News media



TV Airplay chart Top 40

Cheryl Cole: tops TV and radio charts



This Wk	Last	Artist	Title	Label	Plays
1	4	CHERYL COLE	Fight For This Love	Fascination	607
2	2	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco	593
3	1	TAIO CRUZ	Break Your Heart	Island	589
4	10	CHIPMUNK	Oopsy Daisy	Live	571
5	8	TINCHY STRYDER	You're Not Alone	4th & Broadway	554
6	3	JLS	Everybody In Love	Epic	516
7	5	DAVID GUETTA FEAT. AKON	Sexy Chick	Postiva/Virgin	503
8	9	JORDIN SPARKS	Sos (Let The Music Play)	Live	471
9	7	BLACK EYED PEAS	I Gotta Feeling	Interscope	452
10	21	THE SATURDAYS	Forever Is Over	Fascination	447
11	12	N-DUBZ	I Need You	Iriversal TV	422
12	6	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation	355
13	13	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank	338
14	14	SHAKIRA	She Wolf	Epic	320
15	15	JAY SEAN FEAT. LIL WAYNE	Down	Island	302
16	24	WHITNEY HOUSTON	Million Dollar Bill	Arista	283
17	19	PITBULL	Hotel Room Service	I	282
18	16	ROBBIE WILLIAMS	Bodies	Virgin	281
19	11	BEYONCE	Broken Hearted Girl	Columbia	280
20	18	MADONNA	Celebration	Warner Brothers	279
21	40	DEADMAU5 FEAT. ROB SWIRE	Ghosts 'N' Stuff	Maustrap/Virgin	257
22	20	PIXIE LOTT	Boys And Girls	Mercury	252
23	31	EXAMPLE	Watch The Sun Come Up	Data	250
24	17	MUSE	Uprising	Helium 3/Warner	250
25	22	BEYONCE	Sweet Dreams	Columbia	249
26	23	PARAMORE	Ignorance	Fueled By Ramen	239
27	33	ALPHABEAT	The Spell	Polydor	236
28	28	FOO FIGHTERS	Wheels	Columbia	228
29	30	THE TEMPER TRAP	Sweet Disposition	Infectious	224
30	27	LADY GAGA	Lovegame	Interscope	211
31	26	KINGS OF LEON	Sex On Fire	Columbia	201
32	NEW	KESHA	Tik Tok	Columbia	198
33	33	MINI VIVA	Left My Heart In Tokyo	Xenomani/Geffery	187
34	RE	CASCADA	Dangerous	Aatw/Itmtv	182
35	NEW	ARMAND VAN HELDEN + A-TRAK	PRESENT DUCK SAUCE	Anyway / Ministry Of Sound	172
36	32	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music	169
36	45	EDITORS	Papillon	Kitchenware	169
36	46	COBRA STARSHIP FEAT. LEIGHTON MEESTER	Good Girls Go Bad	Fueled By Ramen	169
39	NEW	SUGABABES	About A Girl	Island	164
39	NEW	CALVIN HARRIS	Flash Back	Columbia	164

© 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, MTV, MTV2, NME TV, Q TV, Scuzz, Smash Hits TV, The Box, TME, Vault, VH1

C4 and Bauer to highlight acts across platforms

VIP treatment awards multi-channel exposure

Television

By Ben Cardew

CHANNEL 4 AND BAUER MEDIA ARE INTRODUCING a "VIP" initiative to highlight music videos across joint venture Box TV's seven channels.

From October 25, Box TV programmers will select one song every week to be its Very Important Play Track. It will then receive exposure across its 4Music, The Box, Kiss, Q, Smash Hits, Magic and Kerrang! channels, as well as Channel 4 itself, in the late-night 4Music scheduling.

Box TV music director Simon Sadler says that the track could be from a new artist or a new song from an established act. "We will be trying to find tracks that work across the channels," he adds. "But most of our channels tend to be pop or R&B-leaning so I would imagine most VIPs will be pop."

In this case, he adds, stations such as Kerrang! will not be forced to play something totally out of character. "We are not trying to find the hottest new guitar band or cool new acts," Sadler explains. "We want to be famous for new pop acts."

In advance of the launch, Box TV programmers have been selecting songs that would have made suitable VIPs. They include Young Soul Rebels' War Child single I Got Soul and Jay Sean feat. Lil Wayne's Down.



A huge statement: VIP kicks off next weekend; (below) Jay Sean and Lil Wayne's Down has been named as a suitable contender



Each VIP Track will receive up to 100 plays over the seven days, benefiting from exposure that Sadler says will help to create hits.

"We've always been seen as one of the crucial parts of any promotional plan and we see this as a great additional way of getting closer to labels and helping kick-start a campaign from week one - as well as bringing our viewers more of artists we really believe in," Sadler explains.

The VIP track will feature not only in regular music slots but also in chart countdowns including 4Music's weekly Top 20 programme, Kiss's Top 10 and BoxBreakers on The Box channel. It will be identifiable via specially-designed logos and each channel's website will also highlight the track.

Polydor senior director of promotions Neil Hughes calls the moves "a huge statement", adding, "Exposure of this nature will be invaluable for the selected artist."

Rival music TV broadcaster MTV last week introduced a similar initiative, launching a single of the week for each of the channels MTV2, MTV Base, MTV Hits, MTV Dance, VH1 and TMEF.

ben@musicweek.com

Media news in brief



● **Pixie Lott** (pictured) has triumphed over Florence + The Machine, La Roux, The Saturdays and Tinchy Stryder to win the award for best UK & Ireland new act at the 2009 MTV Europe Music Awards. Lott, who is also nominated for best new act and best Push artist, will now compete against 21 other winners from MTV's European channels to be among the five eventual nominees for best European act. The EMAs take place on November 5 in Berlin.

● Animation production collective **Shynola** were the big winners at last week's UK Music Video Awards, collecting three awards for their

promo for Coldplay's Strawberry Swing. They won video of the year, best animation in a video and best rock video, while the ceremony at the Odeon West End cinema in Leicester Square, London, also saw veteran video director Kevin Godley present Martin De Thurah from Academy Films with the award for best director.

● **Sparks** are to perform their new album/musical *The Seduction Of Ingmar Bergman* in full at the BBC Radio Theatre on October 28, for broadcast on 6 Music on November 8. Stuart Maconie will interview the band and there will also be a Q&A.

● **The South Bank Show** is to broadcast an Elbow special on November 15, looking at the band's 18-year career.

● **MTV** has launched a channel to replace TMEF, with the new station offering music and comedy. Viva will

go out on in TMEF's place on Freeview. Sky and Virgin Media, with the intention of broadening MTV's general entertainment offering. It will air comedy programming such as *South Park*, reality shows including *The Hills* and music content such as *The Official Chart Show*.

● **BBC Introducing** is giving four unsigned artists the opportunity to record a session at the Corporation's Maida Vale Studios as part of the 2009 BBC Electric Proms. Kid Adril, Daley, Lost Knives and Lettie were initially discovered via BBC Introducing regional shows and the BBC Introducing music upload service. Each artist will be championed across the week of Electric Proms with a session track being played by DJs on BBC's flagship music radio stations, Radio 1, 1Xtra, 6 Music and Radio 2.

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Airplay analysis Alan Jones

Radio and TV programmers think alike



Leona Lewis: highest climber

It's rare for the same track to top the radio and TV airplay charts simultaneously and very rare for the same tracks to take the top two slots on the two charts at the same time. But it is unprecedented for the first three songs on both charts to comprise the same trio of hits in the same order. That's what happens this week, with Cheryl Cole's *Fight For This Love* climbing to number one on both lists, while relegating former incumbent Taio Cruz to number three, and stranding Alexandra Burke at number two.

Fight For This Love is Cole's fourth number one radio airplay hit, following a trio of Girls Aloud hits - *Call The Shots*, *Promise* and *The Loving Kind*. Girls Aloud's most recent single, *Untouchable*, reached number five on the chart in May.

Cole compounds Burke's agony by leapfrogging over her on the TV airplay chart. There, *Fight For This Love* jumps 3-1 with 607 plays for the promotional videoclip, just shading *Bad Boys* and its tally of 593. Cole's closest cohorts are *Starz* (86 plays), *MTV Dance* (67) and *MTV Hits* (64). Burke's best buddies: *Stars* (66 plays), *MTV Hits*

(61) and *Smash Hits* (54).

On the first midweek airplay chart, Cole, Burke and Cruz were all blasted out of the way by Michael Jackson's "new" single *This Is It*, which amassed huge support between its 7.30am Monday debut on the airwaves and midnight the same day.

This Is It faded throughout the week, however, and ends up debuting at number 16, with 1,067 spins earning it an audience of 31.33m. Its top supporters were *Signal 1* (32 plays), *96.2 The Revolution* (30) and *96.4 The Wave* (28). It was aired four times on *Radio Two*, seven times on *Radio One* and earned at least one play from 104 of the 143 stations on the Music Control panel.

Jackson's heady debut only slightly overshadows the number 18 debut of Paolo Nutini's new single, *Pencil Full Of Lead*, which also hits the ground running, accruing an audience of 28.54m from 119 plays. It instantly eclipses the number 19 peak of Nutini's last single, *Coming Up Easy*. Meanwhile, Leona Lewis scores the highest climber, with *Happy* bouncing 47-14 at radio with 1,293 plays.

Alan Jones

Campaign focus



Lady GaGa

The new edition, entitled *The Fame Monster*, will include breakthrough album *The Fame*, along with eight new songs recorded by Lady GaGa in response to her experiences over the past 12 months. Track titles include *Fear Of Sex Monster*, *Fear Of Alcohol Monster*, *Fear Of Love Monster*, *Fear Of Loneliness Monster* and a ballad called *Speechless* that was written by the star for her father.

The Fame Monster is to be released as a two-disc set with artwork by renowned fashion designer and photographer Hedi Slimane. It will include two covers - one limited to an initial run of 10,000 copies.

A super-deluxe, magazine-style edition will also be released in December, boasting extra elements and new photos of the star taken by Lady GaGa fans around the world.

Polydor will release a new single, *Bad Romance*, on November 23, the same day as the album.

Polydor is looking to stoke the fire that has made Lady GaGa's 4m-selling album the biggest debut of the year so far, with the Christmas release of an extensive repackage boasting new songs and exclusive artwork that will carry the album into 2010.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist	Title	Label	Total plays	%+/-	Total Aud (m)	Aud %wk +/-
1	2	6		CHERYL COLE	<i>Fight For This Love</i>	Fascination	2314	35.96	70.21	22.45
2	7	3	1	ALEXANDRA BURKE FEAT. FLO-RIDA	<i>Bad Boys</i>	Sycc	2748	23.23	60.98	38.28
3	1	8	4	TAIO CRUZ	<i>Break Your Heart</i>	Island	2545	1.48	52.19	-13.75
4	4	7	2	ROBBIE WILLIAMS	<i>Bodies</i>	Virgin	1148	1.86	48.08	-1.03
5	12	5	3	CHIPMUNK	<i>Oopsy Daisy</i>	Jive	1514	41.63	46.04	28.89
6	8	8	14	WHITNEY HOUSTON	<i>Million Dollar Bill</i>	Arista	2055	3.32	45.34	11.59
7	5	14	6	BLACK EYED PEAS	<i>I Gotta Feeling</i>	Interscope	2630	-4.15	43.13	-6.95
8	3	11	18	PIXIE LOTT	<i>Boys And Girls</i>	Mercury	2106	-8.16	41.46	-16.73
9	11	3	5	JAY-Z FEAT. ALICIA KEYS	<i>Empire State Of Mind</i>	Roc-A-Fella	1273	11.67	41.29	14.06
10	18	4	8	THE SATURDAYS	<i>Forever Is Over</i>	Fascination	1631	30.27	40.46	44.6
11	10	5		JLS	<i>Everybody In Love</i>	Epic	1850	9.21	38.82	6.53
12	6	6	9	MICHAEL BUBLE	<i>Haven't Met You Yet</i>	Warner Brothers	1528	20.13	38.55	-16.21
13	9	4	13	JORDIN SPARKS	<i>Sos (Let The Music Play)</i>	Jive	1430	10.68	36.68	-2.16
14	47	4		LEONA LEWIS	<i>Happy</i>	Sycc	1283	15.14	32.61	106.13
15	13	15	33	BEYONCE	<i>Sweet Dreams</i>	Columbia	2152	-6.52	32.06	-6.75
16	NEW			MICHAEL JACKSON	<i>This Is It</i>	Epic	1067	0	31.32	0
17	14	6	7	SHAKIRA	<i>She Wolf</i>	Epic	2113	-3.56	31.26	-7.02
18	NEW	1	41	PAOLO NUTINI	<i>Pencil Full Of Lead</i>	Atlantic	119	0	28.54	0
19	NEW	1	15	TINCHY STRYDER	<i>You're Not Alone</i>	4th & Broadway	881	0	27.55	0
20	22	2		JAMIE CULLUM	<i>I'm All Over It</i>	Dicca	111	1.22	25.98	13.31
21	25	2		JAY SEAN FEAT. LIL WAYNE	<i>Down</i>	Island	823	25.8	25.56	20.4
22	19	20	28	JLS	<i>Beat Again</i>	Epic	1538	-13.1	25.52	-4.1
23	15	9	10	DAVID GUETTA FEAT. AKON	<i>Sexy Chick</i>	Positiva/Nirgin	1236	1.64	23.65	-20.8
24	46	2		DANIEL MERRIWEATHER	<i>Water And A Flame</i>	J	756	43.18	23.03	42.25
25	28	2		SPANDAUBALLET	<i>Once More</i>	Mercury	574	147.06	22.08	5.19
26	20	4	11	THE TEMPER TRAP	<i>Sweet Disposition</i>	Infectious	633	14.88	22.02	-15.34
27	NEW	1		COBRA STARSHIP FEAT. LEIGHTON MEESTER	<i>Good Girls Go Bad</i>	Fueled By Ramen	193	0	21.9	0
28	NEW	1	48	BEYONCE	<i>Broken Hearted Girl</i>	Columbia	813	0	21.74	0
29	35	21	21	KINGS OF LEON	<i>Sex On Fire</i>	Columbia	1345	-2.18	21.38	8.58
30	41	2	22	DIZZEE RASCAL	<i>Dirtee Cash</i>	DirecX/Slank	633	7.11	20.88	20.83
31	NEW	1	43	DIONNE BROMFIELD	<i>Mama Said</i>	Island	50	0	20.79	0
32	RE			FOO FIGHTERS	<i>Wheels</i>	Columbia	331	0	20.72	0
33	NEW	1	26	BLACK EYED PEAS	<i>Meet Me Halfway</i>	Interscope	576	0	19.91	0
34	37	3		JOHN FOGERTY	<i>Garden Party</i>	Universal	21	-27.59	19.22	-0.77
35	31	5	51	PARAMORE	<i>Ignorance</i>	Fueled By Ramen	136	-3.55	19.02	-4.42
36	NEW	1		N-DUBZ	<i>I Need You</i>	Universal TV	524	0	18.59	0
37	32	2	16	LOSTPROPHETS	<i>It's Not The End Of The World</i>	Visible Noise	70	-7.89	18.45	-7.1
38	29	2		NERINA PALLOT	<i>Real Late Starter</i>	Echo	223	93.52	18.41	-9.4
39	NEW	1		GREEN DAY	<i>East Jesus Nowhere</i>	Warner Brothers	197	0	18.16	0
40	38	26	54	DANIEL MERRIWEATHER	<i>Red</i>	J	1418	-2.74	18.09	-6.41
41	16	6	25	EXAMPLE	<i>Watch The Sun Come Up</i>	Data	621	-3.53	18.09	-33.03
42	34	11	30	LITTLE BOOTS	<i>Remedy</i>	Sixpenine	1028	-21.53	18.06	-3.37
43	NEW	1		SNOW PATROL	<i>Just Say Yes</i>	Fiction	607	0	17.85	0
44	36	13	44	MR HUDSON FEAT. KANYE WEST	<i>Supernova</i>	Good Music	952	-6.3	17.59	-10.57
45	49	2	12	PITBULL	<i>Hotel Room Service</i>	J	570	2.15	17.47	18.44
46	23	10	46	MUSE	<i>Uprising</i>	Helium 3/Warner	233	2.05	17.34	-20.39
47	48	24	65	DAVID GUETTA FEAT. KELLY ROWLAND	<i>When Love Takes Over</i>	Positiva/Nirgin	841	1.57	17.24	13.05
48	43	20	50	LA ROUX	<i>Bulletproof</i>	Polydor	655	8.9	17.12	0.59
49	RE			JASON MRAZ	<i>I'm Yours</i>	Atlantic	1081	0	17.05	0
50	NEW	1		GEOFFREY GURRUMUL YUNUPINGU	<i>Bapa</i>	Dramatic/Lif/kinnyfish	11	0	16.72	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100-103 Real Radio (North East), 103.4 With FM, 103.4 The Beach, 105.4 Real Radio (North West), 105.6 Bridge FM, 107.6 Juice FM - Liverpool, 107.7 Brunel FM, 107.8 Capital FM, 107.9 Capital FM, 107.10 The Revolution, 107.11 4ire FM, 107.2 Rock Radio, 107.3 The Wave, 107.4 Virgin FM, 107.5 Radio Nova, 107.6 Radio 1, 107.7 Radio 2, 107.8 Radio 3, 107.9 Radio 4, 107.10 BBC Radio 5, 107.11 BBC Radio 6, 107.12 BBC Radio 7, 107.13 BBC Radio 8, 107.14 BBC Radio 9, 107.15 BBC Radio 10, 107.16 BBC Radio 11, 107.17 BBC Radio 12, 107.18 BBC Radio 13, 107.19 BBC Radio 14, 107.20 BBC Radio 15, 107.21 BBC Radio 16, 107.22 BBC Radio 17, 107.23 BBC Radio 18, 107.24 BBC Radio 19, 107.25 BBC Radio 20, 107.26 BBC Radio 21, 107.27 BBC Radio 22, 107.28 BBC Radio 23, 107.29 BBC Radio 24, 107.30 BBC Radio 25, 107.31 BBC Radio 26, 107.32 BBC Radio 27, 107.33 BBC Radio 28, 107.34 BBC Radio 29, 107.35 BBC Radio 30, 107.36 BBC Radio 31, 107.37 BBC Radio 32, 107.38 BBC Radio 33, 107.39 BBC Radio 34, 107.40 BBC Radio 35, 107.41 BBC Radio 36, 107.42 BBC Radio 37, 107.43 BBC Radio 38, 107.44 BBC Radio 39, 107.45 BBC Radio 40, 107.46 BBC Radio 41, 107.47 BBC Radio 42, 107.48 BBC Radio 43, 107.49 BBC Radio 44, 107.50 BBC Radio 45, 107.51 BBC Radio 46, 107.52 BBC Radio 47, 107.53 BBC Radio 48, 107.54 BBC Radio 49, 107.55 BBC Radio 50, 107.56 BBC Radio 51, 107.57 BBC Radio 52, 107.58 BBC Radio 53, 107.59 BBC Radio 54, 107.60 BBC Radio 55, 107.61 BBC Radio 56, 107.62 BBC Radio 57, 107.63 BBC Radio 58, 107.64 BBC Radio 59, 107.65 BBC Radio 60, 107.66 BBC Radio 61, 107.67 BBC Radio 62, 107.68 BBC Radio 63, 107.69 BBC Radio 64, 107.70 BBC Radio 65, 107.71 BBC Radio 66, 107.72 BBC Radio 67, 107.73 BBC Radio 68, 107.74 BBC Radio 69, 107.75 BBC Radio 70, 107.76 BBC Radio 71, 107.77 BBC Radio 72, 107.78 BBC Radio 73, 107.79 BBC Radio 74, 107.80 BBC Radio 75, 107.81 BBC Radio 76, 107.82 BBC Radio 77, 107.83 BBC Radio 78, 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News media

Radio playlists

Radio One

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Biffy Clyro The Captain; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Cobra Starship Feat. Leighton Meester Good Girls Go Bad; Duck Sauce Anyway; Editors Papillon; Green Day East Jesus Nowhere; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jordyn Sparks Sos (Let The Music Play); Kasabian Underdog; Lostprophets It's Not The End Of The World; Pitbull Hotel Room Service; Robbie Williams Bodies; Taio Cruz Break Your Heart; The Saturdays Forever Is Over; The Temper Trap Sweet Disposition; Tinchy Stryder You're Not Alone

B list:

Alphabeat The Spell; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Calvin Harris Flash Back; Chase & Status End Credits; Chicane Hiding All The Stars; Dizzee Rascal Dirtee Cash; Foo Fighters Wheels; Jason Derulo Whatcha Say; Jls Everybody In Love; Leona Lewis Happy; Miike Snow Black And Blue; Mr Hudson White Lies; N-Dubz I Need You; Snow Patrol Just Say Yes; The Big Pink Dominos

C list:

Alesha Dixon Love Again; Britney Spears 3; Drake Best I Ever Had; Erik Hassle Hurtful; Florence & The Machine You've Got The Love; Kids In Glass Houses Youngblood (Let It Out); Little Boots Earthquake; Muse Undisclosed Desires; Paolo Nutini Pencil Full Of Lead; Sugababes About A Girl; Young Soul Rebels I Got Soul

1-Upfront:

Sway Mercedes Benz

Radio Two

A list:

Cheryl Cole Fight For This Love; Daniel Merriweather Water And A Flame; Jamie Cullum I'm All Over It; John Fogerty Feat Don Henley And Timothy B Schmit Garden Party; Michael Buble Haven't Met You Yet; Michael Jackson This Is It; Nerina Pallot Real Late Starter; Paolo Nutini Pencil Full Of Lead; Robbie Williams Bodies; Spandau Ballet Once More

B list:

Athlete Black Swan Song; Ben's Brother Feat. Anastacia Stalemate; Beverley Knight In Her Shoes; Beyonce Broken Hearted Girl; Bon Jovi We Weren't Born To Follow; Dame Shirley Bassey Nice Men; Dionne Bromfield Mama Said; Foo Fighters Wheels; Leona Lewis Happy; Lisa Hannigan Lille; Stereophonics Innocent

C list:

Alex Cornish Untied; Emily Maguire Lighthouse Man; Jace Everett Bad Things; Jls Everybody In Love; Katherine Jenkins Bring Me To Life; Peter Andre Unconditional; Shena Nasty Little Rumour; Snow Patrol Just Say Yes

Capital

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; David Guetta Feat. Akon Sexy Chick; Esmee Denters Outta Here; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat.

Alicia Keys Empire State Of Mind; Jls Everybody In Love; Shakira She Wolf; Taio Cruz Break Your Heart; Tinchy Stryder You're Not Alone; Tinchy Stryder Feat. Amelle Never Leave You

B list:

Agnes I Need You Now; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Cobra Starship Feat. Leighton Meester Good Girls Gone Bad; Daniel Merriweather Water And A Flame; Dizzee Rascal Dirtee Cash; James Morrison Get To You; Kesha Tik Tok; Lady Gaga Bad Romance; Leona Lewis Happy; Miley Cyrus Party In The Usa; N-Dubz I Need You; Pink I Don't Believe You; Pitbull Hotel Room Service; Robbie Williams Bodies; Snow Patrol Just Say Yes; Sugababes About A Girl; The Saturdays Forever Is Over; Whitney Houston Million Dollar Bill

Galaxy

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Daniel Merriweather Red; David Guetta Feat. Akon Sexy Chick; Dizzee Rascal Dirtee Cash; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jay-Z Feat. Rihanna & Kanye West Run This Town; Jls Everybody In Love; Jordyn Sparks Sos (Let The Music Play); N-Dubz I Need You; Pitbull Hotel Room Service; Pixie Lott Boys And Girls; Shakira She Wolf; Taio Cruz Break Your Heart; The Ian Carey Project Get Shaky; The Saturdays Forever Is Over; Tinchy Stryder You're Not Alone

B list:

Alicia Keys Doesn't Mean Anything; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Example Watch The Sun Come Up; Jay-Z Feat. Mr Hudson Young Forever; Lady Gaga Love Game; Leona Lewis Happy; Sugababes About A Girl; The Veronicas 4 Ever; Tommy Sparks She's Got Me Dancing

C list:

50 Cent Feat. Ne-Yo Baby By Me; Agnes I Need You Now; Calvin Harris Flash Back; Daniel Merriweather Water And A Flame; David Guetta One Love; Duck Sauce Anyway; Florence & The Machine You've Got The Love; Kesha Tik Tok; Mr Hudson White Lies; Pink I Don't Believe You; Sean Kingston Face Drop; Taio Cruz No Other One; 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:

Boys Noize Jeffer; Chicane Hiding All The Stars; Faithless Sun To Me; Florence & The Machine Drumming Song; La Roux I'm Not Your Toy; Mark Knight & D Ramirez Feat. Underworld Downpipe; Ou Est Le Swimming Pool Dance The Way I Feel; The Count & Sinden Mega; Tiesto Feat. Calvin Harris Century

Content control key to group's global agreement

Revenue unleashed as PIAS inks YouTube deal

Online

By Robert Ashton

PIAS ENTERTAINMENT GROUP HAS SIGNED a global licensing and marketing deal with YouTube, in a move that will ensure its artists will receive steady revenues from the video sharing site.

