

NEWS

PIRATE NON GRATA?

Pirate Party founder meets with hostile reception in address to ITC 2009



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COALITION FORCES

The Featured Artists Coalition on P2P and life after that Lily outburst



FEATURES

LIVE LEGEND

The incredible career of Live Nation's president of touring, Phil Bowdery

Copyright Tribunal role to be challenged in High Court after rates decision slammed by PPL

PPL appeals to jukebox jury

Licensing

By Robert Ashton

THE ROLE, REMIT AND RESOURCE

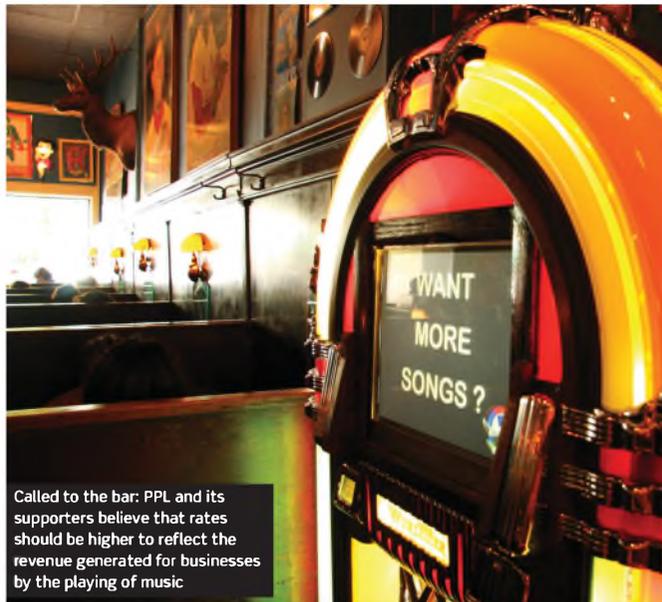
of the Copyright Tribunal will be rigorously challenged next year when PPL goes to the High Court to battle against the Tribunal's decision over the rates it charges pubs, cafes and shops.

The industry was dealt a kick in the teeth last Thursday when the Tribunal rejected the tariffs the collecting society wants to charge and that have been in force for the last four years.

PPL had proposed rates based on a sliding scale, where larger premises paid more when their staff listened to music. Under that scheme a small pub would pay just £50 with rates increasing according to the venue's size.

But the Tribunal rejected this and, after adding a 10% increase and a RPI adjustment, decided on a fixed tariff of just £109 for a pub that can easily accommodate 1,000 or more drinkers.

With PPL having to face cutting its rates - in many cases by as much as 40% - it could end up losing around



Called to the bar: PPL and its supporters believe that rates should be higher to reflect the revenue generated for businesses by the playing of music

£5m of annual income alone from the pub trade.

But PPL's chairman and CEO Fran Nevrla has vowed that the decision is not the last word on the matter. "The Tribunal has failed us altogether," says Nevrla. "My colleagues and I are extremely disappointed at the decision. It

cannot be right that so many public houses and shops should pay less than 30 pence per day when their PPL licence helps them attract and retain custom, as well as define their image.

"As our stakeholders would expect, our reaction to the decision is based not on emotive grounds, but on a careful evaluation of the legal

and commercial position. Our firm conclusion is that the Tribunal has not done justice to PPL's arguments."

Others in the industry are also amazed by the decision. Musicians' Union general secretary John Smith says, "Pubs and shops play my members' recordings because music brings in customers, creates atmosphere and encourages them to stay longer. The Tribunal seems to think this counts for nothing."

UK Music CEO Feargal Sharkey and Music Producers Guild chairman Steve Levine also lent their support to PPL.

"UK Music shares PPL's disappointment in the Tribunal's decision and we universally support their appeal to the High Court," says Sharkey. "PPL's proposal of a proportional tariff for the hospitality sector would have injected common sense into the licensing process. A one-size-fits-all blanket tariff of £100 does precisely the opposite and will only dissuade smaller pubs and shops from playing music."

Levine adds, "The Music Producers Guild is also extremely disappointed that the Tribunal has failed to acknowledge the important part that performance plays in the

income stream of music copyright holders. We are working very hard with our colleagues at PPL, UK Music and PRS to significantly develop a viable and healthy music business for the future and the persistent refusal of tribunals such as this to take notice of the representations of those more experienced than them is frustrating to say the least."

Many also point out that the Tribunal itself admits in its own decision it is ill-equipped for the role it undertook in making its judgment: one section of the Tribunal's 37-page decision states that the starting point for its enquiry was when the Secretary of State referred the matter, asking that it makes "appropriate enquiries".

The Tribunal states its role was defined as "an investigatory rather than an adjudicatory body". It then concludes, "This is a role which the Tribunal has not performed in the past, and which it is ill-equipped ever to perform."

Not surprisingly, Nevrla says his organisation now has a just case to appeal and will be making that legal challenge on "many grounds".

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Licensing Act U-turn branded a 'damp squib' as industry turns to Tories

THE UK MUSIC INDUSTRY IS TO REACH OUT to the Conservative Party ahead of next spring's General Election as part of the continuing campaign for relaxation of the Licensing Act for music venues with a capacity of up to 200.

Last week, Sports Minister Gerry Sutcliffe unveiled a surprise U-turn on the stance the Government has held since the legislation was introduced in 2003, with the recommendation that the law should not apply to venues with capacities of up to 100.

Sutcliffe's announcement came

at last Thursday's Department of Culture Select Committee debate at Westminster Hall. This was preceded by a demonstration pressing for the higher limit outside the Houses of Parliament, organised by the Musicians' Union and Equity.

The Select Committee chairman John Whittingdale has been among the most vociferous proponents in favour of the 200-capacity relaxation and there has been speculation that Sutcliffe's recommendation was timed to undermine Whittingdale. "They wanted to take the wind out of his sails," says one insider.

Sutcliffe's announcement has been almost universally scorned as a half-measure. Liberal Democrat peer Lord Clement-Jones, who introduced a private member's bill pushing for the 200-capacity limit in the House Of Lords, describes it as a "damp squib".

Musicians' Union general secretary John Smith says that his body's alliance with Equity and UK Music will continue to battle for the limit to be set at 200.

"They know we're right and the fact that Gerry Sutcliffe has made this U-turn shows that they concede our point. I am arranging a

meeting with him for early November where I will make it clear we are not going to give up."

Smith stresses that, even if the Government is set on the 100-capacity exemption, time is running out as the country heads towards next spring's General Election.

"On the basis of their recommendation, there will have to be a 12-week consultation period followed by necessary drafting," says Smith. "Then they will have to find a slot for it in the Parliamentary agenda. Time is against them."

"We will be seeking a

commitment from the Conservatives that they will pick this up and run with it next year," Smith adds.

One sector that has welcomed Sutcliffe's measure is Britain's beleaguered pub trade. With around 50 pubs currently closing every week, the country's 56,000 pubs and bars welcome any opportunity to attract custom, says Mark Hastings, communications director of the British Beer & Pub Association.

"Smaller community pubs will see this as a boon for putting on casual live music events," adds Hastings.

News

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

The Playlist



GIGGS
Don't Go There

XL
This track from the new XL signing's mix tape has started to attract attention from Zane Lowe. One to watch in 2010. (demo)



FUDA GUY
Rockstar

unsigned
A key member of Ruffsqwad and Tinchy Stryder's right-hand-man live, Fuda Guy delivers hip hop with a rock edge and discernible commercial punch. (demo)



DARWIN DEEZ
Constellations

Lucky Number
A magical debut by this star in waiting, Constellations is a perfectly simple, heart-warming pop song based around a simple lyrical idea. (single, November 30)



LADY GAGA
Bad Romance

Polydor
Lead single and one of a handful of new songs from Lady GaGa's album repackage. Bad Romance will keep her fire burning at radio. (single, November 23)



VISITOR
Love

unsigned
Currently the subject of growing A&R interest, Visitor pen epic commercial pop songs, laced with a healthy dose of Pet Shop Boys-esque sensibility. (single, tbc)



FRIGHTENED RABBIT
Swim Until You Can't See Land

FatCat
A song that showcases this Scottish band's continued growth as songwriters, Swim Until You Can't See Land is one of their best yet. (single, November 16)



RIHANNA
Russian Roulette

Mercury
A mid-tempo ballad may not have been what we were expecting but in this Ne-Yo-penned return, Rihanna has a big radio song. (single, November 23)



REDLIGHT
Feel So Good

Lobster Boy
The lead track from Redlight's forthcoming EP, The Lobster Boy, Feel So Good has already picked up plenty of radio airplay. (from EP, November 16)



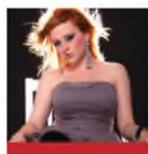
KURRAN + THE WOLFNOTES
Whatabitch

Chess Club
One of the songs that first struck an impression with us at MW towers, this gets the ball rolling for Kurran via the Chess Club label. (single, November 23)



AGNES
I Need You Now

3BeatBlue
This slow-tempo ballad has already got off to a good start at specialist radio and has the commercial appeal to make it to a broader audience. (single, November 16)



SIGN HERE

Seventeen-year-old singer **Chantelle Redman** has signed with Agency Global Enterprises

South London rapper **Giggs** has signed to XL Recordings. **Giggs** is managed by Takeover Entertainment, the team behind Tinchy Stryder

Parlophone has won the battle to sign **Tinie Tempah**. The artist's debut album is due in the new year



GIG OF THE WEEK

What: Phoenix
When: Wednesday, October 28

Where: Brixton Academy

Why: With the band currently riding a wave of renewed commercial success, they return to the UK for their biggest headline show yet. The latest album has been reissued as a deluxe double CD.

Featured Artists Coalition refuses to rule out joining the FAC faces Music as it ponders m

Organisations

By Robert Ashton

THE FEATURED ARTIST COALITION has not ruled out moving into the UK Music tent, with Nick Mason suggesting it should review applying for membership "constantly".

The Pink Floyd drummer and FAC co-chairman, whose artist body recently found itself at odds with most of the rest of the industry – and the UK Music position – over filesharing and the Government's P2P consultation, says membership of UK Music is not out of bounds if FAC can retain its voice.

Mason says, "I think it is something we should review constantly. The more you can speak with one voice that is obviously better. We just need to make sure we do have the voice rather than finding our-

selves signing up to UK Music and finding we are reduced in volume."

However, he adds there are still some issues and "aspects" that UK Music does not cover. "That is the problem of joining up too early," he adds.

Acting CEO Jeremy Silver agrees that, with FAC being only seven months old, it needs to get more established. He says there is constant dialogue with the industry umbrella organisation. "We are having conversations with them, it is not like there is a big rift with UK Music at all. On the contrary [CEO] Feargal [Sharkey] and [chairman] Andy [Heath] are supportive of FAC."

With the ruckus over filesharers and how to deal with them still raw, Silver hopes that the FAC and industry can work closer together



on copyright term extension, which is likely to move back to centre stage with the pro-extension Spanish taking charge of the European presidency at the start of next year.

Silver says, "This topic is a really complicated one, but one where we could get a unified industry position. That will be more compelling... We don't want to have a public row about it, we want to have a constructive debate."

FAC co-chairman and Blur drummer David Rowntree (pictured) agrees that is one of the lessons learned from the last few weeks. "What it [the filesharing debate] taught us was about the order in which it took place, where we had a shouting match in the press and then

Cross-party patrons on board for New Deal



Bright future: New Deal founder and CEO Martin Bright

THE NEW DEAL OF THE MIND initiative that aims to boost the UK economy by developing jobs in the creative industries has secured the support of a quartet of patrons from across the political spectrum.

Former Labour Education Secretary Baroness Estelle Morris, Conservative Shadow Education Secretary Michael Grove MP, Labour Minister David Lammy MP and Liberal Democrat MP Lynne Featherstone have all agreed to become patrons for the project, which launched in March this year and brings together leading figures from the creative industries, artists, entrepreneurs and opinion makers.

New Deal founder and chief executive Martin Bright stresses the

importance of the cross-party make-up of the patrons. "From the very beginning when we launched at Number 11 Downing Street it was very important to have people from the three main political parties, although we also need political buy-in at the highest level," says Bright, who prompted the New Deal initiative when he wrote an article in the *New Statesman* in January recalling how President Roosevelt put thousands of creative people to work during the Great Depression.

The patrons will serve alongside a board of trustees, which is presently being assembled but already includes art collector and patron Richard Greer as chairman and such figures as Columbia Records managing

Physical music retailers post a confident response to

THE UK'S LEADING PHYSICAL MUSIC RETAILERS all claim to have plans in place to beat the postal strike, as the dispute at Royal Mail looks set to stretch into this week and beyond.

Postal workers are currently in dispute with the Royal Mail over its modernisation plans, with more strikes expected for this week, following a 24-hour walkout last Thursday and Friday.

The industrial action raises fears about the online sales of physical music via outlets such as Amazon, Play.com and HMV.com, whose home delivery operations accounted for 18.5% of UK music sales in 2008, before the collapse of both Woolworths and Zavvi.

The strike comes as the music industry gears up for the crucial

Christmas sales period, with the release schedules warming up. This week, for example, sees new albums from artists including Michael Jackson, Cheryl Cole and Daniel O'Donnell arrive in stores.

However, Amazon – the UK's largest online entertainment retailer – says that it is "routing orders through our other carrier partners" to ensure that its customer orders are not disrupted, while Play.com explains, "We have put contingency plans together to manage our response to the Royal Mail postal strike. Play.com works with a network of carriers and will ensure we do all we can to maintain our award winning level of service."

Meanwhile, HMV explains that it may even benefit from the

industrial action, thanks to its network of physical music stores around the country.

"We're obviously working hard to ensure that any disruption to our online fulfilment is minimised, and we're doing our best to keep customers fully informed via our service team," explains supply chain director Steve Napleton.

"Like many retailers, we'll just have to ride this particular situation out. We hope it will be resolved well ahead of Christmas, but if it shows signs of becoming a more prolonged dispute, we'll have to take a view nearer the time on how we manage customer requirements, which could well involve bringing forward our recommended pre-order dates for Christmas deliveries.

UK Music stable

Membership

a roundtable afterwards to sort everything out. What we will do this time around, we will have a roundtable first and then a love-in in the press," he says.

However, it is unlikely Mason and Rowntree will be rushing to recruit Lily Allen, who they say "got her fingers burned" during the file-sharing row, to their group. "I don't think she wants to join any more campaigning organisations," explains Rowntree.

Mason also says it would be "asking a lot" and regrets Allen got caught up in the flak. "That's what is really sad, she got stuck with her head above the parapet," he adds. "The kindest thing at the moment is not to try and persuade her to come and join. Hopefully, further down the line, yeah, maybe."

● See feature on pages 18-19.

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Deal initiative

director Mike Smith.

One of the aims of the initiative is to try to bring about a revival of the Enterprise Allowance Scheme, which in the 1980s offered the unemployed £40 a week and business advice and famously helped figures including Creation Records founder Alan McGee.

"We really want to revive that and there's a lot of interest from the present Government and from the Conservative Party for some new enterprise scheme," Bright says.

Work is also going on with the Arts Council to launch a national digital archiving project that Bright says will hopefully be closely linked to the history of popular music in the UK.

o Royal Mail strike

"Compared to pure online retailers, however, we're actually quite well placed, as customers can always visit our stores if they feel they'd rather not rely on the postal service for their gift purchases this year."

The strike is also having an impact on PR firms and pluggers, with many companies temporarily abandoning sending out promotional CDs by post in favour of digital delivery.

Alex Stacey, director of Brighton digital promo specialist FATdrop, explains, "It's at times like these when labels who use the post to send out their promos realise just how much they rely on these systems and have all of their eggs in the same basket."

One-stop-shop deal in place for Thom Yorke movie song

Warner/Chappell helps Thom Yorke through Twilight zone

Publishing

By Paul Williams

WARNER/CHAPPELL HAS FOLLOWED its innovative "one-stop-shop" licensing relationship with Radiohead for In Rainbows by taking on additional rights for Thom Yorke's contribution to the new Twilight movie's soundtrack album.

The Twilight Saga - New Moon OST, which features Yorke's Heavy Damage and is released by the publisher's sister record operation Warner Music, was yesterday (Sunday) set to debut at number one on the UK compilations chart ahead of the film itself rolling out in cinemas across the country from November 20.

Not only is Warner/Chappell involved in the Radiohead frontman's recording in its long-standing role as his music publisher but it is also handling sync and master rights for the track as well as being tasked with collecting Yorke's artist royalties.

The unusual arrangement, which means, for example, that anyone looking to use the track for sync purposes simply has to go through the publisher rather than a record company as well, follows on from the groundbreaking arrangement Warner/Chappell put in place with Radiohead and their management Courtyard at the end of 2007 for the band's album In Rainbows.

Following that album's initial, unconventional digital release where fans could pay what they wanted for it, Warner/Chappell created a "one-stop-shop" system in which it administered all digital rights in the album, including mechanical, performing, synchronisation, lyrics, master recordings, image and likeness, as well as licensing sync rights for both publishing and master rights. Later deals then followed for the album to be released physically, including with XL for the UK.

"What we did with In Rainbows was take the master rights for digital and sync, so we took the rights out of the PRS as well and put all the rights in one place," says Warner/Chappell international legal and business affairs senior vice president Jane Dyball.

Warner/Chappell and Courtyard have now agreed a tie-up beyond publishing rights for this new Yorke recording, which was selected for the new Twilight movie after Radiohead's track 15 Steps featured on the closing credits of the first Twilight film. "The

Sustaining Heavy Damage: Thom Yorke's song follows on from Radiohead's contribution to the original Twilight movie



film company liked [15 Steps] so much they asked Courtyard if they could have another track for the follow-up," says Dyball.

In between In Rainbows and Heavy Damage, Warner/Chappell has looked to enter into agreements with other artists to take in rights in addition to those normally associated with a publisher. As part of this a deal was announced in March this year with INXS, which included master sync rights for all territories outside the US.

According to its head of film, television and advertising Jim Reid, the most common examples of Warner/Chappell representing both master and publishing rights are with some of its artists who do not yet have a recording deal. Among these is songwriter Elisa Wren Payne, who is currently unsigned for recording but

who has just landed a sync in a pan-European eBay commercial.

"She's unsigned and in development with us," he says. "She's got eight or nine tracks with another writer of ours and it's a brilliant example of the agency at the last minute wasn't able to clear a particular track, which was one of ours, and we were able to step in with a credible solution."

In trying to secure syncs, Reid says there is a strong case for more acts to allow both their publishing and master rights to be represented by one party, but he is quick to add that approach does not work for everybody. "There are definite benefits in having two sets of rights and a record company may push up a price or a publisher may push up a price," he says.

Such efforts by Warner/Chappell to simplify the licensing process sit alongside its one-stop Pan-European Digital Licensing (PEDL) initiative, which launched in 2006 and which allows those who sign up to offer pan-European digital licences in the publisher's Anglo-American repertoire. It last week announced it now had Belgian society SABAM on board, joining BUMA/STEMRA, GEMA, MCPS, SACEM, SHAE and STIM which had all previously signed up.

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News

Editorial Paul Williams



IN THE NINE YEARS SINCE HE JOINED AS CHAIRMAN AND CEO Fran Nevkla has overseen a complete transformation of the image, structure and, most importantly, financial results of PPL. Naturally, there have been difficulties along the way, but nothing like the one that struck last week when it was revealed the Copyright Tribunal had rejected the society's new tariffs for pubs, cafes and shops.

Nevkla, though, would not have achieved what has added up to a full-scale revolution at PPL without the fighting spirit that he possesses. So, while this decision puts millions of pounds of income into question, you can now bet the charismatic Czech will battle all the way to get the result the society needs.

And it is a battle that in reality is not PPL's alone but one taking in large parts of the industry because the outcome will have direct consequences on many more people than

In preparing for this crucial battle, the PPL has the right man in Fran

those who go about their daily business in the society's London offices.

The revenues that PPL bring in matter more than they ever have before to the artists and record companies it serves. As the once-central revenue stream of recorded music sales gets ever more squeezed there is an increasing reliance on the earnings brought in by PPL. Over those nine years of Nevkla's reign that revenue has risen by an extraordinary amount, but if the Tribunal's decision is allowed to stand many in the industry will be left poorer as a result. This will include thousands of musicians who are not exactly living the high life but rely on their PPL cheques to earn something reasonable for their artistic endeavours.

While obviously delighting those in the hospitality sector, the Copyright Tribunal's ruling has yet again struck a blow for the value of music as well as being totally illogical. Against what seems completely fair, it rejected the notion that different-sized outlets should pay different rates, resulting instead that a tiny bar is expected to pay the same amount as a big one, which could well persuade the tiny bar that having music on their premises is no longer worth the bother.

Worst and most worrying of all is that the Tribunal itself has owned up that it is ill equipped for the role in deciding all this. That hardly fills one with confidence, but it is an admission that will play an important part in the appeal PPL is now mounting. It is little wonder Nevkla says, "Our firm conclusion is that the Tribunal has not done justice to PPL's arguments."

As it is, only an overturning of the Tribunal's decision will ensure justice is finally done.

Just as the debate lingered last week over whether the BNP's Nick Griffin should have a platform on the BBC's Question Time, there would have been plenty at In The City questioning why Pirate Party founder Rick Falkvinge was granted his time in the spotlight.

As with the likes of Griffin, one approach is to starve him of the oxygen of publicity but, as the ITC appearance of Falkvinge demonstrated, sometimes it is better for those whose views we find unpalatable to allow them to show themselves for what they really are.

If his views on copyright were not enough to have much of the audience wanting to throttle him, then there was always his personality to contend with, as he came across as a snidey, career politician. So much then for the revolutionary talking about "freedoms".

This man and his views are dangerous, but better to have the debate in public so he can be properly grilled on them, rather than have him being allowed to carry on unchallenged.

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:

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

THIS WEEK WE ASK:

Was In The City right to ask Pirate Bay founder Rick Falkvinge to speak at this year's event?

YES 17% NO 83%

To vote, visit www.musicweek.com

Pirate Party founder's appearance sparks controversy

Copyright debate dominates ITC 2009

Events

By Ben Cardew

IN THE CITY DIRECTOR YVETTE LIVESEY HAS DEFENDED her decision to invite The Pirate Party founder Rick Falkvinge to take part in this year's event, claiming it created "healthy, constructive debate".

The issue dominated the run-up to ITC, which took place in Manchester last week. Livesey opened the event by explaining to the crowd that she had had "people from the music industry shouting at me for the last few months".

Falkvinge used the ITC P2P panel to outline his party's views on copyright – essentially to outlaw internet disconnection in EU member states; to reduce copyright to five years; to limit DRM; to allow remixes and rehashes; and to keep the right of attribution, so artists are identified for their work.

Livesey, also co-founder of ITC, explains that Falkvinge's appearance was part of "a passionate, sometimes fiery session, which is what we hoped for".

She adds, "Mr Falkvinge articulated his and The Pirate Party's position and there was an opportunity for people from across the industry to question and disagree with him. It was a healthy, constructive debate. In the City has always provided a platform for debate. We don't take sides; we bring people together to discuss the key issues affecting our industry, and file sharing is clearly one of the key issues today."

Yet the panel proved controversial: one audience member told Falkvinge, "I am taking this personally. So fuck you," to some applause, while BASCA CEO Patrick Rackow said that reducing copyright to five years would effectively kill off professional concert composers, who earn money from their work slowly over a long period of time.

Elsewhere, Columbia managing director Mike Smith – one of the few major-label representatives – explained that the recorded music industry could survive "by having an incredibly robust protection of copyright". He added, "If you are a creative individual, you have got to have copyright in your life."

Livesey concedes that majors were "possibly" put off sending people to the event because of Falkvinge's keynote. But she adds,



Radical manifesto: The Pirate Party's Rick Falkvinge drew strong criticism

PHOTO: JIM HODGES

"That's their decision and we respect that." She argues that ITC had "a healthy attendance from the majors – Mike Smith was one of our keynotes – so I think they were well represented this year".

Despite the upheaval, Falkvinge was not without his supporters. Paul Curry, who created popular search site Music Search Plus, said that he would vote for The Pirate Party. "They are the wake-up call that the industry needs," he explained.

But, crucially, Falkvinge failed to answer the question on everybody's lips: how can creators make money from their work in a digital landscape where piracy is rife?

"That is the entrepreneurial challenge," Falkvinge explained, to general derision among the crowd.

In The City did, however, present some possible answers to this conundrum beyond the strict enforcement of copyright. A panel entitled OK Computer – Putting Music In Computer Games saw Eric Hobson, CEO and co-founder of games company Connect 2 Media, reveal that Guitar Hero has sold 40m song downloads to date.

What is more, he went on to explain, "We are starting to see a situation where one third of the revenues [for a game such as Guitar Hero] come from the game itself, and two thirds comes from subsequent downloads."

The In-Game Advertising International Group executive vice president Ed Bartlett said that the growth in cloud computing – whereby people access programs over the internet rather than owning the software themselves – would lead to "massive growth" in computer games sales, as it removes the barrier to entry of consumers needing to buy expensive consoles.

Hobson added that micro transactions within games were set to

boom, allowing gamers to buy products such as music files, with the click of a button.

Clearly, these developments are positive for the music industry. But Universal Music Publishing creative services manager Becca Gatrell warned, "A few of the music games pay a decent royalty level, but most of them are terrible, like one cent per unit."

Overall, Livesey says attendance for the conference events was pretty much the same as last year and, considering the current conditions, she states she is pleased with that.

One notable aspect of this year's ITC was the large number of students at the conference from institutions such as the Liverpool Institute For Performing Arts.

"We made a conscious decision to open things up to the wider creative industries this year and that – coupled with a special student rate – meant we had a lot of younger, creatively-minded delegates attending this year, something we are going to actively encourage going forward," Livesey says.

Plans for ITC 2010 include more of the same, according to Livesey. "To continue doing what we do [next year] – educating, inspiring and providing a platform for debate," she explains. "And to bring together the best possible line-up of gear bands we can."



Everything Everything

Indeed, the live showcase side of ITC was a notable positive this year. "Early reports suggest that attendances at the live events was actually up significantly," Livesey explains.

"I think it's been a fantastic year for live music at ITC," she says in conclusion. "The bands that are being talked about include Gallops, Dutch Uncles, Frightened Rabbits, The Drums, Everything Everything and Esben and The Witch, among others."

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New deal for Bacharach

WARNER/CHAPPELL HAS SECURED THE UK RIGHTS to Burt Bacharach's New Hidden Valley catalogue of his classic songs, along with any future compositions.

The move for the catalogue, which includes such evergreens as (They Long To Be) Close To You, I Say A Little Prayer and What The World Needs Now Is Love, brings the UK into line with a Warner/Chappell US and Canada contract, which was signed in 1998, and others for Scandinavia, Israel, Italy and Greece.

"We are very proud of our long-standing partnership with Burt Bacharach and delighted it will now include the UK," comments Warner/Chappell chairman and CEO Dave Johnson.

"This is one of the great catalogues of our times and it is a privilege to administer it in the UK, where Burt's songs have touched generations of music lovers and continue to have a profound impact on popular culture."

On signing the deal, Bacharach said, "After a number of years of enjoying a close association with Warner/Chappell in several territo-

ries, it means a great deal to me to extend my creative relationship with the Warner family to the UK. I am excited at the prospect."

Although the Burt Bacharach Music Group has been run from offices within Warner/Chappell's LA headquarters for many years, the new agreement was by no means a foregone conclusion, according to Warner/Chappell UK managing director Richard Manners.

"Bacharach's people take his business very seriously indeed so we had to pitch hard and competitively to get him," says Manners, who further declares it "a great honour to represent this astonishing catalogue of songs".

Part of the pitch involved demonstrating how Warner/Chappell would work Bacharach's titles, which were largely co-written with lyricist Hal David, who is now represented by Universal Music Publishing.

"We have a particularly well-resourced and pro-active sync team who are all tremendously excited to be working with such instantly-recognisable material," continues Manners.



On the move: Bacharach extends his association with Warner/Chappell

"Not only are some of these songs so memorable that people know titles and lyrics by the melodies alone, but there are so many different recordings in different styles by different artists that if an agency was looking for, say, a choral version of Walk On By, the chances are there is one out there already," he continues.

New Hidden Valley was previously administered in the UK by Windswept and then P&P Songs, whose co-founder Peter McCamley says, "Burt is a living legend and we were so proud to represent him. He renewed his deal with us five times over a 14-year period so we are very sad to see him go."

News in brief

● **MySpace** has unveiled a number of new features on its music service, including MySpace Music Videos, new analytical tools for artists and the ability to buy music via iTunes.

● Thrash metal band **Gama Bomb** are teaming up with RapidShare to offer the band's new album as a free download. *Tales From The Grave In Space* will be available to download on November 5, with a CD release featuring new additional tracks to follow in February.

● **Kings Of Leon** and **Bob Dylan** will go head to head for the second Uncut Music Award, with the winner to be announced in the magazine's January issue.

● Tributes have been paid to **Liam Maher**, singer of early Nineties band **Flowered Up**, who died at his home last week (October 20) at the age of 41.

● The **Intellectual Property Office Intelligence Hub** has won a BPI Award for its efforts in combating music piracy.