The deal covers both official audio and video releases in addition to user-generated content, which features repertoire owned by PIAS distributed labels.

PIAS director of digital and business development Adrian Pope says that there is a claiming process that allows PIAS to identify user-generated material, official videos or a combination of both.

Under the deal, PIAS will be able to remove from YouTube poor-quality or suspect material that uses audio or visual content from the labels it represents and, possibly, replace it with better quality footage. If advertising is then served against this material it allows PIAS to take a cut from those revenues.

Pope is not expecting the move to create huge revenues initially but it could mean hundreds or even thousands of pounds of additional income in the first few months. "Providing a return on the investments made by our label



and repertoire owners is paramount," Pope adds.

With PIAS able to clean up suspect content, Pope expects this will also mean working more collaboratively with advertisers to increase ad revenues. However, he does concede there is still a "learning curve" for all when it comes to advertising on the site.

The deal will also widen the commercial and marketing channels for PIAS-distributed artists and labels and enable PIAS to increase traffic to artist pages. Pope explains that through its recently-launched digital marketing division he will be able to create channels for labels that are

"more bespoke" than the normal YouTube pages.

Pope says another advantage of dealing with YouTube is that being on the system enables him to check who might be erroneously claiming rights that belong to PIAS or its labels. "When doing an inventory there might be multiple claimants," says Pope, who suggests that if there is "a dialogue will ensue".

YouTube director of video partnerships Patrick Walker adds that some of "the world's most iconic artists" will now be able to engage with their existing fans and win new ones through the YouTube community.

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Rush hour to get taste of Estonia

LONDONERS ARE TO GET A TASTE of a new Estonian artist as they file into work tomorrow (Tuesday), with Ambush Management planning to distribute 50,000 copies of a free newspaper based around Hannah Ild to commuters.

The company has produced *The Daily Hannah* as an innovative way of launching the artist, who has worked with producers Bimbo Jones and Steve Booker, to UK audiences.

Under the tagline of "the very latest news from Estonia", the eight-page paper will include news, sports and columnists, with talks under way to get advertisers on board. The artist is apparently heavily involved with producing the paper, with the front-page story relating the story of her UK launch.

Ild herself will lead a team of distributors, who will work across London to distribute the paper from 7am.

"This is totally unique," says manager Alister Jamieson of Ambush. "It is filling people in about who Hannah is. She is massive in her home country, but we know how hard it is to launch foreign artists here."

Despite the recent closure of *The London Paper*, the capital is well served with free papers. However, Jamieson says merely advertising in one of these "isn't as fun". He adds, "We could have done that but it's not new. You have got to think outside the box."

The Daily Hannah will push Ild's new single *Shadow On the Wall*, set for release in late November. She will also undertake a school tour in

the lead-up, telling pupils about her home country and performing a live set.

"I think this will put a smile on people's face," Jamieson says of the giveaway. "And they will think it's a brilliant idea."



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News live



Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
1,440,000	KANYE WEST (Wireless) Hyde Park, London	32,000	Live Nation
199,065	CROSBY STILLS & NASH MEN Arena	4,787	3A Entertainment
113,940	BRYAN ADAMS Nottingham Royal Concert Hall	1,899	Live Nation
103,440	BRYAN ADAMS Oxford New Theatre	1,724	Live Nation
71,220	BRYAN ADAMS Southampton Guildhall	1,187	Live Nation
	RY COODER & NICK LOWE Theatre Royal Drury Lane	1,450	3A Entertainment
	RY COODER & NICK LOWE Lyceum Theatre, London	1,245	3A Entertainment
48,150	THE PRETENDERS O2 Shepherd's Bush Empire	1,926	Live Nation
31,172	FEVER RAY O2 Shepherd's Bush Empire	1,685	MCD
20,012	JAMES Dublin Academy	850	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period July 5 - 18, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales quantity chart

pos	prev	artist	dates
1		PINK	15
2	5	GREEN DAY	11
3	4	ARCTIC MONKEYS	10
4	3	MUSE	6
5	8	SPANDAU BALLET	11
6	2	BEYONCE	8
7	6	PARAMORE	6
8	10	KASABIAN	13
9	7	FLORENCE + THE MACHINE	6
10	11	FLEETWOOD MAC	8
11	15	TOM JONES	12
12	17	DEPECHE MODE	7
13	NEW	THE PRODIGY	5
14	NEW	CAPTIAL FM JINGLE BELL BALL	4
15	14	SNOW PATROL	12
16	NEW	JAY-Z	1
17	13	LIYI ALLEN	12
18	12	THEM CROOKED VUITURES	7
19	20	BACKSTREET BOYS	6
20	NEW	MADNESS	8

Hitwise Primary ticketing chart

pos	prev	artist
1		GLASTONBURY FESTIVAL
2	NEW	STEREOPHONICS
3	3	BEYONCE
4	15	CHRIS REA
5	NEW	FLEETWOOD MAC
6	10	KASABIAN
7	4	MICHAEL BUBLE
8	5	MUSE
9	NEW	T4 STARS OF 2009
10	6	JLS
11	19	PETER ANDRE
12	14	KINGS OF LEON
13	NEW	JAY-Z
14	NEW	CAPTIAL FM JINGLE BELL BALL
15	12	PINK
16	NEW	FLORENCE + THE MACHINE
17	2	CLIFF & THE SHADOWS
18	NEW	RAMMSTEIN
19	9	TOM JONES
20	16	PAOLO NUTINI

txdaq.com - Live entertainment intelligence
See more Tixdaq and Hitwise charts at musicweek.com

hitwise
An Entertainment

Controversial live document here to stay after rewrite Met rethinks its 696 content

Venues

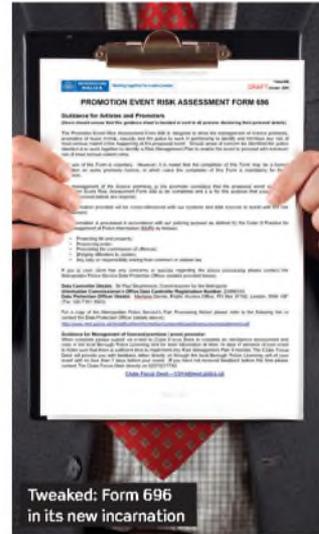
By Ben Cardew and Robert Ashton

THE METROPOLITAN POLICE'S DREADED RISK ASSESSMENT FORM 696 has been radically reworked with all mentions of music styles dropped from the new style form, which is expected to be made available to the live scene this week.

However, the forms, which have been heavily criticised by those in the live music industry, UK Music and the Culture Media and Sport Select Committee, look like they will be here to stay - for the time being - after the man responsible for them claimed they have reduced violence in London's pubs and clubs.

Promoters are often required to fill in the forms as a condition for events to take place. This has attracted fierce debate because of the level of detail it has been necessary to provide and also after concerns the police are targeting the black community. Most controversially, the Met had asked what musical style an event wanted to host - providing examples such as Bashment and Garage - and names, addresses and telephone numbers of performers.

The Met agreed to review the form earlier this year - in consultation with the DCMS, Musicians' Union and others - the final results of which will be seen by promoters this week, with the new-style 696 dropping any mention of music genre and also cutting much red tape: the original 696 was eight



pages long, the new forms only three, but they still ask for the full list of DJs, MCs and artists who will perform. A Met Police spokeswoman says, "They are less cumbersome to fill in and all reference to ethnicity of the audience has been removed."

UK Music CEO Feargal Sharkey has been a vociferous critic of the form's use. Sharkey was unavailable for comment, but a spokesman for his organisation says the move does not go far enough and it still supports the recommendation of John Whittingdale's Culture Select Committee, which earlier this year urged that 696 should be scrapped.

However, in a staunch defence of 696 last week, chief inspector of the Met's Clubs and Vice Unit Adrian Studd claimed the form is widely misunderstood and has

been very effective at cutting crime. Studd was a keynote speaker at last Tuesday's Music Tank event examining the live music sector, alongside Liberal Democrat Culture, Media and Sport Spokesperson Lord Clement-Jones.

"696 is not a means to prevent live music events from going ahead," Studd said. "It is not a means to close down live venues. It is not a means for picking on one particular type of music or event. It is a means of sharing information, of reducing violence and ensuring that events go ahead with a reduced risk of serious violence."

Studd claimed that in 2007 15% of all shootings in London took place in pubs and clubs, but last year this dropped to around 5%.

The MU's national organiser of live performance and teaching Diane Baxter supported Studd's view. She said that the MU is "happy" after the changes to the form.

Reg Walker, operations director of Iridium Consultancy, which specialises in intelligence about organised crime targeting music events, claimed the debate about 696 has been "very one-sided". Despite conceding that 696 is not perfect, Walker added, "If you throw out 696, you are in danger of throwing out the baby with the bathwater."

However, Clement Jones raised the question of civil liberties. "Civil liberties are all about being proportional in the circumstances," he said. "Sweeping up everybody and making everybody fill in 696 is quite crazy."

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Moles sounds like just the job for live promoter

PROMOTER I LIKE THE SOUND OF THAT is on the venue acquisition trail after sealing the purchase of Bath's legendary rock club Moles and its adjoining studio for an undisclosed sum.

I Like The Sound Of That was founded by artist managers Sybil Bell and Ric Yerbury in 2006 when they launched club night Rage with the aim of "presenting new music to an older audience" at London venues such as Cargo and Canvas. Among featured artists at Rage were Newton Faulkner, Dirty Pretty Things and Little Man Tate.

In July 2009 Bell and Yerbury took over management of the 375-capacity Moles as part of the agreement to acquire it from owner Phil Andrews, who opened the venue on New Year's Eve 1978.

"This is our first acquisition of a live venue, but not our last," says Bell, whose Transmission Management handles electronic act Post War Years, while Yerbury's company Bbox looks after rockabilly band The Good Gods!

I Like The Sound Of That has launched subsidiary ATR Venues to operate Moles and investigate expansion opportunities. "We'll be revealing more about our plans for ATR Venues in the New Year," promises Bell.

Over the years Moles has established a strong local reputation, particularly with the student population not only in Bath but also in neighbouring cities such as Bristol. Regular "cheap booze and corny music" night The Big Cheese has proved particularly popular.



Taking off with a profile-raising appearance by local legend Robert Fripp, Moles subsequently rode successive waves of rock and indie music, becoming a regular

stop-off for artists on the rise from The Smiths and Eurythmics in the Eighties to Blur, Oasis, Pulp and Radiohead in the Nineties.

Meanwhile, regional acts including Massive Attack and Portishead have both played the venue, while the latter recorded remixes for their breakthrough album *Dummy* at Moles studio.

Positioned above the club, the studio has also hosted recording sessions from the likes of Spiritualized and live recordings by Manic Street Preachers and others. More recently, The Horrors recorded their Mercury-nominated second album *Primary Colours* there, attracted

by the retro charms of the enhanced analogue SSL 4056 desk.

Immediate plans for Moles include introducing a neutral overhaul of the currently colourful interior.

The upper floor of the split-level premises has a capacity of 125 which I Like The Sound Of That intends to open during the day, serving snacks and coffee.

I Like The Sound Of That's partners will maintain their management interests but Bell stresses the venue acquisition remains the priority. "We're keen to make Moles all-embracing, both in terms of the booking policy and accessibility for those interested both in the heritage of this unique space and the future of live music in the area," she says.

News publishing

Publisher nets worldwide administration agreement

Imagem conceives Genesis deal

Deals

By Chas de Whalley

IMAGEM MUSIC HAS STRUCK A FIVE-YEAR worldwide administration deal with Genesis members Tony Banks, Phil Collins and Mike Rutherford.

It marks another significant acquisition by the Dutch-based independent, which launched on the back of purchasing catalogues including Zomba UK, Rondor UK and 19 Music catalogues from Universal then bought veteran UK classical and jazz publisher Boosey & Hawkes in 2008 followed by the Rodgers & Hammerstein Organisation earlier this year.

Alongside the deal with Genesis, Imagem under a separate contract has also bought a 50% share of all Phil Collins' solo works, including UK and US hits such as In The Air Tonight, Easy Lover and Two Hearts.

Both agreements, which are backdated to July 1, were described as "chunky" by John Minch, Boosey & Hawkes' managing director who this week is also named Imagem UK CEO.

"We invest in gold-standard music copyrights and we are thrilled to have persuaded Genesis and Phil to come to us," says Minch. "After only two years



Left to right: Denis Wigman (CFO, Imagem group), John Minch (CEO, Imagem UK), Phil Collins, Andre De Raaff (CEO, Imagem group), Tony Smith (manager, Phil Collins)

Imagem has proved that it is possible for an independent publisher to offer the financial muscle, the professionalism and the strength of a worldwide major."

The Genesis-related titles were previously part of the Hit & Run catalogue licensed to EMI for a 10-year term in 1999. Genesis manager Tony Smith says he spent 18 months researching all the majors while planning the next step.

"The terms and conditions we were asking were very tough and so Boosey & Hawkes were not on our original radar," he says. "But then I heard about the backing they have from Imagem and the impressive admin and exploitation systems they've built up around their classical and Rodgers & Hammerstein catalogues.

"Naturally EMI were very keen for us to renew and went that extra mile with a seriously competitive offer. But finally the guys chose to

become a big fish in a small pond."

Collins adds, "I am delighted and excited to be entering into this new partnership with Imagem and Boosey & Hawkes for the future, and look forward to working closely with them to get the best from all the songs that I've written over the years, along with any future projects I may enter into."

While EMI retains ownership of all non-Genesis or Collins titles in the Hit & Run catalogue, executive vice president William Booth expressed regret that the individual hand members had decided not to continue what all parties agree has been a very fruitful relationship.

"In the end Imagem made them an offer which they felt they couldn't refuse and we were not prepared to match," says Booth. "We're sorry not to be going forward with them but wish them all the best with their new publisher."

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Universal dines out on ASCAP success



UNIVERSAL MUSIC PUBLISHING GROUP (UPMG) emerged as the big winner at the 29th annual ASCAP dinner celebrating the PRS for Music writers and publishers whose songs were among the most-performed works in the US during 2008.

It scooped five out of the 21 individual titles honoured, including Coldplay's song of the year Viva La Vida, while UPMG UK and Europe president Paul Connolly (pictured) collected the publisher of the year award.

Speaking afterwards Connolly said, "This award is a testament to the talent, dedication and hard work of our writers and my colleagues at Universal and I'm extremely proud to receive it on their behalf."

Sir Paul McCartney was named songwriter of the year for the Sony/ATV-published All You Need Is Love, Come Together and Hello Goodbye, which each won individual awards at last Wednesday's London ceremony.

Appearing via video link, he expressed his continual surprise that "songs I wrote so long ago should still prove so popular".

Among those who picked up their awards in person at the Grosvenor House Hotel event were Phil Collins, whose In The Air Tonight was recognised for the 11th time since 1982 and Steve Booker (Universal), co-writer of Duffy's hit single Mercy. EMI's Calvin Harris was also on hand to collect the ASCAP vanguard award.

Earlier in the evening the audience was entertained by recently-appointed ASCAP president Paul Williams who performed a medley of his hit songs recorded by artists such as The Carpenters, Barbra Streisand and Kermit The Frog. He was joined on stage by Madeline Bell who brought the crowd to its feet with her rendition of Williams' Rainy Days And Mondays.

The full list of winners is on www.musicweek.com.



Album focus Dame Shirley Bassey

The Performance of a lifetime...

In a career spanning more than 50 years, Dame Shirley Bassey has enjoyed more than 30 hit albums and singles – including such career-defining Sixties and Seventies standards as Big Spender and the Bond movie themes Goldfinger and Diamonds Are Forever. More recently she has guested on cuts by Yello and Propellerheads and covered the Pink hit Get This Party Started. Surprisingly, though, her forthcoming album *The Performance*, due for a November 9 release on Geffen, is her first featuring all-new material since 1982.

The idea of inviting a selection of today's top writers to submit titles for a contemporary Dame Shirley collection came to manager Paul Carey after witnessing the then 70-year-old's triumphant performance at Glastonbury in 2007 – and the Arctic Monkeys'

subsequent cover of Diamonds Are Forever the same weekend.

"Live she clearly connected with people of all ages and tastes and I suddenly realised she could do the same on record with the right songs," says Carey.

Colin Barlow, then at Polydor but now president at Geffen – and a self-confessed fan of great voices and great songs – agreed on the condition that Bond movie scoremeister David Arnold produce. A single phone call later and the project was on.

Contacting the writers through their managements rather than their publishers, Carey and Barlow had an initial wishlist including the Arctic Monkeys, Elbow and Coldplay, all of whom were regrettably unavailable. But among those who responded with demos were Rufus Wainwright (Warner/Chappell), the Kaiser



Chiefs' Nick Hodgson (Imagem) and a swathe of Sony/ATV writers ranging from Gary Barlow and KT Tunstall to the Manic Street Preachers and Pet Shop Boys.

Providing continuity with the past, lyricist Don Black also teamed up with David Arnold on a Bondesque No Good About Goodbye and renewed his partnership with John Barry on Our Time Is Now.

"Shirley doesn't sing songs, she bites lumps out of them," says Black. "I tried to give her something to sing about because she is such a great storyteller."

Meanwhile, Universal's Tom Baxter applied a degree of songwriting science to the album's introspective and emotional scene-

Album breakdown The Performance

- 1 ALMOST THERE** Tom Baxter Universal
- 2 APARTMENT** Rufus Wainwright Warner/Chappell
- 3 THIS TIME** Gary Barlow Sony/ATV
- 4 LOVE YOU NOW** Nick Hodgson Imagem
- 5 OUR TIME IS NOW** John Barry, Don Black CC, Sony/ATV
- 6 AS GOD IS MY WITNESS** David Arnold, David McAlmont CC
- 7 NO GOOD ABOUT GOODBYE** David Arnold, Don Black CC, Sony/ATV
- 8 THE GIRL FROM TIGER BAY** James Dean Bradfield, Nicholas Jones, David Arnold Sony/ATV, CC
- 9 NICE MEN** KT Tunstall Sony/ATV
- 10 AFTER THE RAIN** Richard Hawley Universal
- 11 THE PERFORMANCE OF MY LIFE** Chris Lowe, Neil Tennant Sony/ATV



setter Almost There.

"When you're putting forward a song for someone like Dame Shirley you ultimately end up with the old great American songbook," he says. "So a Bassey song should mix narrative, vulnerability, great melody and chord structure and, most importantly, a good lashing of drama. Then it's job done."

On the other hand Universal writer Richard Hawley submitted a deceptively simple but haunting ballad After The Rain, which reportedly moved Bassey to tears during recording at Grouse Lodge Studios in Ireland.

"You should always write what the singer wants, but give

something of yourself, too," says Hawley. "I thought a big bombastic show tune was too obvious so I went for bittersweet beauty instead. After I sent it I feared it was a bit too dark but they flipped."

Arnold credits the versatility and power of 72-year-old Dame Shirley's voice for the album's success.

"There's something about a Bassey performance that can make you laugh, make you cry, let you in on the joke or be led to a more exotic place," he says. "I tried to make a record that made the most of that voice and one that could sit alongside her other classic recordings."

News digital

Digital news in brief

- **Nokia's** Q3 revenues from its services arm - which includes Comes With Music - have topped €148m (£135m). Music Ally has published figures claiming that Comes With Music service had only 107,000 users globally in July, with just under 33,000 in the UK. Nokia says it does not comment on market rumours or speculation.
- **Spotify** has extended its partnership with 7digital to streamline MP3 purchasing. A buy button will now sit beside tracks and purchases will take place within Spotify's desktop client rather than directing users to an external site.
- Research company **Comete** reports that US traffic to **MySpace** dropped from 55.6m unique visitors in August to 50.2m in September. Overall traffic to the site has fallen by 20% since June.
- **YouTube** says it is now monetising more than 1bn video streams a week. This comes after PRS for Music and Warner Music agreed new licensing terms to return their content to the video-sharing site.
- French music streaming and discovery service **Deezer** has secured €6.5m (£6.1m) in new funding. It has raised €12.2m (£11.5m) since launching in 2007.
- Mobile music recognition service **Shazam** has topped 50m users globally. It has also confirmed that VC firm Kleiner Perkins Caufield and Byers has acquired a stake in the company.
- Netherlands-based digital distribution company **FUGA** is to open a Berlin office, headed by Michelle Owen. This follows the recent opening of a UK office.

Apps round-up

- **NME Photography** (iPhone £0.59) features a gallery of photos that have appeared in *NME*. Buyers can use the images as wallpaper for their phone or integrate them into their social network profiles.
- **Dizzee Player** (multiple platforms; free, although data charges will apply) developed by BBC Mobile to promote the Electric Proms, it enables users to play Dizzee Rascal samples and create mash-ups of his tracks.
- **Metropolis App** (iPhone, free) marking 20 years of the London recording studio, it features news, a history of the studio and a monitor for users to test their singing pitch.

New services

- **MOG All Access** online music community and blogging site MOG's own US online jukebox service. It allows unlimited streaming for \$5 (£3.13) a month from a catalogue of 5m tracks. Five monthly iTunes downloads are bundled into the fee.
- **Rdio** - from the founders of Kazaa and Skype, Rdio is a music subscription and sharing service for PC and mobile. It is aiming to launch in the US before the end of the year.

BBC and a host of UK labels strike deals with distributor ahead of first birthday

Media turns to sound of the Cloud

Distribution

Famonn Forde

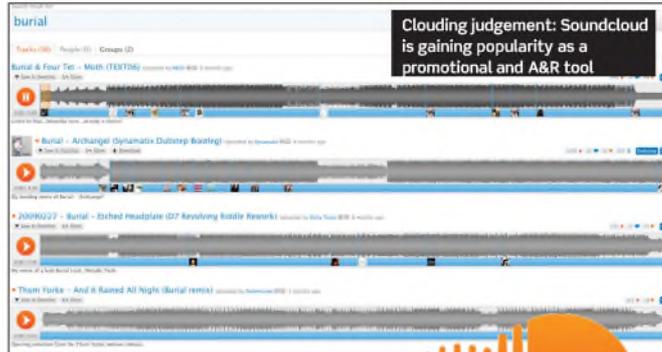
DIGITAL MUSIC DISTRIBUTION SERVICE SOUNDCLOUD celebrates its first birthday this month with 300,000 users on board and the prospect of a deal with the BBC on the horizon.

Launched in closed beta at the start of 2008, SoundCloud opened to public use in October last year. Its initial 30,000 core users were labels, artists, DJs, producers and sound engineers and the service has now taken on a strong promo angle.

Since then, the company has been steadily building a bank of users and key clients. EMI Europe, Rough Trade, PIAS and Atlantic Records are among the companies in the UK which have started using SoundCloud for demo submissions to their A&Rs as well as a promo channel to traditional media and bloggers.