● The **British Academy of Songwriters, Composers and Authors** has revealed the shortlisted works for the 2009 **British Composer Awards**. Senior figures such as Sir Harrison Birtwistle, Sir John Tavener,

Jonathan Harvey and Alexander Goehr have received nominations alongside Simon Holt, Anthony Powers and Mark-Anthony Turnage.

● **Nokia** has filed a complaint against Apple with the Federal District Court in Delaware, alleging that Apple's iPhone infringes Nokia patents for GSM, UMTS and wireless LAN standards.

● Warner Music chairman and CEO **Edgar Bronfman** and former Vivendi Universal CEO **Jean-Marie Messier** are among seven defendants set to go on trial in France for alleged share manipulation. The charges relate to when Bronfman headed Universal, at the time of its 2000 merger with Vivendi.

● 2009 has already become the biggest year to date for the **UK singles market**, with more than two months of the year to go. 117m single tracks have been sold so far in 2009, surpassing the previous record of 115.1m, set in 2008.

● **Robbie Williams** is to receive the outstanding contribution to music award at next year's Brits. The singer will receive the trophy at the ceremony, which takes place on February 16. He will also close the show with a live performance.



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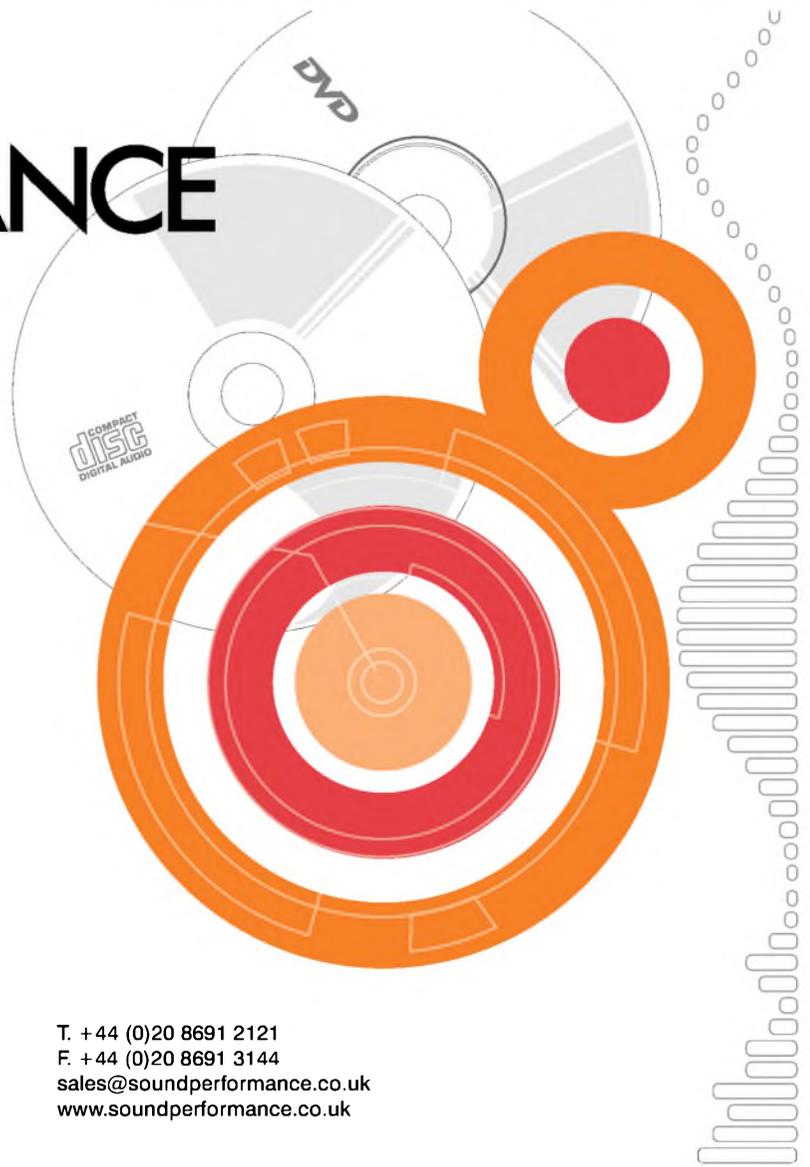
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News media

TV Airplay chart Top 40



Mind the flash: Calvin Harris's Flashback is the highest climber, moving 39-19

This Wk	Last	Artist Title Label	Plays
1	2	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco	678
2	1	CHERYL COLE Fight For This Love / Fascination	628
3	4	CHIPMUNK Oopsy Daisy / Jive	590
4	5	TINCHY STRYDER You're Not Alone / 4th & Broadway	588
5	3	TAIO CRUZ Break Your Heart / 4th & Broadway	530
6	6	JLS Everybody In Love / Epic	480
7	8	JORDIN SPARKS Sos (Let The Music Play) / Zomba	457
8	7	DAVID GUETTA FEAT. AKON Sexy Chick / Pcsitiva/Virgin	404
9	10	THE SATURDAYS Forever Is Over / Fascination	384
10	11	N-DUBZ I Need You / Aatw/Umtv	379
11	15	JAY SEAN FEAT. LIL WAYNE Down / Island	368
12	9	BLACK EYED PEAS I Gotta Feeling / Polydor	365
13	NEW	BLACK EYED PEAS Meet Me Halfway / Interscope	357
14	12	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Atlantic	338
15	16	WHITNEY HOUSTON Million Dollar Bill / Arista	331
15	18	ROBBIE WILLIAMS Bodies / Virgin	331
17	13	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank	282
18	14	SHAKIRA She Wolf / Epic	278
19	39	CALVIN HARRIS Flashback / Columbia	273
20	39	SUGABABES About A Girl / Universal	264
21	19	BEYONCE Broken Hearted Girl / Columbia	259
22	26	PARAMORE Ignorance / Fueled By Ramen	255
23	35	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE Anyway / Ministry	254
24	NEW	DIZZEE RASCAL Dirtee Cash / Dirtee Stank	238
25	23	EXAMPLE Watch The Sun Come Up / Data	235
26	NEW	ALESHA DIXON To Love Again / Asylum	234
27	28	FOO FIGHTERS Wheels / RCA	231
28	29	THE TEMPER TRAP Sweet Disposition / Infectious	229
29	17	PITBULL Hotel Room Service / J	225
30	25	BEYONCE Sweet Dreams / Columbia	222
31	36	EDITORS Papillon / Columbia	220
32	NEW	BASSHUNTER I Promised Myself / Data	210
33	36	COBRA STARSHIP Good Girls Go Bad / Fueled By Ramen	209
34	NEW	JASON DERULO Whatcha Say / Warner Brothers	208
35	24	MUSE Uprising / Helium 3/Warner	194
36	21	DEADMAU5 FEAT. ROB SWIRE Ghosts 'N' Stuff / Maustrap/Virgin	193
36	NEW	LOSTPROPHETS It's Not The End Of The World / Epic	193
38	31	KINGS OF LEON Sex On Fire / Columbia	192
38	NEW	MICHAEL BUBLE Haven't Met You Yet / Warner Brothers	192
40	20	MADONNA Celebration / Warner Brothers	187

© 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

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New head tasked with increasing audience share

Blaxill takes hotseat at Bauer's Big City Network

Radio

By Ben Cardew

BAUER MEDIA HAS APPOINTED experienced industry executive Ric Blaxill as head of music for its Big City Network.

In the newly-created role, Blaxill, previously programme director at Bauer Media's Q Radio, will work with regional managing directors at the local radio group to deliver increased audience share and to improve the Big City infrastructure.

He will also liaise with programme directors at the 20-strong network to help develop local programming and decide what music the stations should play, although local PDs will retain ultimate control over their stations' output.

Finally, Blaxill will be tasked with building relationships with the record industry, in a role similar to that of former Decca executive Buffie Du Pon, who was named head of music partnerships at Global Radio this September.

Blaxill, who is still probably best known to the industry as executive producer of Top Of The Pops and TOTP2, says that one of the key facets of his new role will be to explain to record companies what Big City can offer.

"The scale of the Big City stations is really big," says Blaxill, who was 6 Music head of programmes before



"We need to make sure that everybody is aware of what we are delivering and the opportunities there are to join up the Big City Network on big projects..."

RIC BLAXILL, BIG CITY NETWORK

joining Bauer. "We need to make sure that everybody is aware of what we are delivering and the opportunities there are to join up the Big City Network on big projects."

As an example he cites August's U2 initiative, in which the 20 Big

City stations plus Kerrang! and Q Radio teamed up to air the band's Sheffield Don Valley Stadium gig.

"The U2 project showed what a bunch of talented people there are at Big City," Blaxill says, adding that the message to record companies is, "We want to work with your artists on a larger scale and we have the capacity to do that."

To spread the word, Blaxill, who officially takes up his new role today (Monday), has already been visiting record companies to talk up Big City.

Blaxill will report to Bauer Radio London managing director Steve Parkinson and will work alongside the key senior music teams from Magic 105.4 and Kiss, including Magic PD Pete Simmons and head of music Sheena Mason; and Kiss group PD Andy Roberts, head of music Christian Smith and music enterprise manager James Harris.

Bauer Media group MD of radio Dee Ford praises Blaxill's "wealth of success and expertise across commercial radio, BBC radio and TV".

"This will be invaluable as all our stations seek to grow loyal audiences and forge relationships with key industry partners," she adds. "I believe this investment in Ric's new full-time role will be a huge benefit to our regional MDs and local station programme directors."

ben@musicweek.com

Media news in brief



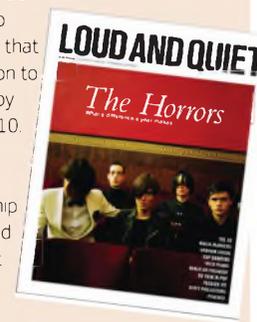
● Shadow Culture Secretary Jeremy Hunt (pictured) has said that the "failed" BBC Trust could well be "ripped up" if the Conservatives were to win power in the next election. In an interview last week Hunt suggested that the Trust, headed by chairman Sir Michael Lyons, was "out of touch" with the wishes of licence payers and was having a negative impact on commercial media operators

● Terry Wogan's new Radio 2 Sunday show is set to debut on February 7 next year as he claims the slot presently occupied by Michael Ball. Wogan will broadcast the new programme live in front of an audience of 350 people from the BBC's Radio Theatre in London. It will include guests and live music performances

● Jarvis Cocker is to present a new Sunday show on BBC 6 Music. Cocker, who has previously presented on 6 Music. Radio 2 and guest edited Radio 4's Today programme, will take over the Sunday afternoon slot. 3.30-5.30pm, from January 10, 2010. The slot was previously home to Stephen Merchant and, in recent months, to special guests including Suggs and La Roux.

● London music free sheet Loud And Quiet is going national, with

future issues to be distributed in more than 80 independent record stores throughout the UK. The magazine, which specialises in independent and electronic music, currently has a print run of 12,000 and is distributed in more than 100 bars, venues, record shops, cafe, galleries and universities around London. Editor Stuart Stubbs says the intention is now to increase that circulation to 20,000 by June 2010, bringing its readership to around half that of the NME



Charts: colour code

■ Highest new entry
■ Highest climber

■ Audience increase
■ Audience increase +50%

Airplay analysis Alan Jones

Sean's Down rides the radio dips



Whitney Houston's Million Dollar Bill was heard on more stations than any other song last week but Cheryl Cole's Fight For This Love secures its second week at number one, with an audience of 91.27m from 3,082 plays.

Jay Sean's Down, which has been the most-played song on US radio for the last two weeks, has had a couple of dips here in a nine-week presence on the UK airwaves but improves 21-7 this week, adding 1,038 plays and 41.56m listeners. The track, which also features rapper Lil Wayne, is picking up major support from Radio 1 and sister station 1Xtra, appearing on the A-list at both. It also received upwards of 20 plays from KISS 100, KISS 105/108, the entire Galaxy network, Choice FM, 95.8 Capital FM, Leicester Sound, RAM FM and Red Dragon FM last week.

It has been an extraordinary year for Lady GaGa who has come from total obscurity to sell more than 2m singles and 800,000 albums. Her radio airplay profile has been superb too, with debut single Just Dance and follow-up Poker Face both reaching number two, and amassing UK audiences to date in excess of a

billion alongside Lily Allen's The Fear and the James Morrison/Nelly Furtado duet Broken Strings. Third single Paparazzi trumped its predecessors by reaching number one, though its later start and faster fade mean its year-to-date audience is a comparatively slender 700m.

Things have quietened down a bit since, with fourth single LoveGame stalling at number 21, and GaGa's assist on Wale's Chillin' single unable to propel the song any higher than number 72 on the radio airplay list. But GaGa is back, with Bad Romance – the introductory single from the new, expanded version of her debut album The Fame, debuting at number 41 this week, with an audience of 18.45m from 406 plays. Aside from Radio 1, Bad Romance is attracting great support from the Global Radio network, with plays aplenty on Red Dragon FM, 95.8 Capital FM, Leicester Sound, RAM FM and the Galaxy branded stations.

Like Lady GaGa, Black Eyed Peas have had a hugely successful year so far. New single Meet Me Halfway is taking up the slack. Moving 99-65-33-20, it is a new add to the A-list at Radio 1.

Alan Jones

Campaign focus



N-Dubz

CD of Against All Odds, which is released on November 16.

To this end, the CD will boast a new feature that enables an "augmented reality" performance within the sleeve. A piece of paper embedded with 3D images will be included on all albums, which, when viewed through a webcam, projects 3D images of the band that pop up and start talking to the viewer, before launching into a performance of the lead single, I Need You.

The CD booklet will also include a special N-Dubz magazine, featuring interviews, a glossary of N-Dubz terms, exclusive photos and a guide to the N-Dubz look.

In addition to traditional album marketing, All Around The World will also be taking an innovative approach to the video for forthcoming single Playing With Fire, a duet with Mr Hudson. Five different endings for the video will be shot to be used in a web campaign, in which fans can vote for their favourite to be used on the final version.

After an enormous 12 months, N-Dubz will return with new material just in time for the Christmas market, and label All Around The World/UMTV is looking to a host of innovative marketing tools to make the biggest impact possible. Keen to drive the band's fervent online fanbase toward the physical product, All Around The World has implemented a number of incentives to add value to the

UK radio airplay chart Top 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % + or -
1	1	7	1	CHERYL COLE Fight For This Love fascination	3082	33.19	91.27	30
2	2	4	2	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys Syco	3118	20.74	83.95	35.68
3	3	9	6	TAIO CRUZ Break Your Heart 4th & Broadway	2516	-1.14	58.96	12.97
4	11	6		JLS Everybody In Love Epic	2121	14.65	48.71	25.48
5	12	7	9	MICHAEL BUBLE Haven't Met You Yet Warner Brothers	1746	14.27	48.17	24.95
6	9	4	8	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind Roc-A-Fella	1297	1.89	46.46	12.52
7	21	3		JAY SEAN FEAT. LIL WAYNE Down Island	1038	25.21	41.56	62.6
8	5	6	3	CHIPMUNK Oopsy Daisy Jive	1488	-1.72	41.11	-10.71
9	4	8	4	ROBBIE WILLIAMS Bodies Virgin	1099	4.27	39.91	-18.99
10	7	15	7	BLACK EYED PEAS I Gotta Feeling Polydor	2424	-9.55	38.86	-9.9
11	10	5	14	THE SATURDAYS Forever Is Over fascination	1587	3.43	37.12	-8.26
12	6	9	5	WHITNEY HOUSTON Million Dollar Bill Arista	2284	11.14	35.47	-21.77
13	8	12	24	PIXIE LOTT Boys And Girls Mercury	1760	-16.43	34.27	-17.34
14	13	5	19	JORDIN SPARKS Sos (Let The Music Play) Zomba	1446	1.12	32.04	-12.65
15	14	5		LEONA LEWIS Happy Syco	1348	4.25	31.98	-1.93
16	19	2	18	TINCHY STRYDER You're Not Alone 4th & Broadway	953	8.17	31.21	13.28
17	26	5	16	THE TEMPER TRAP Sweet Disposition Infectious	615	-2.84	30.16	35.97
18	17	7	12	SHAKIRA She Wolf Epic	1898	-10.18	28.14	-9.98
19	15	16	35	BEYONCE Sweet Dreams Columbia	1811	-15.85	27.98	-12.73
20	33	2	11	BLACK EYED PEAS Meet Me Halfway Interscope	730	26.74	27.94	40.33
21	20	3		JAMIE CULLUM I'm All Over It Decca	227	104.5	27.9	7.39
22	18	2	33	PAOLO NUTINI Pencil Full Of Lead Atlantic	155	30.25	26.86	-5.85
23	28	2	41	BEYONCE Broken Hearted Girl Columbia	1114	37.02	25.94	19.32
24	25	3		SPANDAU BALLET Once More Mercury	608	20.63	25.16	13.95
25	16	2		MICHAEL JACKSON This Is It Epic	959	-10.12	24.43	-22
26	36	2		N-DUBZ I Need You A&W/UMTV	554	5.73	23.61	27
27	45	3	15	PITBULL Hotel Room Service J	736	29.12	23.49	34.46
28	22	21	31	JLS Beat Again Epic	1477	-4.03	23.15	-9.29
29	NEW	1		BIFFY CIYRO The Captain 14th Floor	277	0	22.98	0
30	43	2		SNOW PATROL Just Say Yes Polydor	728	19.93	22.84	27.96
31	23	10	13	DAVID GUETTA FEAT. AKON Sexy Chick Postiva/Virgin	1089	-11.89	22.57	-4.57
32	32	3	22	FOO FIGHTERS Wheels RCA	400	20.85	22.54	8.78
33	NEW	1		ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE Anyway Ministry	259	0	22.14	0
34	27	2	17	COBRA STARSHIP Good Girls Go Bad Fueled By Ramen	207	7.25	21.77	-6.59
35	NEW	1	30	CAVIN HARRIS Flashback Columbia	531	0	21.59	0
36	NEW	1		SUGABABES About A Girl Universal	797	0	21.33	0
37	39	2		GREEN DAY East Jesus Nowhere Warner Brothers	209	6.09	19.87	9.42
38	38	3		NERINA PALLOT Real Late Starter ECHO	172	-17.7	19.57	6.3
39	29	22	26	KINGS OF LEON Sex On Fire Columbia	1424	5.87	18.93	-11.46
40	NEW	1		KESHA Tik Tok Columbia	444	0	18.58	0
41	NEW	1		LADY GAGA Bad Romance Interscope	406	0	18.45	0
42	40	27	62	DANIEL MERRIWEATHER Red J	1445	1.9	18.44	1.93
43	NEW	1	59	KASABIAN Underdog Columbia	279	0	18.11	0
44	30	3	23	DIZZEE RASCAL Dirtee Cash Dirtee Stank	556	-12.16	17.44	-15.48
45	NEW	1		BON JOVI We Weren't Born To Follow Mercury	120	0	16.96	0
46	37	3	36	LOSTPROPHETS It's Not The End Of The World Visible Noise	81	15.71	16.55	-10.3
47	34	4		JOHN FOGERTY Garden Party Universal	19	-9.52	16.07	-15.39
48	NEW	1	51	FLORENCE & THE MACHINE You've Got The Love Island	223	0	15.76	0
49	RE			KINGS OF LEON Use Somebody Columbia	853	0	15.71	0
50	24	3		DANIEL MERRIWEATHER Water And A Flame Columbia	861	13.89	15.39	-33.17

Nielsen Music Control monitors the following stations: a hour a day, seven days a week: 100-102 Real Radio (North East), 102.4 With FM, 103.4 The Beach, 105.4 Real Radio (North West), 105.3 Bridge FM, 107.6 Juice FM - Liverpool, 107.7 Brunel FM, 107.8 Munc, 95.8 Capital FM, 96.1 The Revolution, 96.2 Air 1 FM, 96.3 Rock Radio, 96.4 FM, The Wave, 96.9 Virgin FM, 99.3 Radio 1, 100.1 Absolute Radio, Absolute Xtra, Absolute 2, Absolute 3, Absolute 4, Absolute 5, Absolute 6, Absolute 7, Absolute 8, Absolute 9, Absolute 10, Absolute 11, Absolute 12, Absolute 13, Absolute 14, Absolute 15, Absolute 16, Absolute 17, Absolute 18, Absolute 19, Absolute 20, Absolute 21, Absolute 22, Absolute 23, Absolute 24, Absolute 25, Absolute 26, Absolute 27, Absolute 28, Absolute 29, Absolute 30, Absolute 31, Absolute 32, Absolute 33, Absolute 34, Absolute 35, Absolute 36, Absolute 37, Absolute 38, Absolute 39, Absolute 40, Absolute 41, Absolute 42, Absolute 43, Absolute 44, Absolute 45, Absolute 46, Absolute 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News media

Radio playlists

Radio 1

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Biffy Clyro The Captain; Black Eyed Peas Meet Me Halfway; Calvin Harris Flash Back; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Cobra Starship Good Girls Go Bad; Duck Sauce Anyway; Ellie Goulding Under The Sheets; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love; Kasabian Underdog; Leona Lewis Happy; N-Dubz I Need You; Pitbull Hotel Room Service; Robbie Williams Bodies; Snow Patrol Just Say Yes; The Saturdays Forever Is Over; Tinchy Stryder You're Not Alone

B list:

Alesha Dixon To Love Again; Alphabeat The Spell; Beyonce Broken Hearted Girl; Britney Spears 3; Chase & Status End Credits; Dizzee Rascal Dirtee Cash; Florence & The Machine You've Got The Love; Foo Fighters Wheels; Jason Derulo Whatcha Say; Kids In Glass Houses Youngblood (Let It Out); Little Boots Earthquake; Muse Undisclosed Desires; Paolo Nutini Pencil Full Of Lead; Rihanna Russian Roulette; Sugababes About A Girl; The Big Pink Dominos

C list:

Agnes I Need You Now; Arctic Monkeys Cornerstone; Drake Best I Ever Had; James Morrison Get To You; La Roux Quicksand; Lady Gaga Bad Romance; Paramore Brick By Boring Brick; Pixie Lott Cry Me Out; The Blackout I Don't Care (This Is Why We Can't Have Nice Things); Timbaland Feat. Soshy Morning After Dark; Young Soul Rebels I Got Soul

1-Upfront:

Bombay Bicycle Club Always Like This; Sway Mercedes Benz

Radio 2

A list:

Athlete Black Swan Song; Bon Jovi We Weren't Born To Follow; Cheryl Cole Fight For This Love; Daniel Merriweather Water And A Flame; Ingrid Michaelson Maybe; Jamie Cullum I'm All Over It; Leona Lewis Happy; Michael Jackson This Is It; Paolo Nutini Pencil Full Of Lead; Will Young Hopes & Fears

B list:

Alesha Dixon To Love Again; Ben's Brother Feat. Anastacia Stalemate; Beverley Knight In Her Shoes; Beyonce Broken Hearted Girl; Dame Shirley Bassey Nice Men; Dionne Bromfield Mama Said; James Morrison Get To You; Michael Buble Crazy Love; Norah Jones Chasing Pirates; Spandau Ballet Once More; 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

Absolute

A list:

Muse Undisclosed Desires; Muse Uprising; Snow Patrol Just Say Yes; The Temper Trap Sweet Disposition

B list:

Biffy Clyro The Captain; Bon Jovi We Weren't Born To Follow; Daughtry What About Now;

Florence + The Machine You've Got The Love; Foo Fighters Wheels; Green Day East Jesus Nowhere; Ian Brown Stellify; Kasabian Underdog; Kings Of Leon Sex On Fire; Mumford & Sons Little Lion Man; Stereophonics Innocent

C list:

Echo & The Bunnymen Think I Need It Too; Editors Papillon; Newton Faulkner Over And Out; Pearl Jam The Fixer; Shinedown If You Only Knew; The Big Pink Dominos; The Parlor Mob Can't Keep No Good Boy Down; Weezer (If You're Wondering If I Want You To (I Want You To

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

B list:

Agnes I Need You Now; Alesha Dixon To Love Again; Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Cobra Starship Good Girls Go Bad; Daniel Merriweather Water And A Flame; Dizzee Rascal Dirtee Cash; James Morrison Get To You; Janet Jackson Make Me; 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; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Robbie Williams Bodies; Snow Patrol Just Say Yes; Sugababes About A Girl; The Saturdays Forever Is Over; Whitney Houston Million Dollar Bill

NME

A list:

Air Sing Sang Sung; Air So Light Is Her Footfall; Arctic Monkeys Cornerstone; Arctic Monkeys My Propeller; Atlas Sound Walkabout; Bad Lieutenant Sink Or Swim; Echo & The Bunnymen Think I Need It Too; Everything Everything My Keys Your Boyfriend; Fenech-Soler Lies; Gliss Beauty; Groove Armada I Won't Kneel; Groove Armada Warsaw; Ian Brown Laugh Now; Ian Brown Marathon Man; Kasabian Underdog; Miike Snow Black And Blue; Muse Undisclosed Desires; Peaches I Feel Cream; The Asteroid Galaxy Tour Around The Bend; The Cribs We Share The Same Skies; The Dead Weather I Cut Like A Buffalo; The Horrors Whole New Way; The XX Islands; White Belt Yellow Tag Remains

B list:

A Place To Bury Strangers In Your Heart; A Place To Bury Strangers (Keep Slipping Away); Chapel Club Surfacing; Colourmusic Yes; Dead Man's Bones Pa Pa Power; Devendra Banhart Baby; Girls Lust For Life; Julian Casablancas nTh Dimension; Local Natives Camera Talk; Mirrors Into The Heart; The Drums Let's Go Surfing; The Pains Of Being Pure At Heart Higher Than The Stars; The Very Best Julia; Vampire Weekend Horchata; Wolfmother California Queen

Peter Hook and John Niven unveil new book plans

In The City: music books in the pipeline

Books

By Ben Cardew

MUSIC FANS CAN EXPECT NEW BOOKS from both Peter Hook and Kill Your Friends author John Niven, as they follow up their current popular titles.

Hook, who recently wrote a book on the history of The Hacienda nightclub entitled *The Hacienda - How Not To Run A Club*, sat on an "author panel" at this year's In The City conference alongside Niven and several other writers, examining topics such as how to write about rock and roll.

Both Hook, who sold 30,000 copies of *The Hacienda* in its first week, and Niven revealed that they now have new books in the works. Hook is set to write another autobiographical work, this time examining his role in legendary Manchester band Joy Division, while Niven is to write a follow-up to his hugely popular - yet controversial - fictionalised book on the music industry, *Kill Your Friends*.

Moderator John Robb, himself an author of several music titles, asked Hook why he had decided to write about *The Hacienda* initially rather than his time in Joy Division and *New Order*.

Hook replied that he had approached a publisher with a view to writing a three-volume history



ITC author panel: (l-r) John Robb, Peter Hook, Pete Frame

of these different stages of his life but had been rejected. However, he realised he had enough anecdotes about *The Hacienda* to write a book, so decided to start there.

"When I got off my head I would bore the arse off everyone about *The Hacienda*," he explained. "But I am doing Joy Division next." The book is likely to feature pictures from celebrated Joy Division photographer Kevin Cummins, after the pair resolved a recent dispute.

Niven also revealed his own plans for a sequel to *Kill Your Friends* - although it is unlikely to appear before 2012, as he has two other titles to write before then, plus work on the *Kill Your Friends* screenplay.

"[A sequel] is horribly, inevitably, in the pipeline. The

future adventures of Steven Stelfox," he said, before revealing a plot that will ring a bell with most in the industry. "Stelfox now finds himself in Los Angeles where he is a big star on a TV talent show."

Also on the panel were author and journalist Andrew Collins, Peter Frame, who is known for his *Rock Family Trees*, and *The Last Mad Surge* of Youth writer Mark Hodgkinson.

Topics of conversation included the considerable parallels between major labels and the big book publishers, the possible legal problems in writing about living people and the ever-increasing volume of music journalism in the daily newspapers.

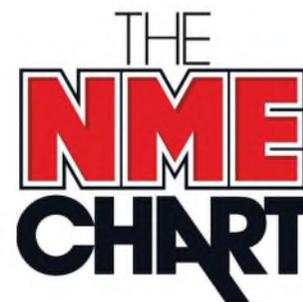
ben@musicweek.com

NME returns to roots with Top 40

THE NME, which published the first British singles rundown in 1952, is returning to its roots with the creation of a new multi-platform chart, which it says will reach 1.1m people a week.

Compiled by the OCC, the NME Chart - a top 40 reflecting the NME Radio playlist - launches next Monday (November 2). Its make-up is similar to that of the 1Xtra Chart (also compiled by the OCC), in that it counts down tracks that have featured on NME Radio.

The station has been sending the OCC its playlists over the past three months - a total of around 300 tracks to date - and will continue to do so every week once the chart launches. The OCC then compiles a chart based on physical and download sales of these selected songs, be they singles or album tracks.



Reflecting the title's multi-platform reach, the chart top 30 will be broadcast on NME Radio on Mondays 10am-12pm; the full top 40 will then appear on NME.com from 12pm on Mondays, with links to buy the tracks; the top 20 will be printed in *NME* every week and NME TV will broadcast the top 10.

The OCC has been running test charts over the past few weeks and

senior licensing manager Phil Matcham says that hit songs such as The Temper Trap's *Sweet Disposition*, Dizzee Rascal's *Holiday* and Muse's *Uprising* have all featured alongside lesser-known tracks such as The Drums' *Let's Go Surfing* and Ou Est Le *Swimming Pool's Dance The Way I Feel*.

"The *NME* has got a unique place in terms of music and the music press: they are known as champions of new music. It is great we can work with them to give them a chart that mirrors this type of music," Matcham adds. "If the *NME* guys are picking up on something early on and it crosses over to their chart, it is likely it will go on to appear in the main chart."

NME publishing director Paul Cheal says he hopes the new chart will become a valuable tool for labels as well as *NME*'s audience.

News digital

Radio group places user-friendly playlist tracking service into the public domain

Absolute launches 'Google for radio' comparative site

Radio

Eamonn Forde

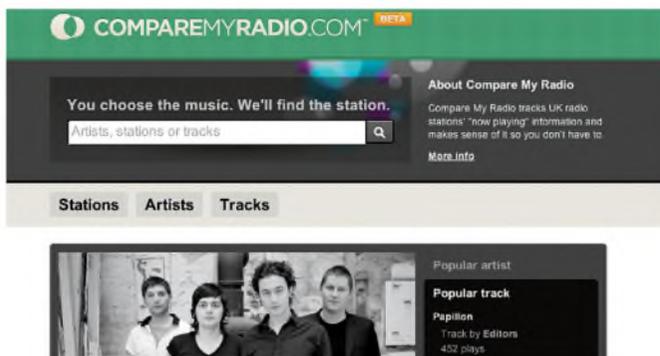
ABSOLUTE RADIO HAS DEVELOPED A WEBSITE that it hopes will become "the Google for radio".

Launched last week in public beta, CompareMyRadio collates and dissects playlist information from 20 leading British radio stations which, collectively, reach more than 51% of the UK adult population.

Built by the technology team at One Golden Square Labs, the site collates the "now playing" information from stations and delivers this in a digestible way for listeners.

Users will be able to compare stations side-by-side and assess them on the total number of tracks played and the number of times a particular track is aired. They will also be able to see the 40 most-played tracks of the past month.

Absolute Radio COO Clive Dickens explains, "We are taking the Google approach to publicly-available information and presenting it to the consumer in a clear and friendly interface. It's really about



Radio resource: comparemyradio.com tracks current plays and playlists

the user choosing the music they like and the site finding the right station for them."

Asked if he believed there was a conflict of interest in a radio station building a radio comparison site, Dickens replies, "We are removing our brand from it. The site has its own URL. We know in its first week that the site has generated a significant amount of new listeners for other stations as well as ours. But that is fine. Other stations will benefit from attracting new listeners, as will we."

"We feel we are in a society where

you have to be open and transparent about what your brand is and what you do to build a community of loyal fans for your service," he adds.

Absolute claims this is the first time that all this information – which is technically in the public domain – has been aggregated and made available in one place. Stations it currently collates information from include XFM, Heart, 6 Music, Radio 2 and Kiss.

The site also has a wider business function, as it will make it easier for media regulator Ofcom to check if stations are sticking to the

remit of their licences.

More stations are expected to be added on an ongoing basis and there are also plans to expand the offering internationally.

Meanwhile, the crowd-sourced Jelli service, which lets users vote online in real time for the songs they feel terrestrial stations should be playing, has expanded further into the US and has also launched in Australia.

Jelli started life powering a web-only station but moved into terrestrial broadcasting in June by producing a two-hour crowd-sourced programme on Sunday evenings for San Francisco's Live 105 KITS.

Following this beta period, it has partnered with Triton Media Group to extend its reach in the US. Its crowd-sourced programme will now appear twice a day on 4,500 stations across the US.

As part of its international expansion, Jelli has signed distribution deal with Austereo, which will soon launch Jelli shows on radio stations in all the main Australian cities.

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Viewpoint Why music can learn from sports webcasting



The Fifa World Cup qualifier between England and Ukraine brought online pay-per-view broadcasting into the mass market. Tahir Basheer (left), partner in the Music, Theatre & Media team, and Morris Bentata, partner in the Sports team at Sheridans, discuss the implications for music.

October 2009 may be a turning point in entertainment webcasting. Firstly, a record number of viewers (around 500,000) watched the first internet-only pay-per-view broadcast of an England World Cup qualifier. Secondly, YouTube broadcast an entire concert (U2 at the Rose Bowl) for the first time.

The webcast of England's game reportedly generated a significantly better commercial return than

the amounts on offer from broadcasters.

Whereas the BBC reportedly offered around £1m for the broadcast rights, some reports have suggested that Kentaro (the sports media agency who held the rights) made as much as £3m from its pay-per-view sales of the match.

From a sports media rights perspective, Kentaro has broken new ground. It has demonstrated the emerging credibility of internet-only broadcasts as a credible commercial proposition, highlighting the emerging online marketplace for sports media rights. Since the ownership of major broadcast network infrastructure is no longer a prerequisite to the broadcasting of major events, conceivably anyone, including the rights holder itself, can broadcast an event online.

This model as a viable commercial alternative is also being actively pursued by the music industry. Alongside the U2 concert in LA, October has seen the online simulcast of Mariah Carey's recent Las Vegas concert across mobile phone and other devices. However,

in order for such events to become a staple in the music calendar, the big issue is whether the music industry can build a financial model around streaming concerts online.

The first problem is public perception of the music industry compared to live football games. The public seems to see music as coming from "the world of free", such as early Napster, P2P, Spotify and YouTube; whereas sport is perceived as emanating from "the position of premium" such as Sky Sports, prime-time TV and foreign investment in football.

Perhaps there is also an unfair preconception around the complexity of rights being licensed in music compared to rights being licensed in sports. However, this should not be a hurdle, as arguably the matrix of rights involved in a sports broadcast is equal to, or more complex than, a music broadcast, both containing a plethora of owners and licensees. Helpfully, many issues around webcasting licence fees have recently shifted forwards, with SoundExchange's agreement of a lower webcast rate for US pub-

lic radio being one example.

Innovation is going to be key and should not be in short supply, with artists such as Plastikman using a unique combination of Twitter, SMS, iChat and webcams during live DJ shows, to reach out to bigger audiences.

The iPlayer seems to be a successful portal for music webcasting; but this is typically in conjunction with a traditional TV broadcast.

As always, the central issue is how the money is being made and perhaps the increasing involvement of ISPs in music distribution is where future evolution will occur. BSKyB (with Sky Songs), MySpace (through its Rupert Murdoch connections), and TDC (Danish ISP) are perhaps the types of operators who have the infrastructure to deliver a more compelling model around live webcasting.

For the right artist (or festival, or other music-based event) a market does exist. As technology moves apace with an increasing quality of experience and interactivity through social networking, this is a medium that will inevitably go further."

Digital news in brief

- **The Beatles: Rock Band** was the top selling music game during September in the US. With sales of 595,000, it outperformed Guitar Hero 5's sales of 499,000 according to NPD Group numbers.
- China Unicom has confirmed that it will start selling the **iPhone** in China this Friday. In Q3, Apple reports that sales of iPhones rose 7% to 7.4m units but iPod sales dropped 8%.
- Mariah Carey has endorsed the **iRiver MP3 player** brand in South Korea. The special edition N20 device comes preloaded with her new album and is limited to a run of 5,000 units.
- Mobile operator **3** is bundling a two-year subscription to Spotify into its first Android handset, the HTC Hero. Hutchison Whampoa (the owner of 3) has an equity stake in Spotify.
- Mercury Music Group UK partnered with **We7** to make Rihanna's new single, Russian Roulette, available to stream as soon as it got its first radio play on October 20.
- Music video site **Vevo** has received undisclosed investment from the Abu Dhabi Media Company, leading to the company being valued at \$300m (£181m).
- The **Rhapsody music-streaming app** for the iPhone has been downloaded 500,000 times to date.

Apps round-up

- **David Guetta (iPhone, £1.19)** Allows fans to track him in real time during his world tour. It also shows where other fans are located, based on the Tour Tracker map. The MXP4 software also allows users to remix one of his tracks.
- **Rock Band (iPhone, £5.99)** Leading games brand comes to mobile and allows multi-player mode over Bluetooth. Comes bundled with 20 tracks and allows in-app purchasing of new songs.
- **Beatles Walk London (iPhone, £0.59)** Walking tour of 16 key Beatles-related locations in London, including Abbey Road and Savile Row. Versions based around Beatles Liverpool and Heavy Metal Birmingham are planned.

New services

- **TweetMySong.com** An addition to the many Twitter-based song promotion services. Lets users upload tracks and choose if others can stream or download them.
- **MusicMetrics** AL beta currently, this trend-analysis software crawls the web in real time and, through semantic analysis, rates and ranks all references to an act or artist online.
- **MocoSpaceMusic** A mobile application that will initially be available in the US, it is built around music discovery. Users can access interviews, tour information, hear tracks and share them with friends.

News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT	Venue	ATTENDANCE	PROMOTER
1,425,455	METALLICA	Marling Park, Dublin	22,400	MCD
21,449	JOHN MAYALL	Academy, Dublin	911	MCD
17,500	TAKING BACK SUNDAY	ABC, Glasgow	1,250	DF Concerts
16,982	TAKING BACK SUNDAY	Academy, Dublin	779	MCD
10,203	BOOKER T	Bush Hall, London	358	Live Nation
6,732	WALLIS BIRD	Whelans, Dublin	433	MCD
3,072	ALELA DIANE	The Old Market, Brighton	256	Live Nation
2,250	FRANKMUSIK	King Tut's, Glasgow	300	DF Concerts
1,694	WHITE RABBITS	Hoxton Bar and Kitchen, London	242	Live Nation
1,328	THE SPIKES	Academy 2, Dublin	175	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period July 19 - August 1, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	1	PINK	15
2	2	BEYONCE	9
3	3	MUSE	7
4	8	SPANDAU BALLET	11
5	4	GREEN DAY	11
6	NEW	WHITNEY HOUSTON	5
7	5	FLEETWOOD MAC	7
8	7	ARCTIC MONKEYS	9
9	15	JAY-Z	1
10	9	PARAMORE	6
11	10	KASABIAN	13
12	17	CLIFF RICHARD...	7
13	12	DEPECHE MODE	5
14	13	SNOW PATROL	10
15	NEW	STEREOPHONICS	7
16	NEW	X FACTOR FINALISTS	12
17	11	TOM JONES	8
18	18	BACKSTREET BOYS	6
19	NEW	RAMMSTEIN	3
20	19	THEM CROOKED VUITURES	7

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	10	ROBBIE WILLIAMS
2	3	BEYONCE
3	NEW	WHITNEY HOUSTON
4	1	JINGLE BELL BALL
5	2	PARAMORE
6	NEW	GREEN DAY
7	5	MUSE
8	19	JLS
9	4	CLIFF RICHARD...
10	7	KASABIAN
11	6	STEREOPHONICS
12	9	PINK
13	NEW	ERIC CLAPTON
14	NEW	FLEETWOOD MAC
15	NEW	FLORENCE + THE MACHINE
16	NEW	SNOW PATROL
17	NEW	THE PRODIGY
18	NEW	JAMES MORRISON
19	20	MIKA
20	NEW	TAKE THAT

Experian Hitwise

Initiative to fix future skills crisis in creative industries

Government commits £7m into apprenticeship scheme

Jobs

By Paul Gorman

THE NATIONAL SKILLS ACADEMY FOR CREATIVE AND CULTURAL SKILLS says it is delivering on its promise to tackle the skills crisis within the creative industries by funnelling more young non-graduate employees through the music industry.

This follows last week's announcement by Apprenticeship Minister Kevin Brennan of an injection of £7m to fund up to 1,125 apprenticeships for 16- to 24-year-olds in the creative industries.

"This will give small and medium-sized firms extra support and resources to take on more apprentices," says Brennan. "Small businesses who may not previously have felt able to offer apprenticeships can now get on board, while apprentices are provided with greater security."

It is expected that around a third of the 1,125 placements will be absorbed into the music industry, particularly in the live and festival sector. The three-year scheme launches in April 2010 and will be supported by the network of businesses backing CCS - including



"This is another step towards ensuring we have the skilled workforce to remain the largest cultural economy in the world as a proportion of GDP"

TOM BEWICK, CCS

such companies as Live Nation - and the 19 colleges offering day release courses and block training.

"We're rolling," declares CCS chief executive Tom Bewick. "This

has taken four years of campaigning and is another step towards ensuring that we have the skilled workforce to remain the largest cultural economy in the world as a proportion of GDP.

"This is a double achievement, since the UK is now the first country in the world to operate an apprenticeship scheme specifically for the creative industries."

According to NSA managing director Pauline Tambling, companies and applicants will both benefit from her organisation's shouldering of the responsibilities of recruitment and training of these level two and three apprentices.

"In this way we'll be side-stepping the sometimes circuitous route by finding the apprentices the appropriate educational paths at our founder colleges," she adds. "We'll also look after the appointments. Previously, if a company could only employ an apprentice for four months they would have been left high and dry. Under the system being introduced next April, we will be able to place an individual with three employers for four-month spells at each so that they receive a full year-round apprenticeship."

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UK and US ticketers unite to protect fans

THE ASSOCIATION OF SECONDARY TICKET AGENTS (ASTA) is affiliating with its giant American counterpart the National Association of Ticket Brokers (NATB) to provide greater protection to music fans travelling to live events between the US and the UK.

It is estimated that several thousand American visitors arrive in the UK every year seeking gig tickets, particularly during the festival season. Conversely, hundreds of British tourists travel to the States to take part in live events.

Concert-goers migrating across the Atlantic have no recourse if their tickets purchases are not bona-fide, says ASTA chairman Graham Burns. The UK body has 48 members while the NATB membership is 420.

According to Burns, the NATB insists that its members provide 200% refunds if they are not able to produce tickets.



"We operate in a global market; the internet isn't border specific," adds Burns. "By affiliating with the NATB we not only provide greater protection but also exhibit greater transparency. Consumers need to know where the ticket has come from and who is selling it."

The move was ratified at ASTA's AGM last Friday (October 23). In attendance was NATB vice president Joel Schwarz.

Viewpoint Dave Newton Co-founder, WeGotTickets



"THERE HAS BEEN MUCH TALK OF LATE as to whether the British festival market has reached saturation point. In the past few years, festival-going has become much more of a mainstream leisure activity and, as the number of events has risen, so there has been an increase in casualties.

At WeGotTickets, we sell tickets for hundreds of festivals

across the musical spectrum, but focus on those at the streamlined end of the scale with capacities ranging from 500 to 15,000.

This year, the number of festivals on our books rose 31%. Even taking into account that we are a growing business with sales increases averaging 20% in previous years, this is still an impressive rise.

Yet simultaneously, the total number of festival tickets sold this year has fallen 7.5%. Added to that, the overall value of the tickets sold has dropped 12%. It's here that the tensions of the festival business can be detected.

When I analyse the figures behind our 50 biggest-selling festivals, the swing becomes more apparent. For these events, ticket numbers fell 18% year-on-year, with revenues down 24%.

This year's stats are in marked contrast to those we recorded in 2008: the total number of festival tickets we sold last year rose 18%, in line with the increase in the number of festivals we had on

sale. For our own top 50 festivals, ticket numbers were up 14% and revenues 22% in 2008.

It's now clear that prices were hiked too high last year and were subsequently pegged back by festival organisers this year due to the anticipated effects of the financial climate.

It could be that the result has been a natural shakeout from the fact that there was too much haying while the sun shone, and the market has now corrected itself. Festival organisers have had to work harder to maintain the sales level of their event all the while competing against dozens more arrivals.

Festival organisers are already responding by making "early bird" tickets available this side of Christmas.

That's a smart short-to-medium term approach to encourage this year's customers to commit to next year's events.

But the signs are that stability won't be returning to the festival market until 2011 at the earliest."

'We aren't going to give up until the Government sees sense...'

Demonstration against the Licensing Act unites the creative alliance

Licensing Act

By Paul Gorman

LAST WEEK'S DEMONSTRATION CALLING FOR REFORM OF THE LICENSING ACT drew cross-party support and sealed the strength of the alliance between the Musicians' Union, UK Music and actors body Equity, according to MU general secretary John Smith.

"The terrific turn-out underlines the strength of feeling on this issue," adds Smith. "We aren't going to give up until the Government sees sense and relaxes restrictions for venues with capacities of 200 or less."

The demo drew a crowd of around 200 people - including musicians, clowns, singers and children's entertainers - to Parliament Square.

Politicians present included Peter Luff, the Conservative MP for mid-Gloucestershire, Lib Dem member for Bath Don Foster, Walthamstow Labour MP Neil Gerrard (who is secretary of the Performers' Alliance parliamentary group), and John Whittingdale, chairman of the Department for Culture, Media & Sport select committee and outspoken critic of the



Licensed to thrill: protestors later broke into a harmonious rendition of *There's No Business Like Show Business*

Government's policy on this issue.

Also taking part was Lib Dem peer Lord Clement-Jones, who introduced a private member's bill pushing for the 200 capacity limit in the House Of Lords this summer.

"Everyone in the industry knows

that the present legislation is fundamentally flawed," Equity's assistant general secretary Stephen Spence told the crowd. "Only Government ministers and civil servants remain to be won over."

After Whittingdale was given an

open letter on behalf of the demonstrators to present to the Parliamentary select committee, the crowd completed the ceremony with an a cappella version of *There's No Business Like Show Business*.

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Gig activity heats up in Camden Town

NORTH LONDON'S MUSICAL CENTRE CAMDEN TOWN will be the focus of a welter of live activity over the coming weeks, including a special War Child gig at local bar The Blues Kitchen featuring The Holloways, Ou Est Le Swimming Pool and Kitty, Daisy & Lewis on November 4.

This will act as a curtain-raiser for next year's Gaymer's Camden Crawl, which will be held on the weekend of May 1-2, 2010 and feature 200 acts playing at 40 of the area's venues.

Meanwhile, this week witnesses four days of gigs by new artists under the Emerging Proms banner, taking in Camden's Barfly, Dingwalls, The Enterprise and The Roundhouse Studio Theatre.

The latter hosts performances by five acts tonight (Monday): funk-rapper Cynikal, folk-influenced Hella Better Dancer, singer-songwriter Joel Bailey, indie rockers

Hunting Bears and the eclectic Ghosts You Echo.

They all took part in The Roundhouse's musical education project 3030, which was held last month and provided studio time and the opportunity to work with top producers, including Pink Floyd drummer and Featured Artists Coalition director Nick Mason.

Other Emerging Proms events this week include nights hosted by the promoters behind the Turning Point festival and club nights Eat Your Own Ears and the Dice Club.

Tickets for next year's Camden Crawl go on sale this coming Thursday and the first 1,000 buyers will receive free War Child compilation Camden Heroes, featuring tracks by artists based in the north London neighbourhood who have performed at the festival in previous years, including Amy Winehouse, Graham Coxon, Madness and Kate Nash.

O2 profile boosted as top acts secured

FEARS THAT THE CANCELLATION OF THE MICHAEL JACKSON CONCERTS might have jeopardised residency bookings at The O2 have been quelled by last week's announcement that Bon Jovi are installing themselves at AEG's flagship venue in North Greenwich for a series of gigs next summer.

The US rockers opened the venue in June 2007 and will return three years later with an extended booking that will be the only European dates on the band's two-year international live excursion going out under the banner The Circle Tour.

The exact length of their tenure at The O2 is not confirmed, though promoter Rob Hallett of AEG live says, "This one could run and run."

Bon Jovi's announcement followed confirmation that the repercussions of Jackson's death in June did not diminish The O2's status as the world's most popular arena, as predicted by *MW* on October 10.

According to US live magazine *Pollstar*, The O2 has sold 1.58m tickets for live music events so far this year, almost four times the amount racked up by nearest competitor, New York's Madison Square Garden.

It is estimated that the Jackson cancellation resulted in the loss of 430,000 ticket sales. Including sporting and other non-music events, The O2 reported overall ticket sales of 2.5m so far this year.

With the rest of this year fully booked by acts such as Green Day and Miley Cyrus - apart from the traditional gap in the schedule on December 24 - 2010 is looking equally robust, according to AEG insiders.

Next year will witness performances by Jeff Beck and Eric Clapton, Depeche Mode, Lily Allen, Dizzee Rascal, the Dave Matthews Band, Whitney Houston, and three nights of opera Carmen, after which the stage will be set for Bon Jovi's arrival in the summer.

Live news in brief

● Marshall Arts has acquired **SPC Live**, which will now operate out of the new parent company's north London HQ. Over the past four years, SPC's Matt Jones, Mark Kemp and Dan Kemp have promoted gigs by such acts as Friendly Fires, La Roux, The Maccabees and Glasvegas in the south of England. Jones says that working within Marshall Arts offers "a great opportunity to start working with our acts on more of a national level, and plug into the incredible infrastructure that Marshall Arts has to offer".

● **Paul McCartney** is to make his debut at London's O2 arena in December as part of a seven-date tour across Europe. McCartney's only live UK performance of the year will take place at the North Greenwich venue on December 22, following concerts in Hamburg, Berlin, Arnhem, Paris, Cologne and Dublin earlier in the month. Earlier this year, the former Beatle played a five-week US tour. The European dates launch on December 2 in Hamburg, where the Fab Four famously cut their teeth as a live act.

● Environmental organisation A Greener Festival has recognised the eco-friendly efforts of 20 festivals with the establishment of the

Greener Festival awards. Bestival, the Cambridge Folk Festival and The Croissant Neuf Summer Party are among the latest batch of events to receive the award, bringing the total number of recipients in 2009 to 37. The award is based on a questionnaire that covers office management, greenhouse gas emissions, supporting green initiatives, travel and transport, waste and recycling, water management, environmental protection and noise reduction. "We were worried that when the recession bit hard, festivals might shy away from their ongoing commitment to green issues, but we have been generally pleased with their efforts to keep sustainability high on their agendas while promoting environmental awareness to fans," says AGF co-founder Ben Challis.

● Following last week's story "Chillfest burnout turns heat up on live sector", Music Week is happy to point out that **Katrina Larkin**



(pictured) is creative director of Big Chill Republic, the company formed last month to oversee The Big Chill Festival in the wake of the liquidation of the company which formerly licensed the event, Chillfest Ltd. Larkin is not a board director of the event's new owner Festival Republic, neither does she hold a position with The Cantaloupe Group, the company which operates the two venues, The Big Chill Bars and The Big Chill House.

News publishing

Cheryl Cole Three Words track-by-track songwriting breakdown



As a member of Girls Aloud, the wife of England footballer Ashley Cole and a judge on the primetime talent show *The X Factor*, Cheryl Cole has little to worry about on the public profile front. But for an artist whose reputation would seem to rely so much on media exposure, Cole's debut solo album *Three Words*, released today (Monday) through Fascination, proves surprisingly private.

"I love the quirkiness of what Girls Aloud do," she says. "But I always knew that if I was going to make a solo record it had to be one I'd play in the house. It had to be personal."

Polydor president Ferdy Unger-Hamilton, who A&Red the project, was also keen that the new album should not merely offer Girls Aloud fans more of the same but should deliver definite points of difference.

"You get that sort of dilemma with every artist who's already had success," he says. "But you can't lead, you have to follow."

The direction was not hard to find. After Cole had guested on

will.i.am's 2008 single *Heartbreaker*, the pair struck up a writing relationship which, over the course of six months, not only produced four of the 11 tracks on the album, but stamped it with an urban pop style and boosted Cole's confidence, too.

"I was used to putting vocals onto a finished track," she says. "But with Will I was seeing music being made right from the ground up. He'd ask my opinion on the beats and the words and send me off to write hooks. To begin with I'd come back dying with embarrassment."

The strength of the partnership can be heard in the title track, which is co-published by Cherry Lane (administered by Catalyst in the UK), Cole's EMI Music and South Hudson Music representing session guitarist George Pajon. *3 Words* is set to be the second single and is described by Unger-Hamilton as "a 90th minute goal, in that it came in, totally unexpected, on the last day".

"It's going to be one of the biggest pop songs of the year," he predicts.

Although the bulk of the album was recorded in Los Angeles by in-demand production teams such as Syience (Parachute; Don't Talk About This Love) and the Swedish partnership Soulshock and Karlin (Happy Hour), British writers still feature on the majority of the cuts.

Sony/ATV flew ex-pat Wayne Wilkins to London for a Polydor meeting after Unger-Hamilton expressed interest in two songs –

Title writer publisher

THREE WORDS Will Adams, Cheryl Cole, George Pajon Catalyst/Cherry Lane, EMI, South Hudson

PARACHUTE Ingrid Michaelson, Marshall Altman Cabin 24, Songs of The Galt Line

HEAVEN Will Adams, Cheryl Cole, Stacy Barthe Catalyst/Cherry Lane, EMI, Universal

FIGHT FOR THIS LOVE Steve Kipner, Wayne Wilkins, Andre Merritt Sony/ATV, Universal, EMI

RAIN ON ME Steve Kipner, Sam Watters, Wayne Wilkins, Livvi Frank, Louis Biancaniello Sony/ATV, EMI

MAKE ME CRY (HURT ME) Will Adams, Cheryl Cole, Caleb Spier Catalyst/Cherry Lane, EMI, Universal

HAPPY HOUR C Schack, K Karlin, Priscilla Rene EMI, Warner/Chappell

STAND UP Fraser T Smith, Taio Cruz Chrysalis, EMI

DON'T TALK ABOUT THIS LOVE Chris Braide, Nikola Bedingfield CC, Sony/ATV

BOY LIKE YOU Will Adams, Cheryl Cole Catalyst/Cherry Lane, EMI

HEARTBREAKER Will Adams Catalyst/Cherry Lane

the first single *Fight For Your Love* and another called *Rain On Me*, both of which Wilkins co-wrote with production partner and *The Script* collaborator Steve Kipner plus a selection of other superstar West Coast songsmiths such as Andre Merritt (Rihanna's *Disturbia*), Sam Watters and Louis Biancaniello (*The Saturdays' Forever Is Over*) and Jive artist Olivia Waithe.

"Living in the States, we are obviously very influenced by urban music, so stylistically it was quite straightforward for us. But Cheryl really put her stamp on these songs and made them her own," he says.

Kylie Minogue and *The Saturdays'* writer Chris Braide contributed *Don't Talk About This Love* – a collaboration with Bedingfield sibling Nikola – while former Craig David guitarist and Chrysalis-signed writer/producer Fraser T Smith contributed the uptempo *Stand Up*. This reprised a creative relationship with Taio Cruz, which has already delivered hits both for Cruz himself



and grime star Tinchy Stryder.

"We heard a couple of will.i.am's midtempo tracks and thought that Cheryl could do with an out-and-out, feel-good, put-your-hand-in-the-air, club track, which would also work just as well on the radio," says Smith.

"You only have to listen to what people like Jay-Z or Kanye West are doing to hear that urban pop is becoming more melodic. So we went for the basslines and the beats, leaving Cheryl to give the song real pop sensibility."

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Online distribution re

PRS encour

Deals

By Chas de Whalley

PRS FOR MUSIC EXECUTIVE DIRECTOR JEREMY FABINYI AND GENERAL COUNSEL DEBBIE STONES

returned from last week's EU Roundtable on the Online Distribution of Music clearly encouraged by the "genuine desire of everybody present to find a common way forward over licensing".

The meeting was convened in Brussels on October 19 by European Commissioner for Competition Neelie Kroes and was also attended by publishers EMI and Universal, collection societies SACEM and STIM plus Amazon, iTunes, Nokia and the European Consumer's Organisation BEUC.

It produced a jointly-signed statement that committed to the formation of new EU-wide licensing platforms comprising the repertoires of several collection societies, objective and transparent criteria to allow other entities to issue multi-territorial licences and the establishment of a working group for the identification and exchange of rights ownership information. The participants also called for renewed efforts to counter online piracy.

Analysis Chas de Whalley

Agencies move to a different tune

ONE OF THE FACTS OF LIFE IN THE SYNC BUSINESS, at least as far as music companies are concerned, is that advertising agencies are notoriously fickle and have minds very much of their own.

This will have been the cause of undoubted celebration at Big Life, and some consternation at Universal and Reverb, following Samsung's decision to use La Roux's chart-topping *Bulletproof* as the soundtrack to the advertisement for its new Genio handset in the UK after licensing Paloma Faith's *Technicolour* for the same campaign in the rest of the world (see *Music Week* issue dated October 10).

Similarly, Warner/Chappell and EMI Music will benefit where independent Warp loses out

following a decision by creatives at DKLW to refresh Halifax's eye-catching Saver Reward commercial, in which the building society's staff form a human pyramid to hand members of the public a bonus five-pound note, with Jackie Wilson's classic 1967 floor-filler (*Your Love Keeps Lifting Me*) Higher And Higher, replacing a previous and much less exuberant track by Canadian semi-acoustic alternative rock band Born Ruffians.