"With the growth of blogs, it is a bit like the Wild West," suggests SoundCloud's UK manager Dave Haynes. "If you send out an MP3, you have lost control of it and it could end up on a P2P network."

SoundCloud says it provides a clean, safe and self-contained environment for the transferral of pre-release audio files. Other services such as YouSendIt come with a risk



Clouding judgement: SoundCloud is gaining popularity as a promotional and A&R tool

of viruses and record companies are now starting to block their use internally. Content owners uploading tracks can choose to make the songs available as streams or downloads.

The nature of the technology allows labels to track who is listening to their music and collate feedback on what users are saying about new releases. This allows labels to be more targeted and efficient in their online operations. There are also financial and environmental benefits in replacing the traditional promo CD.

Leading media brands such as *NME* and *The Guardian* are embracing the time- and cost-saving benefits of SoundCloud. Specialist DJs on Radio 1 such as Mary-Anne Hobbs and Nihal are also users and this relationship with the BBC is set to go deeper.

"We are talking to the BBC



about how they can integrate SoundCloud further," says Haynes. "The BBC in general is moving away from promo CDs to having stuff sent to them digitally."

In addition, other services are being built on top of SoundCloud's user program interface and this is something the company aims to foster through its involvement with the Music Hack Day events around the world. The recently-launched Tracks On A Map is an example of what can be achieved as a result and was initially developed by a SoundCloud intern.

"Tracks On A Map pulls out all of the tracks being uploaded to SoundCloud around the world,"

explains Haynes. "It's like a player interface that lets you access those tracks in an interesting way, based on location."

The SoundDrop content management tool, which is due for launch soon, arose from similar circumstances and shows how the application programming interfaces of a number of services can be meshed together in interesting new ways.

"SoundDrop is aimed at busy A&Rs who are getting a lot of tracks sent to their drop boxes," says Haynes. "You log in using your SoundCloud account and it looks at all the tracks in the drop box and then you can ask it to make a mix of all the tracks there. It then uses the API from EchoNest, which finds the best 30-second clips from each track and creates a mix from them. The EchoNest API analyses the audio, splices it and then creates a new mix."

A year on from open launch and SoundCloud plans to keep audio at the heart of what it does.

"We don't want to become a generic filesharing service like YouSendIt," says Haynes. "We want to be the platform for people who work with audio. Our plan is to keep at the cutting edge of technology and build the biggest audio platform for the web. We want to become the Flickr for music."

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Pledge aims to launch fan-powered talent

FORMER SANCTUARY HEAD OF A&R MALCOLM DUNBAR is heading up a new fan-funded platform that aims to combine a forward-thinking business model with old-fashioned music industry nous.

Pledge Music - www.pledgemusic.com - officially launched last Thursday after extensive beta testing and follows the now-familiar route of encouraging fans to support artists financially.

Acts who sign up to the service set a realistic goal of how much money they wish to raise, based on factors such as the number of people on their database. The money can be used to fund the recording of an album or related activity such as mastering, touring or marketing.

The minimum pledge is £8/\$10. For this, the fan receives an MP3 copy of the album in question. Artists are also encouraged to offer further rewards, such as a personalised gig or a signed guitar, for higher pledges.



Helping artists shine: Pledge managing director Malcolm Dunbar and founder and CEO Benji Rogers

However, fans do not receive a financial return on their investment, no matter how successful the album may turn out to be. The artist retains all rights, with Pledge itself charging an administration fee of 15% for every successful donation made once the target is reached. Equally, money is only collected from fans once the total is achieved.

"I don't believe fans want to invest in artists to make a profit,"

says Dunbar, who is managing director of the new company. "They want to do it to get involved with a band."

Key to the site's fortunes, Dunbar explains, will be the combination of new business model and old-school experience: as well as Dunbar, former Sanctuary CFO Jonathan Smith and marketing manager Dan Symons will also be involved, as will former V2 A&R co-ordinator Cecelia Lewis. The

company was founded by London-based musician Benji Rogers.

"When they have raised their money they can then come to us to see what we can put together around an album to take it to the next level," Dunbar says.

Other key aspects of the service include Pledge widgets for Facebook, Last.fm and MySpace, which means fans can promise money without having to visit the Pledge site, and a dedication to charity, with artists actively encouraged to make donations towards good causes.

"We've devised Pledge Music to be transparent, open and beneficial to all involved, says Rogers, who is also CEO of the company. "Musicians will get the funding and the promotional support they need, the fan will get unique content and experiences in line with the price they want to pay, and we encourage artists to help charities who have scant fundraising resources as it is."

The million-selling question

UNEARTHED

A SONG SAMPLING IMOGEN HEAP'S **HIDE & SEEK** is leading the campaign for new Warner Bros signing Jason Derulo in the UK, following huge success Stateside.

Whatcha Say has sold more than 1m copies in the US, racking up 21m plays on MySpace, and a further 7m plays via unofficial YouTube videos.

Warner Bros is now hoping to emulate that success on these shores, where it has pushed the button on his debut single campaign ahead of an album release next year.

Whatcha Say has been serviced to radio and, after an early play from Radio 1's Fearne Cotton, has now secured healthy national radio support, with playlists at Radio 1 (B-list), 1Xtra (C-list) and Kiss FM (C-list). The accompanying promo was serviced to TV last week.

Marketing manager Katherine Parrot says the UK launch is based around the US story. "It's a radio-led campaign but obviously the huge online presence Derulo has means we'll

be doing a lot of work there, too," she adds.

To that end, the major is to begin rolling out a series of awareness banners across various online music portals this week and has also launched an early mobile mechanic that will enable fans to pre-order the song in order to receive a bonus remix as well as the commercial single upon release.

Warner has also taken an early lead with ringtones, making the track available last week to capitalise on early buzz.

While Derulo's album is not due until 2010 with a second single to precede it, the artist will be in the UK at the start of November for a series of live PAs and promotion around Whatcha Say's release.

stuart@musicweek.com



Cast list

Management

Katherine Parrott, Warner Bros.

Radio:

Peter Black & Jane Arthy, Warner Bros.

Regional Radio:

Sue Reinhardt, Warner Bros.

Press:

Katherine Bawden, Warner Bros.

TV:

Amanda Warren & Tom Dark, Warner Bros.

Urban

Promotions: Robert Enebe & Mel Rudder, Warner Bros.

Digital:

Ebony Rhiney-James, Morad Khokar & Charlie White, Warner Bros.

Agent:

David Levy, William Morris

JASON DERULO

ON THE WEB THIS WEEK

KEN WHITMARSH, MANAGER OF THE ICONIC 363 OXFORD STREET HMV STORE, DIES

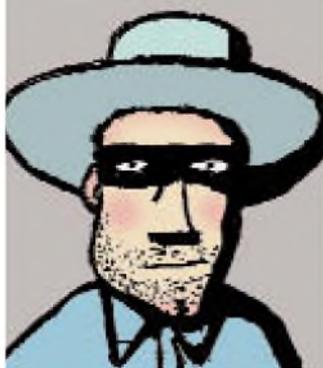
Mike Autton: "I had the good fortune of working with Ken for many years when we were both at the 363 store. Ken was mentor to a great many of us in the Seventies and provided a very good start to many careers... He was approachable and the door to his office was always open to anyone who wanted to speak with him."

THIS IS IT FOR ANKA



Peter Robinson: "I can vouch for the truth of this story. I have a cassette of I Never Heard with Michael singing on it which I was given by Paul Anka in 1983 when I worked for CBS/Epic. Paul was in the UK to promote a new Epic album and to do some recording. I think it had been a collab for an Anka album, but presumably never got completed. Paul told me that he and Michael had co-written it."

Dooley's Diary



Wall of Sound: 15 years of no memories and no map

WITH WALL OF SOUND'S 15TH BIRTHDAY FAST APPROACHING, founder Mark Jones has been spending time racking his brain about the last decade and how he has spent/wasted it. Indeed, his mate **Banksy** puts it succinctly when he says, "Spending time with Wall of Sound is like being in an epic road movie without a map. And no road." But Jones has managed to dredge up some memories, including a list of the notable and surprising featured vocalists who have appeared on the label's releases over the years – they run from **Shirley Bassey**, through to **Big Youth**, **Alan Vega**, **Horace Andy** and **Shaun Ryder**. Happy birthday Mark, here's to another 15... Well they told us **swine flu** would be coming back and it has. Last week UK Music CEO **Feargal Sharkey** succumbed and had to pull out of a big face-off with his **Form 696** nemesis Studd of the Yard in a debate over the controversial live music form. Dooley himself did make it along to the event – held at the PRS for Music's HQ in London's Berners Street – but left early, only to find **Patti Smith** playing a **traffic-stopping free gig** outside the Alison Jacques gallery on the same road. No 696 for her, we imagine... If you're



going to get someone along to your conference to talk about the new Take That CD and DVD who better than **Gary Barlow**? The singer-songwriter made a guest appearance at the HMV annual business and Christmas conference at the retailer's joint-owned HMV Hammersmith Apollo last Monday, as head office, store managers and other staff gathered to prepare for the all-important Christmas market. Barlow wasn't the only star to show his face: **James Morrison** popped up to perform Man In The Mirror, a track on HMV's new My Inspiration album with Universal. In the evening, the Apollo returned to its more usual role as a live music venue as HMV staff were joined by some of their industry friends to witness sets by **Kasabian**, **The Cribs** and **Friendly Fires**. For their troubles Kasabian were presented with a double-platinum disc to mark 600,000 sales of the band's combined catalogue through HMV. Pictured with the band are the HMV UK board including group CEO Simon Fox and Sony executives including UK chairman and CEO Ged

Doherty and sales vice president Nicola Tuer... On the same night, **Spiritualized** became the latest band to put pen to paper on a classic album

in full, trotting through their Ladies And Gentlemen We Are Floating In Space at London's Royal Festival Hall in the company of full choir, brass and strings. We counted 33 people on stage, which makes even the likes of The Polyphonic Spree look pretty understuffed...

Legendary producer **George Martin** made his way down to sunny Croydon last week to open the **Brit School's impressive new building**, which includes facilities

for digital media, dance and music. Here we see him cutting the compulsory ribbon before embarking on a tour of the new facilities...The beer sponsors certainly got value for money at the **UK Music Video Awards** last Tuesday, with host **Adam Buxton** barracking one **slow speech maker** with the chant "Toooborg, Toooborg" before adding, "Oh sorry not too long, Toooborg!"... With their new album challenging to top the charts this week, what



better time for **Editors** to sign a new album deal? And so it proved, with the act dropping into Kitchenware last week to put pen to paper on a

new two-album deal. Pictured (l-r): Anne McGuinness (Kitchenware), Rob Whitaker (manager), Jackie Wade (manager), Nicki Turner (Kitchenware), Tom Smith, Ed Lay, Russ Leetch, Chris Urbanowicz (Editors) and Keith Armstrong (Kitchenware). And did you know that Russell from Editors is also CEO of Kitchenware, having won the position from owner Keith Armstrong in an **arm-wrestling competition** some years previously?... God Save The Queen's parent album Never Mind The Bollocks may not have made the grade, but the Monarch moves aside on a **series of stamps** in January which will depict the **covers of 10 classic British albums**. Among those selected are albums by Blur, David Bowie, The Clash, Coldplay, Led Zeppelin and Pink Floyd, although if the postal strike is still on by then any letters containing the stamps may not make their destinations until March... Finally, our **congratulations to Six07 PR's Ritu Morton**, who gave birth to a bouncing baby boy, Rafael, on October 7.

Features

THE FALL GIRL

Seven years since *Come Away With Me* plucked Norah Jones from obscurity and into the homes of millions, the singer/songwriter returns with her fourth studio set, *The Fall*. Music Week caught up with Jones to discuss fame, songwriting, London and the album's new, guitar-led direction

PICTURED RIGHT
Norah Jones' 2002 debut album shifted almost 2.5m copies in the UK alone; a heady climb to fame that she now admits "made me nuts"

Interview

By Christopher Barrett

NORAH JONES'S NEW ALBUM MAY BE CALLED THE FALL, but judging from its content the singer-songwriter is heading for anything but.

Her fourth studio album, *The Fall* was produced by Jacquire King after Jones spotted his engineering credit on Tom Waits' *Mule Variations*, one of her favourite albums, and tracked him down. The result is an album that finds Jones with a new band, wielding the guitar and in experimental mood.

Seven years ago Blue Note Records president and CEO Bruce Lunnvall took Jones under his wing and funded her first demos, which provided the musical foundation to one of the decade's biggest-selling albums, *Come Away With Me*.

Since its release in 2002 *Come Away With Me* has gone seven times platinum in the UK alone, with national sales to date of more than 2.45m. It is a remarkable achievement and one that Jones has since been unable to emulate. While her second set, 2004's *Feels Like Home*, has sold close to 1.16m units in the UK her subsequent album, 2007's *Not Too Late*, has so far managed less than one tenth of the UK sales achieved by her debut.

But as Jones sinks into a sumptuous armchair at a plush Covent Garden hotel she looks far from showing any signs of being under pressure, conversely the stunning 30-year-old exudes jovial rude health and contentment, confident that this latest batch of songs are her best yet.

She reveals that while a playful collaboration with her father Ravi Shankar was never likely to make the album, her collaborations with Ryan Adams and Okkervil River's Will Sheff were key to helping her complete the largely self-penned set.

Here Jones talks about her heady rise to fame, the songwriting process and how her new sound and guitar-orientated delivery will herald a new approach to playing live, a move which could see her joining the summer festival circuit.

You chose Jacquire King to produce *The Fall* and Tom Waits' former guitarist Marc Ribot to join your band. Did Waits' music influence your new album?

I have loved Tom Waits for years and *Mule Variations* has been one of my favourite albums since college, so it has influenced my past 10 years of music. I found Jacquire's name and asked the record label to put us in touch and it happened from there. It was kind of natural and felt really good. He had good ideas and seemed to really get what I wanted. I wanted more groove-based drums but at the same time I wanted to be a little grittier, because with my voice the tendency is for things to get smooth very quickly. I don't sound like Tom Waits. There has to be a bit of juxtaposition and [King] really helped me find the right balance.

How long did the recording process take?

We had three and a half weeks and four different bands. We tried different things with every band but tailored the songs toward each group of musicians. It was recorded partly in LA and New York. We finished the album in August and didn't master it until September 4 so it's still fresh and exciting.



How about the songwriting process?

It took me about two years. I am not incredibly prolific, but I am really proud of this batch of songs. I think they are the best I have ever written.

If something inspires me then I will write it down or record it. If I don't have time to work on it I will come back to it later when I am in a creative mindset. I have tried being more disciplined with writing but it didn't really work for me. I have never written in the studio, it would be fun to try but I have to do it before when there is no pressure on the process.

Do you feel pressure on you to succeed with this album as a result of the declining sales since your debut?

I am very aware of the ways things go. It would have been nice to have a steady career and go up and up. And if you look at it that way, yeah I am just going to keep on going down and that's kind of sad but the truth is it is fine; I have been very successful. I know I will never reach that kind of craziness, thank God. It made me nuts, it was too much.

It was certainly a sudden rise to fame. Was it difficult?
It was a bit overwhelming and I can't say it was all fun. In

the beginning it was a lot of work, but, yeah, it was insane. But people struggle their whole lives making music and don't get any notoriety so I felt really lucky and I also felt, "Wow, I can't believe people really like this." It is not that I didn't have any confidence in my music; I was so young I didn't even know what I was doing yet. I came to New York to sing jazz and then two years later I had a record deal, and was writing songs. It was amazing.

Did you change the band and alter your sound in an attempt to try to reverse the sales slide?

No, it was just a creative decision. I am excited by trying new things. What made my first album so successful? It's hard to analyse, but I think part of what it was is that it had no ambitions. And I think I'm going to stick with that; the whole natural approach to trying to make good music, and if it doesn't sound good I won't do it.

So how has the songwriting process changed since your first album?

I only wrote three songs on that record; I started out a little self-conscious about it. Now I feel pretty confident - I know my process. You go through spells where you are writing a lot for a year or longer and then other spells when you're not.

The songs I wrote with Ryan [Adams] and Will Sheff, they were ideas I had that I couldn't finish. I have a hard time putting lyrics to music after the fact. I can put music to lyrics, probably because I am more of a musician than a writer.

One thing that I have learned with songwriting is that it is better to not self-edit when you are writing, it is better to write it all and go back through it later.

Have you ever considered collaborating with your father [Ravi Shankar]?

No, we haven't talked about playing together. It is such a different world musically. He will sit at the breakfast table and tap out rhythms and want you to imitate it, because he is a funny old musical man, you know [laughs]? But beyond that he has tried to teach me a song in Hindi. That was fun, it was nice for me to share that with him, but it would be difficult for us to collaborate unless I learn more about Indian music or he wants to play a Hank Williams song on sitar, which would sound ridiculous. I think we can still share a musical connection but not do it publicly.

What are the plans for singles?

I think Chasing Pirates will be the first single; it seemed like the natural choice. It wasn't one of the really special songs until we added the drums and the keyboards and then it became one of the favourites.

Has it got anything to do with filesharing?

No, [laughs]. I didn't even think of that when I was recording it. It has more to do with eye patches... no, the song is kind of a metaphor. It's not about pirates.

How do you decide what to release as a single?

I am not incredibly aware of what would make a good single, I wouldn't have thought that Don't Know Why would have been a good single and it ended up being a really big song for me. So I just give my opinion and listen to what the label thinks because that is more their job than mine.

What are the other album highlights?

I am really proud of the whole album. I really like the song Stuck; we recorded it mostly live and it has a good hand vibe, we really got the feel down. We recorded Even Though at night, we were just trying to learn the song for the next day and then we were going to go to bed, but we played it once and it was really good so that was the version we used.

Can you explain the lyric on Young Blood: 'gun down werewolves wherever we go'?

That song has a lot of references to London. I don't know whether that is obvious or not.

So is that a reference to the film An American Werewolf In London?

Yeah! And there's 'city of spires' and lots of subtle things.



"I am not incredibly prolific but I am really proud of this batch of songs. I think they are the best I have ever written"

Are you fond of London?

Yes, with London being such a big city it is one of the places I have been able to come most. It is interesting visiting a city over the years, your relationship to it changes. I wish I had more time off here. It's a beautiful city and can be gloomy with the weather, but whenever there is a nice day the city just blossoms.

Do you think this album is likely to attract new listeners as a result of it being more experimental?

I think musically it could, it has the potential to but I don't know how to go about that or whether it will reach the right outlets to do that. You can never predict what people are going to like.

You play guitar on a lot of the tracks. Did that help shape the sound?

I like playing guitar; it's really fun for me and I will perform with it because I feel like I am in contact with the audience that bit more. Being behind the piano also puts a lot of distance between you and the band; you always have your back to somebody. But I'm not switching to the guitar permanently – it will just be for some songs.

Do you enjoy playing live?

Playing live is great, having a band is great. Having the opportunity to play music with some of my idols and some of my contemporary musicians is a blast. I mean, shit, I have gotten to sing with Ray Charles and Dave Grohl, how random is that? That's probably been the most fun part.

What are your tour plans around The Fall?

I think we are going to tour the States first and come over here for the summer.

Will that include festivals?

Nothing is booked yet. I haven't done a lot of festivals, it just depends on what makes sense.

So what's next musically?

I might try to do a country album, I don't know, I might try and do something completely different.

Would you ever consider leaving Blue Note and going the DIY route?

If I reached a time when my contract was up and I couldn't work with the company I am with now then absolutely. I think it is great that people can do it. I think it is a hard thing to do when you are unknown, but when you have a fanbase already it is a lot easier. Depending on your situation it could be great. But I love my record label. It is a big company and there is a plenty of politics within it, and certainly there have been a lot of changes in the last year and there are some new faces who I am still not quite used to. But as far as where it all started and the people I still work with on a more day-to-day basis in New York at Blue Note, they are people who love music and they have become friends over the years. So I am very happy with where I am and I feel very lucky because I know a lot of people have problems with their labels, but I feel at home there.

You made Come Away With Me available as one of the first albums on iTunes LP digital format. Why is that?

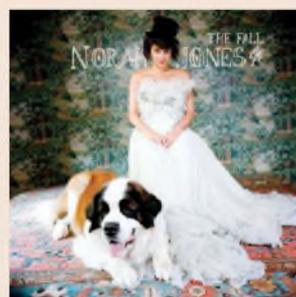
It seemed like a good time to do it. I buy albums on iTunes and I'm glad they are starting to branch out a bit more into album-driven applications.

I really hope people don't stop appreciating albums, but the whole short attention span thing is catching on. I don't think [albums] will die, they just won't be so appreciated by the young 'uns. But every generation has their thing.

chris@musicweek.com

PICTURED LEFT Jones worked with Ryan Adams and Will Sheff among others in writing The Fall, while production duties fell to Tom Waits collaborator Jacquire King

Plotting The Fall Parlophone on promoting Norah Jones



With Norah Jones making no less than four promotional trips to the UK in support of The Fall's November 16 release, Parlophone VP of marketing Mandy Plumb and VP of promotions Kevin McCabe are confident that they will

be able to broaden the singer/songwriter's fanbase.

"The last album wasn't her best-selling record but it was still a platinum-selling album, so it's not a bad base to build from," says McCabe, who outlines that a key element of the campaign will be the radio-friendly appeal of many of the tracks on The Fall, not least the first single Chasing Pirates, also released on November 16.

"In Chasing Pirates she has delivered her strongest radio record, probably since Sunrise in 2004, enthuses McCabe. "She has not had a radio hit for close on four years. The last album for us, apart from the first single, at radio was a disaster, there were no singles on the record. We really feel that we have not had the tracks

to take to Smooth, to Magic and to the Hearts of this world since Sunrise but with Chasing Pirates we have got that. We have also got a very quirky and glamorous video where she is actually chasing pirates through a New York landscape.

"The video looks like it is going to be a really good tool for us. Going back, video has never been a strong point for Norah so again we are getting something new from the artist which potentially will open up a new audience for her."

As Plumb explains, "decent access" to Jones, which will see her visit the UK three times prior to Christmas before she returns again for further promotion around a planned second single in February, is central to the ability of her team to build a strong campaign for The Fall.

TV is also proving a key focus, with appearances on GMTV, Graham Norton and Later... with Jools Holland already on the schedule.

"She has cleared the rest of this year to do promotion, whether it is long-lead press, TV or radio which has been a different strategy from the previous records," says Plumb, who notes that the The Fall could well see Jones attract a new broader following.

"I think the album is unmistakably Norah Jones but there is a slightly different sound and the way we are

looking at the campaign from a marketing and promotions perspective will cover those areas off," says Plumb. "We will target the core demographic and fanbase at the beginning but look to broaden it out as her profile grows. That may be very difficult to do that on launch but looking at all the different phases of the campaign from November right through to the summer, and especially if festivals come in to play, there will definitely be the ability there to broaden it out and bring in new fans."

Tracklisting

Title writer

- 1 CHASING PIRATES Norah Jones
- 2 EVEN THOUGH Norah Jones/Jesse Harris
- 3 LIGHT AS A FEATHER Norah Jones/Ryan Adams
- 4 YOUNG BLOOD Norah Jones/Mike Martin
- 5 I WOULDN'T NEED YOU Norah Jones
- 6 WAITING Norah Jones
- 7 IT'S GONNA BE Norah Jones
- 8 YOU RUINED ME Norah Jones
- 9 BACK TO MANHATTAN Norah Jones
- 10 STUCK Norah Jones/Will Sheff
- 11 DECEMBER Norah Jones
- 12 TELL YER MAMA Norah Jones/Jesse Harris/Richard Julian
- 13 MAN OF THE HOUR Norah Jones



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Features

THEY CAME, THEY CONQUERED

Few bands experienced fame quite like Frankie Goes To Hollywood. In a whirlwind of shrewd marketing, strategically-issued remixes, moral outrage and – of course – unforgettable songs, they ruled the roost in the mid-Eighties. On the eve of their Universal-released best-of, we look back at the band's mercurial career

Tribute

By Johnny Black

SURELY, BY NOW THERE SHOULD BE A BLUE PLAQUE on the central reservation of Princess Avenue in Liverpool's Toxteth.