Coincidentally, both these new syncs were secured and supervised by Band And Brand Associates, which also played a key role in the first of two rock rarities given a new lease of life in advertising breaks over the last few weeks. Two Can Make It Together by South African-born singer Sharon Tandy, who became

the first white artist to sign to Stax Records, was recorded in 1969. This Bucks Music-controlled, northern soul-styled stomper accompanies a mother and a baby dancing in a Government-sponsored Early Years Initiative clip, currently screening in the regions.

The second rarity receiving an airing is Chelsea Music's Neon Rainbow. This was the follow-up to

The Box Tops' September 1967 US chart-topper *The Letter on Buddah* (now Sony) Records, and it features in Talk Talk's hugely colourful, CGI-heavy *Brighter* clip, during which a man draws light patterns in the air with his torch.

Visually speaking, Dell's *Lollipop Colours* spot, which focuses on hard-hatted workers in a computer factory, is almost as riveting as the

Talk Talk film. The advertisement is entirely constructed around a re-recording of *The Mudlarks'* 1958 number two a cappella hit *Lollipop*, which is administered for the UK by Moncur Street.

However, when it comes to sheer on-screen excitement both Dell and Talk Talk's clips have been surpassed by the new Cadbury's *Chocolate Fair Trade* film, which was shot in Ghana. The ad showcases local MC and rapper Tinny alongside the special-effects team at post-production house The Mill.

The backing track to the hugely exhilarating *Zingolo*, which was recorded during a marathon, 29-hour-long session in Accra, features some of Ghana's hottest musicians. It was created by Florence + The Machine and Friendly Fires producer Paul Epworth, who is signed to EMI Music.

The song itself is available as an iTunes download via Cadbury's own Glass And A Half Productions. All proceeds from sales of the track will be going to the charity Care, which works with cocoa-growing communities in the region.



oundtable leads to commitment by pan-industry panel

Discouraged by Brussels trip



Providing a voice: Jeremy Fabinyi and Debbie Stones

"Commissioner Kroes was very keen to get some conclusions and set some processes in train before her term of office ends," says Fabinyi. "It must have been a bit like herding cats from her perspective because there were so many divergent interests in the room. There was much lobbying and talking in corners going on."

"This is all about the art of possibilities rather than achieving some definite objectives," Fabinyi continues. "It was and always will be an evolving discussion. It's like peeling an onion – the more issues you uncover the more there are underneath."

PRS for Music will join EMI, Universal, SACEM and STIM in an inaugural working party meeting within the next few weeks at which

structures, priorities and work streams will be agreed.

"Deliverables and timescales will flow from that," says Fabinyi. "For our part we've been keen that independent publishers and record companies can come to the table, too. Their voices haven't really been heard so far."

A key issue for the working party will be a proposed global repertoire database. According to Fabinyi, much of the technology required has already been developed and would be relatively cheap and easy to implement. But he concedes that there are those who, for a variety of reasons, query whether such a system is the best way forward.

"From the rights holders' perspective a one-stop shop which could identify titles, license rights,

handle invoices and accept payment would be great. But we know that would be unacceptable to the director general of competition," he says. "Given that, we fully support the idea of having a multiplicity of licensing platforms, such as EMI's CELAS, Warner/Chappell's PEDL and others.

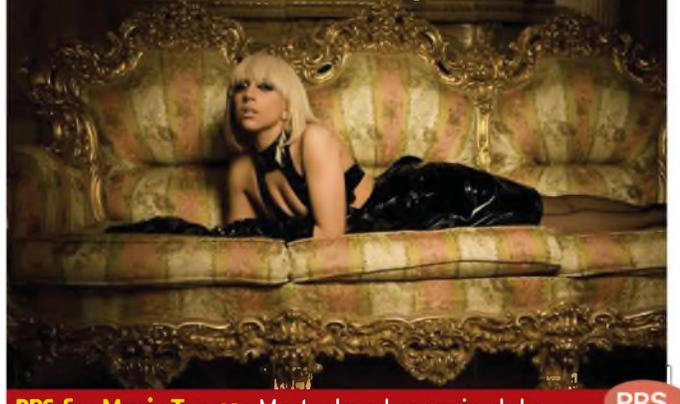
"There may be overlaps but it would make the task of securing a global or a regional licence so much easier – even if you had to go to four or even eight different entities – than the nightmare situation which can exist today. Our job must be to make it as easy as possible to access our repertoire and get paid a reasonable fee for its use."

But while PRS for Music is already proving an enthusiastic player in this rapidly developing sector, its general counsel Debbie Stones sounds a note of caution.

"We're not afraid of competition, but in which market?" she says. "Between societies it clearly drives up standards of service, which is a good thing. But we couldn't agree that multiple platforms representing the same members' material could be allowed to compete with each other on price. That would be to betray the fiduciary right of care we must exercise over our members' interests."

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WHAT GAGA WANTS, GAGA GETS



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



Pos SONG / Artist / Writer / Publisher

- 1 JUST DANCE** lady GaGa Germanotta, Khayat, Thiam Sony/ATV
- 2 SINGLE LADIES** Beyoncé Nash, Stewart, Harrell, Knowles Sony/ATV, EMI, Peermusic, Warner/Chappell
- 3 HOT COLD** Katy Perry Gottwald, Max, Perry Kobalt, Warner/Chappell
- 4 CIRCUS** Britney Spears Kelly, Gottwald, Levin Warner/Chappell, Kobalt
- 5 MAD** Ne-Yo Hermansen, Eriksen, Smith Imagem, EMI, Sony/ATV
- 6 TAKE ME BACK** Tinchy Stryder feat. Taio Cruz Thorneycroft, Smith, Cruz, Danquah EMI, Chrysalis
- 7 DEAD AND GONE** TI feat. Justin Timberlake Harris, Timberlake, Tadross EMI, Warner/Chappell, Imagem
- 8 RIGHT ROUND** Flo-Rida Rida Dillard, Lawrence, Hernandez, Gottwald, Grigg, Frank, Lever, Percy, Franks, Burns, Coy Westbury, Warner/Chappell, Sony/ATV, EMI, Kobalt, Bug
- 9 DAY 'N' NITE** Kid Cudi Omishore, Mescudi Universal
- 10 LIVE YOUR LIFE** TI feat. Rihanna Harris, Smith, Balan SACEM, EMI, EP, Warner/Chappell

Lady GaGa's appropriately-titled Just Dance emerged as the nation's favourite club track in quarter two in a PRS for Music chart in which female soloists fill the top four slots.

The Sony/ATV-controlled hit is joined in the upper tier by Beyoncé, Katy Perry and Britney Spears, while Rihanna takes 10th place.

Three slots on the chart, compiled from songs played over the three months in 900 venues licensed by the society, are co-credited to Kobalt's Lukasz "Dr Luke" Gottwald.

The only home-grown copyright here is Tinchy Stryder's Take Me Back, which he wrote with fellow EMI-signed Taio Cruz and Chrysalis's Fraser T Smith. However, a refrain lifted from Dead Or Alive's 1985 hit You Spin Me Round means that its original publishers – Westbury, Warner/Chappell, Sony/ATV, EMI, Kobalt and Bug – get to claim the lion's share of Right Round in eighth position.

Source: PRS for Music – www.prsformusic.com

Sync survey October 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
AUDI: ECONOMY DRIVE	Bright Lights, Big City	Reed	Tristan Music	Jimmy Reed	Vee Jay	BBH	Stream
BT VISION: BROADBAND	Groovy Train	Hooton/Grimes/Mullin/Hunter	P&P Songs	The Farm	Demon	AMV BBDO	AMV BBDO
CADBURY DAIRY MILK: FAIR TRADE	Zingolo	Epworth	EMI	Tinny	Glass And A Half Full	Fallon	Pitch & Synch
D & G: FRAGRANCE ANTHOLOGY	Freedom 90	Michael	Warner/Chappell	George Michael	Sony	Callegari Bereville Grey	Platinum Rye
DELL COMPUTERS: LOLLIPOP COLOURS	Lollipop	Dixon/Ross	Moncur Street	Re-record	n/a	Mother Industries NY	Mother Industries NY
DFS: MADE	Lights & Music	Whitford	Kobalt	Cut Copy	Universal	Uber	The Sync Agency
FLORA: HOW YOUNG IS YOUR HEART?	Tiger Feet	Chinn/Chapman	Universal	Mud	EMI	BBH	Leap Music
FREEVIEW: THE PROFESSIONALS	The Professionals	Johnson	Bucks	Laurie Johnson	Fly Records	BMB Agency	Platinum Rye
GOVERNMENT EARLY YEARS INITIATIVE: DANCING BABY	Two Can Make It Together	Dee/Potter	Bucks	Sharon Tandy	Warner Music	Leith	Band & Brand Assoc
HALIFAX SAVER REWARD: £5	Higher & Higher	Jackson/Miner/Smith	Warner/Chappell, EMI	Jackie Wilson	Demon	DLKW & Partners	Band & Brand Assoc
HARVEYS FURNISHING STORE: SALE PRICES	Picture This	Harry/Stein/Destri	Chrysalis	Blondie	EMI	Velvet	n/a
KELLOGGS: NUTRIGRAIN MORNING BARS	More More More	Diamond	EMI	Andrea True Connection	Sony	Leo Burnett	Ricall
KIT KAT: KARAOKE	Don't Cha	Callaway/Ray	Notting Hill	Re-record	n/a	JWT	n/a
MAX FACTOR MASCARA: MAX YOUR EYES	At 1AM	Cooper/Morgan/Cooper	Stage Three	The Subways	Warner Bros	Leo Burnett	n/a
OLAY: TOTAL EFFECTS	Get Ready	Mitchell	Looking Glass Music	Ben Mitchell	n/a	Saatchi & Saatchi	soundlounge
PEUGEOT 207: DRIVE SEXY WEDDING	White Wedding	Idol	Chrysalis	Piney Gir	Orig recording for agency	Euro RSCG	Euro RSCG
RIMMEL: STAY GLOSSY	Round and Round	Burns/Ingoldsby/Ford	Sony ATV, cc	Bodyrockers	n/a	JWT	Jeff Wayne Music
SAMSUNG: GENIO	Bulletproof	Langmaid/Jackson	Big Life	La Roux	Universal Music	CHI and Partners	Band & Brand Assoc
SONY BRAVIA: DON'T THROW YOUR TV	Poison	Cooper/Curry/Child	Sony/ATV, Universal	Alice Cooper	Sony	TBWA	TBWA/Sony Electronics
TALK TALK: BRIGHTER PHONE & BROADBAND	Neon Rainbow	Carson	Chelsea	The Box Tops	Sony	CHI and Partners	One More Music Co.
THE TIMES NEWSPAPERS: FASHION	Fashion	Gray/Caporaso/Clow/Winton-Norman	Stage Three/cc	Koolwah	Toolroom	CHI and Partners	Band & Brand Assoc

News diary

ON THE WEB THIS WEEK

PPL TO APPEAL TRIBUNAL DECISION

Angie: "Perhaps there should be a volume-related charge. For example, a hotel lounge that has ambient background music could pay a minimal fee, but a party pub relying on the music to create an atmosphere should pay a hell of a lot more."

PIRATE PARTY FOUNDER MEETS FIERY RECEPTION

Eliot Porter: "Rick Falkvinge may be perceived as a heretic, but his thoughts are far more in tune with the song-buying populace than those running the music industry. Customers are imploring the industry to listen to reason, but we're being ignored."

Russell Cottier: "Right to privacy and freedom from compulsory DRM are great ideas, but has it really become OK to steal intellectual property? I'll bet if Rick Falkvinge had a number one album, then five years would not seem long enough protection for those intellectual properties. Let's be sensible about the future of the industry and protect the creatives while giving the option to release material into the public domain."

Moshi bangs different drum

UNEARTHED

A&R INTEREST CONTINUES TO HEAT UP FOR Brooklyn natives The Drums following their first UK visit last month. Leading indie Moshi Moshi, the label behind early releases for Florence + The Machine, Kate Nash and Hot Chip among others, is leading the band's UK launch.

After their debut seven-track EP, titled *Summertime!* and led by the Let's Go Surfing single, the label is now working toward the release of second single, *I Felt Stupid*, on December 7.

The four-piece played their first UK show at The Flowerpot in London last month and have been riding a wave of interest from industry and media ever since. They are currently fielding offers from UK labels and publishers.

Moshi Moshi co-founder Stephen Bass says the band tick all the right boxes. "We are pleased that people here seem to be responding to them as well as we did when we first heard their songs. They have such a great pop sensibility and are able to wear their influences on their sleeves yet have a sound completely recognisable as their own - a trick

THE DRUMS



achieved by only the best artists."

The band featured on the In The City line-up this month, before heading to Iceland for the Airwaves festival. They also joined White Lies and Bombay Bicycle Club on the bill of Q's run of dates at the HMV Forum, before wrapping up the week with a headline slot at Club NME.

The Drums were formed around singer Jonathan Pierce and guitarist Jacob Graham, who met as children. The line-up has since grown to a four

piece, with members of Elkland and Cape Of No Hope joining the band. Live they are accompanied by two female backing singers.

The band joined Dave Holmes' 3-D artist management stable early this year, alongside a roster that boasts Coldplay, Scissor Sisters and Interpol among others. They are expected to conclude a record deal in the coming week with a debut album to follow in the new year.

stuart@musicweek.com

Cast list

Press

Dan Miller, Anorak London

Management

Dave Holmes, A mee Phillips, Christina Dunkley, 3D Management

Radio

Hannah Parkin, Anorak London

Online

Tasha Anderson, Anorak London

Agent

Mike Greek, CAA

Label

Michael McClatchey, Stephen Bass, Moshi Moshi Records

Dooley's Diary



It's fraught In The City tonight...

IN THE CITY 2009 MAY NOT HAVE BEEN THE BUSIEST EVER, but it proved one of the most amusing and controversial events in years. Predictably, **Pirate Party founder Rick Falkvinge** got the most stick for his, shall we say selective, history of copyright and creativity, leading one audience member to threaten to "burn him at the stake", but P2P was far from the only disruptive issue. The Duty Of Care panel, for example, witnessed an epic clash between **Colin Lester** and, well, everyone else over the question of **artist care**. While panellists such as Squeeze's **Chris Difford** argued passionately for the creation of a music industry fund to help artists afford rehab, Lester was having none of it. "Artists look to me to secure their career commercially. I am not a nanny," he blasted, adding later. "I don't give a shit about being fired.

I have a contract and a good lawyer." Also fired up was Rock Family Tree creator **Pete Frame**, who complained about writers calling him boring. "I have had sex in 25 US states. I have seen **Debbie Harry naked** in bed," he harrumphed. Meanwhile, Columbia MD **Mike Smith**, who took to the stage alongside **Mark Ronson** and



writer **John Harris**, revealed his take on the publishing versus labels debate, having crossed the floor several years previously. "You really have to go some as a music publisher to fuck up an artist's career," he said. "Whereas record companies can really balls it up any day of the week." Other revelations from ITC: a new video game called *Ride To Hell* allows you to beat up **Elbow** in a bar, after the band apparently insisted on it; **Paul Hardcastle** spent £200,000 on a synth back in 1985; **Dizzee Rascal** apparently paid XL just £10,000 for the rights to *Dance Wiv Me*; and Universal Publishing has licensed a song by shouty electronic types **Crystal Castles** for **Sing Star**. But to sum it all up, this was overheard at one panel. "There's less free bars and you can get into venues even if you arrive late"... For those not at ITC, the highlight of last week had to be **Music Week's own Unearthed** event, which saw us persuade The Royal Albert Hall to let us use their newly-refurbished Elgar Room to show off new talent. We're pleased to say the event was a sell-out success with **Alan Pownall**, **Jonathan Jeremiah** and **Jose Vanders** (pictured) all performing and we managed not to get too

much umska on the carpets. Look out for the next Unearthed on November 9, more details TBC... **The Roundhouse** last Tuesday was understandably packed with current **EMI** bigwigs, out to witness **Robbie Williams'** first full concert in three years. But it

was good to see there was also an invite for its former UK chief **Tony Wadsworth**, who joined an audience that included such a mixed bunch as **Ant and Dec** and **Sir Ian McKellan**... Robbie's set was predictably heavy on tracks from his forthcoming new album, but the fact the crowd didn't seem to be singing along to the new numbers actually came as a relief to him. As he noted, "Nobody in the front is singing the words back to me, which means the record hasn't leaked." The show proved to be something of a record breaker, too, with the **BBC Worldwide** broadcast recognised for the most simultaneous cinematic screenings of a live concert... In February, **4AD** pulled off the almost Herculean task of producing a chari-

ty album that was actually very good indeed in the shape of **Dark Was The Night**, with the proceeds going towards **AIDS** organisations around the world through **The Red Hot Organisation**. Even better, it made piles of cash: pictured here (left) are



Beggars Group chairman Martin Mills and **Aaron and Bryce Dessner** of **The National**, who produced the double album, brandishing a **cheque for £423,212** and all this just from the first half of 2009... **Tom Jones** got wood in Birmingham last week. No, really. The veteran singer became the first star of the **LG Arena's** new "celebrity wood", moments before he became the first



big music star to grace the stage of the reinvigorated venue. He is pictured here (left) with **NEC Group** director of arenas **Phil Mead**... And finally, get your diaries at the ready: the **Nordoff Robbins Pop Quiz** takes place on November 19 this year at **Regents Park Marriott Hotel**. For more information contact claire.wray@nrff.co.uk...

Features

SCHOOLS OF ROCK

Despite a rise in the number of music-related education courses across the UK, the music industry has appeared slow to reap the benefits of this learning boom. However, the importance of education is being realised in the boardroom and within Government

Education

By Anna Winston

IN THE TWO YEARS SINCE THE BPI LAST UPDATED ITS MUSIC EDUCATION DIRECTORY, the number of music and music industry-related courses in the UK has increased beyond all expectations.

First published in 1996 with 40 entries, the directory is an online database of courses that range from degree-level to vocational qualifications across all industry-related specialisms – from performance to artist management and production to publishing. The latest edition, published earlier this year, contains more than 1,250 courses.

“The boom in the further-education and higher-education sector has been really far greater than we anticipated,” says Allan Dumbreck, senior lecturer and head of commercial music at the University of the West of Scotland and editor of the Music Education Directory.

“Programmes tend to start up due to demand from potential students, rather than demand for jobs,” says Dumbreck. “There are now something like 400 or 500 establishments running these programmes. Most have maybe two or three programmes, but some have seven or eight. You’ve got to remember that in order to make a programme run there usually has to be a minimum of 15 students there, so 1,250 courses running 15 students apiece. Some of these courses are much, much bigger, so I would estimate right now there are somewhere between 30,000 and 50,000 music students in this country.

“That’s everything that we’ve been able to track, although it is a fraction of the training – we can’t possibly track all the training. Everyone who teaches guitar, everyone who teaches bass, everyone who teaches drums, and things like the Yamaha music schools – we can’t track all of those because there are just too many of them,” continues Dumbreck.

Part of this boom can be attributed to the success of reality performance shows, specifically *The X Factor*, which is attracting audiences in excess of 10m viewers. Then there are the high-profile graduate success stories such as Adele, Amy Winehouse, Kate Nash and Leona Lewis (Brit School); Newton Faulkner and Sugababes member Amelle Berrabah (ACM); Enter Shikari (Bucks New University); The Wombats and The Zutons (Liverpool Institute of Performing Arts); and The Kooks (Brighton Institute of Modern Music).

However, the burgeoning popularity of music degrees and other industry-related qualifications appears at first glance to have had little impact on the music industry itself. Earlier this year, when Creative & Cultural Skills (C&CS) published its survey *Economic Impacts of the Creative Industries*, it found that nearly one in 10 people within the music industry had no qualifications. Across the creative industries in the UK, an average 46% of employees have a degree or higher qualification, but the music industry lags behind significantly with 36%. Although this is partly accounted for by the traditionally vocational nature of industry training, it is harder to justify the fact that 13% of music-industry employees are less qualified than the average school leaver today.

There is a direct correlation between these figures and the earning power of music industry employees: a quarter of its 100,000-plus workforce earns less than £20,000 per year, while only 5% earn more than £41,000.



When the survey was published in June, C&CS director Tom Bewick bemoaned lack of co-operation from the music industry in creating a blueprint for a better-educated and better-skilled workforce. However, in the last few months alone the picture has altered considerably.

“Things have changed. UKMusic has committed with us now to do a more thorough skills audit of the music industry,” says Bewick. “There is now a joined-up agenda between the Skills Council and the music industry, represented by UK Music Alliance. I am in a much more positive place than I was a few months ago.

“You’ve also got to accept that the industry itself has got a lot more to worry about than training and education. It’s going through some pretty challenging times. But that is precisely why we’ve got to look again at the skills that are coming into the industry because that is what will drive future business success, new business models and innovation. There is still some work to do to get that point widely accepted across the sector,” explains Bewick.

C&CS is now looking into developing a new apprenticeships scheme within the industry and has also celebrated the third year of the Cultural Leadership Programme, its own initiative to offer training to industry leaders. Among those to complete the course this year are Serious director David Jones, Faber Music publishing director Kathryn Knight and PRS for Music broadcast and online managing director Andrew Shaw.

However, even with this new level of co-operation there is an underlying problem that the music colleges must face up to, regardless of whether they specialise in performance, business, marketing or production. The education sector is producing more graduates than ever, while the number of jobs in what is traditionally thought of as the music industry has stayed relatively static at around 100,000. There are very few, if any, jobs for music graduates available within the industry.

In May, the Government launched the £1.1bn Future Jobs Fund, a cross-sector initiative aimed specifically at creating 150,000 new jobs for 18- to 24-year-olds, to tackle the jobs shortage. The then Culture and Work and Pensions secretaries, Andy Burnham and James Purnell, pledged that more than 5,000 of these jobs would be created in the culture, music and creative industries. Although these jobs are not solely aimed at graduates, the announcement offered a glimmer of hope for the future.

Five months later, the Department of Culture Media and Sport (DCMS) says that an announcement on the first tranche of future jobs created in the cultural sectors



PICTURED LEFT
Foot in the door: The Brighton Institute of Modern Music is one of several UK institutions offering the kind of courses that have helped to produce stars such as The Kooks and Leona Lewis

is due later this year. But there is no indication how many of those jobs will be in the music industry.

“The Government remains absolutely committed to supporting young people who want to work in the music industry and recognises the huge contribution the creative industries make to the UK economy,” said a DCMS spokeswoman. “Backing future talent is a priority – that’s why it is one of the central themes of c&binet [Creativity and Business International Network], our flagship conference for the key players in the creative and financial industries. As well as making sure students develop the skills needed by industry, we want to make it easier for entrepreneurs and fledgling businesses to succeed. And we need to make sure that creativity is rewarded, which is why we are putting such efforts into finding a solution to the issue of creative rights.”

Nonetheless, it is clear that none of the colleges is holding its breath for the sudden creation of a new pool of job opportunities. After all, it is up to employers within the industry to submit a funding bid if they wish to benefit from the Future Jobs Fund and it is unlikely that this is the primary concern for most record labels or other business within the mainstream industry. Most of the better-known colleges are realistic about their students’ employment prospects.

“I’ve never been in the business myself of offering hope to people who have none,” says Dumbreck. “We thoroughly interview our students. There’s a three-hour interview mechanism for the programme here, to make sure we’re getting the right students for the right reasons and to make it clear to them that there’s no guarantee



“We’ve got to look again at the skills that are coming into the industry because that is what will drive future business success, new business models and innovation”

TOM BEWICK, CREATIVE AND CULTURAL SKILLS

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Features



they're going to get a job at the end of it. But it does concern me that perhaps there are courses out there which are simply trying to find bums on seats."

This concern is echoed by the industry professionals who have come into direct contact with music education, but it is clear that the industry is beginning to recognise at least some of the opportunities presented by the colleges and universities and their students.

"I think it's true to say that there is number of courses out there that are pretty well respected by publishers," says Music Publishers Association assistant chief executive Jenny Goodwin. "I also think it's probably fair to say that there are also some that give cause for concern. There is always room for new entrepreneurial spirit, but if expectations of employment in the industry are being raised by institutions across the country there is almost certainly a disconnect there."

"With certain institutions that have made the running, our working relationship is pretty good. I think without doubt there will be some very, very good executives coming into the industry who have taken that [education] route. But that will not be to the exclusion of all others."

This year, the MPA has responded to the growing number of students trying to break into the industry by making some changes to its Richard Plowman scholarship scheme to offer funding support to students in their final year and those who have just graduated. Increased support and engagement from industry bodies should certainly be seen as a good sign, while anecdotal evidence suggests that the industry is warming to the education sector, both as an employer and as a group of professionals looking for further training.

Both Columbia and EMI Music Publishing now sponsor songwriting courses, at the Institute of Contemporary Music Performance (ICMP) in north west London and the Brighton Institute of Modern Music (BIMM). Partnerships like these can take various forms, from offering course guidance to work placements, or

financial support for underprivileged students who would otherwise be unable to afford a place on a course at a privately run college like BIMM. Also, A&R talent-scouting sessions are now a regular event at colleges across the country.

According to ICMP founder Paul Kirkham, attitudes within the industry are changing, slowly but surely. "A lot of the labels have started providing materials from their back catalogues as teaching materials on some courses. They've also started bringing out some of their about-to-be signed or recently signed artists, maybe before a gig at a London venue. Some of the broader-minded A&Rs are seeing this as an opportunity to start building fanbases, and seeing a direct link between footfall at gigs and attention on social networking sites and their visits to the school. But we've also had A&Rs come out here for almost X Factor-style auditions," says Kirkham.

"I know Mike [Smith, managing director of Columbia Records] is very keen for Columbia to have an education angle, not just because it is good promotion, but because it's the right thing to do. If you look at any industry in the world, they are taking an active interest in education, particularly higher education. Why should the music industry be any different?"

ICMP is among those benefiting from both the popularity of music education and the industry's growing interest in it. It has recently secured new premises to allow it to increase its performance space by 25%, and Kirkham has plans to launch an MBA aimed at music executives.

"When I was at university, in the third year there was a 'milk round' and all the companies would come round seeking talent, whether they were lawyers, doctors or accountants," recalls Kirkham. "We have a vision that that is going to happen here. It might take a few years, but we will have the labels, the publishers, even the manufacturers, the Rolands and Yamahas of this world. There are all kinds of things our students can do."

But there is still a long way to go before the industry really opens up to the talent being produced by the colleges. "The problem is that the industry spends its whole life in a kind of paranoia, looking over its shoulder wondering if it's still got a job next week," says Kevin Nixon, one of BIMM's founding directors. "We've got to take a more mature, long-term view. There will always be a music business and we've got the responsibility of shaping its future. We should have a long-term plan, but what worries me is this tends to fall into the hands of people in the recording industry, where there's obviously been a lot of diminished trading and a lot of weakness from a business point of view. Where I feel we should have more people involved is in the live-music sector, because it's in a massive upswing."

Still, there is plenty to suggest that graduates are beginning to infiltrate the live industry, and they are bringing the business sense instilled by their colleges with them. Not every student wants to be the next big star, and

increasing numbers are being taught the skills they need to survive as entrepreneurs and business professionals.

"We've just done a load of research with our graduates and, of the 50% who responded, 53% of those are making 100% of their living directly from music," says Martin Isherwood, head of the Liverpool Institute of Performing Arts (LIPA) music faculty. "Another 23% are making 50% of their income out of music. So a huge proportion of our graduates are actually doing it, making money and having successful careers."

At Bucks New University, they are beginning to benefit directly from the success of graduates who have been in the industry for over a decade. "Our name is made off the back of students who have been successful in business rather than performance. It's about offering an invitation [to the industry] and saying, 'Look, we can offer you graduates who can drive your business forward.' We live or die on the basis of whether those students can do that and we've now got a couple of pretty good, concrete examples," says Frazer Mackenzie, head of its School of Music.

There are few worthwhile music industry-related courses now that do not include compulsory business, legal and marketing modules, and students are being urged to stay a step ahead of innovations within the industry by taking an entrepreneurial approach. They are encouraged to network with each other, employ each other after graduating and come back to their colleges to offer advice to the next batch of fresh-faced hopefuls. And the colleges are leading by example, creating a strong business model and looking for opportunities to expand not just their courses and bases in the UK, but also internationally. Among those with a global vision are BIMM and the Academy of Contemporary Music, which launched its first US branch in July.

Several colleges and universities are creating their own student-run businesses, such as the Faculty Music Media at Westminster University which boast both an innovative working environment and an impressive list of alumni placed across the industry in businesses like iTunes, Universal and Mama Group.

"It is the students who introduce new platforms," says Katie Thiebaud, managing director of Faculty. "For example, FMM's in-house digital media and marketing team are continually exploring new technologies and social marketing, even initially alerting the universities to the power of social networking. Students and young people with strong initiatives are the future of the music industry."

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Music Week will be releasing a series of online-only articles focusing on the various aspects of further study for students and music executives during this week. You can see them all at www.musicweek.com, or by signing up to the website and subscribing to our Daily Newsletter.