That was, after all, where the Frankie Goes To Hollywood story really kicked into high gear, spawning an incredible run of three consecutive number one singles and a triple-platinum debut album.

As Frankie's frontman Holly Johnson remembers, that was where, "One day in the winter of 1982, I was late for rehearsals, walking very quickly along the central reservation, and I made up this little rhyme in my head, which was, 'Relax, don't do it...'"

Arriving, moments later, at their rehearsal space, Holly got together with bassist Mark O'Toole and drummer Peter 'Ped' Gill. "They were just jamming on a one-note bass line and I sang this little rhyme along with it."

Holly's rhyme led, on October 29, 1984, to the release of their epochal debut album *Welcome To The Pleasuredome* which, with advance sales of more than 1m, entered the charts at number one.

In celebration of the 25th anniversary of that remarkable achievement, Universal is set to release *Frankie Say Greatest*, a career-spanning double CD and album compilation featuring unreleased demos, rarities and brand new remixes.

Relax – the single, the outrage, the remixes and the T-shirts – was the cornerstone of everything that followed, and it first came to the attention of the nation via a session recorded by the band on February 24 1983 for the David "Kid" Jensen Show on Radio 1. "I thought, are they singing what I think they're singing?" recalled session producer Mike Hawkes. "We broadcast it, though, and it was ages before the rumpus over the single."

By a happy coincidence, when the Jensen session was broadcast on March 15, record producer Trevor Horn was listening. "I'd seen them doing it on a video," he recalls, "but when I heard *Relax* on Jensen that was when I realised how fantastic the song was." Horn decided there and then to sign the band to ZTT, the label he had newly founded in partnership with his wife, the entrepreneur Jill Sinclair, NME journalist Paul Morley and producer Gary Langan.

However, Horn felt that the version recorded by the band did not maximise the song's full potential impact, so work soon got underway on recording a definitive version. "The very first piece of recording we did was at the Virgin Manor Studios," remembers Horn. "I recorded them jumping into the swimming pool. I just thought it might be useful, and we did eventually use it in the Sex Mix [of *Relax*]."

One key element in *Relax*'s sound came from the fact that Horn, renowned from his work with The Buggles, Yes and ABC as a technological, cutting-edge producer,



"The orgasm effect? I imagined it was dawn, Holly had climbed to the top of a mosque, held his hands in the air and called all of these hoards forward to have sex with him"

TREVOR HORN ON RELAX'S CLIMAX

owned a brand new toy and was itching to use it. "He was one of about three people in England who owned and knew how to use a Fairlight computer synthesizer," notes band member Paul Rutherford. "The studio was Trevor's environment. Actually, we got criticised by people saying it was all done by Trevor, but the band could really play, and we wrote the songs."

Perhaps the most outstanding Fairlight contribution is the cataclysmic earth-splitting sound at the song's climax. "The orgasm effect," as Horn calls it. "Session player Andy Richards had worked up that sound on the keyboards some while before, and we decided to use it. I imagined it was dawn, Holly had climbed to the top of a mosque, held his arms in the air and called all of these hordes forward to have sex with him. That was really the

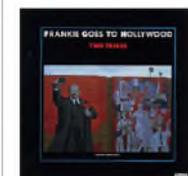
vision. I wanted to put a huge orgasm in the middle, the biggest orgasm anybody had ever had."

Released on October 24 1983, *Relax* languished in the lower reaches of the chart for six weeks before the band secured a Top of the Pops appearance at the start of the new year. The following day, with the single's prospects finally beginning to look very good, fate intervened in the shape of Radio 1 Breakfast Show DJ Mike Read. Realising that the song openly celebrated the finer points of sexual technique, he tossed it off the turntable halfway through and declared it obscene. Days later the BBC banned it and before the end of the month it was at number one, on its way to an estimated 13m sales worldwide.

Having scored a number one with their first release, ZTT were not about to let that moment of glory pass too quickly. A brilliantly orchestrated media campaign based on carefully timed remixes and eye-catching slogan-bearing T-shirts extended *Relax*'s chart longevity, eventually shifting 1.91m copies in the UK alone, making it the seventh best-selling UK single of all time.

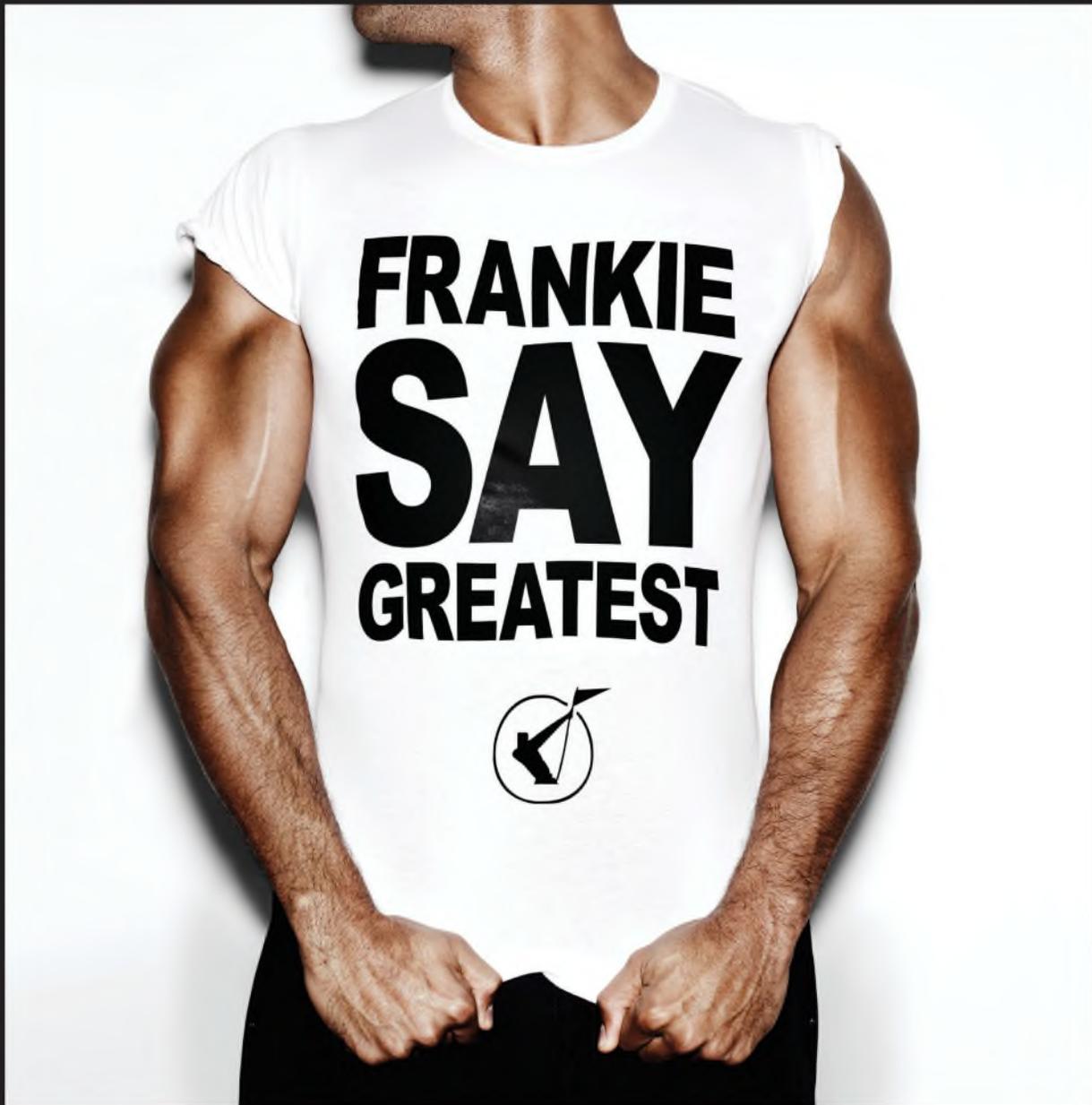
"Frankie came to us with great ideas and exuberance," Morley said, "and we made it bigger and communicated it to more people than anyone else could have done. That's all."

Those unforgettable T-shirts, inspired by Katherine Hamnett's Choose Life design that Paul Rutherford had been wearing, were ubiquitous by early 1984. "Paul



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FRANKIE SAW
FRANKIE CONQUERED**

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Features

Morley created the first 'Frankie Say' slogans," notes Gill. "We really liked them and bought the rights and we are still paid royalties. There have been so many bootlegs and it has been hard to stop them all; some people seem to think 'Frankie Say' has nothing to do with the band."

Their Eighties rock contemporaries, however, were more impressed by the music than by ZTT's marketing strategies. Electronic rock pioneer Gary Numan best summed up its extraordinary impact when he admitted that *Relax*, "plunged me into a pit of despair. The production was so good, the sounds so classy, that it seemed to move the entire recording business up a gear - we were all left floundering, trying to catch up".

Relax was also, in the grand scheme of things, the first recording completed for the *Welcome To The Pleasuredome* album. Horn and the band returned to the studio to work on another of the tracks that had been written in the band's early days: *Two Tribes*.

Buoyed by the success of *Relax*, *Two Tribes* had no problem rocketing to number one in its week of release, but again ZTT's Paul Morley must be given credit for media manipulation of a very high order, making the most of an ingenious Godley and Creme video along with another slew of Horn's must-have re-mixes. As a result, *Two Tribes* outdid even *Relax* by staying at the top of the singles chart for nine consecutive weeks, while *Relax* itself was propelled back up to number two.

Inevitably, though, there was still work to be done. "We probably started on the album in May 1984," reckons Horn, "and we worked on it right through that summer, up to about October."

"Most of the tracks were already written," remembers Paul Rutherford. "Relax, *Two Tribes*, *Welcome To The Pleasuredome*, *The Only Star In Heaven*, *Krisco Kisses*, those had all been written up in Liverpool. *War* was something we decided to do while we were in the studio, but most of it was stuff we were already doing live."

The album's centerpiece, and still the favourite of almost everyone involved, was the epic title track. "That one song alone took us about three months," says Horn. "It started out as three and a half minutes but we kept extending it until it was more than 16 minutes long. I remember we got the two girls from [fellow ZTT act] *Propaganda*, Claudia Brucken and Suzanne Freytag, to climb into a bath of water in the studio, to make noises for the sound collage at the beginning. We weren't allowed into the room while they were in the bath, so we just set the mikes up and retreated outside."



Other innovative sound creation techniques included dropping sponges into buckets of water, setting the drums up in the studio toilet and recording them through the Fairlight, plus memorable shenanigans with a starting pistol.

"This was in the days before terrorists," points out Horn, "so everyone was much more relaxed about that sort of thing. One night, we'd worked very late and I crept into the studio at seven in the morning where all the Frankies were asleep on the floor, and I fired off this starting pistol right above their heads and they didn't even stir. That's how tired they were."

Horn recalls another occasion, when the band was being interviewed by Jack Barron of *NME*, "I walked into the room and said, 'You're that Jack Barron bastard, aren't you? I've been waiting to do this!' Then I fired the gun off at him. Just for a second, he believed he'd been shot. I'd never dream of doing anything like that now, but it seemed funny at the time."

While all of this was going on in Horn's Sarm West studio, the world outside was becoming increasingly obsessed with all things Frankie. "I was living in Fulham Road at that point, and Holly was just round the corner,"



PICTURED LEFT
The world was their oyster: Holly Johnson and Paul Rutherford plugging the band's Katherine Hamnett-inspired 'Frankie Say' T-shirt; the band pictured in 1986, around the release of second album *Liverpool*

"Relax plunged me into a pit of despair. The production was so good, the sounds so classy - we were all left floundering, trying to catch up"

GARY NUMAN

says Rutherford. "Girl fans used to sit outside our houses and then follow us to the studio and sit there all day, and then follow you back to the house at night. It was mostly quite innocent but it could get a bit extreme. A friend of mine, Miranda Joyce, who played saxophone with the *Belle Stars*, was warned to stay away from me by some quite threatening fans."

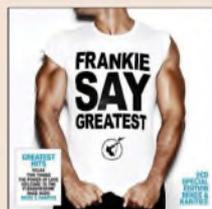
Welcome To The Pleasuredome, a double album, was released on October 28, 1984, entered the charts at number one and also spawned their third consecutive UK number one single, the big ballad *The Power Of Love*.

An edited version of the album's title track reached number two the following year, after which they decamped to Ireland to record the grittier, rockier and ultimately inferior second album *Liverpool*. Released in 1986, the album spawned a Top 10 hit in *Rage Hard* but by then Frankie's bubble had burst.

For a while, the Eighties belonged to Frankie Goes To Hollywood and even now, a quarter of a century later, there have been few rock'n'roll exploits to match theirs for sheer outrage, epic grandeur and, let us not forget, extraordinary commercial success.

johnny.black@btconnect.com

Frankie say welcome back new Universal compilation aims for second coming



Universal's marketing campaign for the *Frankie Goes To Hollywood* compilation *Frankie Say Greatest*, due out on November 2, has a lot to live up to.

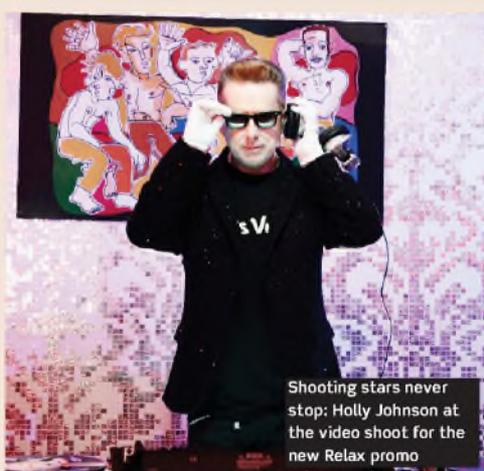
After all, the ZTT campaign that launched the band into the spotlight 25 years ago has long been regarded a marketing masterclass.

Universal's marketing director Sharon Hardwick, however, seems to have relished rising to the challenge with an onslaught that covers all the bases.

"Our idea is to present *Frankie Goes To Hollywood* to a younger demographic, while not alienating existing fans," she explains. "We're targeting not only the teens from 1984 who are now in their late thirties, but also today's young clubbers who are discovering the band for the first time."

Frankie Say Greatest, whose title is, of course, a reference to the innovative slogans created for the band by Paul Morley in the Eighties, will be available as a CD, a two-CD set with remixes and rarities, a double vinyl album and a download. "[noted Guardian scribe] Paul Lester has written the sleeve notes," adds Sharon, "and we are utilising the iconic 'Frankie Say' T-shirt image for the sleeve, which was shot by Rankin."

Anybody who has been paying attention should already have spotted the national "Frankie Say Coming"



Shooting stars never stop: Holly Johnson at the video shoot for the new *Relax* promo

teaser poster campaign which started back in August and devotees will have found their way to *frankie-say.com* which features a countdown to release date and enables fans to sign on for news releases. "There's a strong social networking campaign underway especially on Facebook and Twitter," notes Hardwick, adding, "Frankie Say... is a great Twitter in itself and we are capitalising on that."

Hardwick also points up Universal's terrestrial and satellite TV campaign running until Christmas across ITV1, ITV2, Channel 4, Five, Living, Fiver and More

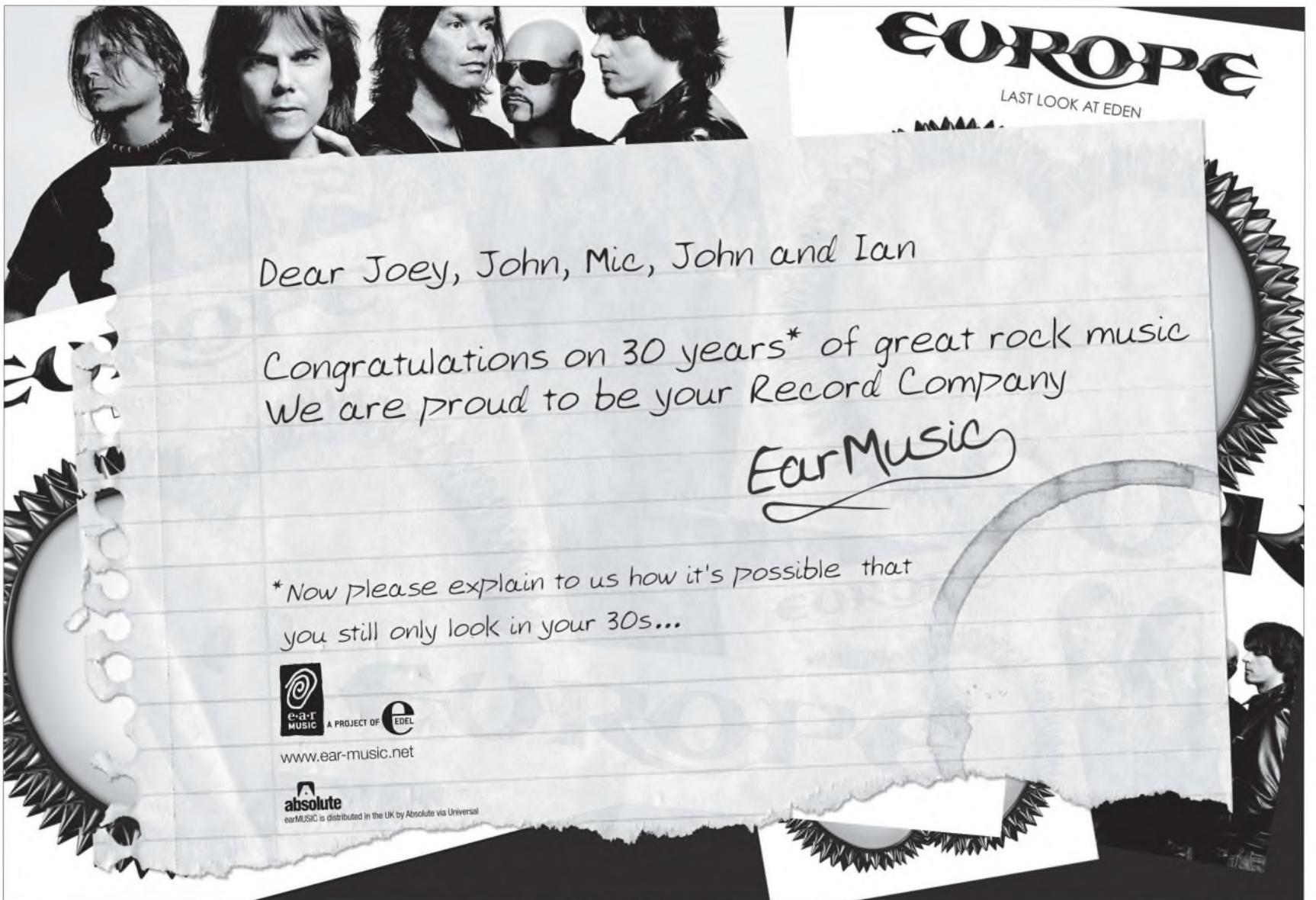
4. "That's looking at adults aged 35+, fans from back in the day, who will self-purchase in the first instance," she says, "and then widening the remit to the gifting crowd as we approach the holiday period."

Remixes were, of course, an intrinsic element in *Frankie Goes To Hollywood*'s success story, so does Hardwick intend to honour that proud tradition? "Absolutely," she says. "We worked with ZTT and did research into the most popular remixes across all the singles and rare tracks." Beyond this, in collaboration with dance/pop music gurus AATW, Universal product manager Naz Idelji has commissioned new remixes including a very chilled version of *Relax* by Chicane. "These have been out in Ibiza all summer," Hardwick notes, "and at clubs here, getting a great response."

If that is not enough, Hardwick has yet more firepower in her arsenal. "We've shot a saucy video, with Holly in it, for the new *Relax* (Lockout) remix," she says. "It captures the essence of Frankie but translates it into a 2009 world. We're looking for playlists across all music TV including the number one station Clubland."

Also set to capitalise on the renewed focus on Frankie is Holly Johnson's solo material, with his albums *Blast* and *Dreams That Money Can't Buy* being released for the first time since 1999.

Given the ongoing vogue for all things Eighties, it makes sense that today's clubbers will embrace *Frankie Goes To Hollywood*, just as their counterparts did two decades before them.



EUROPE
LAST LOOK AT EDEN

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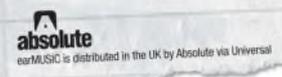
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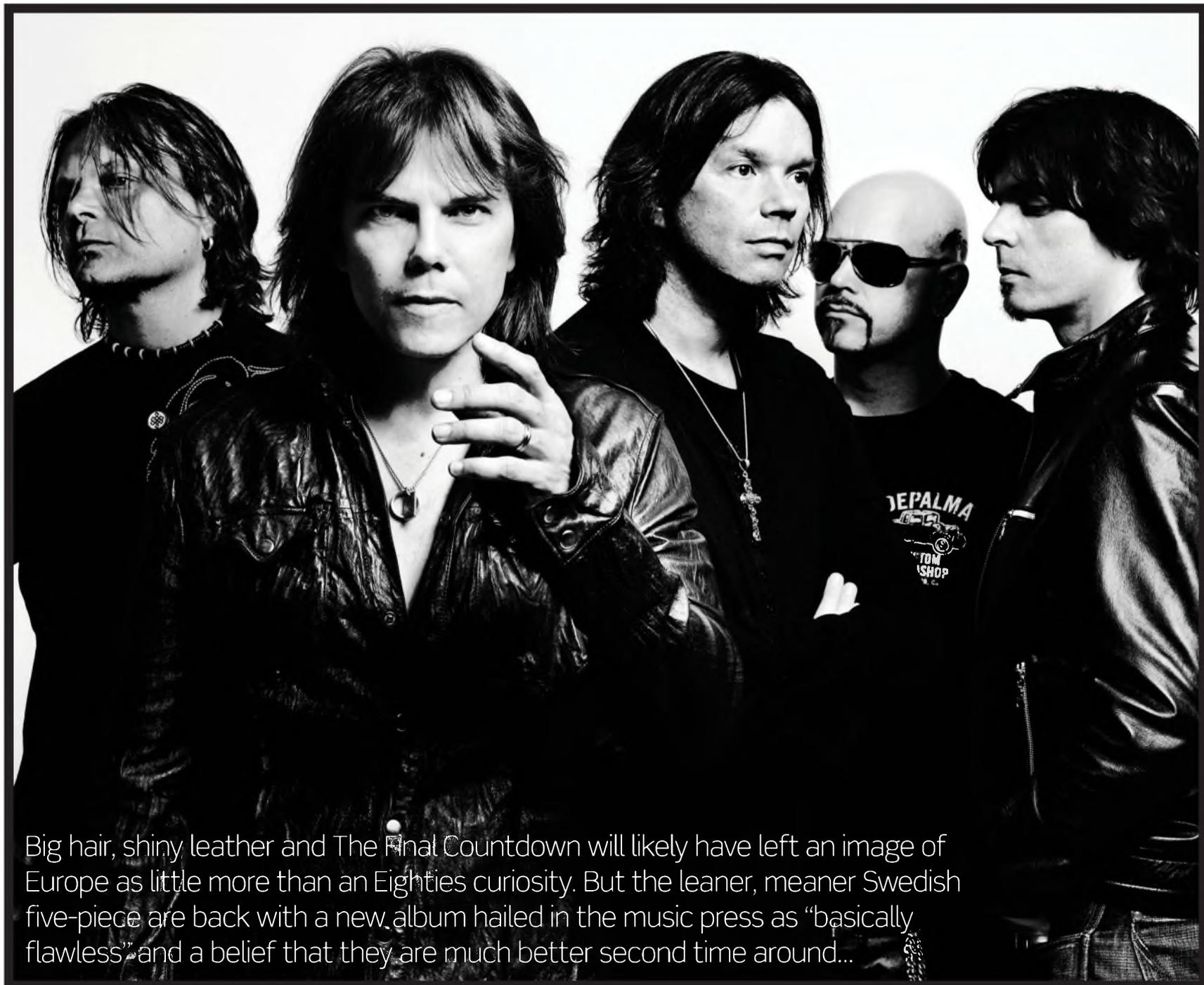
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Features

A UNITED EUROPE



Big hair, shiny leather and *The Final Countdown* will likely have left an image of Europe as little more than an Eighties curiosity. But the leaner, meaner Swedish five-piece are back with a new album hailed in the music press as “basically flawless” and a belief that they are much better second time around...