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Sound training:
The Zutons
graduated from
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PICTURED BELOW
Columbia Records
managing director
Mike Smith sees
the advantages
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Features

COALITION FORCES

The Featured Artists Coalition may have rocked the boat when it came to the music industry's united front on filesharing, but its policy has defined it as an organisation and put it on the map. Having refined its position following Lily Allen's now-famous criticism, the FAC believes it is broadly in line with its industry colleagues and well-placed to put forward a creative artists' approach to P2P

Organisations

By Robert Ashton

WASHING ITS DIRTY LINEN IN PUBLIC had been a music industry speciality. It was good at stand-up rows – over even the smallest issues.

But that could not go on. Acting like a bunch of naughty schoolboys does not find favour anywhere, least of all in the corridors of power in Westminster.

Government ministers and others were sick and tired of hearing from a dozen different executives telling them a dozen different stories. So the industry shaped up. And it learned its lesson. In the last year, the music industry has fallen over itself to present a united front.

And it has done pretty well. There have been united shows on format shifting and – to some degree – copy-right term.

Then a few weeks ago along came filesharing and how to deal with it. Uh-oh...

After weeks of negotiation, persuasion, coaxing, cajoling, sulking and rowing, most parts of the industry – from managers to publishers – were able to present a united submission for Lord Mandelson's consultation on P2P, supporting his proposal to temporarily suspend the broadband accounts of "egregious or persistent" infringers.

But the Featured Artists Coalition blew apart the industry's carefully constructed and delicately balanced alliance and must have left the Business Secretary wondering why he had gone to bat for the industry.

The artist body could not agree with the BPI, AIM, MPA, MMF and the rest of the organisations comprising UK Music. In fact, not only did it not agree, the FAC was – and is – vehemently opposed to suspending accounts.

But the schism had another effect. Since its launch in March – and despite having the glitziest membership of any music body (who else can boast KT Tunstall, Radiohead, Kate Nash, Annie Lennox, Tom Jones, Sandie Shaw and Robbie Williams?) – the FAC has been finding its feet.

Sure, there have been statements on term extension and its opposition to the British National Party using music; FAC even won the ISPA internet hero award, but none of these racked up the column inches.

Filesharing has been the FAC's defining issue. FAC's Nick Mason, who is co-chairman of the organisation alongside Blur's Dave Rowntree, says its policy for dealing with filesharers has put the FAC on the map. And although the Pink Floyd drummer argues there is "not an enormous difference between the other groups and us" the anger and resentment it stirred in some parts of the industry got the attention of everyone from cabinet ministers to newspapers editors.

Mason adds, "I think the record companies assumed everyone would be onside. The important thing in that whole dialogue is no one seemed to ask the artists what they thought. There was the feeling that just the record companies were setting the agenda and the only people who were going to talk to Government. I've no problem with the record companies doing that, but I think the artists should be at the table as well."

While the industry waits to see what the Digital Economy Bill throws up in relation to filesharing and filesharers, FAC acting CEO Jeremy Silver lays out the

organisation's position on filesharing.

After Lily Allen's famous intervention, when she took the organisation to task because she thought it was being soft on filesharers, the FAC shifted slightly.

It settled on a three-strikes measure against persistent downloaders resulting – at the last recourse – with bandwidth throttling. Silver concedes it "took a step", but found a place "that is within the bounds of point of view of our ideals and what is important to the artist community".

Silver sees this as clearly different from the industry stance adopted by UK Music. He says, "[There is a] difference between bandwidth throttling and suspension. What we've been saying consistently is that we need to be in communication with fans...We need to be in contact creatively and in ways which will engage people to make them aware that a) they are doing something which is not acceptable and b) there are legal alternatives."

Silver believes there is another distinction: that the FAC view respects "privacy". He adds, "[People's] personal lives and connection to the internet are not things we challenge lightly. Our relationship with our fans is central to our careers and lives."

The alternative position that sits behind file suspension, he claims, is concerned with disrupting relationships, invading privacy and shows no respect for users.

Silver says, "I believe the position of the labels needs to be much more like that of the artists if they are going to be successful in this world and I think that's where they will move to."

Well, hang on. Not for the time being. For the time being many in the industry believe that the FAC needs to shut up and get in line.

They argue that in addition to record company staff – and not all are highly paid – filesharers are taking the bread off the tables of musicians, producers, writers and many others.

One head of an organisation says filesharers are bleeding the industry and, in effect, the FAC is helping them. "It looks like the lunatics have been allowed to take control [of the FAC], which can be dangerous for policy making. It now runs the risk of not being taken seriously," the body's chief says.

Mason accepts that record companies "saw us as a dangerous brigade of the Taliban" and Rowntree suggests "what was being presented was a bunch of renegade loony artists".

But they refuse to water down their views for convenience sake because, as Mason explains, "We don't see everything identically and record companies don't

FEATURED ARTISTS COALITION

BELOW
Taking to task: Lily Allen's outburst criticised the FAC for being soft on filesharers and helped shape the coalition's current stance on the issue



"We don't see everything identically and record companies don't always think of solutions that artists sometimes might..."

NICK MASON, FAC



always think of solutions that artists sometimes might.”

Moreover, the debate crystallised something else. Artists now realise they wield power and as a collective they can be a force to be reckoned with. Before the FAC, Rowntree argues, artists like him were shouted at. “With our big collective voice we can shout back. People having opposing views to us is not a problem. The fact that we have an opposing view and it wasn’t being heard was the problem.”

Naturally, they do not want to return to the days of being shouted at and want a meaningful partnership with other areas of the industry and a say in its future: while artists remain saddled with packaging deductions in their contracts they argue the power still resides with labels who want to call the tune. “The point is [the FAC] is for the next generation of artists who don’t want to get saddled with imposed terms like we were,” says Rowntree.

MMF CEO Jon Webster, who was instrumental in helping to establish FAC and whose own organisation’s members are clearly aligned with the FAC, believes the artists’ organisation might work better inside UK Music instead of being “outside the tent pissing in”.

And Mason now suggests that the FAC should review its position on becoming a member. “One of the things we also need to do is end up with a proper dialogue with record companies,” the musician adds.

Silver agrees that more dialogue is needed: “The artists themselves are grown-ups; we are not talking anymore about people who are ignorant about the world. That doesn’t necessarily mean they want to spend their time immersed in the commercial aspects of what they do but they are not ignorant of it any more. We don’t want to create disunity in the industry. What I hope we achieve is to have a real dialogue and before people start lobbying Government with a particular perspective they might actually consult other parts of the industry.”

Unfortunately, Silver claims there has been – and still is – resistance to canvassing the artists’ views. He claims one executive recently asked him why artists should have an opinion on issues. “The history and tradition has been the artist voice has not been paid attention to... I don’t think you would have found too many people sitting around and thinking, ‘Oh, I wonder when the artists are going to come around and express an opinion about this,’” says Silver.

Silver argues that this executive and others should not see the FAC as a threat and sympathises with the difficulties labels are having trying to sustain the old physical businesses while building a new digital one. However, while he sees “a broadening landscape and broadening environment in which a conversation between a band and fan takes place” the FAC will push for a shake-up.

The FAC agenda is threefold. Alongside tackling the big political and policy issues like filesharing, it also has a commitment to an education programme for members.



“What the filesharing debate taught us was about the order in which it took place, where we had a shouting match in the press and then a roundtable afterwards to sort everything out. What we will do this time around is have a roundtable first and then a love-in in the press...”

The third key strand, according to Rowntree, is “unattributable income”.

He says the FAC is after a cut of the income that comes into the music industry which, Blur’s drummer says, “by and large goes straight to the record companies”. FAC wants to redress that. Rowntree suggests the industry justifies its claim because it says it does not know who the money belongs to. “But we definitely know it is a lot of our members so thank you, we’ll have it, or at least a proportion of it,” he adds.

Another key objective for the FAC is to assert the need for transparency. Silver says, “We are in the state of extraordinary transformation in the wider community. We’ve seen MPs’ expense scandals, we’ve seen what has gone on in Wall Street. The moment now is all about being transparent and being clear with one or another. [It is about] understanding where the money goes and being open about who is making money out of what is really important. And we have a history in this business of that not being the case and we need to move and change that,” states Silver.

Indeed Silver argues that the changes taking place in the industry should have increased the appetite for partnerships and new relationships, which are more even-handed. But, he claims, it has not. “It should have served to give the labels the opportunity to create new contracts which did not have all the history embedded in them, all the archaic things they still impose on artists,” he adds.

Crucially, he and the FAC also believe this unwillingness to be transparent and strike up more balanced part-



“[There is a] difference between bandwidth throttling and suspension. What we’ve been saying consistently is that we need to be in communication with fans...”

JEREMY SILVER, FAC

nerships has been a fetter on the development of new digital businesses along the lines of Spotify.

“Labels [should] be more open with artists about the way they are dealing with digital deals. And the way in which some of the large aggregated licensing deals – whether that is with Spotify or Nokia’s Comes With Music – filter back down to individual artists,” argues Silver. “Explaining mechanisms is bound to remain confidential, but I think the extent they can share that with their own artists is really important because there is a lot of concern that the structure of those deals is not transparent and people don’t really understand why that should be.”

The FAC suggests that by involving artists in deal making future new services can be even more successful and dominate the digital domain by making things like Pirate Bay look unreliable, boring and shoddy. Mason adds, “I think one of the things artists can bring to the table is creative ideas.”

Silver argues, “We think the artists need to be part of those conversations. Labels have the recording right, but there are lots of other aspects of what an artist does that contribute to value. Particularly for these new services, without taking them all into account, and being more co-ordinated about them, there is a danger we will end up not being able to maximise the assets being created and create the most valuable proposition for the consumer.”

While the FAC talks about repatriating income and changing the “architecture” of the industry, future relations might not be a bed of roses. However, there is another major issue that will soon concentrate minds in the industry. Copyright term could help foster improved relationships and shape the FAC’s role within the industry.

With the pro-term Spanish taking over the presidency of the European Union, Rowntree and his colleagues are readying themselves to deliver their policy. The FAC is currently in favour of extension providing the copyright reverts to the artists.

And labels will be pleased to hear that this time around the organisation believes the industry will be able to produce a unified position.

So no big rows then?

Rowntree hopes not. He says, “What it [the filesharing debate] taught us was about the order in which it took place, where we had a shouting match in the press and then a roundtable afterwards to sort everything out. What we will do this time around is have a roundtable first and then a love-in in the press.”

ABOVE
The face of FAC:
from left –
co-chairmen
Nick Mason and
Dave Rowntree
and acting CEO
Jeremy Silver

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STILL SHAKIN'

Thirty years after Michael Barrett pulled on the denim and broke into the UK charts with Hot Dog, Shakin' Stevens is still making waves. On the eve of the release of his comprehensive remasters boxed set and a whole host of anniversary activity, Music Week celebrates the evergreen rock'n'roller

Tribute

By Stephen Jones

SHAKIN' STEVENS' ENDURING APPEAL WAS NO BETTER ILLUSTRATED than when he performed to the biggest-ever crowd for an opening act at last year's Glastonbury Festival main Pyramid Stage.

Stevens may be the biggest-selling singles artist of the Eighties - the Guinness Book of British Hit Singles And Albums declares he "shares with The Beatles (Sixties) and Elton John (Seventies) the distinction of being the most successful UK singles chart performer of a decade", but that performance at Worthy Farm was a reminder that his reputation has been built on reliably delivering an enthralling live show honed over many decades.

Relaxing behind the green doors of London's Soho House, Stevens displays the characteristic humility which so appeals to his fans.

"Glastonbury was great. I thoroughly enjoyed it, [but] I couldn't understand all the fuss because I have done loads and loads of festivals throughout Europe," says Stevens.

"Michael Eavis was pleased, even though I didn't do Green Door because it was an obvious move," he smiles.

Stevens' modest nature could well be a result of the fact he had to work extremely hard for recognition, let alone fame and chart dominance.

Few people realise that before his Eighties chart reign, Stevens had already worn in his trademark denim while spending more than a decade on the UK and European live circuit.

Born Michael Barrett in Ely on the outskirts of Cardiff to a working-class family in March 1948, Stevens had all manner of jobs including a stint as a milkman as he began his career as a rock'n'roll singer around the clubs and bars of South Wales.

After messing around in bands whose names ranged from The Olympics, The Cossacks and even The Denims, in 1968 he eventually formed the Fifties-influenced rock'n'roll outfit that became Shakin' Stevens & The Sunsets, adopting a stage name borrowed from a friend who had once jokingly invented it amid an air guitar break in a street game they were playing. And, of course, the Shaky name followed.

"I was always into music," says Stevens. "When I left school, I started in the early days in a tin band sleeping on floors - playing the Hope & Anchor [in Islington] and places like that while holding down day jobs - I worked my way up."

"We used to get in a van and off we went. In fact, we are not far from Old Compton Street now, and one of the gigs we did was The Greyhound. We went down in the cellar and got paid £4. We'd do a couple of hours and jump in the van back to Wales."

His band turned professional in 1969 and built a reputation by touring the UK's universities, colleges and venues supporting the likes of David Bowie, Deep Purple and Kilburn & The High Roads (with a young Ian Dury in the line-up). Indeed, they were voted Top Live Band in a 1972 *NME* poll.

"We were a pretty wild band," reflects Stevens. "It was nothing for us to swing on the chandelier or run



PHOTO: GABRIEL FLACK



"We were quite a wild bunch. We were doing a gig in Cardiff and The Rolling Stones sent someone to check us out, who reported back that we were a riot... we got the gig supporting them"

SHAKIN' STEVENS, ON THE ROAD TO FAME IN THE SEVENTIES

across the bar and kick all the beer everywhere. We were quite a wild bunch.

"We were doing a gig in Cardiff and The Rolling Stones sent someone to check us out, who reported back that we were a riot. So we got the gig supporting them in Southampton. But it was just after Gimme Shelter and all the riots and [Hell's] Angels coming down the Civil Theatre... you can imagine we weren't so raucous that night."

But over the years those riotous performances attracted several record deals including:

- EMI/Parlophone: the album *A Legend*, produced by Dave Edmunds at Rockfield Studios
- CBS: signed for five years by veteran A&R man Muff Winwood.
- Dureco & Dynamite: the Dutch label which enabled the band to build a large following in Denmark, Sweden and Holland
- Track Records: for which Stevens signed as a solo artist prior to breaking up with the Sunsets.

Yet initially commercial chart success eluded Stevens, "We didn't have the commitment or market. If you don't have that, it ain't gonna happen."

"I had no real involvement on the production side at all," he says. "I thought as a band we were better live than as a recorded band. We didn't really capture Shakin' Stevens & The Sunsets on record. Maybe that was a problem. But I also think the problem as well is that we just believed in what we did. We didn't go with any trend, change our hair or the wideness of our pants."

"Obviously with record companies and managers and things like that, getting your breaks is all part of the political thing. You can have a fantastic record but if you don't have the market, you don't have the commitment, it ain't going to happen," he adds.

Stevens' lucky break came when he was spotted with the band at The Greyhound and asked to audition for legendary music TV producer Jack Good to star in his West End musical *Elvis!* Stevens landed one of the lead roles and portrayed Elvis in his prime, charting the army and movie star years.

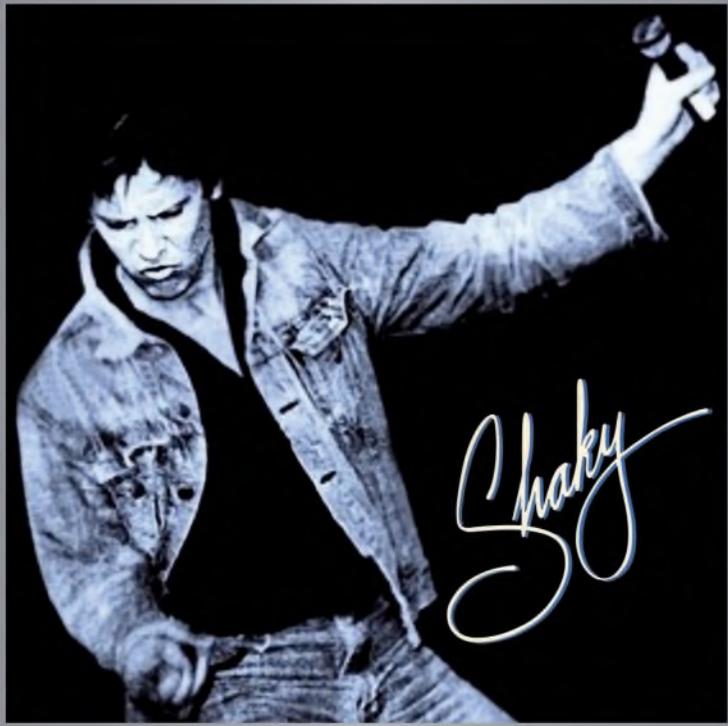
Good's pioneering approach in lifting Stevens from the *Evening Standard* best musical-winning show onto the TV sets of the nation was to become instrumental to his success in the approaching decade. But Stevens balks at comparisons of Good with today's Simon Cowell.

"With respect to Simon, Jack was more creative in a different way. He was from the days of *The Six-Five Special*, *Shindig!* and *Catch My Soul*. He also did the first Las Vegas revue for Tina Turner. He was a well-educated Oxford man who just liked rock'n'roll. He brought it to the TV stations and put Cliff [Richard] and all those people on the map."

Good was certainly canny in mobilising the press to support his ventures: the show's run was extended twice and events overtook his rejoining The Sunsets, who were back in Wales reading the headlines.

"The band was coming to a finish, we were pretty starving - we'd done all we could," Stevens insists. "We had done five albums with no success really and it was a regular wage and a tribute show with money in the bank."

PICTURED LEFT
The bop won't stop: Shaky today and in his Eighties pomp



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Stevens' first album, released via Track Records, was recorded straight to tape in one day in Island Records' studio. It was recorded amid something of a party atmosphere, fuelled in part by the presence of Bob Marley in the adjacent studio. But the record flopped, partly due to the label's financial difficulties and subsequent liquidation. But it did open the door to a new deal at CBS after business partners Chris Brough and Mike Hurst - who Stevens describes as his first proper managers - approached him backstage in his dressing room at London's Astoria in summer 1978. Shortly afterwards he was signed to CBS/Epic in a global deal overseen by the legendary Maurice Oberstein, a move Stevens describes as the biggest break of his career.

Against a backdrop of the then-ubiquitous sound of punk and new wave, Stevens had found his own distinctive blend of country/rock and blues delivered with gutsy vocals.

Stevens explains that his experience onstage in the West End proved invaluable. "I learned that you want to get a key, thrash it out with guitars, take it high, take it up a little bit, then bring it down a little bit so you can get the best range of your voice," he explains. "Otherwise if you don't get the right key, it's too low, you go in and get second wind, and you can't sing out."

Yet it took several false starts before Stevens eventually discovered a successful working partnership with producer Stuart Colman - who went on to be voted top singles producer of the year by *Music Week* - and with whom he would enjoy sifting through hundreds of records looking for potential hits.

Stevens' first CBS album was *Take One*, which featured guitarist Albert Lee (Bo Diddley, Jerry Lee

The breakthrough **This Ole House** released February 1981; chart peak: 1



After scraping the UK top 20 with *Marie Marie* in 1980, Epic released the flop follow-up *Shooting Gallery*. "I think I did too many kids shows, but that was 'management'," says Stevens. "I was dashing here, there and everywhere. But that song really should be banned. It's all very filthy. But it was funny at the time because they had it as the music on [Saturday morning children's TV show] *Swap Shop* to this air rifle/shooting rabbits game, but nobody picked up on that."

"Matchbox and The Stray Cats were getting all the Top 10s and I

wasn't. This was after the punk era, which we called *Bash!* It was quite good, I just didn't like all the spitting, the vomiting and all that crap. But they got down to the basics, which I liked.

"So we had a meeting with the (CBS) guys, and said we need to be a priority and they said: 'Sure, give us three tracks.' So we did that, including *This Ole House*. It came in at 69, rose to 58 and all of a sudden shot to number one.

"A lot of people don't know this, but at that time *This Ole House* had 86 covers. It was written by Stuart Hamblen, a Nashville singer - it was a country soul song like *Mustang Sally*. I sat down with Stuart [Colman] and listened to a lot of records and the first [version] I heard was by NRBQ and it was fresh. There were lots of covers before by people like *Boxcar Willie*. But for my version the time was right, it was perfect. The album got to number two - it's a frustrating number!"

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Features

PICTURED RIGHT
Recognition: in 2000 Shakin' Stevens was awarded a Gold Badge Award by the British Academy of Composers and Songwriters

PICTURED OPPOSITE
Shaky performing on Top of the Pops and appearing on Peter Kay's chart-topping (Is This The Way To) Amarillo? promo

Lewis) and legendary pedal steel guitarist BJ Cole (T. Rex, Elton John). Stevens and Colman had hit upon a sound which both appealed to *Smash Hits* readers and an adult audience who heard the music of their youth within Shaky's grooves.

It had already been recorded when he took on manager Freya Williams who had been managing singer Joe Brown in the West End - "because in those days artists didn't talk to labels, they talked to their representatives." - and was to guide him through the successful years.

Hot Dog was his debut UK hit, reaching number 24 in 1980, while its follow-up Marie Marie peaked at 19 and went on to break him across Europe. Shooting Gallery followed, but it was the cover of Rosemary Clooney's This Ole House which topped the UK chart and became a huge international hit.

Stevens' subsequent 10 singles went top five, cementing an illustrious career with CBS. In 1981 alone he notched up three hit albums with the label, including his first number one album Shaky, and, of course the memorable chart-topping single Green Door.

Hit albums followed thick and fast, including Give Me Your Heart Tonight - which featured his first self-penned number one and the Ivor Novello-nominated Oh Julie - The Bop Won't Stop and Lipstick Powder And Paint.

Stevens' fourth number one was Merry Christmas Everyone in December 1985 and whose release was put back a year to avoid clashing with Band Aid's Do They Know It's Christmas? - this even though Stevens inexplicably did not have a part in the latter's recording despite his chart ubiquity at the time. The single knocked Whitney Houston's Saving All My



"After 1985 I was dancing here and there, putting records out like bullets and doing three tours a year. We really should of stood back...there was no guidance"

Love For You off the number one spot and remains affectionately regarded as a classic Christmas hit, recently being voted one of the best Christmas songs ever by *NME* readers and MTV viewers.

At this point with Stevens focused on maximising his output, he reflects that he did not have time to take in what was happening around him. Oberstein moved to PolyGram and Stevens can now see his career was more affected by the subsequent staff changes at CBS/Epic and its takeover by Sony in 1987/8 than he at the time realised. His relationship with the label had changed and he became unhappy with the quality of releases around albums Let's Boogie - which included for instance a Live Medley which was two years old - and A Whole Lotta Shaky.

Looking back, Stevens describes himself at the time as being "very naive" over decisions made - "A lot of things were kept from me" - wishing that someone had taken a step back and looked at his career and planned for the future.

He laments: "With Freya, after 1985... I was dancing here and there, putting records out like bullets. I was doing three tours a year and so many interviews. We really should have stood back and said, 'Look to the next stage now,' and nobody did that. They thought it would go on for ever. There was no guidance."

The one man at CBS that Stevens trusted, and retains huge respect for guiding him through this successful period in their second partnership of his career, was Muff Winwood. Sue Davis, Stevens' manager since 1999, explains, "I think he had a conversation with Muff Winwood where he recommended taking a step back and looking at how the market moves and how you have got to move with it, but

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A whole lotta Shaky going on anniversary plans abound

Given Shakin' Stevens' incredible run of hit singles in the Eighties, it is perhaps surprising that this is the first time a CD boxed set retrospective has been issued.

Sony commercial senior marketing manager Neil Martin admits, "You could almost say it's been overlooked. It's never been done before, this complete overview and appraisal of his career. I must say this is a real labour of love."

With the set released on December 7 and coinciding with next year's 30th anniversary of his debut hit Hot Dog, a significant number of the staggering 147 songs on Shakin' Stevens – The Epic Masters 10-CD boxed set will be available on CD for the first time having previously only been issued on vinyl. The material will also be available to download.

When asked about being the top-selling singles artist of the Eighties, Stevens is typically reserved. "So they say. I don't know how many offhand. I don't remember things like that really. I'm very proud of the achievement, but you have probably read it all before."

Martin adds that hard data from that period is hard to come by, but adds, "His UK singles sales alone were at least 7.5m. He had hits throughout the decade and a lot of these songs went Top 10. And he was successful in many other territories."

Unique to the boxed set is the way in which each of the CDs has been designed as a mini-vinyl record in inner bags, featuring a striking cover of a denim-clad Stevens in a trademark pose. "Management are always 'Look at the camera! Look at the camera!'" says Stevens. "But this shot was taken onstage."

The image has been taken from the I'll Be Satisfied cover and, inside the boxed set a 20-page colour booklet includes

all the sleeve notes and photographs of each UK single sleeve, together with informative 'Shaky nuggets' featured on the back.

The set includes the albums Take One!, This Ole House, Shaky, Give Me Your Heart Tonight, The Bop Won't Stop, Lipstick, Powder & Paint, Let's Boogie, A Whole Lotta Shaky and There Are Two Kinds Of Music: Rock'n'Roll together with a CD of original and alternative mixes and extended versions.

When it comes to the marketing campaign, advertising will run in monthly music magazines including *Record Collector*, *Uncut*, *The Word* and *McJo*. Martin says: "[Stevens] has a fairly passionate fanbase which has grown up with him, and boxed sets sell to a hardcore fanbase."

With that in mind, Stevens will perform a one-off launch show – billed as "an intimate gig" – at London's O2 Islington Academy on December 8 where he promises to perform a selection of tracks from the collection.

The gig marks the start of a live revival for Stevens, his manager Sue Davies reveals. She says that "dozens of festivals in the UK and Europe" have already been booked for his anniversary year tour plans next year. Meanwhile, Martin stresses that the Sony campaign will be extended to reach fans in other territories. "He's still out there and very much doing it," insists Martin.



[Stevens] misinterpreted that as he should take time off. He regrets that. He spat out the hits and someone should have been planning for the future."

Winwood's departure from Epic to set up S2 in 1990 and the single I Might just cracking the Top 20 signalled to Stevens that he was perhaps coming to the end of his time with Epic. Indeed, it concluded with 1992's underperforming collection *The Epic Years* and the number 37 hit single *Radio*, produced by Tod Argent and featuring Queen's Roger Taylor on drums.

SHAKIN' STEVENS

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PICTURED
Moving onwards: Stevens is planning a wealth of festival appearances to mark next year's 30th anniversary of his debut hit

Stevens was, however, able to look back on a string of amazing achievements over the decade, which included:

- 39 top 75 singles;
- Four UK number ones singles, plus three number twos, 12 top five hits and 15 Top 10 appearances;
- More than five years spent in the UK singles chart
- 30 Top 75 hits in a decade;
- A dozen hit albums with a multitude of gold, platinum and double platinum awards;
- An estimated 30m albums and singles sold globally.

But above all Stevens achieved a loyal fanbase who continued to support him throughout the next two decades and for whom he says he is now producing a CD boxed set retrospective, overseeing the remastering, artwork and text.

Davies explains that Stevens has a very hands-on approach nowadays, not least with maintaining independent control, operation and exploitation of his website – www.shakinsteven.com – because, “That’s the image we want to convey. Things can get lost in translation.”

Stevens may have stopped recording in the early Nineties, but after a re-evaluation of his career he had returned to the live scene by the end of the decade and continues to tour the UK and Europe. In 2000 he was also awarded a prestigious Gold Badge Award by the British Academy of Composers and

Songwriters to commemorate his contribution to the music industry.

The Glastonbury show and touring aside, among other notable achievements this decade have been the 12-track album *Now Listen* in 2005, which Stevens largely co-wrote. Later that year he delighted fans by appearing in the video to Tony Christie and Peter Kay’s chart-topping (*Is This The Way To*) *Amarillo?* Only last year Chris Evans featured a special Shaky week on Radio 2 to celebrate Stevens’ 60th birthday after the pair’s chance meeting at a golf club. Stevens’ enduring appeal has also been emphasised by the continued success of *Merry Christmas Everyone* since it was made available to download. Without any promotion the track has returned to the Top 40 during the last two Christmas periods.

But, perhaps most heartwarming, Stevens won the reality TV show *Hit Me Baby One More Time*, eclipsing his peers and precipitating yet another Top 20 hit in his cover of Pink’s *Trouble* backed with *This Ole House*, getting him back in the public eye and winning a new generation of fans.

He has plans for a new studio album next year – two offers are already on the table, which are being put on the back burner while he self-funds its recording so that he is content with the quality of the release.

Davies adds: “Nowadays he writes more music. Retro is not right for him. He needs to take more control. Fans like him because he is very humble. His music has the feelgood factor – you can hear the lyrics and it has catchy hooks and tunes. He always says if the milkman can whistle the tunes, it’s a hit.”

All the signs are this one-time milkman is looking forward to another decade at the top of his game.

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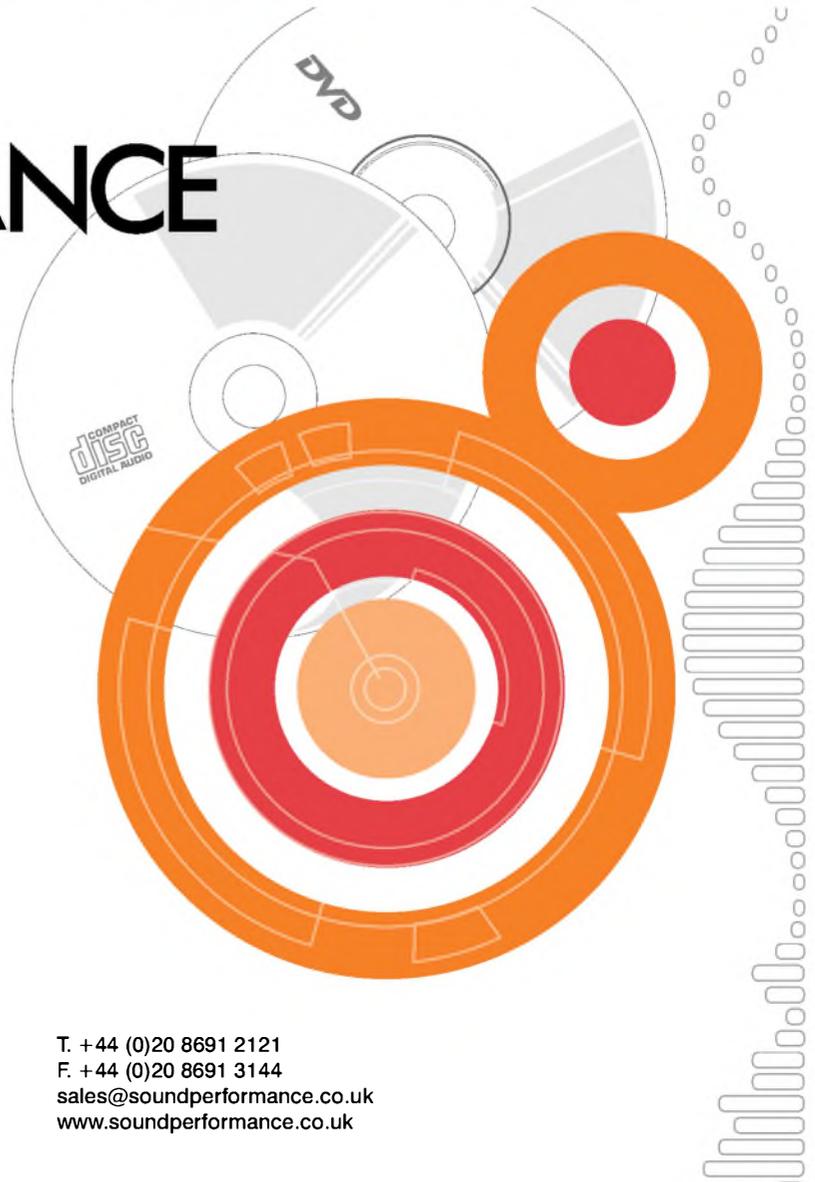
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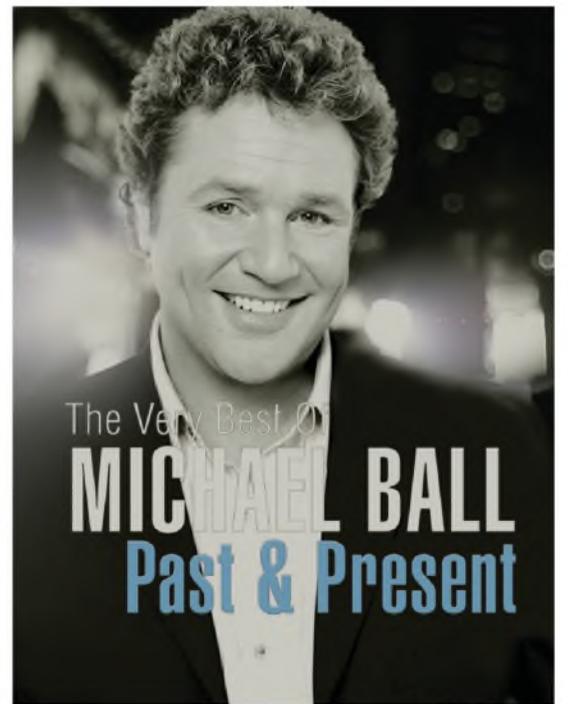
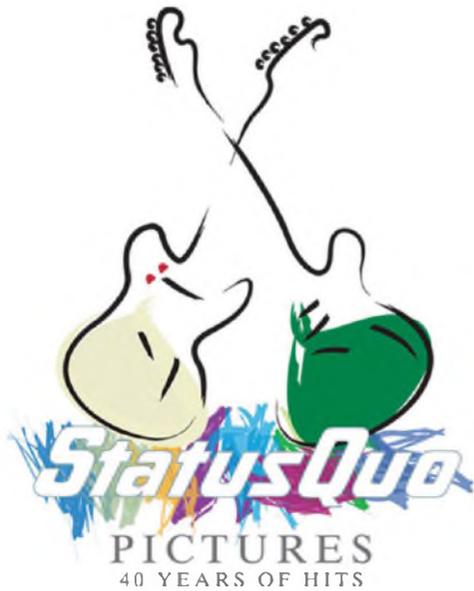
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Features tribute

LIVE LEGEND

From drumming with Stevie Wonder to his current post of president of touring at Live Nation, Phil Bowdery has not only seen it and done it, but innovated and excelled in the process. In this special tribute, Music Week celebrates the incredible career of one of the live industry's most respected figures



Features **tribute**

PICTURED

Bad, Dangerous and live: Bowdery was the driving force behind Michael Jackson's record-breaking UK tours in 1987/8 and 1992

Tribute

By Adam Woods

A BRITISH CONCERT STAGE, AT SOUNDCHECK TIME, ONE AFTERNOON IN THE VERY EARLY SEVENTIES.

Stevie Wonder, struck by inspiration, enlists the 16-year-old drummer of his support band, who has been innocently setting up his kit, and taps out a beat for him to follow. The Motown star and his one-time-only backing musician record an impromptu demo of a song Wonder has just written called You Are The Sunshine Of My Life.

Studio 3, BBC Television Centre, January 1974. The four members of Mud are miming a song called Tiger Feet for an edition of Top of the Pops. The band are flanked by four roadies, who perform a choreographed dance routine in blue jeans and white T-shirts. One of the dancing roadies is, in fact, a tour manager, though he used to be a drummer.

Argyll Street, London, October 2009. Phil Bowdery, occasional drummer, very occasional backing dancer, Live Nation International Music president of touring, is telling the tale of how he rose from under-age gigs in working men's clubs to the executive heights of the live music business. He drums on his big oak desk while he talks, the legacy of his years behind the kit.

Bowdery is a modest interviewee and a co-operative one, even if he falls slightly short of full disclosure – the recording he once made with Stevie Wonder makes it into his version of the story, but the Tiger Feet dance routine he performed with Mud has to come from elsewhere.

He is also one of the most important executives in the European touring sector, though he does not make any such claim himself. "There's a lot of people in my position doing things that I am doing, so I'm not necessarily that special," he says.

At the time of writing, his arm of Live Nation is handling European tours for Tom Jones, Fleetwood Mac and Cirque du Soleil, with the Jonas Brothers soon to come. During the summer, he had U2 and Coldplay out there simultaneously in the stadiums of Europe, the masters and the apprentices finally playing on stages of the same size.

"I had done the most shows at Wembley Stadium [with Michael Jackson]. So suddenly it's like wearing a little strip of medals. Your credibility goes up, I guess"

PHIL BOWDERY

All of which means that, in mid-October, the Live Nation office is in the grip of a buzz that has not lifted since the summer, and Bowdery's phone seems like it will never stop ringing.

"Normally, August at least goes fairly quiet, except for the outdoors, but that was just it – I had U2 and Coldplay going round Europe," he says. "If I wasn't doing one, I was visiting the other. I said to my wife that she should look about the first or second of week of December for the summer holiday."

PICTURED BELOW

Dead lucky: Bowdery's first job in the US was touring the East Coast with The Grateful Dead



Early days Phil on... life in a band

"I was actually playing in a band when I was at school. The guys were all older than me, they were in their late teens, 19, 20, when I was 15. The academic side had not gone to plan, so I was more about wanting to get out there and play and do other things. There were no exams holding me up, which is, in retrospect, not great. I was very fortunate that everything I managed to get into and learnt carried forward. I didn't need that academic background, it was more about being streetwise - doing clubs when you are 16 and 17, working the working men's clubs. You learn your trade.

"I guess the playing side of it lasted about a year, professionally. Left school, did six weeks in Frankfurt, in a club, illegally. It would have been the early Seventies. We spent six weeks playing in a club and I'll never forget it, because we went there in January and the old van we went in broke down. It was snowing and it was bloody cold and the heater didn't work. And the reason the heater didn't

work was just all about a little tap underneath the seat, which we found three weeks later, and suddenly the van was roasting. We'd shivered for three weeks and suddenly we found we could have got it hot.

"We took a roadie – how stupid were we? Because then we had to pay someone. But we took him, and he went as the drummer and I went as the roadie, for documentation purposes, though I actually played the set on-stage. On our way back, we did the divvy-up and I think we ended up with about 10 quid each, and I had to give that to my mum because she had lent us a tenner for the petrol to get there."

"We would go and play a gig in, say, Worthing, and my mum used to give us a pound as we left, and that used to put three gallons in the van. Then, once we played the gig and we got home, I would pay her back out of the 20 quid we were getting paid."





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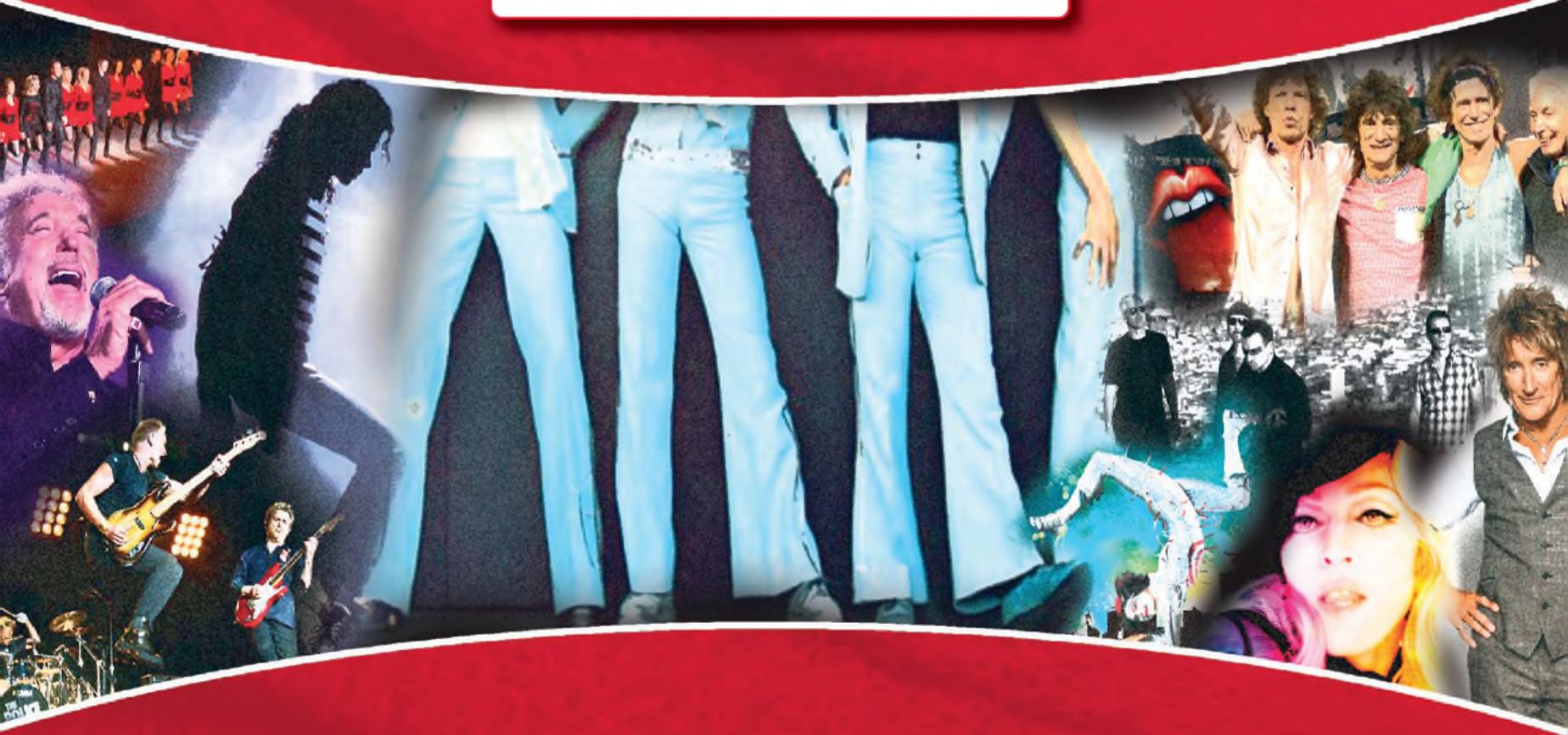
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Features **tribute**

Wonder years Phil on... Stevie



"The band I played with was called Choc Ice. We did a Stevie Wonder tour, a Supremes tour, all for Arthur Howe, which goes back a long time. We played as a backing band for a brother-and-sister duo called Mac and Katie Kissoon. I don't know where Mac is now, but Katie is well-known as a backing vocalist for Eric Clapton and Van Morrison. It was as their band that we got the Stevie Wonder tour and the Supremes tour. Stevie had just finished *Music of My Mind*, he hadn't released it, but he had the American band, it's the first time he came with Wonderlove, so it was that whole transition. He took us into the dressing room and played us the album, which was, to hear it then, absolutely incredible.

"He would come to soundcheck every day and I was there, tapping the kit, trying to get it together, and he asked me to play something. You're sat there shaking, 'Stevie Wonder's just asked me to play a particular rhythm,' and he started playing the piano and singing, and he did *You Are The Sunshine Of My Life* and actually taped it. So I played on the demo of *You Are The Sunshine Of My Life*, which was put together in the soundcheck."



"I have a big, long history with Phil. He has promoted many, many, many tours for me; the Eagles, Neil Diamond, Christina Aguilera - he has done all those. Neil, for one, wouldn't think about coming over there without him. Phil single-handedly talked Neil and I into doing the Glastonbury slot [in 2008], and that turned out to be a real pivotal moment in getting Neil a number one album.

As a manager, there are a lot of promoters that will write the cheque, especially when you are sending your act off internationally, but there is a real degree of comfort when Phil is in charge. It's not just about giving the guarantee and then forgetting about it; it's about the ability to protect the brand and build the artist, and Phil gets that."

**IRVING AZOFF CEO, TICKETMASTER/
CEO, FRONT LINE MANAGEMENT GROUP**

"Phil and I first met in Orlando, early in 2006, when Cirque du Soleil and Live Nation were planning the European leg of the Delirium arena tour. His vast experience and no-nonsense, professional style - the bright pink Polo shirt he wore notwithstanding - made it as easy and pleasant to do business with him then as it is today. Since then, we've gotten to know each other better.

"Ever jovial, affable and positive, he obviously loves doing what he does and he certainly seems to be having a lot of fun doing it. Indeed, Phil's contagious enthusiasm has brought him much success and admiration, and his passion for the business sets him apart from the rest."

**ALDO GIAMPAOLO
EXECUTIVE PRODUCER, CIRQUE DU SOLEIL**



PICTURED

Long hot summer: Live Nation-promoted tours for Coldplay and U2 kept Bowdery and co busy during the traditionally lean summer months this year

The shows are not all there is to it, either. Bowdery sits on Live Nation's technology steering group, which is preparing a new database he says will marry the interests of the promoting and accounting sides of the business.

Meanwhile, on the subject of the really big news - Live Nation's proposed merger with Ticketmaster, recently blocked by the Office of Fair Trading and under serious scrutiny from the US Justice Department - he is obliged to keep quiet, though he says they saw all of this coming, and they have not given up on it yet.

Bowdery himself is perhaps an unlikely corporate figure, albeit a successful one. He made his own name in the live business, climbing up from his short career as a teenage musician, via a long apprenticeship on the road with Mud, to establish himself as one of the most ambitious independent promoters of the Eighties and Nineties, in partnership with Barry Clayman.

Friends and colleagues talk about a warm, capable man with the common touch, an eye for detail and a deep, deep knowledge of the live business.

"Phil is a pleasant guy to be around," says Mark Woodward, son and manager of Tom Jones, a Bowdery client since around the mid-Eighties. "He knows the road and how it works and he has an instinct for when things are going a bit sideways. He is a comfort blanket, in a lot of ways. He comes around and you think, 'It might be alright now.'"

Michael Ball, who can count Bowdery as both his manager and his promoter, thinks there is another quality that has propelled his friend from the drum stool to the executive heights of the live business.

"He is scary," says Ball. "He is quite intimidating, physically, isn't he? I've never seen him actually do anything to anyone, but he looks like he could."

Bowdery has had two stints as Ball's manager, from 1998 and from 2005, with a couple of years out in the middle, and the singer has a story that captures Bowdery's particular powers of persuasion.

"I was Mud's roadie, just for beer and cigarettes and things and after that I didn't stop. From there I never went back to playing the drums - I just enjoyed this side of it more than actually playing"

PHIL BOWDERY

"He promoted the first tour I ever did, in 1992," says Ball. "We were in Southend, I felt like death, I had the 'flu, it was miserable out there, and I was talking about not going on. And he said, 'Love, if you can't do it, you can't. I've looked at the next available and it's New Year's Eve.' And I thought, you know what, I think I'll drag myself on, rather than come back for New Year's Eve. Fair point, Phil."

As he tells the story of his career, it becomes clear that Bowdery has not muscled his way to the top, but has taken the most organic route possible: starting as a roadie and doing every job on the way up.

Aged 16 as the Seventies dawned, he dropped out of school to play the drums professionally in a band called Choc Ice ("two black guys and two white guys," he explains). They played a residency in Frankfurt with their illegally young drummer and then landed support slots to Stevie Wonder and The Supremes-backing Trinidadian duo Mac and Katie Kissoon.

"We were a fairly good band," says Bowdery. "It lasted a little bit and then we got into a deal with Pye Records, and that all went sour and it all went wrong."

Intending to return to performing as soon as possible, Bowdery took up with local glam-rockers Mud in 1971, helping out on the road as the band motored up and down the country, working towards a big break that was still some years off.

Features tribute

PICTURED RIGHT
Easy, tiger: Bowdery's stint as a Mud backing dancer was captured by this Top of the Pops performance of Tiger Feet



"Mud were from Mitcham, the town I was from, and I knew them, so it was just a bit of a, 'Hey lads, can I help out for a little bit, I'll drive the van', sort of thing," says Bowdery. "In fact, I couldn't drive the van, because I wasn't 17, but I would be the roadie, just for beer and cigarettes and things, and after that, I didn't stop. From there I never went back to playing the drums. I just enjoyed this side of it more than actually playing."

Bowdery was there when Mud made it big, armed with the songs of Nicky Chinn and Mike Chapman (Tiger Feet and Lonely This Christmas both hit number one in 1974). He was still there, co-managing the band and still engineering their live sound, when they began to crumble in 1978.

Over the next five years, Bowdery headed out into the world, and particularly the US, picking up work on tours and shows with artists that included British prog rock band Renaissance, French great Charles Aznavour and hippy legends The Grateful Dead.

"I spent a couple of years, backwards and forwards across the Atlantic with different bands," says Bowdery. "I was working for John Scher, who was the manager of the Grateful Dead. He had a theatre in Passaic in New Jersey, which was the Capitol Theatre, and I used to go and work there and a lot of bands used to play – it was part of the East Coast circuit."

"We would play Asbury Park and all of that Atlantic City-type area, and all of the Dead would come along. It was the first time that I had heard of catering on a gig. You mean, people come and cook? Renaissance, meanwhile, had an audience on the East Coast and on the West Coast. They were missing in the Midwest. Chicago wasn't bad, but any further and you had to go to the West Coast."

Mud fling Phil on... nine-gig weekends and desk napping

"The experience with Mud was good, because they went from being that local band, playing the clubs up north, to actually having hit records. I started as road manager and then became the tour manager and ended up as part of the management up until I left Mud in 1979-ish, which is really when the band split. It all had gone a bit wrong, which was a shame, because they were a great live band."

"We would do Manchester at the weekend and we would do the triple – there was a set of three clubs, and you would open in the first, be middle of the bill in the second and top of the bill in the third, and you would do that Friday, Saturday and Sunday, so you played nine shows in three days."

"It was so much fun. I remember once we were trying to get to Sunderland and the van broke down. The gig was worth 40 quid, that was all we were getting, but I did everything to get the van to work, because we didn't want to let people down. These days, there is much more riding on everything you do, but it wasn't about the 40 quid, it was just about making sure that you got to the show and you did it and it happened."

"Even though I was the tour manager, I stayed as the sound engineer, so I kept that side in because I enjoyed that, doing the out-front sound. After Mud, I

toured America as a sound engineer with artists as diverse as Renaissance and Charles Aznavour. Poor old Charles, I remember waking up one night at Carnegie Hall while he was onstage. I was mixing the sound. We were flying every day, we had played Miami the night before. It was a big enough deal as it was, to be at Carnegie Hall, and I remember waking up at the sound desk. 'Oh shit, how long have I been asleep?' And he's onstage and he's still doing it and there was no howling feedback, so you go, 'Oh, yeah, everything must be okay.'"



The live music business has rarely stopped evolving, but the late Seventies and early Eighties were times as significant as any, and the young-ish Bowdery soaked it all up.

"I would become part of the crew, and you get to learn so much," he says. "It's good to have your eyes open. And you start to meet the legends of our business at that point: John Scher, Ron Delsener, all those people in New York; Patrick Stansfield, who is a legend in this industry as a tour manager/production manager."

"These were just names that I had heard of, and then suddenly I was meeting everyone and getting that vibe. What helped was my humble beginnings in the clubs and the work you do starting out, the Sunday lunchtime and the Sunday evening at a different club."

A long stint as tour manager for Leo Sayer began in the early-Eighties and took Bowdery around the world, but in 1983, he threw in his lot with promoter Barry Clayman, whose renowned MAM Agency was also a training ground for Solo's John Giddings.

"He joined me as a tour rep," says Clayman. "And without going on and on about it, he progressed from there. Like all things, everyone has to start somewhere. Phil's been a good learner, and, frankly, if I pat myself on the back, I think I have taught him well."

Chrysalis reversed into MAM in 1985, taking itself public in the process and, after a polite pause, Clayman left to form BCC, taking Bowdery with him as his second-in-command and gradually introducing the younger man to what would be his true calling: promoting.

"The first tour that was actually my tour was John Denver," says Bowdery. "Barry always toured John Denver from the beginning, but this particular tour I said I would like to be mine, and I did everything. I was responsible for the promotion, the whole thing."

"I even had bags made up: 'Barry Clayman, in association with Phil Bowdery, presents John Denver.' Even the ads in the newspapers said 'Phil Bowdery for Barry Clayman.' There was a real, 'Yes, you have done it' thing about it. It was a natural transition for me, instead of being a rep, to actually go and promote the show."

“ Twickenham has done concerts for about five years now and Phil was pretty much responsible, with myself, for putting on the first show here, which was The Rolling Stones. Obviously, from a promoter's point of view, that is quite risky – going into a new venue has its complications. The first show with the Stones was cancelled 24 hours before it was due to happen, but we got through it, it was rescheduled, and we have been off and running ever since. Since then, he has done 13 of the 15 shows we have had in here. In terms of what makes Phil excellent at his job, he is a good communicator – he is very well-liked by the staff here, and as a result they will go the extra yard for him. ”

RICHARD KNIGHT
STADIUM DIRECTOR,
TWICKENHAM STADIUM

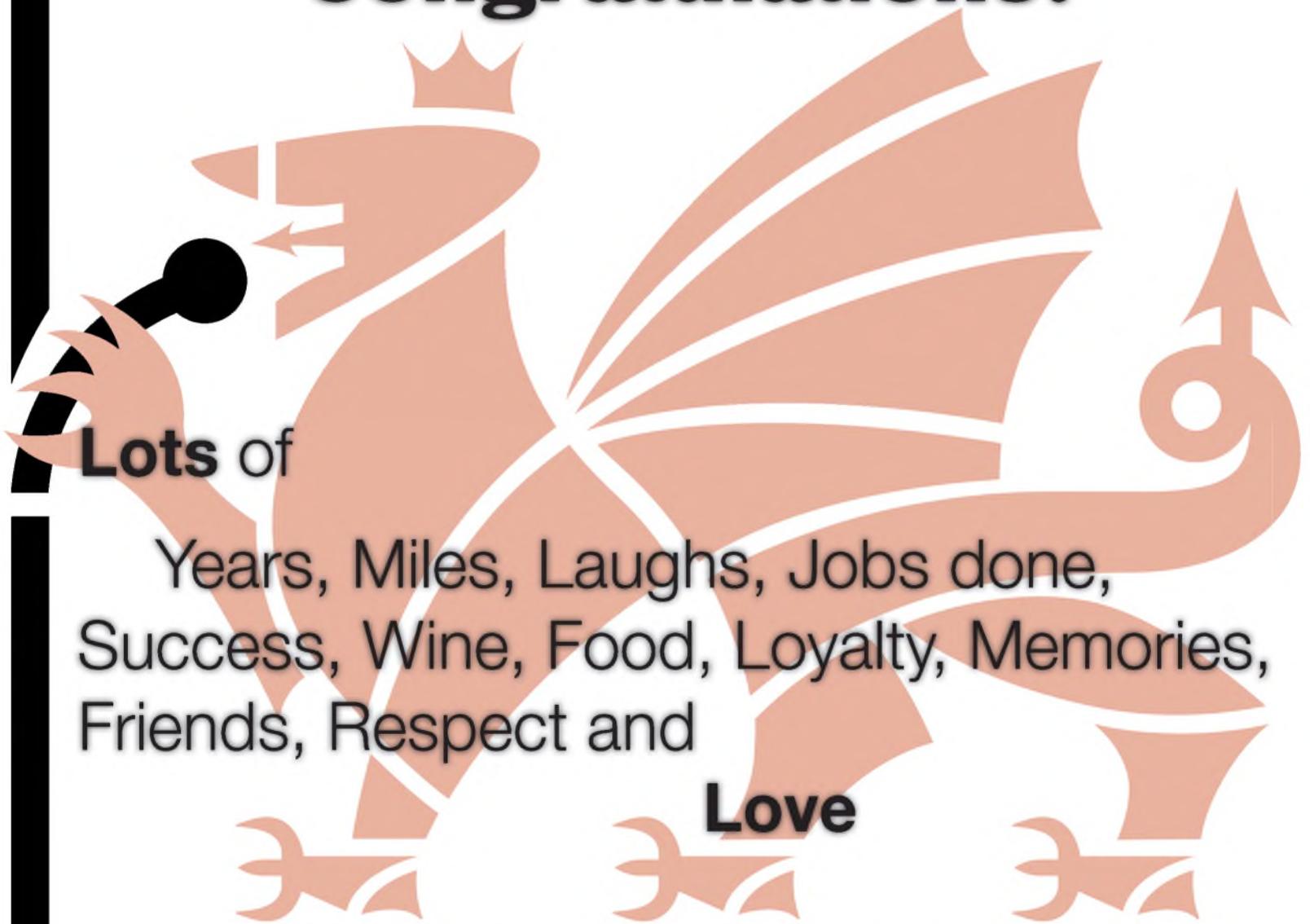
"If someone comes along and they can say to an artist, 'We can do all of this'... you can understand why they take it"
PHIL BOWDERY ON THE 360-DEGREE DEAL MADONNA SIGNED WITH LIVE NATION



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Features tribute



Trading on Clayman's particular strengths, BCC initially found its niche with big, family-friendly names of the Sixties and Seventies, including Denver, Neil Diamond, Tom Jones, Shirley Bassey and Barbra Streisand. But in 1987, a couple of years after the company was established, it took a quantum leap. There are those who give Bowdery a large part of the credit.

"I met Phil in 1987 when Tom was over for a tour and he was the best tour manager working for Barry," says Woodward. "I actually first met him on a TV show, and he gives you a nod and a quick hello, and you feel like you've always known him."

Bowdery was an avid smoker at the time, Woodward recalls. "He used to drive around in his old car, this Granada, and he was on fire," he says, no pun intended. "BCC were the first people to put an offer out there for Michael Jackson, and believe me, there were a lot of offers. Barry had a reputation for doing smaller shows – though he did them with great success – but this was a leap of faith, and that was all on Phil's shoulders."



"SMG has a great relationship with Phil, but I always know I'm in trouble when he invites me to have dinner before the show. That's when crew catering becomes more expensive than The Ivy as he uses the opportunity to try and chisel away at some of the operational costs on his settlement bill later. Why should he pay to clean up the hundreds of thousands of pieces of confetti production is about to spew into the arena? Isn't it a privilege just to have his artists in the building? And - his favourite - 'I must own those bloody fridges you keep charging me for every time I come to Manchester...' (despite the fact he knows we hire them in fresh for each show). I swear a bowl of pasta once cost me about £800. But because it's all done with the Bowdery wit and charm, that's OK. Phil gives it back in other ways. He is fair, tries to appreciate the pressures the venue is under, and is always approachable in terms of contacts and advice. I'd just like him to stop calling me 'love'."