Artist profile

By Adam Woods

JOEY TEMPEST, composer of probably the most famous synth fanfare of the 1980s, knows there was something not quite right about much of the rock music that came out of the middle of that decade.

“It was a strange time,” he says. “There was a lot of money floating around in the recording studios, and new gadgets everywhere. People were starting to record in digital and they didn’t know how to, so the productions were exaggerated. As far as Europe goes,” he adds, “we went there a little bit.”

They definitely did. And now, Europe are back – the Europe, you may recall, of the flouncy hair, the billowing leather and satin rockwear, the dramatic pouts; Europe, obviously, of *The Final Countdown*.

In fact, they have been back, in a fairly quiet way, for six years and now three albums. Perhaps the world would

“It feels a bit like we are peaking now. It seems like people are accepting us as a band that makes music now...”

JOEY TEMPEST, EUROPE

have paid more attention if they had come back, like many reformed groups, in a retro bubble, trying to drag the audience back in time.

But to their credit, that is not how Europe have chosen to do it. The trappings of the 1980s are these days long gone and in their place is a band that is hard, lean and really no longer risible at all.

“We must put this in perspective,” says manager Petri Lundén. “Back then, in ’86 to ’88, hard rock was pop, and

everybody had those clothes – it wasn’t just their fault. The blessing and the curse has obviously been *The Final Countdown*, but as a Swede I saw them before that and they were originally a credible rock/metal band.”

It took an 11-year break to let the dust settle on their much-derided glory years, and when Europe did come back, it was with an iron will to recreate themselves. 2004’s *Start From The Dark*, their first album in 13 years, and 2006’s *Secret Society* were modern, almost alternative rock albums that all but ignored the band’s old sound, to the candid irritation of hardcore fans.

With *Last Look At Eden*, the consensus from critics and audiences is that Europe have finally got the balance exactly right. The album is classic rock in a Led Zeppelin/Deep Purple sense, but punchy and modern in its production, and it has won the band renewed respect in the rock world.

In August, a headlining Sunday-night slot among some of the world’s heaviest bands at Derbyshire’s Bloodstock festival was an improbable triumph before a



PICTURED ABOVE
Get the balance right: with their latest album *Last Look At Eden*, critics believe Europe have found the perfect mix of classic rock and modern punch

Features

PHOTO: Christie Goodwin



ABOVE
Blood and guts: Europe pulled off an unlikely triumph in the summer, headlining a well-received Sunday-night slot at the Bloodstock festival

cynical crowd. With the new material demonstrating that Europe were not interested in coasting on 25-year-old glories, even the band's controversial greatest hit was met with a wave of love.

"Everybody was standing there, arms waving, all these devil-worshippers, everybody going, 'IT'S THE FINAL COUNTDOWN!'" says Lundén.

Classic Rock called the new album "basically flawless"

PHOTO: Patrik Ullaeus



and invited them to play a show at London's Relentless Garage on November 1 as part of the magazine's 10th anniversary celebrations. Countless rock blogs have voiced their admiration, while *Kerrang!* wrote that Europe's "classic rock credentials [are] as solid as battle ship chains".

Tempest himself – real name: Rolf Larsson – has a tendency to refer to *Last Look At Eden* as the band's third

album. In fact, it is their eighth, but you can see his point.

"We knew we had a lot of baggage, being part of the Eighties, but we started with a long-term view," says Tempest. "We certainly knew it would take three or four albums."

Europe today, while retaining the same personnel as in their commercial heyday – guitarist John Norum, bassist John Levén, keyboard player Mic Michaeli and drummer Ian Haugland – have built up from the bottom this time around, lining the set with new material and declining to spearhead their comeback with their best-known song.

"It feels a bit like we are peaking now," says Tempest. "It seems like people are accepting us as a band that makes music now. It has been a bit of work, but we knew it would be. We have played hundreds of gigs in five years to get here, and we might have been frustrated by that if, for some naïve reason, we had assumed it would be easy."

Tempest remains proud of *The Final Countdown*, not least because it was the song that drove 16m album sales and made them briefly one of the world's biggest groups, for better or worse.

"Part of it was a lot of running around," he says. "Everybody wanted a piece of you and it was completely crazy. It was a mad circus, but it was fantastic as well."

But the key point is that Tempest, Norum and the others believe Europe are simply a far better band the second time around, and so do most of those who are listening.

"This album has regenerated their career, and rightly so," says *Classic Rock* writer Dave Ling. "I believe that Bon Jovi, Europe's old sparring partners from the hair-rock days of the Eighties, are about to try and do like wise. Jon's album will probably sell better, but in creative terms he is unlikely to offer anything as worthy as *Last Look At Eden*."

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Europe only emerged as a global act with their first Epic album in 1986, but with their two earlier albums on Hot Records, Europe and Wings of Tomorrow, they had already established themselves as a serious and heavy proposition in their native Sweden.

And even as Europe hit the big time, some of those within the band were convinced they were selling a part of their soul. Journey producer Kevin Elson had been called in to produce The Final Countdown with US radio in mind. When it worked, Norum left the group as soon as he decently could, disgusted with the turn things had taken.

"Thank God the Eighties is over," he says. "That was the worst time in music history. The keyboards were taking over, the synthesizers and stuff. I was more interested in the heavier stuff and the more guitar-oriented stuff, but everything was getting so poppy and soupy, with all this reverb and echo. Those albums are just unlistenable. I couldn't stand the image, the whole bubblegum thing."

Rated by Last Look At Eden producer Tobias Lindell as Sweden's best guitarist, Norum had been distressed to find himself and the rest of his band reduced to miming to TV playbacks around the world, day in, day out. Tempest was living his dream, but he can see his song-writing partner's point.

"It was a magic time," says the singer, "but it was a lot of strange work. We would go on promotion tours for three months that were just playback shows and photo-shoots every day, fully packed. It was just a strange thing for live musicians to do, and I know John didn't like that at all."

Having made it to the top, Europe replaced Norum and carried on, scoring further hits with Carrie, Rock The Night and Superstitious and releasing two more albums for Epic - Out Of This World and Prisoners In Paradise -

Europe discography

UK-CHARTING SINGLES

	Chart peak	Release date
The Final Countdown	1	November 1986
Rock The Night	12	January 1987
Carrie	22	April 1987
Superstitious	34	August 1988
Open Your Heart	86	October 1988
Let The Good Times Rock	85	March 1989
I'll Cry For You	28	February 1992
Halfway To Heaven	42	March 1992
The Final Countdown 2000	36	December 1999

STUDIO ALBUMS

	Chart peak	Release date
Europe	n/a	February 1983
Wings Of Tomorrow	n/a	February 1984
The Final Countdown	9	November 1986
Out Of This World	12	September 1988
Prisoners In Paradise	61	October 1991
Start From The Dark	n/a	September 2004
Secret Society	n/a	October 2006
Last Look At Eden	125	September 2009

Source: OCC



before bowing out with no terribly hard feelings in 1992.

Solo albums followed for Tempest and Norum, but the band members kept in touch and reformed for a concert in Stockholm on Millennium Eve.

"We have been discussing it, and we all think it was a good thing we stopped when we did," says Tempest. "We did start missing each other quite a lot - harassing each other, sending each other solo albums."

The full reunion took a few more years to come about, and though Start From The Dark sold more than 600,000 copies, Secret Society was lost in the Sanctuary collapse. The band just shrugged, continued to tour and allowed their eighth album to coalesce.

"We started writing it on the road, and the best rock albums come out of bands that are in that frame of mind," says Tempest.

Lindell, a youthful choice of producer with a background in pop as well as rock, first visited Europe in

ABOVE Divided Europe: Joey Tempest was proud of The Final Countdown but fellow songwriter John Norum left the group in 1986, hating the Eighties rock monster the band had become. Now the reunited pair are producing some of their best work for years

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Features

Rough guide to Europe Then and now...



Name Joey Tempest, vocals
Date of birth 19-08-1963 (age 46)
Born Stockholm, Sweden
Europe service 1979 – present
Current influences
 Audioslave, Muse, Foo Fighters

Name John Norum, guitar/vocals
Date of birth 23-02-1964 (age 45)
Born Vardø, Norway
Europe service 1979-86 / 1998 – present
Early influences
 UFO, Thin Lizzy, Deep Purple, Gary Moore

Name Mic Michaeli, keyboards
Date of birth 11-11-1962 (age 46)
Born Upplands Väsby, Sweden
Europe service 1984 – present
Current influences
 Opeth, Muse, Black Stone Cherry

Name John Levén, bass
Date of birth 25-10-1963 (age 46)
Born Stockholm, Sweden
Europe service 1981 – present
Early influences
 Led Zeppelin, Jimi Hendrix

Name Ian Haugland, drums
Date of birth 13-08-1964 (age 45)
Born Storslett, Nordreisa, Norway
Europe service 1981 – present
Early influences
 Cozy Powell, Ian Paice, John Bonham

“The live scene is very healthy, and we would expect that 75% of our income will be through live...”

JOEY TEMPEST, EUROPE

rehearsals a year ago. He endeavoured to make the studio environment as live and informal as possible and they used the first Audioslave album as a sonic benchmark. The result is an album that scored the band its first Swedish number one since 1988.

“It is really hard, because every fan would like them to sound like The Final Countdown again, but of course the band grows up and the guys want to do their own sort of thing,” says Lindell. “Songwriting-wise, Joey and John are Seventies old school-style, but the sound is modern and up to date, and the mix between that comes out really cool.”

A five-song EP, released in July, worked as a trailer for Last Look At Eden, which itself has been released through a variety of labels around the world, with a view to maintaining the strength of the band's hand this time.

“The days are gone when going to one label and giving them a worldwide deal would give you worldwide distribution,” says Lundén. “It will just tie you into a situation where you don't have any say in where it actually gets released.”

So while Universal handles the band in Sweden, Edel's earMUSIC has picked up the rights for most of the rest of Europe and JVC Victor once again releases Europe in Japan.

“My expectation is that we will be able to make this one of the albums of the year for this kind of music,” says Edel director of marketing and A&R Max Vaccaro. “We have charted well, the tour is selling incredibly well and everyone wants to see them live.”

US and South American distribution will be negotiated when Last Look At Eden has proved its credentials and there is time available to promote in those territories. And promotion these days means getting out on the road, rather than miming in TV studios.

“I don't think we have done a playback since we have come back,” says Tempest. “It might happen, but we usually just say, ‘If you want us, we only play live.’”

All of which ought to mean that, when Europe come to London in November, they will arrive as heroes of classic rock, but heroes with a musical future as well as a past.

“Managing this band, the easy route would have been saying ‘yes’ to all the ‘Final Countdown’ opportunities,” says Lundén. “But we have said no to all of those, and that is a trickier and bumpier road to creating a buzz around the band. Six years later, that is paying off.”

Europe in Europe The live plan

Of all the continental territories, you would expect that Germany might be the first to make a resurgent Eighties melodic-rock group feel welcome. But Europe, who topped the charts there and in 24 other countries in 1986, are going out as a co-headlining package next month, with Swiss rockers Gotthard, in what was once their best market.

“Germany was one of the first countries in which The Final Countdown went to number one,” says guitarist John Norum. “It used to be our biggest market, but now it is our worst. When we've been there, we play small clubs – nothing like we do here in Scandinavia, or actually in the rest of Europe.”

These are the problems with teen-pop stardom, according to Petri Lundén – it comes upon you rapidly and it tends to leave equally quickly. The band did not play enough in Germany first time around, he believes, and their support fell away fast.

So it says a lot about the humility and graft of the reunited Swedes that they do not begrudge kicking off the promotion for Last Look At Eden with a double-headed 15-date haul through a country they once ruled, but which now struggles to recall them.

“We are going there for three weeks just to reintroduce ourselves,” says Tempest. “It was a very big territory for us, so we hope we will get action there again.”

As nobody needs to be told, rock economics have changed a great deal in the past couple of decades. So when Europe go out and pay their dues on the road, they are not just recalling their youth, they are doing the most important part of their business.

“The live scene is very healthy, and we would expect that 75% of our income will be through live,” says Tempest. “We are lucky – we can do records and we can sell enough to recoup our recording costs, but it is a different time from what we saw in the Eighties when you could sell 6-10m records.”

The band have so far announced dates lasting a little over two months: November in Germany, Christmas in Sweden and a whole run across Europe from mid-January, culminating in nine shows in the UK, booked as a co-operative with the Academy Music Group, which hosts all of them.



PHOTO: Christie Goodwin

There is also a lot more to come. The band's long-term agent, The Agency's Neil Warnock, believes demand is only increasing. Lundén says he has told the band they should expect to be touring until the autumn of next year, with Japan and southeast Asia among the definite destinations and the US and South America among the very likely ones.

“The easy one to do was the reunion tour,” says Lundén. “The tough one was the last tour, and this one is better again. We are slightly underplaying the market in some territories, because we want to come back.”

And in contrast to lengthy earlier tours, Europe's 2009 and 2010 itinerary comes with family-friendly breaks built in. “When the guys are away for three weeks, the divorce papers start flying as soon as we start talking about another three weeks,” says Lundén.

Former Sanctuary Europe boss Frank Ströbele has, in recent years, produced a series of special catalogue releases for the band, including new and archive live DVDs. Their following remains strong, he says, and it is their thriving live reputation that drives the enterprise.

“Theoretically, they could have another hit, although radio has changed so much since the Eighties,” he says. “But they will also do very well if they never have that big hit again. Europe is a band that can tour anywhere in the world in front of big crowds, and they haven't lost their fanbase at all.”

EUROPE



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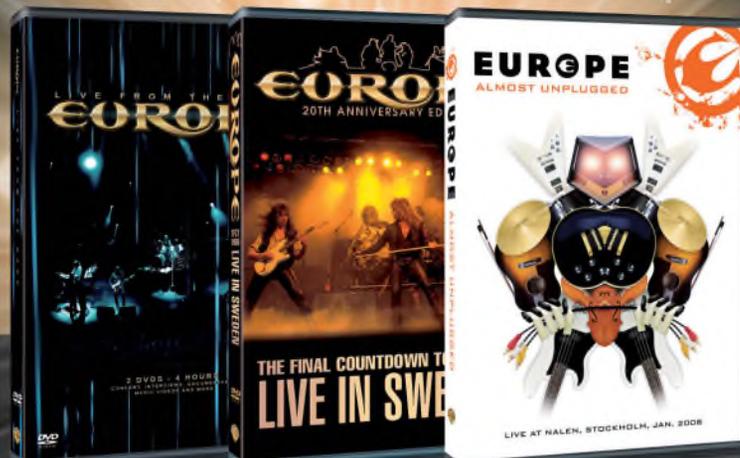
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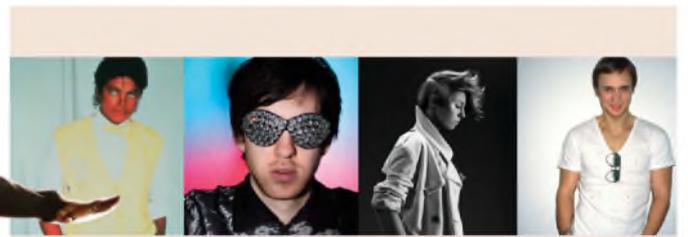
Features

PEAS' INITIATIVE

will.i.am and co fight off competition from La Roux and Jacko for Q3 songwriting crown



Peas to beat Roux: I Gotta Feeling is Q3's biggest-selling single



POS	WRITER / PUBLISHER
1	BLACK EYED PEAS CATALYST
2	LA ROUX BIG LIFE
3	MICHAEL JACKSON WARNER/CHAPPELL
4	ADAM WILES AKA CALVIN HARRIS EMI
5	DAVID GUETTA PRESENT TIME
6	YANN PEIFER AKA DJ YANOU/MANUEL REUTER AKA DJ MANIAN (CASCADA) BMG RIGHTS/ICC
7	NADIR KHAYA AKA REDONE SONY/ATV
8	STEFANI GERMANOTIA AKA LADY GAGA SONY/ATV
9	FREDERIC RIESTERER PRESENT TIME
10=	WAYNE HECTOR SONY/ATV
10=	STEVE MAC PEERMUSIC
12	FRASER T SMITH CHRYSALIS
13	BENJAMIN MCILDOWIE AKA MR HUDSON SONY/ATV
14	KINGS OF LEON BUG
15	DYLAN MILLS AKA DIZZEE RASCAL NOTTING HILL
16	TAIO CRUZ EMI
17	KANYE WEST EMI
18	ROBERT FUSARI SONY/ATV
19	ALLAN ESHYS SONGKITCHEN
20	ARMANDO PEREX AKA PITBULL UNIVERSAL

Chart based on songwriters' share of the Top 100 biggest-selling singles in the UK in Q3 2009
Source: MW research/OCC data

Pictured (l-r) Michael Jackson, Calvin Harris, La Roux, David Guetta

Songwriters

By Paul Williams

NOT EVEN A FLURRY OF MICHAEL JACKSON downloading in the wake of his death could hold back the tide of Black Eyed Peas as they finished as quarter three's leading hit songwriters.

Ranked third in the previous quarter, will.i.am and his colleagues leapt above last time's victors La Roux to top *Music Week's* exclusive songwriters chart based on writing shares of the OCC's top 100 biggest singles of the period.

Black Eyed Peas, whose UK publishing is looked after by Catalyst, claimed top spot on the chart after I Gotta Feeling finished as the quarter's top-selling single and its predecessor Boom Boom Pow was placed 14th.

The US group's triumph prevented La Roux's Elly Jackson and Ben Langmaid topping the songwriters chart for a successive quarter but they did finish second this time, led by their first number one single Bulletproof. Published in the UK by Big Life, the duo enjoyed nearly 300,000 sales of Bulletproof as it became the quarter's fifth top single, while In For The Kill was placed 28th.

Quarter two's top three songwriters almost ended up as quarter three's top three writers in a reshuffled order, but the tragic events of June 25 put paid to that. The death of Michael Jackson provoked unprecedented download demand for his music to place him third in the songwriters chart at the expense of Calvin Harris, who had finished in runners-up place in the second quarter.

No recording artist sold more singles in the quarter than Jacko, clocking up more than 1.2m sales by the period's end, but he is outranked by Black Eyed Peas and La Roux on this songwriters chart as some of his hits that enjoyed a huge pick-up in sales were authored by others.

The obvious example here is The Man In The Mirror which, despite being only a relatively minor UK hit for him when originally released in 1988, became his most

popular recording after he died. Published by Universal and Cherry Lane/Catalyst, it sold around 178,000 units to rank 13th of the quarter, but was written by Glen Ballard and Siedah Garrett, who both just miss out on making the Top 20 of the songwriters chart. Also not quite making the grade is Chrysalis-handled Rod Temperton, whose Thriller hit for Jackson finished as 63rd for the quarter, while Imagem-signed R Kelly's Jackson hit You Are Not Alone was the 93rd top seller.

However, the pen of Jackson was responsible for eight of quarter three's top 100 singles, more than any other writer. His highest-placed song Billie Jean was the 49th top seller with nearly 70,000 sales, while he also had Smooth Criminal (60th), Beat It (68th), Dirty Diana (79th), Black Or White (84th), They Don't Care About Us (88th), Earth Song (96th) and The Way You Make Me Feel (97th). All Jackson's publishing on the songs was handled by Warner/Chappell.

Fourth-placed Harris's successes in the period echoed those of the previous quarter as they combined the writing of his own hits and collaborations with Dizzee Rascal.

Harris, who is signed to EMI, had the quarter's 18th and 61st top sellers with his self-penned hits Ready For The Weekend and I'm Not Alone, but it was another chart-topping pairing with Rascal that delivered him his biggest writing hit. Having previously combined their writing skills to top the chart with Dance Wiv Me, the pair returned to number one in September and delivered the quarter's 12th top-seller with Holiday, written by Harris, Rascal and Rascal's manager Nick DeNon. Notting Hill-signed Rascal himself makes it to 15th place on the songwriters list, with his previous hit, the Armand Van Helden collaboration Bonkers, selling another 59,000 copies in the quarter.

David Guetta closed the second quarter at the top of the UK singles chart with his Kelly Rowland collaboration When Loves Takes Over, setting up an even more successful third quarter for the Frenchman as he topped

the chart twice more as a songwriter. Fifth on this songwriters chart, he and Frederic Riesterer – who also co-wrote When Love Takes Over – shared the writing spoils with Black Eyed Peas of I Gotta Feeling, which was then replaced as the UK number one by his own hit Sexy Chick. Co-written by its guest artist Akon, it finished as the quarter's fourth top-selling single.

Akon's other co-write on the quarter's Top 100 was Just Dance whose other writers RedOne and Lady GaGa finished seventh and eighth respectively on the songwriters chart. Lady GaGa's biggest hit of the quarter PapparaZZi was co-penned by 15th-placed Sony/ATV colleague Robert Fusari, while RedOne added to his GaGa co-writes by also co-writing the Sean Kingston hit Fire Burning and Little Boots' Remedy.

Above them in sixth place were Cascada's DJ Yanou and DJ Manian, whose Evacuate The Dancefloor was only outsold in the quarter by I Gotta Feeling and JLS's Beat Again, the latter written by Sony/ATV's Wayne Hector and Peermusic's Steve Mac who finish in joint 10th place on the songwriters chart.

Having ranked as top hit songwriters in quarter one, Bug's Kings Of Leon continued to get mileage out of their hits Sex On Fire and Use Somebody which between them sold another 156,000 units over the three months to place the band 14th this time.

A new arrival to the chart was Mr Hudson, whose Kanye West collaboration Supernova helped him to 13th place as West made it to 17th position, while EMI-signed Taio Cruz ranked 16th after co-writing the Tinchy Stryder hit Never Leave You and closing the quarter with a number one in his own right, Break Your Heart. Both songs also continued the amazing success story this year of Chrysalis-signed Fraser T Smith, who co-penned Never Leave You and Break Your Heart as well as Stryder's previous smash Number 1. All three were among the quarter's 40 biggest hits.