**JOHN KNIGHT GENERAL MANAGER,
MANCHESTER EVENING NEWS ARENA**



"Phil is my manager, my mate, my nemesis. And he really does care. I think if you are part of the family, then he really cares passionately about what happens to you."

He is also really, really strong, and he empowers you. Nothing will shock him, he won't show that anything is pulling the rug from underneath him. I don't quite know how he keeps all the balls up in the air, but he does. I adore him; I absolutely adore him. He is absolutely sound, he is a proper family man, and I would trust him with anything."

MICHAEL BALL

The 123-date Bad tour that began in Tokyo in September 1987 was, unbelievably, Jackson's first solo outing. It would become, for a time, the largest-grossing tour in history, as well as claiming what was then the largest cumulative attended audience.

"The first time we did Jackson neither of us had previous experience of doing huge outdoor shows, and it was a huge undertaking at that time," says Clayman.

In August and September of 1988, the late star played seven sold-out dates in two stints at Wembley Stadium before heading to Leeds, Cardiff, Milton Keynes and Liverpool. Those shows – as well as the rest of the European leg, put together by BCC with legendary Romanian promoter Marcel Avram – put Phil Bowdery on the map.

"I remember when we went on sale in Wembley in the old stadium, we had to turn the Lyons tea bars that they still had there into box offices," he recalls. "People were literally buying tickets and they were being torn from the book. I spent a Sunday in November, freezing cold. There's probably archive footage, because all the television cameras were trying to follow the queue and you just couldn't see the end of it because of the fog."

The UK sections of the tour moved more than 1m tickets, 574,000 of them at Wembley and 135,000 for the final date at Liverpool's Aintree Racecourse alone, without coming near to fulfilling demand.

"If you think of how many tickets we sold," says Clayman, "and it was only myself and Phil, two accounts people, two people in ticketing. It was a man and his dog. You can look around the office now and there are hundreds of people, but back then, it was quite a feat what we did."

Sayer in the States Phil on... Leo



"I was in the States, from about 1979 to 1983. I wasn't living there, though, I would be there for a month or something. In 1981, touring with Leo, we went on the road on June 29 and I walked back into the house on November 28. We did the US, Canada, Japan, down into the Far East, Australia, New Zealand, and I actually came back to the States to finish off accounts before flying home."

"In America, every hotel generally had a live band playing in the lounge – you would be sitting there, saying, 'These players are just unbelievable.' I spent some time with Leo Sayer; I was with him for eight or nine years. We toured

"America and spent a lot of time in Vegas, Reno and Lake Tahoe. We played the casinos with Leo and in every casino or hotel there would be a bar and someone would be playing. Leo's band consisted of a five-piece – that was all he used to travel with. We would augment with strings and maybe a bit of brass. So you would get the string players that are there every week in Lake Tahoe and they would be amazing, they just got it down and they sounded so good."

With Leo, we recorded an album in LA, and to have Arif Mardin as the producer and Jeff Porcaro on drums, both of whom have now sadly died, and Steve Lukather plus Chaka Khan and George, her brother, doing backing vocals, and some of the incredible horn players out of the LA music scene. It was a Leo Sayer album, but it was also an experience, watching the musicians and being involved and being in the studio. America has always been good. I have enjoyed working in the States and touring around"

Bowdery's recollection of why there were not more than seven Wembley dates conflicts with that of Clayman. The former puts it down to Brent Council's licensing rules, while the latter believes Wembley received a bigger offer for a Bruce Springsteen show.

Either way, Bowdery remembers Jackson's Wembley concerts as a great experience. "Suddenly, I had done the most shows at Wembley Stadium, in one fell swoop. Or I think I might be just behind Andrew Zwick, because he did Live Aid and all those sorts of things. But from not doing too many outdoor shows, suddenly we had done something huge."

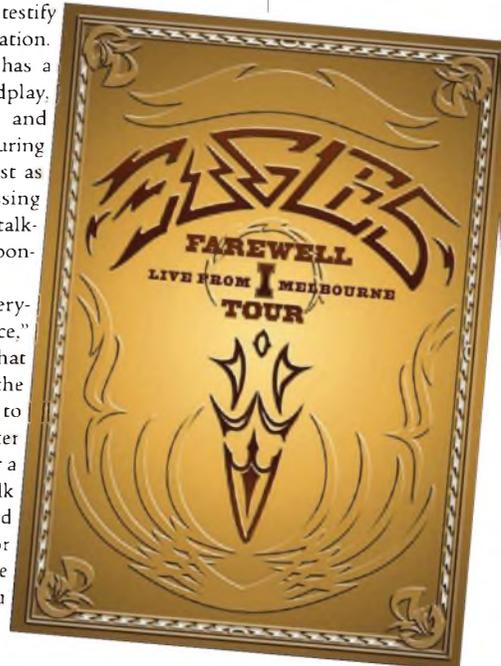
"And all of a sudden it's, 'Oh, that's so-and-so, he knows what he's doing.' I had had that experience, so suddenly it's like wearing a little strip of medals – he's done his service, he's been out there and fought with the boys. Your credibility goes up, I guess."

BCC would work with Jackson again on his 1992 Dangerous tour, but its roster of clients from those years exhibits a diversity that also characterises Bowdery's work today. Riverdance, The Beach Boys, Nigel Kennedy, Gloria Estefan and a production of Verdi's Aida at the Birmingham National Indoor Arena all testify to the breadth of the operation.

These days, Bowdery has a hand in Madonna, Coldplay, U2, Nickelback, Eagles and countless other global touring concerns, but he is at least as excited while discussing Cirque du Soleil as he is talking about his musical responsibilities.

"You should see everything if you have a chance," he says. "I love anything that is good music, that's the whole thing. I'll listen to anything. Doesn't matter who it is, if it's an artist or a show. Even if you just walk in, spend 10 minutes and say, 'I'm going home' or whatever, if you don't take it in, then how can you look at anything else?"

PICTURED LEFT
Shadowy past: Live Nation's Cliff Richard and The Shadows reunion tour has shifted "300-and-whatever-thousand tickets", according to Bowdery



PHIL BOWDERY

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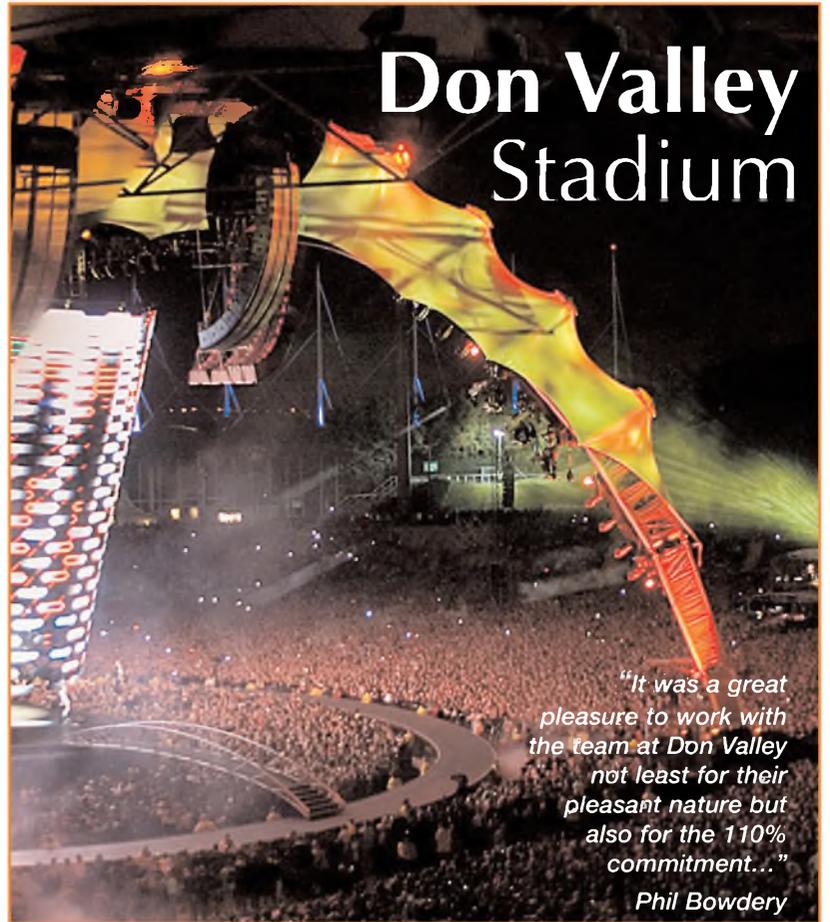
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Phil Bowdery

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Features tribute

Jackomania Phil on... Bad dates



"BCC was formed in 1985, and in 1987 we got the Jackson dates. With the *Bad* album released he was going to tour Europe, so we put the tour together with [legendary Romanian promoter] Marcel Avram. We were co-partners in actually building the whole tour.

"I remember we sealed the deal in LA - Barry and I were there for three weeks just to get it done. Towards the end, we came to the Friday night and we were so close on the negotiation, but then Michael's accountant, a gentleman by the name of Marshall Gelfand, said, 'Okay, I'm going to Palm Springs for the weekend, see you on Monday,' and we go, 'What? Surely there's only half an hour left in this and we're going to have it done.' But those sort of things would happen to you.

"It wasn't just the UK we did. We were putting the whole of Europe together, so we were trying to nail all the different territories down and iron it out. On that UK tour in '88, he played to 1m people. Now, obviously Take That have just achieved that this year, but we were doing it without internet, telephone had just come into the box offices, most people still didn't have credit cards.

"We were adding shows, we went on sale and we got to seven without drawing breath. We could have done at least three or four more shows without even blinking, but it was all about the licensing. It was about how many you could do and where you could go, so we had to stop at seven, and that's why we did all the dates around the country.

"We achieved more than 1m sales, but now, with the internet and everything else, and having an open book on the venue, and the capacities and things like that, how many could he have played to?"

One senses Coldplay are his particular musical favourites among the acts associated with Live Nation, though as he points out, musical taste is not really the issue.

"I'm not saying that I promote everything that I love, because that could be a very quick way to bankrupt," he says. "If you promote from the heart, that's dangerous - you've got to promote from the head. But I still believe that you have got to indulge in every form of music and go and see it, whatever it is, because there will be something coming from it."

In 1999, BCC came into SFX as part of the American giant's acquisition of Apollo Leisure, which held a 50% stake in the promoter, and Clayman and Bowdery, long since partners in the business, began the corporate phase of their respective careers.

Clear Channel acquired SFX in 2000 and subsequently spun its music division off into Live Nation, while Clayman and Bowdery went about their business as entrepreneurial promoters under a larger company's umbrella. And in 2005, Bowdery came across to the mothership, with Clayman's blessing.

"I think [Live Nation president and CEO] Michael Rapino saw the way Phil was working, and liked what we were doing, and asked if I would be prepared to let him move on and head up the European operation," says Clayman.

From VP to SVP to EVP and then, in January this year, to president of touring, Bowdery now lives up in the higher branches of the Live Nation tree, but the adaptable, earthy qualities that made him such a formidable tour manager and independent promoter are still in evidence.

"What I think he is very good at is in dealing with both managers and artists, and that is a handy combination," says Nick Stewart, veteran Island, PolyGram, Sony BMG and Warner A&R man, now a consultant, who has worked with Bowdery on the Eagles and Neil Diamond, among others.

"In rather unfortunate business-speak, he has good management skills," Stewart adds. "He knows when to get in there and close something, and when to back off and bide his time."



"I'm residing in Portugal now and return to the office every other week. Before, I would be in touch with Phil 24 hours a day, seven days a week, but even now, there's hardly a week goes by when we don't have half-a-dozen conversations. I trust his figures 100%. I might have questioned them 25 years ago, but I certainly don't anymore. The biggest compliment I can give Phil is that I haven't come across a single act that hasn't praised him at the end of a tour. Without sounding over the top, I love Phil - he is like a younger brother or a son to me. And when I retire, I'm hoping he'll send me a couple of grand a month - cash please, no cheques."

BARRY CLAYMAN OBE LIVE NATION



"You are only a good promoter as long as you don't lose money for whoever you work with, and he is particularly good at picking markets. He always says, 'Be realistic, this is what's out there, if you do it right this time, you can come back and enjoy it again if you want.' Phil knows this game in every aspect, and he is the absolute master of being on the road. He will know everyone, from the guys who do the loading to the agent, and he really takes pride in his relationship with the artists and their management.

"There is a lot that can go wrong on tour, but the bigger and more complicated shows get Phil seems to still have the same attention to detail and he always does the things he didn't have to do - the hotels, the car, the caterers. Even if he is in a suit and tie now, he knows exactly how it all works and he is the bloke you want to call to sort it all out for you if something does go wrong. He is like the AA of promoters."

MARK WOODWARD VALLEY MUSIC

PICTURED BELOW
Rugger's Banquet:
In 2003 The Rolling Stones were the first band to play Twickenham Stadium



Features tribute

We were promised jetpacks Phil on... working with Jackson again

"A lot of the outdoor venues are actually easier than indoor venues now, because they've done it, there's a method they use. I have a great team when I'm doing outdoors; we have it formulated, we know what we're doing. Easy is the wrong word, but it's much simpler than it was, although obviously there's a lot more bureaucracy: the health and safety, the licensing, the local authority and all of those things are far more stringent than they ever were before.

"The most problems I ever had was actually when Jackson was playing Wembley on the '92 tour, when he had the rocket man at the end of the show, with the backpack from the Olympics, where the guy flew off the stage and went behind to finish the whole thing. This thing was flying in the stadium, it was maybe 20 feet off the ground. And the health, safety and licensing division at Brent [Council] decided to phone the Civil Aviation Authority and ask, was this a problem?"

"So I got a call from the CAA and they asked me, 'Who is this prat from Brent? He has phoned us about this thing and unfortunately when someone from a local authority phones us, we have to do due diligence, we can't just forget it. We have to come down and it is going to waste 10 days of everyone's time.' Sure enough, they had to come, and we got the letter back: 'As this does not come out of the roof of the stadium into normal airspace, it's alright.'

That kind of thing has changed enormously. All the services are involved and you need to have everyone together. You can't just go and put a show on, and obviously we know that more than anyone, with all the festivals we do."



"You mustn't stop learning, I have always said that. Don't ever close your eyes because something is going to hit you every day. It may be a variation on a theme, but you will always find something different"

PHIL BOWDERY

need their co-operation, I need their help, from the guy opening the door to the guy that I'm doing the deal to rent the stadium off."

Knowledge of the people, the markets, the possible outcomes and pitfalls, all of these things combine in Bowdery's case, as they do with any good promoter, to create an executive with one foot in the boardroom and one on the floor of the venue.

"Generally, after this long, you have had an experience that is similar to anything you might come across," he says. "You mustn't stop learning, I have always said that - don't ever close your eyes or your ears because something is going to hit you every day, and it may be a variation on a theme, but you will always find something different."

As the business has become a global one, subject to macroeconomic pressures, Bowdery has cultivated a knack for making the numbers work, which is the darker and harder side of the promoter's art.

"I get a kick out of doing numbers," he says. "Or I guess what I should say is, I get a kick out of doing them right. And that's about experience. It's not just putting tickets on sale and promoting a show. My department, everything that I do wrong affects them, and at the end of the day, with too many wrongs, we are all affected. That's the other side of it now."

In the days before our interview, Bowdery has been to Cardiff to see Tom Jones kick off his UK tour, and to Oslo to catch up with his Cirque du Soleil colleagues. In the latter case, it was an afternoon show, giving him the welcome opportunity to make it back home that night, but the travel is a vital window into the European touring machinery that still fascinates him.

"In the position I'm in, I love working with the European guys," he says. "Because obviously things are completely different in different territories. Certain things are done certain ways and you must be ready and open to accept that it's not always going to be like what you're used to."

"In England, we announce on a Monday, we go to a fan club on a Wednesday and we go on sale on the Friday. In Sweden, they want to be on sale on the Monday, so they'll announce it the week before. If any of our promoters had to promote in Spain or Italy, they would have heart attacks, you sell so many of your tickets on the day of the show."

"I get to see those figures and I get to feel that when I'm doing the European tours, so I get a feel for those countries and how they're selling. I know when

Richard Knight, stadium director at Twickenham, credits Bowdery for helping him to establish the stadium as a music venue, starting with The Rolling Stones in 2003, and he puts his finger on another key characteristic.

"He is a good communicator," he says. "He has got a very good personality in terms of the way he engages with people at venues, whether it's the security guard or the technical manager."

This aspect of Bowdery's approach clearly owes itself to decades spent on the road himself and, while not contrived, it is something he has taken great care to cultivate.

"I used to make a point that when I walked in the door, be it of a stadium or a theatre or whatever, I knew the name of the doorman and I knew the name of the boss, and everyone in between," he says, "because I felt that it took nothing for me to find out that information."

Corporate and new the live industry may now appear to be, but it is still staffed at all levels by many of the same people that were in the business 20, 30, even 40 years ago, with Bowdery himself a case in point.

"Because of the length of time, because I have been doing it for so long, I can go into a venue and generally - it doesn't matter if the show is ours or not - I guarantee I will know someone there," he says. "To this day, I still walk into Wembley Stadium and there's a lot of guys there that were at the old place. I

" We have got a fantastic working relationship with Phil that goes back, to when the stadium first opened. The aim was to bring the best acts in the world to Cardiff, and we have done two sell-out gigs for U2, The Rolling Stones, Madonna twice. With U2, we did more than 72,000 tickets, which is the biggest concert ever in Wales. Phil plays with a straight bat, which we always try to do, and when he says he'll do something, it stays that way - there's no deviation from the contract. "

**ALEX LUFF VENUE SALES MANAGER,
MILLENNIUM STADIUM**



" I have known Phil for many, many years, back to his BCC days with Barry - I would think it is 20 years. And he is a great guy to deal with, I've always enjoyed working with him.

We have done a fair amount of co-promoting over the years - Stevie Wonder in the UK, the Osmonds and Donny Osmond, BB King. He is very straightforward, very natural, a good, fun guy, but he works tremendously hard. Phil is a gentleman and very good at his job. "

DANNY BETESH KENNEDY STREET

PICTURED

Keeping up with the Jones: A client of Bowdery's since the Seventies, Tom Jones is currently on the road with Live Nation



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KENNEDY STREET

Features tribute

“ Phil is a great fellow and a really good promoter. We have done quite a few joint-venture promotions – things like the Eagles, Fleetwood Mac and Here Come The Girls – and he has been really good and easy to work with. With Phil, you are not dealing with big egos, and he always just wants to get the job done to a very high standard, which he does. There's always trouble and there's always problems, but Phil is never the cause of them. I wish him all the best – his success is well deserved. ”

SIMON MORAN SJM CONCERTS

they're selling okay, whereas before I would have been scared shitless. Now I can say, it's fine, this is how things go, you see a pattern.

“There are certain territories that are big on certain things, but a particular act won't be working in one of them, so you try to analyse – what did they do locally, can we help these other people to do that? Did they pick on something, did they find something? And that's the way we try and go through it.”

Since the Nineties, but particularly in the past five years, the business has changed almost beyond recognition, becoming tougher, perhaps still more money focused, but simultaneously more multifaceted. Bowdery believes the financial conversation remains a key one, but there are now others, too.

“The money is a very integral and important part of what you are doing,” he says. “But,” he pauses for emphasis, “it's about how you are going to market this thing, how you are going to sell it. Management, agents, artists and promoters put far more into it now. Whereas before it was, ‘What do you need?’ ‘Oh, I'll take that’, and put the show up.

“I know of promoters that don't even know who the artist is that they're promoting, they'll just put the tickets on sale. But you need to make sure you're aware, do your research, know what you're doing and sell it to the best of your ability, through the best means that you can.”

Clayton maintains an office in Live Nation and continues to promote, though he spends much of his time in Portugal. He describes Bowdery as “like a younger brother, or a son” and says that even now, never a week goes by without the two having half-a-dozen conversations.

Bowdery himself, contemplating his career surrounded by concert posters – Michael Jackson's Dangerous tour, U2's Vertigo, the Eagles' Long Road Out Of Eden, Genesis's 2007 reunion dotted around – identifies experience, good fortune and a certain knack for numbers as his particular gifts.

“I'm not claiming to be unique, I'm just an old cucker,” he says. “If I knew what every artist was going to sell, then I wouldn't necessarily be sitting here; I think I'd be playing golf in the Bahamas.

“A certain amount of it is down to luck and just the situation and what happens. Things happen and change every day. It's just that when you've been doing it a long time, you have the advantage of a few years' experience.”

adamjameswood@btinternet.com



“ I've worked with Phil on various events for nearly 20 years. I can honestly say that I've always enjoyed working with him – he's passionate about what he does, he's always the consummate professional. Even when we may be facing one of our more challenging days, he always finds time to make sure we can have a laugh. ”

CHRIS EDMONDS
MANAGING DIRECTOR,
TICKETMASTER UK

Stadiums and downpours Phil on... U2 and Coldplay

“Coldplay was a great experience. We put the arena tour together in Europe which went up last September, October, then followed that up with this stadium tour they have just finished. To see that grow from arenas to stadiums and to just blow the fucking socks off the stadiums – it was an incredible show. That, for me was a great experience, because just seeing them grow as a band and seeing the audience grow.

“U2 this year was awesome. I love U2 as a band, always have done, and now I'm in the fortunate position that I actually promote them, so that's one from the heart, in the same way as Coldplay. I don't promote Coldplay – Simon Moran and Bob Angus promote them in the UK, and when I'm in Europe I'm a co-ordinator with Steve Strange – but with U2, I'm the promoter, so you have a different approach and responsibilities, but you're still involved and seeing what they do and how they do it.

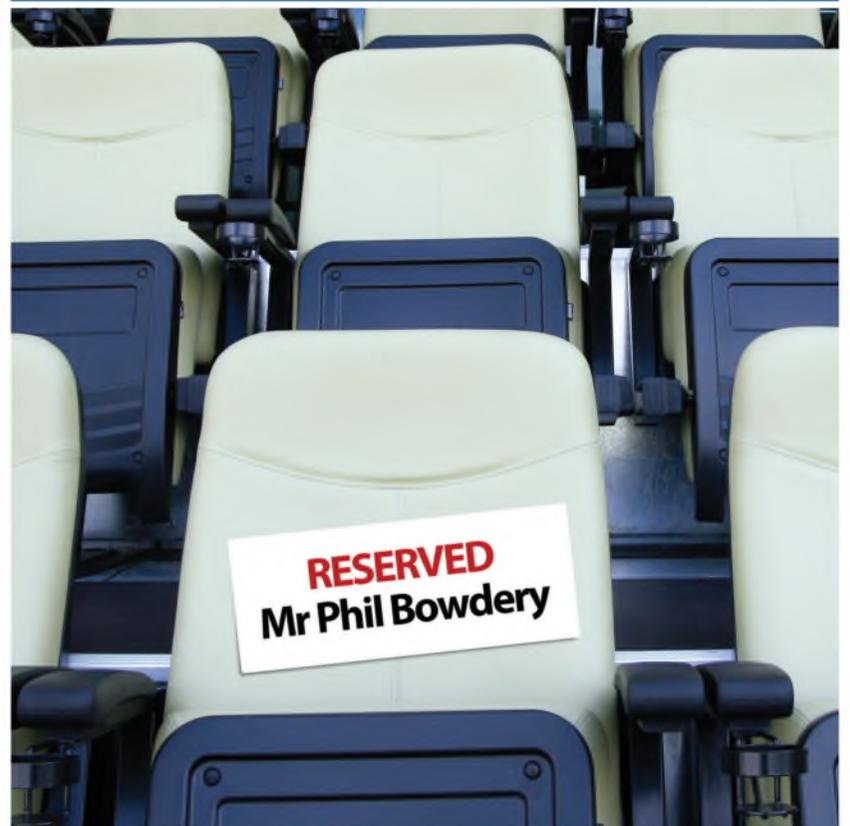
“Coldplay grabbed it by the scruff of the neck, no question, when they went into stadiums. We did an outdoor show in Abu Dhabi in March of this year, and that was the first time I had seen them in an outdoor environment. There is a vast difference in how you deal with it. There was a storm, the rain was unbelievable and the lightning was just incredible, in Abu Dhabi of all places, in the middle of the bloody desert, and out of 17,000 people – that's a big audience in the Middle East – not one person left. They had all turned up in shirts and shorts and flip-flops, but they were all there in this torrential downpour, and when I say it rained, I mean they were soaked, like someone had just poured a bucket of water over them. But the way Chris Martin reacted, you could tell then, they just know what they are doing.”



“I get a kick out of doing numbers, or should I say I get a kick out of doing them right. And that's about experience – it's not just putting tickets on sale and promoting a show”

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RUNNING THE NATION

Since becoming Live Nation international president of touring in January, Phil Bowdery has overcome the recession to enjoy a successful 2009. Here he looks at the current health of the live market

PICTURED RIGHT
This glamorous life: Phil Bowdery with Shirley Bassey

Profile

By Adam Woods

COO OF LIVE NATION INTERNATIONAL MUSIC PAUL LATHAM came to SFX in the same deal that brought Phil Bowdery on board in 1999, but he remembers his colleague well from many years before that.

"I was the manager of the Manchester Apollo [in the Eighties] when Phil was the lead producer for BCC, and I always used to look forward to him coming to the venue because he was a decent bloke," says Latham.

"The other side was, he was a complete and utter pain in the arse, because the acts he represented were the most demanding acts on the circuit; legendary stuff, like having to re-tile the dressing rooms overnight because one of his acts said she could 'smell men'. There was always a certain amount of trepidation when Phil came to town."

Today, Latham and Live Nation count on Bowdery to act as a kind of human Rough Guide to the international touring circuit, in Europe and elsewhere.

"Obviously, America is America, and then the rest of the world is for us Europeans to sort out," he says. "So Phil tends to be the conduit for anything that comes out of the land mass that is America. He knows which territories are the best, which promoters - in the family or outside - are going to turn up with the money on the night, with a production to the standard we expect."

Whereas Latham, then with Apollo Leisure, was incorporated straight into SFX in 1999, and then into Clear Channel the following year, his old friend took rather longer to join the main corporate team.

Bowdery gives a thumbnail sketch of the family tree: "BCC were aligned with Apollo, which had the theatres. When Mr [Robert F X] Sillerman came in with SFX, there was an acquisition of Apollo Leisure, and they took us as well. That was 1999, and we left our offices and went to Grosvenor Street. Then SFX sold to Clear Channel and after two or three years the board decided that they wanted to spin the live side off, and that's when Live Nation was born."

Michael Rapino, one-time head of Clear Channel's London-based International Music division, had clocked Bowdery during his time in the UK, and wasted little time in pulling him into the fold when promoted to CEO of Live Nation.

"Rapino had come to work in the London office and we got on very well," says Bowdery. "In fact, Michael's first big tour was Prince in Europe. We used to promote Prince with BCC so I had worked with him quite a lot, and then I took him on this 20-date tour and did every date, with Michael coming in and out, and we formed a good relationship."

Rising swiftly through Live Nation's executive ranks over the past four years, Bowdery is an old-school promoter who is clearly capable of navigating a corporate environment, though he admits the music and the business sometimes take some reconciling.

"The whole corporate side is a big learning curve, to use an old cliché," says Bowdery. "Live music is probably the last place you would expect to see corporations. Doing shows, it's such a feast or famine, it's an unreliable flow. You can't sit here and say, 'That's okay, next year we are going to do this, this and this and we are going to grow by 10%, 20% or whatever.' You don't know."



As it happens, the live industry as a whole has enjoyed one of its best years in living memory, even in the teeth of the recession.

"I'm sure there are people out there who would disagree with me, but I think this has been one of the great years," says Bowdery. "And who would have known that at the beginning, with all the doom and gloom about where the Government is, where the bloody pound is? Really, you'd expect to be sitting here saying, 'Nobody's spending a penny on going to see anything - they are too scared.' But I think what's happened is they've had a bit of a reaction, and they're saying, 'Well, I know how bad it is but I'm still going to do what I want to do.'"

"That seems to be what we've got out of it, because all of these incredible artists selling incredible amounts of tickets: Coldplay, U2, Take That, just to name three. Toby [Leighton-Pope] from the office here promoted Girls Aloud: 330,000 tickets or something, they sold. Barry and I have got Cliff Richard out on the road at the moment; it's huge, and he toured last year. Yes, it's the last time, but they are coming in their thousands."

Bowdery is enjoying it, though he knows enough to be cautious for next year. "I keep telling everyone," he says. "When we go and sit and have our financial meetings, when we do our forecasts and our budgets - which we didn't do in BCC, by the way - my mantra at the moment is, do not expect next year to be the same as this. There has got to be a stop. I don't mean that it's going to finish, but one would hope that we flatline, we don't want to see any drops. And if it flatlines, I think we should be fairly happy."