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Key releases

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

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

Out this week

Singles

- **Alphabeat** The Spell (Polydor)
- Previous single (chart peak): What Is Happening (did not chart)
- **Devendra Banhart** Baby (Warner)
- White Reaggae Troll (did not chart)



- **Cheryl Cole** Fight For This Love (Fascination)
- Debut single
- **Foo Fighters** Wheels (Columbia)
- Previous single: Let It Die (did not chart)
- **Green Day** East Jesus Nowhere (Warner)
- Previous single: 21 Guns (36)
- **Miike Snow** Black And Blue (Columbia)
- Previous single: Animal (did not chart)
- **Nerina Pallot** Real Late Starter (Echo)
- Previous single: Peg (did not chart)
- **Panic At The Disco** New Perspective (Atlantic)
- Previous single: Northern Downpour (did not chart)
- **Spandau Ballet** Once More (Mercury)
- Previous single: Crashed Into Love (did not chart)

Albums

- **Michael Buble** Crazy Love (Warner)
- Previous album (first-week sales/total sales): Call Me Irresponsible – Special Edition (15,032/871,505)
- **Alexandra Burke** Overcome (Syco)
- Debut album
- **Ray Davies** Collected (UMTV)
- Previous album: Working Man's Café (1,081/6,261)
- **Fleetwood Mac** The Very Best Of (Rhino)
- Previous album: Say You Will (1,261/146,695)
- **Whitney Houston** I Look To You (RCA)
- Previous album: Just Whitney (8,743/42,344)
- **Mr Hudson** Straight No Chaser (Mercury)
- Previous album: Mr Hudson (N/A)
- **Julian Casablancas** Phrazes For The Young (Rough Trade)
- Debut album
- **Kings Of Convenience** Declaration Of Dependence (Virgin)
- Previous album: Riot On An Empty Street (5,075/50,854)
- **Metronomy** Nights Out (Because)
- Previous album: Pip Paine (126/2,187)
- **Alison Moyet** The Best Of (Sony)
- Previous album: The Turn (9,137/34,528)
- **Seasick Steve** Man From Another Time (Atlantic)
- Previous album: I Started Out With Nothin' And I Still Got Most Of It Left (21,099/244,806)
- **Spandau Ballet** Once More (Mercury)
- Previous album: Heart Like A Sky (N/A)
- **Sufjan Stevens** The BQE (Asthmatic Kitty)
- Previous album: Illinois (N/A)

Out next week

Singles

- **Biffy Clyro** The Captain (14th Floor)
- **Miley Cyrus** Party In The USA (Hollywood)
- **The Dead Weather** I Cut Like A Buffalo (Columbia)
- **Jem** I Want You To (Dramatico)

- **Kasabian** Underdog (Columbia)
- **Little Comets** Adultery (Columbia)
- **Maximo Park** 12 (Warp)
- **Meleka** GO (Defenders)
- **Lisa Mitchell** Coin Laundry (RCA)
- **MSTRKRFT** Bounce (Geffen)
- **Phantom Limb** Draw The Line (Naim Edge)
- **Pitbull** Hotel Room Service (i)
- **Primary 1** Foaming (Phantasy Sound)
- **Raphael Saadiq** Lets Take A Walk (RCA)
- **Jay Sean** Down (Island)
- **Shinedown** If You Only Knew (Atlantic)
- **Skunk Anansie** Squander (One Little Indian)
- **The Soldiers** Coming Home (Rhino)
- **Danielle Spencer** Wish I'd Been Here (Danielle Spencer Music)
- **Vagabond** I've Been Wanting You (Polydor)

Albums

- **Devendra Banhart** What Will We Be (Warner Brothers)
- **Charlie Winston** Hobo (Real World)
- **Cheryl Cole** Three Words (Fascination)
- **Flight Of The Conchords** I Told You I Was Freaky (Warner Brothers)
- **John Fogerty** The Blue Ridge Rangers Rides Again (Fantasy)
- **Harry Connick Jr** Your Songs (Columbia)
- **Michael Jackson** The Remix Suite (Sony)

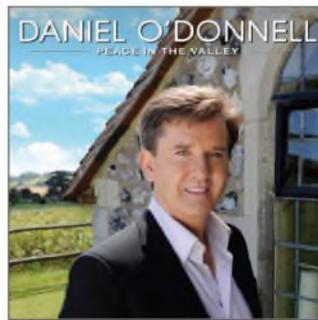


- **Michael Jackson** This Is It (Epic)
- **Katherine Jenkins** Believe (Warner)
- **Johnny Foreigner** Grace And The Bigger Picture (Best Before)

“Too many bands these days like to ‘grow up’ on their second albums and thereby lose the youthful spark and energy that made their first releases stand out. Not so for Birmingham’s staunchly indie trio Johnny Foreigner who carry on where they left off after last year’s spikily effervescent *Waited Up ‘Til It Was Light*. It’s quickfire all the way with boy-girl vocals that will draw idle comparisons with Los Campesinos!. But it’s not all formulaic (if hugely enjoyable) three-minute blasts of guitar-fuelled noise pop. More thoughtful numbers such as *I’ll choose mysided and shut up*, *Alright and More Heart*, *Less Tongue* give this album a greater layered feel than its predecessor. Elsewhere, superb shouts-and-rhythms numbers like new single *Criminals* and *Dark Harbour* merely confirm this as one of the best indie pop albums of the year. ‘We’ll throw parties in the yard,’ the band intone on *Custom Scene And The Parties That Make Them*. If there’s any justice, it’ll be a damn sight larger area than yards they’re playing to.”

www.musicweek.com/reviews

- **LMFAO** Party Rock (Universal)
- **Miike Snow** Miike Snow (Columbia)
- **Milow** Milow (14th Floor)
- **Lisa Mitchell** Wonder (RCA)
- **Morrissey** Swords (Polydor)
- **Daniel O'Donnell** Peace In The Valley (DMG IV)



- **REM** Live At The Olympia (Warner)
- **Saw Doctors** To Win Just Once, The Best Of (UMTV)
- **U2** The Unforgettable Fire (Mercury)
- **Various** True Blood OST (Atlantic)
- **Various** Jennifer's Body OST (Atlantic)
- **Wolfmother** Cosmic Egg (Island)

November 2

Singles

- **Camera Obscura** The Sweetest Thing (4AD)
- **Camilla Kerslake** She Moved Through The Fair (Future)
- **Chase & Status Ft Plan B** End Credits (Mercury)
- **Jamie Cullum** I'm All Over It Now (Decca)
- **Kristinia Debarge** Future Love (Mercury)
- **Donny & Marie Osmond** Vegas Love (Decca)
- **Calvin Harris** Flash Back (Columbia)
- **Marina & The Diamonds** Mowgli's Road (Atlantic)
- **Daniel Merriweather** Water And A Flame (i)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
- **Pink** I Don't Believe You (Laface)
- **Snow Patrol** Just Say Yes (Fiction)
- **Tinchy Stryder** You're Not Alone (Island)

Albums

- **Amerie** In Love And War (Mercury)
- **Brett Anderson** Slow Attack (BA Songs)

“Now on to his third sans-Suede outing, the lonesome Brett is a far less

bombastic character than the one recalled via the glam stamp of Metal Mickey or Trash. Stripped-down production and instrumentation typified his previous album *Wilderness* and *Slow Attack* is of a similar vein. And while you won't find the big choruses that Anderson's previous record labels may have demanded (this is self-released), there are nods to his more anthemic moments, *The Hunted* and *Julian's Eyes* the best example of this. One can't help the feeling that Anderson still has the songs that might expose him to a wider public once again, but he appears to be happier without the pressure of that and exploring his craft beyond the 2 minutes 45 of what used to be called a hit single.”

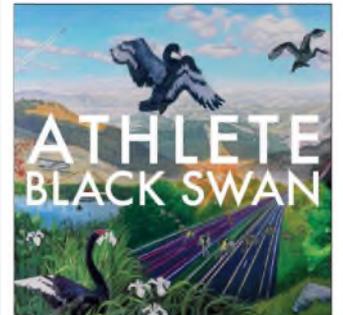
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- **Ray Davies And The Crouch End Festival Chorus** The Kinks Choral Collection (Decca/UMTV)
- **Mando Diao** Give Me Fire! (Island)
- **Foo Fighters** Best Of (RCA)
- **Frankie Goes To Hollywood** Frankie Say Greatest Hits (UMTV)
- **Cosmo Jarvis** Hum As You Hitch/Son Of A Bitch (Wall Of Sound)
- **Katherine Jenkins** The Ultimate Collection (Decca)
- **Nirvana** Bleach: Deluxe (Sub Pop)
- **Pitbull** Rebellion (i)
- **Skunk Anansie** Smashes & Trashes (One Little Indian)
- **Slayer** World Painted Blood (Columbia)
- **Sparks** The Seduction Of Ingmar Bergman (Lil Beethoven)
- **Sting** If On A Winters Night (Decca)
- **Weezer** Raditude (Geffen)

November 9

Singles



- **Athlete** Black Swan Song (Fiction)
- Lifted from Athlete's new studio album, all the proceeds from *Black Swan Song* will be donated to the Royal British Legion. The song is inspired by the life of frontman Joel Pott's grandfather who died in 2005 – hence the Royal British Legion tie-in. The band will perform the song live at their Silence In The Square event at Trafalgar Square to mark Armistice Day on November 11.
- **Bon Jovi** We Weren't Born To Follow (Mercury)
- **Fron Male Voice Choir** We'll Meet Again (Decca)
- **Erik Hassle** Hurtful (Island)
- **Just Jack** Goth At The Disco (Mercury)
- **Beverley Knight** In Her Shoes (Hurricane)
- **Leona Lewis** Happy (Syco)
- **N-Dubz** I Need You (Universal TV)
- **Ou Est Le Swimming Pool** Dance The Way I Feel (Stiff)
- **Britney Spears** 3 (Jive)
- **Stereophonics** Innocent (Mercury)
- **Sugababes** About A Girl (Island)
- **Trashcan Sinatras** People (10-Five)
- **Weezer** (If You're Wondering If I Want You To) (I Want You To) (Geffen)
- **Will Young** Hopes & Fears (19/PCA)

Albums

- **Tori Amos** Midwinter Graces (Island)
 - **Dame Shirley Bassey** The Performance (Geffen)
 - **Biffy Clyro** Only Revolutions (14th Floor)
 - **Bon Jovi** The Circle (Mercury)
- Bon Jovi will be the subject of a new documentary

THE PANEL

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



ANDREW WELCH
(MUSIC EDITOR)
Findlay Brown: Versus (This Is Music)

Forget what you know about Findlay Brown already. This sounds like nothing he has done before. The ballads are out, and in are exotica vibes and infectious African rhythms – as unlikely as it is brilliant.



MISCHA PEARLMAN (THE FIV)
Flood Of Red: Leaving Everything Behind (Dark City)

It's been five years since Scotland's *Flood Of Red* formed, and their debut album is only now on the horizon. But the wait has paid off. Full of textured, mature, emotionally-driven rock songs that are both tender and raucous, it is a debut to rival any in the genre.



JOHN KENNEDY (XFM)
Filewile: Blueskywell (Mouthwatering Records)

Filewile tap into the madcap genius tradition started by fellow Swiss agent provocateurs Yello. With this second album they've grown from a laptop duo into a four-piece, mixing their dance roots with a bit of everything to create a fresh and entertaining concoction.



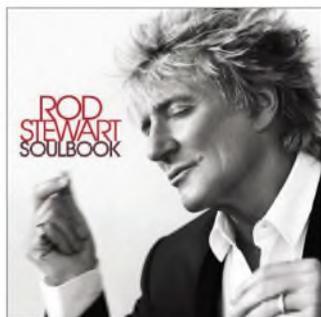
REBECCA NICHOLSON (THE SUNDAY TIMES)
Teenagers in Tokyo: Isabella (Back Yard Recs.)

It is a misleading band name, because Isabella sounds about as youthful as it does Japanese, which is to say not at all. Instead this is a magnificently bewitching, Eighties-goth-kissed incantation, though after a few weeks, I still have no idea what they're on about.

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

released next month, providing a rare glimpse into the world of the global rock power. When We Were Beautiful has been shot by filmmaker Phil Griffin and will be released on November 2. Meanwhile new album The Circle sees the band reteaming with producer John Shanks, who also worked with them on 2005's *Have A Nice Day*.

- **Jamie Cullum** *The Pursuit* (Necca)
- **Miley Cyrus** *Time Of Our Lives* (Hollywood)
- **Donny & Marie Osmond** *Duets* (Decca)
- **JLS** *JLS* (Epic)
- **Queen** *Absolute Greatest* (Parlophone)
- **Snow Patrol** *Up To Now* (Firtion)



- **Rod Stewart** *Soulbook* (RCA)
- **Martha Wainwright** *Martha Wainwright* (Drowned In Sound)
- **William Fitzsimmons** *The Sparrow & The Crow* (Naim Edge)
- **Robbie Williams** *Reality Killed The Video Star* (Virgin)

November 16

Singles

- **Agnes** *I Need You Now* (3 Beat Blue)
- **The Airborne Toxic Event** *Gasoline* (Mercury)
- **Alice In Chains** *Your Decision* (Parlophone)
- **The Blackout** *I Don't Care (This Is Why We Can't Have Nice Things)* (Epic)
- **Mariah Carey** *I Want To Know What Love Is* (Mercury)
- **Alesha Dixon** *Love Again* (Asylum)
- **Fall Out Boy** *Alpha Dogs* (Mercury)
- **Groove Armada** *I Won't Kneel* (GA Rec.)
- **Ronan Keating** *Winter Songs* (Polydor)
- **Alicia Keys** *Doesn't Mean Anything* (J)

- **Sean Kingston** *Face Drop* (RCA)
- **Little Boots** *Earthquake* (Sixsevenine)
- **Mika** *Blame It On The Girls* (Island)
- **Muse** *Undisclosed Desires* (Helium 3/Warner)
- **Noah And The Whale** *Love Of An Orchestra* (Mercury)
- **Noisettes** *Every Now And Then* (Mercury)
- **Passion Pit** *Little Secrets* (Columbia)
- **Pearl Jam** *Get Some/Just Breathe* (Island)
- **Jamie T** *Man's Machine* (Virgin)

Albums

- **Boyz II Men** *Love* (UMTV)
- Boyz II Men's collection of their favourite love songs is the follow-up to the group's Grammy-nominated 2007 release *Motown: Hitsville USA*, and features covers of *Take That's* *Back For Good*, *Bonnie Raitt's* *I Can't Make You Love Me* and *Journey's* *Open Arms*, among others. Produced by X Factor impresario Randy Jackson, the album boasts a duet with Michael Buble on Nat King Cole's *When I Fall In Love*.
- **Mariah Carey** *Memoirs Of An Imperfect Angel* (Mercury)
 - **Bryan Ferry** *The Best Of Bryan Ferry* (Virgin)
 - **Foster & Allen** *Sing The Million Sellers* (DMG TV)
 - **Norah Jones** *The Fall* (Parlophone)
 - **Ronan Keating** *Winter Songs* (Polydor)
 - **Camilla Kerslake** *Camilla Kerslake* (Future)

After a glitzy launch at The Berkeley Hotel in London earlier this month, Mercury is ready to push the button on Kerslake's debut album, the first release on Gary Barlow's Future Records label. Lead single *She Moved Through The Fair* has been heavily championed by Terry Wogan and the studio video for Kerslake's version of *Rule The World* has racked up more than 75,000 views over the past two weeks.

- **Leona Lewis** *Echo* (Syco)
- **Jason Mraz** *Jason Mraz's Beautiful Mess* (Atlantic)
- **Stereophonics** *Keep Calm And Carry On* (Mercury)
- **The Veronicas** *The Secret Life Of?* (Sire)
- **Will Young** *The Hits* (19/RCA)
- **Words For You** *Words For You* (UMTV)

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November 23

Singles

- **50 Cent** *Baby By Me* (Interscope)
- **Flo-Rida** *Feat. Akon Available* (Atlantic)
- **Goldhawks** *Running Away* (Mercury)
- **David Guetta** *One Love* (Positiva/Virgin)
- **La Roux** *Quicksand* (Polydor)
- **Lady GaGa** *Bad Romance* (Interscope)
- **Mika** *Rain* (Island)
- **Paramore** *Brick By Boring Brick* (Fueled By Ramen)
- **Taylor Swift** *Fifteen* (Mercury)

Albums

- **Susan Boyle** *I Dreamed A Dream* (Syco)



- **Alesha Dixon** *The Alesha Show - The Encore* (Asylum)
- **Erik Hassle** *Pieces* (Island)
- **Fron Male Voice Choir** *Voices Of The Valley* (Decca)
- **Fron Male Voice Choir** *Memory Lane* (Decca)
- **John Mayer** *Battle Studies* (Columbia)
- **Paul McCartney** *Good Evening New York City* (Mercury)

- **The Priests** *Harmony* (Epic)
- **Britney Spears** *The Singles Collection* (Jive)
- **Sugababes** *Sweet 7* (Island)

November 30

Singles

- **30 Seconds To Mars** *Kings And Queens* (Virgin)
- **Lily Allen** *Who'd Have Known* (Regal)
- **Ian Brown** *Just Like You* (Fiction)
- **Taio Cruz** *No Other One* (Island)
- **David Gray** *Full Steam* (Polydor)
- **Kid Sister** *Right Hand Hi* (Asylum)
- **Pixie Lott** *Cry Me Out* (Mercury)
- **Rhydian Roberts** *tbc* (Syco)
- **Snoop Dogg** *Gangsta Love* (Interscope)

Albums

- **Andrea Bocelli** *My Christmas* (Decca)
- **Il Divo** *Live In Barcelona 2009* (Syco)
- **Faryl** *Wonderland* (Decca)
- **Flo-Rida** *Flo-Rida's Hits* (Atlantic)
- **Alicia Keys** *The Element Of Freedom* (J)
- **Pope Benedict XVI** *Alma Mater: Music From The Vatican* (Geffen)
- **Rihanna** *tbc* (Mercury)
- **Rhydian Roberts** *tbc* (Syco)
- **Take That** *The Greatest Day: Take That Present The Circus Live* (Polydor)

December 7 & beyond

Albums

- **30 Seconds To Mars** *This Is War* (Virgin) (07/12)
- **30H!3** *Want* (Atlantic) (14/12)
- **Alphabeat** *The Spell* (Polydor) (25/01)

- **All Angels** *Fly Away* (Decca) (11/01)
- **Cobra Starship** *Hot Mess* (Atlantic) (18/01)
- **Natalie Imbruglia** *Come To Life* (Island) (01/02)
- **Snoop Dogg** *Malice 'N Wonderland* (Interscope) (07/12)
- **Uffie** *Sex Dreams And Denim Jeans* (Ed Banger) (14/02)

Uffie is so reminiscent of Ed Banger 2006 that it seems incredible she has an album coming out next year. Her debut single *Pop The Glock* was released in February of that year, back when Justice, Feardz and other Ed Banger artists seemed the height of electronic music chic. The track sounded fresh back then, mixing treated R&B-esque beats with French dance sensibility much like a French MIA. So much so, in fact, that Uffie's, shall we say, limited skills as an MC didn't matter too much. In any case, she has a knack with a chorus. A new video of the same track is being used to promote the album and it sounds very much of its time. That's no bad thing, of course, but the fear remains that Uffie's chance has passed."

www.musicweek.com/reviews

- **Usher** *tbc* (RCA) (01/12)



- **Vampire Weekend** *Contra* (XL) (11/01)

SINGLE OF THE WEEK

Miike Snow *Black And Blue* (Columbia)



Alongside the unshakably infectious *Animal*, *Black And Blue* is a clear highlight from Miike

Snow's debut album, and with playlist support from Radio 1 in the bag, looks set to do the job of consolidating the work already put into this project. Based around a warm, mid-tempo production the song's commercial charm comes courtesy of frontman Andrew Wyatt who has a knack for penning simple melodies with an endearing fragility. Consisting of Wyatt and the production team of Christian Karlsson and Pontus Winnberg – aka Bloodshy & Avant – Miike Snow are currently on tour across the UK, wrapping up efforts at Matter on October 31, before continuing across Europe.

ALBUM OF THE WEEK

Michael Buble *Crazy Love* (Reprise)



Multi-Grammy award winner and an artist who can boast global sales of more than 22m albums

worldwide, Michael Buble's first new release in two and a half years comes in the shape of this covers set. *Crazy Love* sees the singer talking on 11 standards from various eras and was recorded between studios in LA, Brooklyn, New York and his hometown of Vancouver over the past 12 months. With the album sensitively handled by producer David Foster, Bob Rock and Humberto Gatica, its strength lies in its ability to let the most important element here, Buble's voice, take centre stage. As well as covers, the album boasts two original songs co-written by Buble with Alan Chang and Amy Foster.

Key releases

Unfancied Mayer battles towards HMV hit



THERE IS NO CHANGE AT THE TOP of the predictive charts compiled by two of the top three e-tailers with third weeks at the summit for Robbie Williams' *Reality Killed The Video Star* (Play) and Susan Boyle's *I Dreamed A Dream* (Amazon). However, JLS' eponymous debut slips 1-3 at HMV, where the new John Mayer album *Battle Studies* (a November 17 release) rockets to number one, despite the fact he

has never had a Top 40 single or album. He has, however, built up a loyal fanbase, with two of his albums selling upwards of 50,000 copies. The new album – which has yet to hit the Amazon and Play lists – is priced at just £8.99 at HMV, and is tied in with an exclusive offer to secure tickets for his upcoming (January 2010) UK tour prior to them going on general sale.

With the title track of his posthumous *This Is It* soundtrack album getting major radio exposure, Michael Jackson enters the Top 10 on all three e-tailers lists, with *This Is It* ranked at number four at Amazon, number five at HMV and number seven at Play.

At Shazam, Cheryl Cole's debut solo single *Fight For This Love* is most-tagged for the second week

in a row, while the next major club hit off the Data conveyor belt – Duck Sauce's *Anyways* – climbs 3-2.

London-based folk quartet Mumford & Sons make their album chart debut last week, reaching number 11 with *Sigh No More*, which now supplies six of the Top 20 tracks on Last.fm's overall chart, with the title track sitting at number one.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	ROBBIE WILLIAMS	<i>Reality...</i>	Virgin
2	TAKE THAT	<i>The Greatest Day</i>	Polydor
3	JLS	<i>JLS</i>	Epic
4	FOO FIGHTERS	<i>Greatest Hits</i>	Columbia
5	BIFFY CIYRO	<i>Only Revolutions</i>	14th Floor
6	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
7	MICHAEL JACKSON	<i>This Is It</i>	Epic
8	BON JOVI	<i>The Circle</i>	Mercury
9	TRANSATLANTIC	<i>The Whirlwind</i>	Inside Out
10	CHERYL COLE	<i>Three Words</i>	Fascination
11	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
12	LEONA LEWIS	<i>Echo</i>	Syco
13	SLAYER	<i>World Painted Blood</i>	Columbia
14	50 CENT	<i>Before I Self Destruct</i>	Interscope
15	VARIOUS	<i>Now! 74</i>	EMI/UMTV
16	MARIAH CAREY	<i>...Imperfect Angel</i>	Mercury
17	VARIOUS	<i>Live Lounge 4</i>	Sony
18	WILL YOUNG	<i>The Hits</i>	RCA
19	WOLF MOTHER	<i>Cosmic Egg</i>	Island
20	EMINEM	<i>Relapse 2</i>	Interscope

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
2	ROBBIE WILLIAMS	<i>Reality ...</i>	Virgin
3	WORDS FOR YOU	<i>Words For You</i>	UMTV
4	MICHAEL JACKSON	<i>This Is It</i>	Epic
5	CHERYL COLE	<i>Three Words</i>	Fascination
6	U2	<i>Unforgettable Fire (Deluxe)</i>	Mercury
7	LEONA LEWIS	<i>Echo</i>	Syco
8	JLS	<i>JLS</i>	Epic
9	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
10	BON JOVI	<i>The Circle</i>	Mercury
11	TAKE THAT	<i>The Greatest Day</i>	Polydor
12	WILL YOUNG	<i>The Hits</i>	RCA
13	MADNESS	<i>One Step Beyond</i>	Union Square
14	ALL ANGELS	<i>Fly Away</i>	Decca
15	MORRISSEY	<i>Swords</i>	Polydor
16	KATHERINE JENKINS	<i>Believe</i>	Warner
17	JAMIE CULLUM	<i>The Pursuit</i>	Decca
18	MARIAH CAREY	<i>Imperfect Angel</i>	Mercury
19	D SHIRLEY BASSEY	<i>The Performance</i>	Polydor
20	50 CENT	<i>Before I Self Destruct</i>	Interscope

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	CHERYL COLE	<i>Fight For This Love</i>	Fascination
2	DUCK SAUCE	<i>anNYway</i>	Data
3	JASON DERULO	<i>Whatcha Say</i>	Warner
4	JAY SEAN FEAT. LIL WAYNE	<i>Down</i>	Island
5	SIDNEY SAMSON	<i>Riverside Sneakerz</i>	Muzik
6	JLS	<i>Everybody In Love</i>	Epic
7	CHASE & STATUS/PLAN B	<i>End Credits</i>	Ram
8	KE\$HA	<i>Tik-Tok</i>	Jive
9	FOO FIGHTERS	<i>Wheels</i>	Columbia
10	COBRA STARSHIP	<i>Good Girls...</i>	Fue ed/Atlantic
11	LEONA LEWIS	<i>Happy</i>	Syco
12	SNOW PATROL	<i>Just Say Yes</i>	Fiction
13	MCLEAN	<i>Broken</i>	Asylum
14	50 CENT/NE-YO	<i>Baby By Me</i>	Aftermath
15	DANIEL MERRIWEATHER	<i>Water...</i>	Columbia
16	CHICANE	<i>Hiding All The Stars</i>	Modena
17	YOUNG SOUL REBELS	<i>I Got Soul</i>	Universal
18	ALICIA KEYS	<i>Doesn't Mean Anything</i>	RCA
19	MARIAH CAREY	<i>I Want To Know...</i>	Island
20	MILEY CYRUS	<i>Party In The USA</i>	Hollywood

SHAZAM

Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	PARAMORE	<i>Ignorance</i>	Fueled By Ramen
2	MUSE	<i>Uprising</i>	Helium 3/Warner
3	KINGS OF LEON	<i>Sex On Fire</i>	Columbia
4	MUSE	<i>Undisclosed Desires</i>	Helium 3/Warner
5	MUSE	<i>The Resistance</i>	Helium 3/Warner
6	PARAMORE	<i>Brick By Boring Brick</i>	Fueled By Ramen
7	PARAMORE	<i>Careful</i>	Fueled By Ramen
8	TEMPER TRAP	<i>Sweet Disposition</i>	Infectious
9	PARAMORE	<i>Playing God</i>	Fueled By Ramen
10	LA ROUX	<i>Bulletproof</i>	Polydor
11	PARAMORE	<i>Turn It Off</i>	Fueled By Ramen
12	KINGS OF LEON	<i>Use Somebody</i>	Columbia
13	PARAMORE	<i>The Only Exception</i>	Fueled By Ramen
14	MUSE	<i>Unnatural Selection</i>	Helium 3/Warner
15	PARAMORE	<i>Feeling Sorry</i>	Fueled By Ramen
16	MUSE	<i>Mk Ultra</i>	Helium 3/Warner
17	PARAMORE	<i>Looking Up</i>	Fueled By Ramen
18	PARAMORE	<i>Lines Overlap</i>	Fueled By Ramen
19	MUSE	<i>Guiding Light</i>	Helium 3/Warner
20	LADY GAGA	<i>Paparazzi</i>	Interscope

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	JOHN MAYER	<i>Battle Studies</i>	Columbia
2	ROBBIE WILLIAMS	<i>Reality...</i>	Virgin
3	JLS	<i>JLS</i>	Epic
4	50 CENT	<i>Before I Self Destruct</i>	Interscope
5	MICHAEL JACKSON	<i>This Is It</i>	Epic
6	CHERYL COLE	<i>Three Words</i>	Fascination
7	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
8	LEONA LEWIS	<i>Echo</i>	Syco
9	ELBOW	<i>Asleep In The Back</i>	Universal
10	MARIAH CAREY	<i>Imperfect Angel</i>	Mercury
11	BON JOVI	<i>The Circle</i>	Mercury
12	LILY ALLEN	<i>It's Not Me It's You</i>	Regal
13	BIFFY CIYRO	<i>Only Revolutions</i>	14th Floor
14	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
15	VARIOUS	<i>Now! 74</i>	EMI/UMTV
16	30 SECONDS TO MARS	<i>This Is War</i>	EMI
17	U2	<i>Unforgettable Fire Deluxe</i>	Mercury
18	FOO FIGHTERS	<i>Greatest Hits</i>	Columbia
19	MADNESS	<i>One Step Beyond</i>	Union Square
20	MORRISSEY	<i>Swords</i>	Polydor

hmv.com

CATALOGUE REVIEWS

THE SHIRELLES

Swing The Most/Hear & Now (Ace CD/CD 1239)



Girl group pioneers The Shirelles flattered to deceive in a UK chart career limited to single hits in 1961, 1962 and 1963.

Frustratingly, their songs were much bigger when covered by the likes of Manfred Mann, Dusty Springfield, The Mamas & The Papas and The Beatles. Even now, Dionne Bromfield's version of their *Mama Said* is in the singles chart. By 1964, the group was in dispute with Scepter about royalties and went on strike, leaving the label to fill the void with two superb albums of material which had previously been discarded. *Swing The Most and Hear & Now* fit snugly on to this excellent CD, and include a sublime *Oh No, Not My Baby* and *Tonight You're Gonna Fall In Love With Me*, which could have been a major US hit had its release not coincided with the British Invasion.

VARIOUS ARTISTS

Super Breaks – Return To The Old School: Classic Breaks And Beats From The Birth Of Hip Hop (CDBGP 204)



It is 30 years in December since hip hop – originally considered a

short-term novelty genre – invaded the chart for the first time, and to mark the occasion BGP has gathered together this collection of tracks, many of them blasted out circa 1979 on the sound system of pioneering DJ Clive Campbell aka Kool Herc. His unique MC style was hugely influential in the early days of the movement in The Bronx and Harlem, and the tunes here are those that rocked the clubs and block parties. It's a given that they include a generous helping of James Brown, some Jimmy Castor, Fred Wesley and Earth Wind & Fire – even the rapping rhyme that is *The Clapping Song* by Shirley Ellis – but it says much for Kool Herc and rivals

Grandmaster Flash & Afrika Bambaataa that *The Monkees'* *Mary Mary* and *Thin Lizzy's* *Johnny The Fox Meets Jimmy The Weed*, both included here, were also embraced and served as important stepping stones in the creation of a new musical force.

LAURIE JOHNSON

Animal Magic: The Very Best Of Laurie Johnson (Music Club Deluxe MCDLX 114)



Compiled and annotated by the great man himself, this superbly packaged set contains highlights of Johnson's long and distinguished career. He is, of course, best known as the writer of a slew of classic 1960s/70s TV themes including *The Avengers*, *This Is Your Life*, *Animal Magic*, *The Professionals* and *Whicker's World*, which are all featured here in their original versions on a 33-track CD which also features his film themes including *Dr. Strangelove* and *Moonraker*. A second CD collects together rare

single tracks, some elegant and soothing concert works, music for state occasions and top-notch jazz from his London Big Band.

SHEENA EASTON

Take My Time (Cherry Pop CRPOP 32)



Reality TV has been with us longer than most people

realise and one of its early successes was Sheena Easton whose quest for fame was featured in Esther Rantzen's documentary series *The Big Time*. Despite possessing a thin, reedy voice which is in full evidence here but later improved tremendously, Easton's 1981 debut album became an instant success, and *Take My Time* spun off five hit singles at a time when few albums did, including *9 To 5* and *Modern Girl*. The 12 original tracks – accessible pop songs which didn't place too many demands on Easton – are supplemented here by a quartet of bonus cuts. Alan Jones

CATALOGUE ALBUMS TOP 20



Highest climbers, Riot-era Paramore...



...and Paolo Nutini

This	Last	Artist Title / Label Distributor
1	1	MICHAEL JACKSON <i>Bad</i> / Epic (ARV)
2	4	MICHAEL JACKSON <i>Thriller</i> / Epic (ARV)
3	5	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner Bros (CIN)
4	2	THE BEATLES <i>Sgt Pepper's Lonely Hearts Club Band</i> / EMI (E)
5	10	PARAMORE <i>Riot</i> / Fueled By Ramen (CIN)
6	9	NEWTON FAULKNER <i>Hand Built By Robots</i> / Ugly Truth (ARV)
7	13	PAOLO NUTINI <i>These Streets</i> / Atlant c (CIN)
8	7	PEARL JAM <i>Ten</i> / Epic (ARV)
9	11	CALVIN HARRIS <i>I Created Disco</i> / Columbia (ARV)
10	3	THE BEATLES <i>Abbey Road</i> / EMI (E)
11	12	MIKA <i>Life In Cartoon Motion</i> / Casablanca/Island (ARV)
12	8	THE BEATLES <i>Revolver</i> / EMI (E)
13	14	KASABIAN <i>Kasabian</i> / RCA (ARV)
14	6	THE BEATLES <i>Rubber Soul</i> / EMI (E)
15	RE	RIHANNA <i>Good Girl Gone Bad</i> / Def Jam (ARV)
16	19	MICHAEL JACKSON <i>Off The Wall</i> / Epic (ARV)
17	16	MUSE <i>Origin Of Symmetry</i> / East West (CIN)
18	18	THE KILLERS <i>Hot Fuss</i> / Vertigo (ARV)
19	17	PARAMORE <i>All We Know If Falling</i> / Fueled By Ramen (CIN)
20	20	KINGS OF LEON <i>Because Of The Times / Hand Me Down</i> (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	5	3	AGNES	I Need You Now	3 Beat Blue
2	10	4	EDITORS	Papillon	Kitchenware
3	7	5	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway	Fools Gold/Data
4	8	3	WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away	Vice
5	9	3	HANNAH	Shadow On The Wall	Snowdog
6	14	5	STYLE OF EYE	Grounded	Pieces Of Eight
7	1	2	MICHAEL JACKSON	The Remix Suites	Motown/Universal
8	16	3	PRIVATE	My Secret Lover	Relentless
9	15	4	SHARAM JEY & LOULOU PLAYERS/SAM OBERNIK	Again & Again	King King
10	NEW		ROBBIE WILLIAMS	Bodies	Virgin
11	17	2	FRANKIE GOES TO HOLLYWOOD	Relax	AATW/JUMTV
12	24	3	MIKE SNOW	Black And Blue	Columbia
13	6	6	FEDDE LE GRANDE	Let Me Be Real	Flamingo
14	26	5	DAMIEN S FEAT. FEMKE	Stars Collide	Loverush UK/Sea To Sun
15	32	2	ROBBIE RIVERA	Closer To The Sun	New State
16	23	3	SOFT TOY EMERGENCY	Critical	AATW
17	NEW		ALPHABEAT	The Spell	Polygram
18	4	4	WILLIAM ORBIT	Purdy	white label
19	RE	6	AVIV GEFEN	It's Alright	Mars
20	2	4	OU EST LE SWIMMING POOL	Dance The Way I Feel	Stiff
21	3	4	SNAP!	Rhythm Is A Dancer (Can You Feel It)	Hard2beat
22	29	2	AUDIO AFFINITY PRESENTS	Candy	Champion
23	27	2	SNAP!	The Power: Greatest Hits (Sampler)	Hard2beat
24	13	4	BEYONCE	Broken Hearted Girl	Columbia
25	22	5	CHICANE	Hiding All The Stars	Modena
26	30	2	CANDY ROCK	Candy Shop	Gaga Music
27	33	2	CRISPIN J GLOVER FT KAY YOUNG	DJ Saved My Life	white label
28	28	8	MEDINA	You And I	Parlophone
29	19	5	MR HUDSON	White Lies	Good Music
30	NEW		LITTLE BOOTS	Earthquake	sixsevenine
31	NEW		ANDY DUGUID	My Number	Black Hole
32	34	2	STED-E & HYBRID HEIGHTS	En El Momento	Loverush UK/Sea To Sun
33	NEW		SCARLETTE FEVER	Lovestruck/You Don't Know My Name	Starfish
34	18	5	SUPAFLY INC	Catch Me When I'm Falling/She's Part Of History	Dog Eat Dog
35	36	9	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick	Positiva/Virgin
36	NEW		DAVID JIMINEZ	Barca	Tentigo
37	NEW		SUGABABES	About A Girl	Island
38	11	3	DAVID JORDAN	(Don't Wanna) Hear You Say	Flingdown Music
39	20	6	CROOKERS/KARDINAL OFFISHIA/CARIA MARIE	Put Your Hands On Me	Southern Fried
40	12	6	MICHAEL CANTROT	Desire	Aime Music

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	13	2	AGNES	I Need You Now	3 Beat Blue
2	5	3	JLS	Everybody In Love	Epic
3	8	3	BEYONCE	Broken Hearted Girl	Columbia
4	14	3	ALPHABEAT	The Spell	Polygram
5	7	3	PITBULL	Hotel Room Service	J
6	NEW		CHERYL COLE	Fight For This Love	Fascination
7	25	2	THE KHALIFE PROJECT	Stronger Than Life	white label
8	21	3	EVA SIMONS	Silly Boy	Virgin
9	20	2	MICHAEL JACKSON	The Remix Suites	Motown/Universal
10	16	2	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway	Fools Gold/Data
11	29	2	BANDITO	Rockin' At The Disco	Harizbeat
12	19	3	BACKSTREET BOYS	Straight Through My Heart	Jive
13	1	5	WHITNEY HOUSTON	Million Dollar Bill	Arista
14	17	3	CRAZY LOOP	Crazy Loop	Poplife
15	2	4	SNAP!	Rhythm Is A Dancer (Can You Feel It)	Hard2beat
16	23	2	MIKE SOUL	Look Into The Mirror	Soul Out
17	24	2	SOFT TOY EMERGENCY	Critical	AATW
18	NEW		TINCHY STRYDER	You're Not Alone	Lth & Broadway
19	NEW		SNAP!	The Power: Greatest Hits (Sampler)	Hard2beat
20	3	4	FRANKIE GOES TO HOLLYWOOD	Relax	AATW/JUMTV
21	26	2	HANNAH	Shadow On The Wall	Snowdog
22	NEW		SCARLETTE FEVER	Lovestruck/You Don't Know My Name	Starfish
23	27	2	LAURA WHITE	U Should Have Known	white label
24	NEW		BEAT PATROL	Live For Tonight	Turbulence
25	12	5	CHIPMUNK	Oopsy Daisy	Jive
26	NEW		CANDY ROCK	Candy Shop	Gaga Music
27	28	4	NATISSE	Something For The Weekend (Album Sampler)	Shed
28	NEW		CRISPIN J GLOVER FT KAY YOUNG	DJ Saved My Life	white label
29	22	5	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syrn
30	NEW		ULTRABEAT	Use Somebody	AATW

Agnes in the frame with a double club triumph



WHEN A RECORD SPENDS A SECOND WEEK atop the ultra competitive Upfront club chart it is usually clinging on by its fingertips – but Release Me by Swedish star Agnes, which opened up a handy 18.8% lead on its first week on top last April, surged to an even more impressive 26.66% victory over its nearest competitor the following week, and became the first record to spend two weeks at number one on the Upfront chart since another Swedish act – Christian Falk feat. Robyn – spent a fortnight at the summit last November with Dream On. The week its reign atop the Upfront club chart ended, Release Me moved to the Commercial Pop summit. It later went on to reach number three on the OCC sales chart, selling 350,000 copies.

Follow-up I Need You Now – mixed by the likes of Cahill, Grant Nelson, Almighty, Ali Payami, Kindervater and Alex K – simultaneously ascends to the top of both the Upfront and Commercial Pop club charts this week. Penned by the same Swedish (Anders Hansson)/American (Sharon Vaughn) duo who helped write Release Me, it is on Agnes' upcoming album Dance Love Pop.

While Agnes dominates the other charts, Pitbull extends his residency atop the Urban club chart to three weeks. He appears to have seen off the challenge of Chipmunk's Oopsy Daisy, which slips 2-3, but faces a battle next week, with Jay-Z and Alicia Keys' Empire State Of Mind and Jay Sean's US number one Down, which rockets 28-4. **Alan Jones**



Kicking like a sleep twitch: Editors' Papillon proves its dance credentials at number two on the Upfront chart



Spelling it out: Alphabeat are the second highest new entry on the Upfront chart and climb 10 places to number four on the Commercial Pop parade

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	7	PITBULL	Hotel Room Service	J
2	3	4	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation
3	2	8	CHIPMUNK	Oopsy Daisy	Jive
4	28	2	JAY SEAN FEAT. LIL WAYNE	Down	Island
5	8	2	BEYONCE	Broken Hearted Girl	Columbia
6	6	6	TAIO CRUZ	Break Your Heart	Island
7	21	2	JLS	Everybody In Love	Epic
8	4	11	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation
9	15	3	WHITNEY HOUSTON	Million Dollar Bill	Arista
10	12	4	SEAN PAUL	Press It Up	Atlantic
11	11	3	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syrn
12	9	9	BLUEY ROBINSON	I Know	London Village Music
13	5	12	JEREMIH	Birthday Sex	Def Jam
14	13	9	WALE FEAT. LADY GAGA	Chillin'	Interscope
15	7	8	GRACIOUS K	Migraine Skank	RCA
16	16	16	SEAN KINGSTON	Fire Burning	Beluga Heights/Epic
17	20	3	JORDIN SPARKS	Sos (Let The Music Play)	Jive
18	10	10	JADE EWEN	My Man	Geffen
19	14	7	LETHAL BIZZLE	Going Out Tonight	Search & Destroy
20	18	13	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank
21	25	5	LADY GAGA	Lovegame	Interscope
22	19	12	THE-DREAM FEAT. KANYE WEST	Walkin' On The Moon	Def Jam
23	24	20	BEYONCE	Sweet Dreams	Columbia
24	NEW		R. KELLY FEAT. T-PAIN & KEYSHIA COLE	Number One	RCA
25	17	8	SWAY	Mercedes Benz	Dypha Productions
26	23	14	BLACK EYED PEAS	I Gotta Feeling	Interscope
27	NEW		DIZZEE RASCAL	Dirtee Cash	Dirtee Stank
28	NEW		FLO-RIDA FEAT. AKON	Available	Atlantic
29	NEW		USHER	Papers	RCA
30	22	15	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Defenders

Cool Cuts Top 20

Pos	ARTIST	Title
1	DAVID GUETTA	One Love
2	J MAJIK & WICKAMAN	Feel About You
3	CALVIN HARRIS	Flash Back
4	FLORENCE + THE MACHINE	You've Got The Love
5	TIESTO	Escape Me
6	PASSION PIT	Little Secrets
7	FOAMO	Wardance
8	ROBBIE WILLIAMS	Bodies
9	KID SISTER	Right Hand Hi
10	GUCCI VUMP	Sha! Shtil! / The Boogiemani
11	WOLFMOTHER	New Moon Rising
12	THE TEMPER TRAP	Sweet Disposition
13	MICHAEL JACKSON	I Want You Back
14	AVIV GEFEN	It's Alright
15	BERTIE BLACKMAN	Byrds Of Prey
16	JESSIE MALAKOUTI	Standing Up For The Lonely
17	THIS IS MASSIVE	Still Hope For Jackson
18	DEEP SWING	In The Music
19	TONKA	Ready For War EP
20	LONG RANGE	Control Me



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

Charts analysis

Analysis Alan Jones



X Factor trounces Robbie comeback

THERE ARE SECOND NUMBER ONES

for both Alexandra Burke and The Editors this week, but the latter's ascension to the album summit comes with the seventh lowest weekly tally of 2009, while Burke's Bad Boys soars to the highest weekly singles sale of the year.

Following **Alexandra Burke's** incendiary performance of the track on the ITV show on October 10, her Bad Boys collaboration with Flo Rida races to first-week sales of 187,100 – the highest of any track since Burke's own debut single Hallelujah sold 311,887 copies in the last week of 2008.

Bad Boys is the 11th number one generated by The X Factor since its 2004 inception, joining singles by winners Steve Brookstein, Shayne Ward, Leona Lewis (three), Leon Jackson, Burke, Chico (fifth placed in the second series) and the 2008 X Factor Finalists.

Burke's dynamic performance completely overshadowed **Robbie Williams**, who sang Bodies on the show. This track debuts a distant second to Burke this week on sales of 89,238 copies. While that's a comprehensive beating for Williams, let's not lose sight of the fact that it's the highest sales for a number two single since Take That's Rule The World sold 97,832 copies when number two in November 2007. Bodies is the first single from Williams' upcoming album, Reality Killed The Video Star; his first single since the She's

Madonna collaboration with The Pet Shop Boys reached number 16 in 2007; and his 30th hit since leaving Take That. Although unlikely to provide Williams with the seventh number one hit of his solo career, Bodies did provide his highest weekly sale since Rock DJ registered a tally of 199,307 nine years and 19 singles ago. Williams' 2004 Greatest Hits album got a shot in the arm from his X Factor appearance too, and leaps 42-24 (10,165 sales) to achieve its highest chart placing for 195 weeks.

A song performed numerous times in auditions for The X Factor this year, And I'm Telling You I'm Not Going was tackled on the October 9 show by Danyl Johnson, resulting in yet another boost for **Jennifer Hudson's** version of the song, which duly rockets 102-32 (7,348 sales). That easily beats the previous chart peak of number 58 it scaled five weeks ago, while equalling the 1982 high of Jennifer Holliday's superior original.

Meanwhile, **Whitney Houston**, who was scheduled to appear on The X Factor yesterday (Sunday) to sing her new single Million Dollar Bill, sees that track slip 12-14, although its sales are up 4.9% at 17,676.

There are also Top 40 debuts for new singles by Michael Buble, Lostprophets, Mr Hudson and The Editors.

Canadian jazz/MOR star **Michael Buble** has the first Top 10 single of his career, debuting at number nine

Sales statistics

Last week	Singles	Artist albums
Sales	2,642,426	1,573,767
prev week	2,380,771	1,517,740
% change	+11.0%	+3.7%

Last week	Compilations	Total albums
Sales	283,001	1,856,768
prev week	301,255	1,818,995
% change	-6.1%	+2.1%

Year to date	Singles	Artist albums
Sales	10,652,883	65,001,988
vs prev year	79,474,898	68,027,190
% change	+34.0%	-4.4%

Year to date	Compilations	Total albums
Sales	16,659,224	81,661,212
vs prev year	20,455,751	88,482,941
% change	-18.6%	-7.7%

Compiled from sales data by Music Week

with Haven't Met You Yet (28,224 sales), while Welsh rockers **Lostprophets'** new album The Betrayed surrenders their 12th chart entry, It's Not The End Of The World But I Can See It From Here (number 16, 12,519 sales).

Mr Hudson score their third Top 40 entry in as many months, debuting at number 20 (10,911 sales) with White Lies, following their number two August hit Supernova (feat Kanye West) and Young Forever, a number 32 hit in September with Jay-Z. All three songs are on their Straight No Chaser album which is out today (Monday).

The Editors also return to the Top 40, debuting at number 23 with Papillon (10,144 sales). The Birmingham group also secure their second straight number one album, with In This Light And On This Evening, which takes the number one spot on first-week sales of 30,669. That is little more than half the 59,406 copies immediate predecessor An End Has A Start sold when it entered at number one in 2007, but easily eclipses the 17,627 sales and number 13 debut of their 2005 debut album, which eventually reached number two.

The Editors' album did well to top the chart in a very competitive week which saw four of the acts who had top seven singles last week dropping new collections. Leading the chasing pack, **I Am Chipmunk** debuts at number two for the eponymous London rapper (23,020 sales), even as his Oopsy Daisy single slips 1-3 (59,916 sales) – a stark contrast to his 2007 debut album League Of My Own, which fell short of the Top 200, and has sold just 10,841 copies. As the single of the same name holds at number seven (28,942 sales), Colombian star **Shakira's** She Wolf album debuts at number four (19,247 sales) easily beating the number 22 debut (14,449 sales) and number 12 peak

ARTIST ALBUMS



Sony	31.0%
Universal	24.5%
Warner	20.6%
EMI	9.7%
Others	14.2%

SINGLES



Sony	40.7%
Universal	23.5%
EMI	15.9%
Warner	12.5%
Others	7.4%

of 2006 predecessor, Oral Fixation Volume 2. **The Saturdays'** Forever Is Over single sinks 2-8 (28,527 sales), while their second album, Wordshaker, debuts at number nine (15,022 sales). Their 2008 debut album, Chasing Lights debuted lower (number 11) but on higher sales (22,393), eventually reaching number nine and selling 282,990 copies. After three weeks at number one, **Taio Cruz's** Break Your Heart dipped to number four last week, and remains there (36,680 sales), while parent album Rokstarr – also home to his number three Tinchy Stryder collaboration Take Me Back

– debuts at number 14 (12,743 sales), beating the number 17 debut (11,880 sales) of his 2008 debut, Departure.

Aiming at the same classical crossover market **Only Men Aloud** and **Blake** achieved similar results with their debut album, with the former's self-titled debut reaching number 16, and the latter's And So It Goes number 14 last Autumn. The mob-handed Only Men Aloud – 20-strong, and winners of the BBC's Last Choir Standing competition – had the staying power. They sold 186,980 copies of their album, more than three times Blake's 57,397 sales. Only Men Aloud's Band Of Brothers opens at number 21 (10,702 sales), while Blake's Together arrives at number 38 (6,772 sales).

The youngest act on the chart this week is **Dionne Bromfield**, 13-year-old protégé and god-daughter of Amy Winehouse. She is also the first signing to Winehouse's Lioness label with her covers album. Introducing Bromfield sang first single Mama Said on Strictly Come Dancing (10 October) to rave reviews with Winehouse as a backing vocalist. The song – a 1961 number four US hit for The Shirelles – debuts at number 43 (6,263 sales), while the album arrives at 33 (7,823 sales).

Pencil Full Of Lead is the latest single from **Paolo Nutini's** Sunny Side Up album, and debuts at number 41 (6,336 sales), while the album itself powers 31-5 to secure its highest chart placing for eight week, with sales climbing 164.1% to 17,026. Last week's number one, **Barbra Streisand's** Love Is The Answer, slumps to number seven (15,855 sales).

On the compilation chart, Now! That's What I Call Music tops the list for the 12th time in 13 weeks, on sales of 10,124 copies.

Album sales climb 2.1% week-on-week to 1,856,768, that is 4% below same-week 2008 sales of 1,935,766. Singles sales improve 11% week-on-week to 2,642,426, their highest level for 15 weeks and 27% above same-week 2008 sales of 2,078,094.

Alan Jones

International charts coverage Alan Jones

Tokio Hotel check in at the top

MADONNA AND MUSE'S DOMINATION of the international scene is interrupted this week by German band Tokio Hotel, whose new album Humanoid arrives in English and German language editions and creates a whirlwind of interest throughout Europe and beyond. Not yet released in the UK, the Magdeburg synth/rock quartet's latest set gives them a third straight number one in their home country – where it heads a strong top three of diverse domestic releases ahead of Scooter and Nena –

and also debuts at number two in Spain and Portugal, number three in France, number six in The Netherlands and Flanders, number eight in Austria and the Czech Republic, number nine in Wallonia and Finland, number 10 in Switzerland, number 15 in Norway, number 20 in Canada, number 33 in Hungary and number 35 in the US.

The Resistance remains on target to become Muse's biggest seller internationally. The band, who were praised by Queen's Brian May for absorbing his group's influence,

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 EDITORS In This Light...	£8.98	£8.99	£8.95	£8.93
2 CHIPMUNK I Am Chipmunk	£7.98	£7.99	£7.99	£7.93
3 MADONNA Celebration	£10.98	£11.99	£11.99	£11.93
4 SHAKIRA She Wolf	£8.98	£8.99	£8.95	£8.93
5 PAOLO NUTINI Sunny Side Up	£6.98	£6.99	£7.99	£8.93

Charts sales

Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist	Title / Label (Distributor)
1	1	THE TEMPER TRAP	Sweet Disposition / Infectious Music (PIAS)
2	NEW	LOSTPROPHETS	It's Not The End Of The World / Visible Noise (ADA/CIN)
3	2	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank (PIAS)
4	3	EXAMPLE	Watch The Sun Come Up / Data (ARV)
5	5	THE BIG PINK	Dominos / 4AD (PIAS)
6	4	DIZZEE RASCAL FEAT. CHROME	Chromed Holiday / Dirtee Stank (PIAS)
7	6	BASSHUNTER	Every Morning / Hard2beat (ARV)
8	7	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers / Dirtee Stank (PIAS)
9	11	PETER ANDRE	Behind Closed Doors / Conehead (Nova Arvato)
10	20	OU EST LE SWIMMING POOL	Dance The Way I Feel / Stiff (CIN)
11	8	TIESTO & SNEAKY SOUNDSYSTEM	I Will Be Here / 14th Floor (CIN)
12	NEW	ASH	True Love 1980 / Atomic Heart (TBC)
13	10	DAVID GUETTA	Grrrr / Toolroom (Absolute Arvato)
14	RE	SUB FOCUS	Rock It/Follow The Light / Ram (SRD)
15	14	DIZZEE RASCAL FEAT. CAMVIN HARRIS & CHROME	Dance Wiv Me / Dirtee Stank (PIAS)
16	12	CHICANE	Poppiholla / Modena (Absolute Arvato)
17	16	THE PRODIGY	Warrior's Dance / Take Me To The Hospital (ADA/CIN)
18	RE	PETER ANDRE	Call The Doctor / Conehead (Nova Arvato)
19	17	ALL TIME LOW	Weightless / Hopeless (ADA/CIN)
20	18	BOOTY LUV	Say It / Hed Kandi (ARV)

Indie albums Top 20

This	Last	Artist	Title / Label (Distributor)
1	1	DIZZEE RASCAL	Tongue N Cheek / Dirtee Stank (PIAS)
2	3	PETER ANDRE	Revelation / Conehead (Nova Arvato)
3	2	MADNESS	Total Madness / Union Square (SDU)
4	6	THE TEMPER TRAP	Conditions / Infectious Music (PIAS)
5	10	THE PRODIGY	Invaders Must Die / Take Me To The Hospital (ADA/CIN)
6	5	BASSHUNTER	Bass Generation / Hard2beat (ARV)
7	NEW	SUB FOCUS	Sub Focus / Ram (SRD)
8	4	TIESTO	Kaleidoscope / Musical Freedom (PIAS)
9	NEW	ECHO/BUNNYMEN	The Fountain / Ocean Rain (ADA/CIN)
10	NEW	BAD LIEUTENANT	Never Cry Another Tear / Triple Echo (ARV)
11	8	ARCTIC MONKEYS	Humburg / Domino (PIAS)
12	NEW	FUCK BUTTONS	Tarot Sport / ATP (PIAS)
13	NEW	BOWLING FOR SOUP	Sorry For Partyn' / A 9 G Productions (ARV)
14	9	CERY S MATTHEWS	Don't Look Down / Rainbow City (SRD)
15	11	MADNESS	Liberty Of Norton Folgate / Lucky Seven (PIAS)
16	7	NERINA PALLOT	The Graduate / Echo (PIAS)
17	13	THE XX XX	Young Turks (PIAS)
18	14	FRIENDLY FIRES	Friendly Fires / XL (PIAS)
19	NEW	WASP	Babylon / Demolition (PH)
20	16	THE PRODIGY	Their Law - The Singles 1990-2005 / XL (PIAS)

Indie albums breakers Top 10

This	Last	Artist	Title / Label (Distributor)
1	NEW	SUB FOCUS	Sub Focus / Ram (SRD)
2	NEW	BAD LIEUTENANT	Never Cry Another Tear / Triple Echo (Triple Echo)
3	NEW	FUCK BUTTONS	Tarot Sport / ATP (ATP)
4	1	CERY S MATTHEWS	Don't Look Down / Rainbow City (SRD)
5	2	THE XX XX	Young Turks (PIAS)
6	3	FRIENDLY FIRES	Friendly Fires / XL (PIAS)
7	8	GEOFFREY GURRUMUL YUNUPINGU	Gurrumul / Dramatico/Skinnyfish (ADA/CIN)
8	4	THE BIG PINK	A Brief History Of Love / 4AD (PIAS)
9	6	CHASE & STATUS	More Than A Lot / Ram (SRD)
10	NEW	SERGEANT	Sergeant / Shy (TBC)

Compilation chart Top 20

This	Last	Artist	Title / Label (Distributor)
1	1	VARIOUS	Now That's What I Call Music! 73 / EMI Virgin/UMTV (E)
2	2	VARIOUS	Big Tunes Back 2 The 90s / Hard2beat (ARV)
3	4	VARIOUS	Now Dance Anthems / EMI VIMos (E)
4	8	VARIOUS	101 Running Songs / EMI Virgin (E)
5	3	VARIOUS	The Classic Chillout Album / Sony Music (ARV)
6	NEW	VARIOUS	Miss Independent / UMTV (ARV)
7	5	OST	Ultimate Dirty Dancing / RCA (ARV)
8	6	VARIOUS	Classic Big Tunes 2009 / Hard2beat (ARV)
9	9	VARIOUS	Addicted To Bass - Winter 2009 / Ministry (ARV)
10	13	OST	Mamma Mia / Polydor (ARV)
11	RE	VARIOUS	101 Power Ballads / EMI Virgin (E)
12	11	VARIOUS	R&B Love Collection 2009 / UMTV (ARV)
13	7	VARIOUS	12 Inch Dance - Definitive Collection / Rhino (CIN)
14	10	VARIOUS	Welcome To The Club / AATVUMTV (ARV)
15	12	VARIOUS	Classic FM - Relaxation / Classic FM (ARV)
16	18	VARIOUS	100 Hits - Halloween / 100 Hits (TBC)
17	NEW	VARIOUS	Later - Live With Jools Holland 2 / Rhino (CIN)
18	14	VARIOUS	Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
19	15	VARIOUS	The New Romantics / EMI TV (E)
20	20	VARIOUS	Dreamboats & Petticoats / EMI TV/UMTV (ARV)

Classical albums Top 10

This	Last	Artist	Title / Label
1	NEW	ONLY MEN ALOUD	Band Of Brothers / Decca (ARV)
2	NEW	BLAKE	Together / Music Intimacy (E)
3	1	LUDOVICO EINAUDI	Nightbook / Decca (ARV)
4	3	KATHERINE JENKINS	Second Nature / UCI (ARV)
5	2	KATHERINE JENKINS	Living A Dream / UCI (ARV)
6	NEW	CECILIA BARTOLI	Sacrificium / Decca (ARV)
7	4	NORMAN/GEWANDHAUS/MASUR	Strauss: Four Last Songs / Philips (ARV)
8	5	THE PRIESTS	The Priests / Epic (ARV)
9	7	ROYAL SCOTS DRAGOON GUARDS	Spirit Of The Glen - Journey / UCI (ARV)
10	6	NICOLA BENEDETTI	Fantasia / Deutsche Grammophon (ARV)

Jazz/blues albums Top 10

This	Last	Artist	Title / Label
1	4	SEASICK STEVE	I Started Out With Nothin' And Still Got Most Of It Left / Wynner Brothers (CIN)
2	2	MICHAEL BUBLE	Call Me Irresponsible / Reprise (CIN)
3	1	MICHAEL BUBLE	It's Time / Reprise (CIN)
4	3	MICHAEL BUBLE	Michael Buble / Reprise (CIN)
5	7	MICHAEL BUBLE	Call Me Irresponsible - Special Edition / Reprise (CIN)
6	RE	SEASICK STEVE	Dog House Music / Bronzbeat (PIAS)
7	8	MICHAEL BUBLE	Sings Totally Blond / Metro
8	9	JAMIE CULLUM	Twentysomething / UCI (ARV)
9	5	MILES DAVIS	Kind Of Blue / Columbia (ARV)
10	10	GLENN MILLER	The Ultimate Collection / The Red Box (SDU)

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 Originator/Printer by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

ABC ELECTRONIC
 Average weekly circulation: July 2007 to June 2008: 6,771

PPA
 Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
 Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF
 Tel: 01858 438893 Fax: 01858 434958

UK £25; Europe £265;
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
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recover 3-2 in Australia but fall 1-2 in Switzerland, 2-3 in New Zealand, 3-5 in France, 5-6 in Italy, 6-8 in Denmark, 6-13 in Mexico, 9-15 in Spain, 15-25 in Poland, 16-25 in Canada and 25-33 in the US. They hold at number four in Ireland.

Mika also continues to have a good but faster fading profile with his second album, 'The Boy Who Knew Too Much', which climbs 15-10 in Spain and 43-29 in Mexico, but is otherwise down 19-33 in Australia, 16-19 in Italy, 5-8 in Switzerland, 2-4 in France and 77-141 in the US.

Australia and New Zealand are both more keen on Dizzee Rascal than

anywhere outside the British Isles, and his Tongue 'N' Cheek set holds up well in both, remaining at number nine in New Zealand, while falling 18-19 in Australia. The latter territory also extends the welcome mat for The Very Best Of Vera Lynn, which debuted at number 25 last week, becoming her first chart album down under since Hits Of The War Years reached number 32 in 1985. It improves again this week, climbing to number 21, and has also spread to New Zealand, where it debuts at number 23, providing the 92-year-old with her first appearance in the sales chart there. The album falls 54-56 in Ireland, but makes its

mainland Europe debut in Denmark, where it arrives at number 30.

On the US Hot 100 singles chart, UK export Jay Sean's Down collaboration with Lil Wayne is booted off the top of the chart after just one week, slipping to number two, as Britney Spears secures the first number one debut of her career with 3. Although still to be released in the UK, Sean's single has sold nearly 1.5m copies in the US, and is also a big hit in Canada, where it climbs 4-3 this week. It has also charted in New Zealand, where it reached number two; Sweden (number 29); and Switzerland (number 64).

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	New		EDITORS In This Light & On This Evening (Flood)	Kitchenware KWCD3 (ARV)	HIGHEST NEW ENTRY
2	New		CHIPMUNK I Am Chipmunk Live	8869759462 (ARV) (Parker & James/Hendicott/Maniac/Naughty Boy/Wizly Wow/Professor/Harmony/NSG)	
3	2	4	MADONNA Celebration	Warner Brothers 7599399819 (CIN) ●	
4	New		SHAKIRA She Wolf	Epic 8869759142 (ARV) (Various)	
5	31	20	PAOLO NUTINI Sunny Side Up	Atlantic 825646301371 (CIN) ★	+50% SALES INCREASE
6	5	8	VERA LYNN We'll Meet Again - The Very Best Of	Decca 2715983 (ARV) (Various)	
7	1	3	BARBRA STREISAND Love Is The Answer	Columbia 8869743354 (ARV) (Kral)	
8	9	4	DIZZEE RASCAL Tongue N Cheek	Dirtee Stank 12STANK007 (PIAS) ●	
9	New		THE SATURDAYS Wordshaker	Geffen/Fascination 2719617 (ARV) (Biancanello/Waters/TheJam/Mac/Eriksen/Magnusson/Kreuger/Braide/Elofsson/Westerlund/Quiz/Larossi/Trugman/Goldstein)	
10	6	5	JAY-Z Blueprint III	Roc Nation 7567895866 (CIN) ●	
11	7	5	MUSE The Resistance	Helium 3/warner Bros 2564686625 (CIN) ●	
12	4	4	CLIFF RICHARD & THE SHADOWS Reunited	EMI 6878752 (E) (Marvini/Welch/Bennett/Richard)	
13	18	19	KASABIAN West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) ★	SALES INCREASE
14	New		TAIO CRUZ Rokstarr	Island 2716967 (ARV) (Cruz/FT Smith)	
15	12	56	KINGS OF LEON Only By The Night	Hand Me Down 88697327121 (ARV) 5★	
16	27	3	PALOMA FAITH Do You Want The Truth Or Something Beautiful	Epic 88697543552 (ARV) (Various)	SALES INCREASE
17	8	2	CHRIS REA Still So Far To Go: The Best Of	Rhino 2564686628 (CIN) (Rea)	
18	10	2	ANDY WILLIAMS The Very Best Of	Sony Music 88697588282 (ARV) (Various)	
19	16	5	PETER ANDRE Revelation	Onehead CDNE9 (Nova Avato) ●	
20	3	3	PARAMORE Brand New Eyes	Fueled By Ramen 7567895804 (CIN) ●	
21	New		ONLY MEN ALOUD Band Of Brothers	Decca 2712706 (ARV) (TBC)	
22	29	36	LILY ALLEN It's Not Me It's You	Regal 6942752 (E) 2★	SALES INCREASE
23	17	15	FLORENCE & THE MACHINE Lungs	Island 1797940 (ARV) ★	
24	42	67	ROBBIE WILLIAMS Greatest Hits	Chrysalis 8668192 (E) 6★	+50% SALES INCREASE
25	13	3	NEWTON FAULKNER Rebuilt By Humans	Igily Truth 88697571891 (ARV) ●	
26	22	19	BLACK EYED PEAS The E.N.D.	Interscope 2707969 (ARV) (Guetta/Harris/Bnrd/Apl. De. Apl/DJ Replay)	SALES INCREASE
27	15	4	MADNESS Total Madness	Union Square USMTVC0001 (S/DAD) (Lange/Winstanley)	
28	28	40	LADY GAGA The Fame	Interscope 1791747 (ARV) (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulff)	SALES INCREASE
29	33	51	PINK Funhouse	laFace 88697406492 (ARV) 3★	SALES INCREASE
30	11	2	MUMFORD & SONS Sigh No More	Island 2716932 (ARV) (Dravs)	
31	59	72	LEONA LEWIS Spirit	Syco 88697185262 (ARV) 9★2★	HIGHEST CHIMBER
32	43	23	GREEN DAY 21st Century Breakdown	Reprise 9362497777 (CIN) ●	+50% SALES INCREASE
33	New		DIONNE BROMFIELD Introducing	Lioness 2720319 (ARV) (Moon)	
34	23	8	DAVID GUETTA One Love	Positiva/Virgin 6853710 (E) ●	
35	New		THE VERONICAS Hook Me Up	Sire 9362497101 (CIN) (Alexander/Welsh/Feldmann/Gad/Steinberg/Variou)	
36	26	9	THE TEMPER TRAP Conditions	Infectious Music INFECT02CD (PIAS) ●	
37	14	4	MIKA The Boy Who Knew Too Much	Casablanca/Island 2712588 (ARV) (Weiss/Mika)	
38	New		BLAKE Together	Music Infinitely INS114 (E) (Patrick)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	30	55	JAMES MORRISON Songs For You, Truths For Me	Polydor 1779250 (ARV) 2★	
40	New		BOB DYLAN Christmas In The Heart	Columbia 8869757373 (ARV) (Dylan)	
41	34	5	PIXIE LOTT Turn It Up	Mercury 2700146 (ARV) (FT Smith/Hauge/Thornalley/Kursi/Gad/Jeberg/Variou)	
42	40	16	LA ROUX La Roux	Polydor 1795991 (ARV) ●	SALES INCREASE
43	New		THE FLAMING LIPS Embryonic	Warner Brothers 9362497338 (CIN) (The Flaming Lips/Fridmann/Booker)	
44	32	48	BEYONCE I Am Sasha Fierce	Columbia 88697194922 (ARV) 3★	
45	56	34	THE PRODIGY Invaders Must Die	Take Me To The Hospital H0SPCD001 (ADA/CIN) ★	+50% SALES INCREASE
46	25	3	BASSHUNTER Bass Generation	Hardbeat H28CD14 (ARV) (Basshunter)	
47	19	2	DEADMAU5 For Lack Of A Better Name	Mau5trap/Virgin MAU5CD02 (E) (Deadmau5)	
48	21	3	IAN BROWN My Way	Fiction 2716050 (ARV) (McCracken)	
49	New		SPANDAU BALLET Gold: The Best Of	EMI 2269172 (E) ★	
50	Re-entry		PAOLO NUTINI These Streets	Atlantic 094634 (CIN) 3★	
51	New		SUB FOCUS Sub Focus	Ram RAMMLP13 (SRD) (Douvme)	
52	45	9	TINCHY STRYDER Catch 22	4th & Broadway 271632 (ARV) ●	SALES INCREASE
53	38	27	MICHAEL JACKSON The Essential	Epic 5204222 (ARV) 2★	
54	20	2	TIESTO Kaleidoscope	Musical Freedom MFO25CD (PIAS) (Tiesto)	
55	37	20	DANIEL MERRIWEATHER Love And War	J 88697473192 (ARV) ●	
56	44	47	THE KILLERS Day & Age	Vertigo 1785121 (ARV) 3★	SALES INCREASE
57	49	13	MICHAEL JACKSON Bad	Epic 4502902 (ARV) 13★	
58	Re-entry		BOYZONE Back Again...No Matter What	Polydor 1785356 (ARV) (Hedges/Rogers/Lipsun/Mat/Variou)	
59	53	74	ABBA Gold - Greatest Hits	Polydor 5170072 (ARV) 13★	SALES INCREASE
60	68	45	TAKE THAT The Circus	Polydor 1787444 (ARV) 6★2★	SALES INCREASE
61	47	77	ELBOW The Seldom Seen Kid	Fiction 1748990 (ARV) 2★	
62	Re-entry		WHITNEY HOUSTON The Ultimate Collection	Arista 88697177C12 (ARV) ★	
63	New		ECHO & THE BUNNYMEN The Fountain	Ocean Rain OCEAN001CD (CIN) (McLaughlin/McCullough/Perry)	
64	54	9	CAVIN HARRIS Ready For The Weekend	Columbia 88697571911 (ARV) ●	
65	41	3	MICHAEL BOLTON The Ultimate	Sony Music 88697595802 (ARV) (Various)	
66	35	3	THE NOLANS I'm In The Mood	Universal Pictures 8273916 (CIN) (Various)	
67	58	17	MICHAEL JACKSON Thriller	Epic 5044222 (ARV) 11★	
68	69	28	STEREOPHONICS A Decade In The Sun - Best Of	V2 1780699 (ARV) 2★	SALES INCREASE
69	64	45	AKON Freedom	Universal 1792339 (ARV) ★	
70	New		BAD LIEUTENANT Never Cry Another Tear	Triple Echo BAD101CD (ARV) (Tbc)	
71	61	63	COLDPLAY Viva La Vida	Parlophone 212140 (E) 4★2★	
72	74	32	THE SATURDAYS Chasing Lights	fascination 1785979 (ARV) ●	SALES INCREASE
73	52	8	ARCTIC MONKEYS Humbug	Domino WIGCD220 (PIAS) (Hommel/Ford)	
74	New		DEAD BY SUNRISE Out Of Ashes	Warner Brothers 9362497395 (CIN) (Benson)	
75	65	41	JASON MRAZ We Sing We Dance We Steal Things	Atlantic 7567897009 (CIN) ●	

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Abba 59	Brown, Ian 48	Faulkner, Newton 25	Kings Of Leon 15	Muse 11	Streisand, Barbra 7	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ 1m European sales	BPI Awards Albums Temper Trap - Conditions Infectious (silver); Newton Faulkner - Rebuilt By Humans (gold); Calvin Harris - Ready For The Weekend (gold); Dizzee Rascal - Tongue	n' Cheek (gold); Madness The Liberty of Norton Folgate (gold); Beyonce - I Am Sasha (3 x platinum)
Akon 69	Chipmunk 2	Flaming Lips, The 43	La Roux 42	Nolans 66	Sub Focus 51			
Allen, Lily 22	Cliff Richard & The Shadows 12	Florence & The Machine 23	Lady Gaga 28	Nutini, Paolo 5, 50	Take That 60			
Andre, Peter 19	Goldplay 71	Green Day 32	Lewis, Leona 31	Only Men Aloud 21	Temper Trap, The 36			
Arctic Monkeys 73	Cruz, Tano 14	Guetta, David 34	Lott, Pixie 41	Paloma Faith 16	Tiesto 54			
Bad Lieutenant 70	Dead By Sunrise 74	Harris, Calvin 64	lynn, Vera 6	Paramore 20	Tinchy Stryder 52			
Basshunter 46	Deadmau5 47	Houston, Whitney 62	Madness 27	Pink 29	Veronicas, The 35			
Beyonce 44	Dizzee Rascal 8	Jackson, Michael 53, 57, 67	Madonna 3	Prodigy, The 45	Williams, Andy 18			
Black Eyed Peas 26	Dylan, Bob 40	Jay-Z 10	Merrweather, Daniel 55	Rea, Chris 17	Williams, Robbie 24			
Blake 38	Echo/Bunnymen 63	Kasabian 13	Morrison, James 39	Saturdays, The 9, 72				
Bolton, Michael 65	Editors 1	Killers, The 56	Mraz, Jason 75	Shakira 4				
Boyzone 58	Elbow 61		Mumford & Sons 30	Spandau Ballet 49				
Bromfield, Dionne 33				Stereophonics 68				

Stephen Gately,
artist and friend



You are sadly missed by
everyone at Polydor