"I don't see there being any real growth, even in the product, because this year has been so strong, everyone

"I'm sure there are people out there who would disagree with me, but I think this has been one of the great years"

PHIL BOWDERY

has been out, so who is going to come out next year? There's a couple, but we are all going to have to watch it next year."

Having said that, things can change fast in live, and already, as Bowdery admits, there are some big tours on the books.

"We are looking at next year, putting on some nice special things with Cirque du Soleil," he says. "I am talking to a different department about how we can do some different things with them. There's also three or four tours already ready for next year on a European basis. There might be tours that I don't necessarily promote for the UK. I might give it to one of the promoters here, or they might have it but I will then look after it for the whole of Europe - Nickelback, for instance."

The interaction of territories, promoters and currencies has become Bowdery's speciality. Any promoter buying international acts needs to care about exchange rates, but the promoter whose task it is to take those acts around the world must care more than most.

Needless to say, these are not the easiest times in which to be operating, even if some economists expect the pound to rally in the coming months, against the dollar at least.

LIVE NATION

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Features **tribute**



"I'm looking at the pound and the sorry state that's in, against the euro, against the dollar," says Bowdery. "We get an analyst, every day, tells us where the currency is going to be. That doesn't matter to everybody in this office, but because of where I am in Europe and America, I like to know. They are saying the pound is going to get stronger. I think, unfortunately, it doesn't interest a lot of the money people, so they are not buying it at the moment."

In the meantime, he can enthuse about the business Live Nation is doing - some of it with acts he has known for decades, some with longtime Live Nation artists, and some with relatively new associates.

"I have got Tom Jones on the road at the moment, who just gets better and better and better," he says. "I

have put a European tour together, nine weeks, and this time he has used a very young English band his son put together. They want to play and they want to please him, so they are playing their socks off and he is loving every minute of it and singing his heart and it is a great show. Michael Ball has just been out - 20 dates in the UK."

Cirque du Soleil are out, as well, in the middle of a 15-month tour, and like many promoters who have spent decades working directly with musical talent, Bowdery is clearly delighted to have a big show of a different kind to get his teeth into.

"That's a great relationship that I'm really enjoying," he says. "It's just awesome, when you see it and get involved, and how together they are and what they do and the way they do it. We did something in America

with them and they wanted to bring it to Europe. I was the one and I got involved, so our relationship has gone from there and I now deal direct with Cirque. We have a contract that says anything that is not in a tent in Europe, I do."

Jacques Marois, Cirque's executive vice president, touring shows, remembers calling Bowdery last year about the possibility of a series of European arena shows to fill in a gap in the schedule of Quidam, with the show's big-top out in South America setting up for a Latin tour.

"I said, 'Maybe you want to think about that for a couple of days,' and in typical Phil fashion, when I called him back, he said, 'I've got a week booked,'" says Marois. "When he has got the time to do something, it gets done very quickly, because he has got so much to do."

The current project is to break the brand in Scandinavia, and it is one Bowdery is tackling with characteristic verve. "I was in Oslo on Sunday, seeing it out there, watching how we are progressing. In Scandinavia, Copenhagen is the only city that has had Cirque before now, so it's all about building a brand for them out there."

However challenging the live market may be at times, Bowdery is in no doubt about which side of the music industry fence he wants to be on.

"When you look at the amount of tickets being sold, Cliff and the Shadows selling 300-and-whatever-thousand tickets - I bet they haven't sold 300,000 albums," he suggests. "I don't know, but that's what I'd suspect. And whereas the album always used to outstrip whatever else was going on, nowadays albums are falling short."

All the same, he does not seem to view major labels with live ambitions as a threat. Indeed, he credits EMI with coining the model Live Nation Artists now pursues with artists such as U2, Madonna, Jay-Z and Shakira, in

PICTURED LEFT
Rocking all over the world: Nickelback are one of Live Nation's biggest global draws

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PICTURED
Shakira and Live Nation's deal exploits commercial aspects beyond tickets



which it exploits aspects of their business besides simply tickets.

"People talk about us bundling artists, but EMI did the first bundle deal when they included the touring and the merch and the recording in the Robbie deal," he notes. "I have nothing against the labels doing it, it's up to them. They are looking at their business plan and trying to decide, how can we get some of this? It is a natural progression for them to get into the live business, because if they get it right, they have got the live side, they have got the recording side, a lot of them have bought into the merchandise."

There are two points about this, however. One is that Bowdery does not necessarily believe record companies will find the Holy Grail of restored super-profitability they are seeking in the live business.

"The record companies used to enjoy margins of about 24%, 25% or 26%," he says. "In the live business, if we ever made a 6% or 7% margin, we were doing really, really well. That's the only thing

that I think they might have a bit of a shock on."

The other point is that, even as he talks in general about the prospect of profitable and mutually beneficial 360-degree deals, one rather suspects that he is picturing Live Nation doing them, rather than the labels.

"I think it's something that's going to happen even more, because you are delivering a service to your client - as long as the client wants you to service that," he says.

"There are some artists that say they like this guy to do their records, that guy to do their touring, that guy to do my merch and I want him to shoot my DVDs. Fair enough - that's not a bad thing either, because then all four get a taste. But if someone comes along and they can say to an artist, 'We can do all of this,' and by doing that the volumes and the revenues mean you are actually going to max out of it, you can understand why they take it."

Asked about the contribution he has made to the business since rising to his current position at the beginning of the year, the undemonstrative Bowdery seems slightly pained at the directness of the question.

"I hope I've made it a bit easier," he says. "Obviously, you try to do different things. We are developing new tours all the time here. I'm working harder now than I have done for a long time, and I'm not saying that I didn't work hard before."

Currently on the drawing board is a company computer system designed to appeal to both promoters and accountants, drawing the two sides of the business together.

"We are trying to build systems that will make it easier for us going forward," says Bowdery. "Information. And that's something that is very exciting, because we have got some new stuff that we have been working on for about 12 months, 14 months actually, and I think

next month we are going to see the fruits of our labours."

The system takes some of its inspiration, it seems, from similar platforms Bowdery has seen in the hands of management companies. "Nettwerk have got a great internal system, based on their artists, based on venues - all of the information they have ever gained, they have put into a database and sorted it so they can ask things and it dissects what you're asking for," he says. "It's a great system - [Nettwerk Management president] Dan Fraser showed it to me once."

The new database is also a by-product of Live Nation's own technological explorations, which occupy a large section of the company's London office.

"We have got at least 30 to 40 downstairs working at computers - it looks like a battery hen set-up," says Bowdery. "All they are doing is trying ways of getting us to be better, to market what we do better, to find other avenues of doing it. This is a company that has got such a great eye on the future with the e-media stuff. We are very, very big in e-media and believe that without question that's the direction we need to direct everything in."

From tearing off Michael Jackson tickets in a freezing Wembley Stadium, as Bowdery and Barry Clayman once did, to sitting on e-media steering panels, as Bowdery now does, is a long haul. Paul Latham believes Bowdery is a particular kind of live man that can straddle the new and old aspects of the business.

"People with their little black books are good, but if you can combine that with hands-on experience in pretty much every scenario, dealing with the volumes of people that we do, that is what you really need, and that is what Phil can do," says Latham. "I'm really glad he is on my team."

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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

- **Biffy Clyro** The Captain (4th Floor)
- Previous single (chart peak): That Golden Rule (10)
- **Miley Cyrus** Party In The USA (Hollywood)
- Previous single: The Climb (11)
- **The Dead Weather** I Cut Like A Buffalo (Columbia)
- Previous single: Treat Me Like Your Mother (did not chart)
- **Jem** I Want You To (Dramatico)
- Previous single: And So I Pray (did not chart)
- **Kasabian** Underdog (Columbia)
- Previous single: Where Did All The Love Go (30)
- **Lisa Mitchell** Coin Laundry (RCA)
- Previous single: Neapolitan Dreams (did not chart)
- **Pitbull** Hotel Room Service (J)
- Previous single: I Know You Want Me (Calle Ocho) (4)
- **Raphael Saadiq** Lets Take A Walk (RCA)
- Previous single: Ask Of You (did not chart)



- **Jay Sean** Down (Island)
- Previous single: Tonight (23)
- **The Soldiers** Coming Home (Rhino)
- Debut single
- **Westlife** What About Now (Syco)
- Previous single: Us Against The World (8)

Albums

- **Devendra Banhart** What Will We Be (Warner Brothers)
- Previous album (first-week sales/total sales): Smokey Rolls Down Thunder Canyon (2,589/10,279)
- **Cheryl Cole** Three Words (Fascination)
- Debut album
- **Flight Of The Conchords** I Told You I Was Freaky (Warner Brothers)
- Previous album: Flight of the Conchords (2,025/83,593)
- **Harry Connick Jr** Your Songs (Columbia)
- Previous album: What A Night! A Christmas Album (235/536)
- **Michael Jackson** This Is It (Epic)
- Previous album: The Essential (43,536/829,884)
- **Katherine Jenkins** Believe (Warner)
- Previous album: Sacred Arias (34,805/258,692)
- **Miike Snow** Miike Snow (Columbia)
- Debut album
- **Lisa Mitchell** Wonder (RCA)
- Previous album: Wonder (781/2,316)
- **Morrissey** Swords (Polydor)
- Previous album: Years Of Refusal (39,221/80,856)
- **Daniel O'Donnell** Peace In The Valley (DMG TV)
- Previous album: Country Boy (29,619/45,306)

Out next week

Singles

- **a-ha** Shadovside (UMTV)
- **Beyoncé** Broken-Hearted Girl (Columbia)

- **Black Eyed Peas** Meet Me Halfway (A&M)
- **Camera Obscura** The Sweetest Thing (4AD)
- **Leddra Chapman** Story (ALC Music)
- **Chase & Status Ft Plan B** End Credits (Mercury)
- **The Crips** We Share The Same Skies (Wichita)
- **Jamie Cullum** I'm All Over It Now (Decca)
- **Kristinia Debarge** Future Love (Mercury)
- **Frankie Goes To Hollywood** Relax (AATW/UMTV)
- **Calvin Harris** Flash Back (Columbia)
- **Jay-Z feat. Alicia Keys** Empire State Of Mind (Roc-A-Fella)
- **Camilla Kerslake** She Moved Through The Fair (Future)
- **Daniel Merriweather** Water And A Flame (J)
- **Paolo Nutini** Pencil Full Of Lead (Atlantic)
- **Donny & Marie Osmond** Vegas Love (Decca)
- **Sweet Billy Pilgrim** Kalypso (Parlophone)
- **Pink** I Don't Believe You (LaFace)
- **Primary 1** Foaming (Atlantic)
- **Snow Patrol** Just Say Yes (Fiction)
- **Tinchy Stryder** You're Not Alone (4th & Broadway)

Albums

- **Brett Anderson** Slow Attack (BA Songs)
- **Amerie** In Love And War (Mercury)
- **Bee Gees** Ultimate Bee Gees (Rhino)
- **Bon Jovi** The Circle (deluxe) (Mercury)
- **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** Rebelution (J)
- **Frank Sinatra** Live At The Meadowlands (UMTV)
- **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)
- **Various** Dreamboats & Petticoats 3 (UMTV)
- **Weezer** Raditude (Geffen)

November 9

Singles

- **Athlete** Black Swan Song (Fiction)
- **Bon Jovi** We Weren't Born To Follow (Mercury)
- **Fron Male Voice Choir** We'll Meet Again (Decca)

- **Erik Hassle** Hurtful (Island)
- **Jaime Jay Vs JXL** Cheat Again (AATW/UMTV)
- **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 (Lo-Five)
- **Weezer** (If You're Wondering If I Want You To (I Want You To (Geffen)
- **Will Young** Hopes & Fears (19/RCA)

Albums

- **Amerie** In Love And War (Mercury)
- **Tori Amos** Midwinter Graces (Island)



- **Dame Shirley Bassey** The Performance (Geffen)
- **Biffy Clyro** Only Revolutions (4th Floor)
- **Jamie Cullum** The Pursuit (Decca)
- **Miley Cyrus** Time Of Our Lives (Hollywood)
- **Donny & Marie Osmond** Duets (Decca)
- **JLS** JLS (Epic)
- **Mario DNA** (J)
- **Queen** Absolute Greatest (Parlophone)
- **Snow Patrol** Up To Now (Fiction)
- **Rod Stewart** Soulbook (RCA)
- **Various** 2012 (OST) (RCA)
- **Martha Wainwright** Martha Wainwright's Piaf Record (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) (Epitaph)
- **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)
- **Norah Jones** Chasing Pirates (Blue Note)
- **Ronan Keating** Stay (Polydor)
- **Sean Kingston** Face Drop (RCA)
- **Little Boots** Earthquake (Sixsevenine)
- **Marina & The Diamonds** Mowgli's Road (679)
- **Mika** Blame It On The Girls (Island)
- **James Morrison** Get You You (Polygor)
- **Muse** Undisclosed Desires (Helium 3/Warner)
- **Noah And The Wale** 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)
- **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 (Blue Note)
- **Ronan Keating** Winter Songs (Polydor)
- **Camilla Kerslake** Camilla Kerslake (Future)



- **Leona Lewis** Echo (Syco)
 - **Jason Mraz** Jason Mraz's Beautiful Mess (Atlantic)
 - **N-Dubz** Against All Odds (AATW/UMTV)
 - **Stereophonics** Keep Calm And Carry On (Mercury)
 - **The Veronicas** The Secret Life Of? (Sire)
 - **Hayley Westenra** Winter Magic (Decca)
 - **Will Young** The Hits (19/RCA)
 - **Alexander Wolfe** Morning Brings A Flood (Redemption)
- The debut solo album from London native Wolfe was funded through the artist's sale of a Rembrandt print left to him by a family member. As a fan of the record, actor Oliver Lansley joined forces with Wolfe for a short film based around the epic closing track Stuck Under September, and the result was premiered at London's National Portrait Gallery on September 24. Wolfe recently won the Emergenza singer/songwriter competition in Rome.
- **Words For You** Words For You (UMTV)

THE PANEL

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



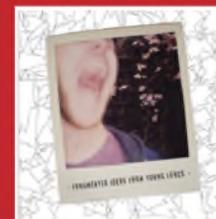
CHRIS BEANLAND (BBC/ORANGE/DIS)
Turbowekend: Trouble Is (Mermaid)

Pardon the pun, but can you change the factory settings on your iPod to "Industrial"? I don't know, but if there is then that's the EQ you need to listen to these Danes, who still wear leather and bounce around like Pitchshifter or Nine Inch Nails.



FAYE LEWIS (ROCK SOUND)

Dead Confederate: Wrecking Ball (Kartel)
 Georgia five-piece Dead Confederate snap at the musical backbone of bands like Nirvana. Fronted by Hardy Morris's soulful cries, downbeat instrumentation is dragged kicking and screaming into pure emotion one moment and then elapses in intensity the next.



BEN PATASHNIK (NME)

The Muscle Club: Fragmented Ideas From Young Lungs (Small Town/Killing Moon)
 A charmingly ramshackle noise from a Cardiff quartet who are cleverly straddling the line between knock-about pop and fuzzed-up jerk-rock. Scratch the surface of yelps and broken guitars and there's a real songwriting nous.



NIGE TASSELL (THE WORD/THE GUARDIAN/NEW STATESMAN)

Jesca Hoop: Hunting My Dress (Last Laugh)
 As nanny to Tom Waits's kids in a previous life, kooky Californian Jesca Hoop carries impressive references with her – Waits likened his former employee's music "to swimming in a lake at night". It's a testimonial that's both accurate and alluring.

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

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)
- **Sting** Soulcake (Decca)
- **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** Memory Lane (Decca)
- **Janet Jackson** The Best (A&M)
- **Lady GaGa** The Fame Monster (Interscope)
- **John Mayer** Battle Studies (Columbia)
- **Paul McCartney** Good Evening New York City (Mercury)
- **The Priests** Harmony (Epic)
- **Rihanna** Rated R (Def Jam)
- **Slade** Merry Christmas Everybody: Slade Party Hits (UMTV)
- **Britney Spears** 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)
- **Newton Faulkner** Over & Out (Ugly Truth)
- **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)
 - **Gay For Johnny Depp** Manthology: A Tireless Exercise In Narcissism (Captains Of Industry)
- A career-spanning retrospective of the New York quartet, Manthology comes ahead of the band's forthcoming UK tour. The album features their two EPs - Erotically Charged Dance Songs for the Desperate (2004) and Blood: The Natural Lubricant (2005) - as well as their debut album The Politics of Cruelty (2007) and a brand-new EP entitled The Ski Mask O'gy. A remix of their single Shh, Put The Shiv To My Throat is also included. Gay For Johnny Depp commence their UK tour next month, wrapping up in December.
- **Pope Benedict XVI** Alma Mater: Music From The Vatican (Geffen)
 - **Rhydian Roberts** tbc (Syco)
 - **Take That** The Greatest Day: Take

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- That Present The Circus Live (Polycor)
- **Westlife** Where We Are (Syco)

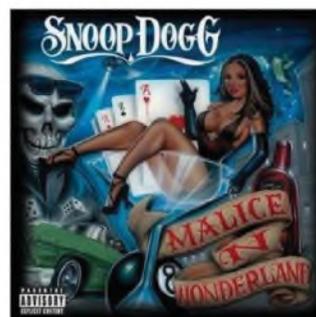
December 7

Singles

- **Frankie Goes To Hollywood** The Power Of Love (AATWUMTV)
- **Mini Viva** I Wish (Geffen)

Albums

- **30 Seconds To Mars** This Is War (Virgin)
- **Agnes** Release Me (AATWUMTV)



- **Snoop Dogg** Malice 'N Wonderland (Interscope) (07/12)
- **Usher** tbc (RCA) (07/12)

December 14 & beyond

Singles

- **The Ian Carey Project** Shot Caller (AATWUMTV)
- **Alicia Keys** The Element Of Freedom (I)
- **Whitney Houston** I Look To You (RCA)

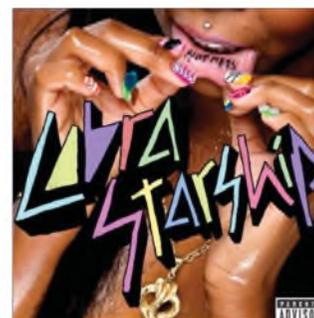
Following her mentoring role and performance

on the X Factor last week, Whitney Houston looks to continue the campaign for her new album in the run-up to Christmas with the release of the title track as its second single. The song is picking up speed at radio after the announcement of her UK tour next April. In the 25 years since the release of Houston's self-titled debut album, she has sold more than 14.0m albums worldwide and become the most-awarded female artist in history, with 411 accolades to her name.

- **Kaskadee Vs Deadmau5** Move For Me (AATWUMTV)

Albums

- **3OH3** Want (Atlantic) (14/12)
- **Alphabeat** The Spell (Polydor) (25/01)
- **All Angels** Fly Away (Decca) (11/01)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/01)
- **Corinne Bailey Rae** The Sea (Good Groove/EMI) (01/02)



- **Cobra Starship** Hot Mess (Atlantic) (18/01)
- **F*cked Up** Couple Tracks (Matador) (25/01)

This singles compilation from the increasingly

popular group comes in the shape of a double-CD and double-LP collection comprising hard-to-find 7" and 12" releases and five previously unreleased tracks. Covering the period from 2002 to 2009, the set contains 25 songs and is designed as a sequel to their earlier compilation, Epics In Minutes. It is packaged with a complete illustrated discography of contents, including extensive liner notes about each song.



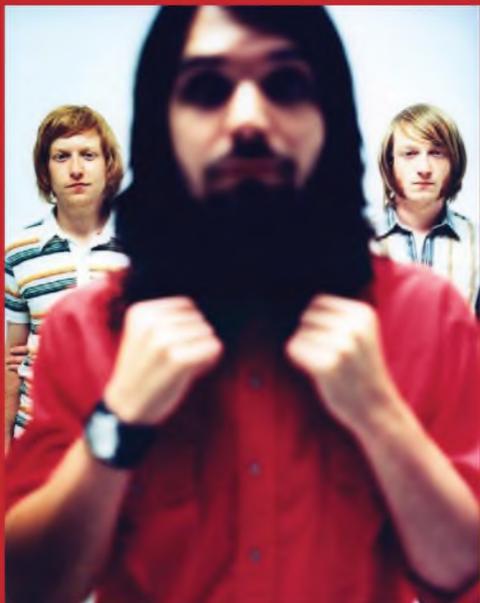
- **Natalie Imbruglia** Come To Life (Island) (01/02)
- **Fionn Regan** The Shadow Of An Empire (Heavenly) (2010)

Album number two from the one-time Mercury nominee, The Shadow Of An Empire is Regan's first via Heavenly Records, which snapped him up after he parted from the Lost Highway label, to which he signed after his debut album success. Self-produced and recorded, the album will follow a short run of live dates across the country through November and, as the first release on Heavenly in 2010, will have the label's full focus going into the new year. A good way to start.

- **Uffie** Sex Dreams And Denim Jeans (Fat Banger) (14/02)
- **Vampire Weekend** Contra (XL) (11/01)

SINGLE OF THE WEEK

Biffy Clyro The Captain (14th Floor)



The good ship Biffy is riding a commercial wave and this, the latest single from their

second album for 14th Floor, is stoking the fire at commercial radio. Playlisted at Radio 1 and released as the band hit the road for their biggest run of headline dates yet, The Captain is a big, brash rock song that captures the band's natural energy while playing it sufficiently safe to appeal to a broad audience. The single is backed by a big-budget clip, set aboard a pirate ship that features frontman Simon Neil in his usual topless state, being whipped. It is like Christina Aguilera's Dirty clip without the hot pants. A massive hit.

ALBUM OF THE WEEK

Cheryl Cole 3 Words (Fascination)



With X Factor in full swing and her debut solo single on track to become the biggest of the year to date, the stage is set for Cheryl Cole to sweep up a large portion of the Christmas pop fan's music budget here. There are few surprises on 3 Words; with elements of Kylie and Lady GaGa, it is a very now sound that will not do Cheryl any harm, but does not push the boundaries either. Contributions come from Taio Cruz and will.i.am (the album also includes Heartbreaker, lifted from will.i.am's own solo album). A real standout comes from the title track, which builds itself up to a dark, affecting climax. In summary, this is pretty much what one might expect from Cole, but that is no bad thing at all.

Key releases

Seventh heaven looks likely for Westlife



THE TOP RETAILERS AGREE TO DISAGREE about their customers' preferences this week, with fourth weeks at the summit for Robbie Williams' *Reality Killed The Video Star* (Play) and Susan Boyle's *I Dreamed A Dream* (Amazon), while John Mayer's *Battle Studies* enjoys a second week of supremacy at HMV, boosted by a low price tag (£8.99) and an exclusive offer of tickets for his upcoming UK tour.

Making a mid-chart debut on all three lists, *Where We Are* is the title of the seventh studio album for Westlife, who have sold more albums in the UK than any other boy band, including more than 980,000 copies of 2007's *Back Home*. Big first-week sales are likely after last weekend's X Factor appearance, and the album debuts at number eight at HMV, number 10 at Play and number 11 at Amazon.

Scottish rockers Biffy Clyro's fifth album, *Only Revolutions*, appears in all three charts. Arriving hot on the heels of *That Golden Rule* – only their second Top 10 hit among 13 chart entries – it will be looking to emulate predecessor *Puzzle*, which reached number two and sold more than 200,000 copies.

Shazam's most-tagged pre-release last week is *Whatcha Say*, the debut single from 20-year-old

American Jason DeRulo. Already high in the Music Week Urban club chart, the track is rapidly increasing exposure with midweek jumps of 108-62 on the radio airplay chart and 504-38 on the TV airplay chart.

Finally, Paramore's *Brand New Eyes* album supplies all of the top nine songs on Last FM's *Hype* chart, though the band graciously allow Basement Jaxx's *Stay Close* to complete the Top 10. **Alan Jones**

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	ROBBIE WILLIAMS	<i>Reality Killed...</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	BON JOVI	<i>The Circle</i>	Mercury
6	BIFFY CLYRO	<i>Only Revolutions</i>	14th Floor
7	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
8	LEONA LEWIS	<i>Echo</i>	Syco
9	TRANSATLANTIC	<i>The Whirlwind</i>	Inside Out
10	WESTLIFE	<i>Where We Are</i>	Sony Music
11	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
12	SLAYER	<i>World Painted Blood</i>	Columbia
13	VARIOUS	<i>Now! 74</i>	EMI TV/U/MTV
14	50 CENT	<i>Before I Self-Destruct</i>	Interscope
15	MARIAH CAREY	<i>Memoirs Of...</i>	Mercury
16	WILL YOUNG	<i>The Hits</i>	RCA
17	N-DUBZ	<i>Against All Odds</i>	UMTV
18	EMINEM	<i>Relapse 2</i>	Interscope
19	RONAN KEATING	<i>Winter Songs</i>	Polydor
20	FLIGHT OF THE CONCORDS	<i>I Told You I Was Freaky</i>	Sub Pop



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 Killed...</i>	Virgin
3	WORDS FOR YOU	<i>Words For You</i>	UMTV
4	LEONA LEWIS	<i>Echo</i>	Syco
5	JLS	<i>JLS</i>	Epic
6	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
7	TAKE THAT	<i>The Greatest Day...</i>	Polydor
8	BON JOVI	<i>The Circle</i>	Mercury
9	WILL YOUNG	<i>The Hits</i>	RCA
10	JAMIE CULLUM	<i>The Pursuit</i>	Decca
11	WESTLIFE	<i>Where We Are</i>	Sony
12	FOO FIGHTERS	<i>Greatest Hits</i>	Columbia
13	ALL ANGELS	<i>Fly Away</i>	Decca
14	BIFFY CLYRO	<i>Only Revolutions</i>	14th Floor
15	DAME SHIRLEY BASSEY	<i>The Performance</i>	Geffen
16	VARIOUS	<i>Now! 74</i>	EMI TV/U/MTV
17	MARIAH CAREY	<i>Memoirs Of...</i>	Mercury
18	BON JOVI	<i>The Circle (deluxe)</i>	Mercury
19	KATHERINE JENKINS	<i>Ultimate...</i>	Decca
20	CHRIS MOYLES	<i>Parody Album</i>	Sony Music



Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	JASON DERULO	<i>Whatcha Say</i>	Warner Brothers
2	KESHA	<i>Tik Tok</i>	Columbia
3	DUCK SAUCE	<i>Anyways</i>	Data
4	JAY SEAN FEAT. LIL WAYNE	<i>Down</i>	Island
5	SIDNEY SAMSON	<i>Riverside</i>	Data
6	JLS	<i>Everybody In Love</i>	Epic
7	N-DUBZ	<i>I Need You</i>	AATW/UMTBv
8	CHASE & STATUS FT PLAN B	<i>End Credits</i>	Ram
9	LEONA LEWIS	<i>Happy</i>	Syco
10	50 CENT FEAT. NE-YO	<i>Baby By Me</i>	Interscope
11	SUGABABES	<i>About A Girl</i>	Universal
12	BIFFY CLYRO	<i>The Captain</i>	14th Floor
13	SNOW PATROL	<i>Just Say Yes</i>	Fiction
14	BRITNEY SPEARS	<i>3</i>	Jive
15	DANIEL MERRIWEATHER	<i>Water And A Flame</i>	J
16	MCLEAN	<i>Broken</i>	Asylum
17	SWAY	<i>Mercedes Benz</i>	Deypha Productions
18	ALICIA KEYS	<i>Doesn't Mean Anything</i>	J
19	SEAN KINGSTON	<i>Face Drop</i>	RCA
20	PEREMPAY & DEE	<i>DJ Play Full Balance</i>	



Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	PARAMORE	<i>Turn It Off</i>	Fueled By Ramen
2	PARAMORE	<i>Looking Up</i>	Fueled By Ramen
3	PARAMORE	<i>All I Wanted</i>	Fueled By Ramen
4	PARAMORE	<i>Only Exception</i>	Fueled By Ramen
5	PARAMORE	<i>Feeling Sorry</i>	Fueled By Ramen
6	PARAMORE	<i>Misguided Ghosts</i>	Fueled By Ramen
7	PARAMORE	<i>Careful</i>	Fueled By Ramen
8	PARAMORE	<i>Playing God</i>	Fueled By Ramen
9	PARAMORE	<i>Where The...</i>	Fueled By Ramen
10	BASEMENT JAXX	<i>Stay Close</i>	XL
11	BASEMENT JAXX	<i>Feelings Gone</i>	XL
12	BASEMENT JAXX	<i>A Possibility</i>	XL
13	RICHARD HAWLEY	<i>As The Dawn Breaks</i>	Mute
14	ALBERTA CROSS	<i>Old Man Chicago</i>	Ark
15	BASEMENT JAXX	<i>Scars</i>	XL
16	BASEMENT JAXX	<i>Twerk</i>	XL
17	RICHARD HAWLEY	<i>Remorse Code</i>	Mute
18	BASEMENT JAXX	<i>My Turn</i>	XL
19	RICHARD HAWLEY	<i>Open Up Your Door</i>	Mute
20	RICHARD HAWLEY	<i>Soldier On</i>	Mute



Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	JOHN MAYER	<i>Battle Studies</i>	Columbia
2	ROBBIE WILLIAMS	<i>Reality Killed...</i>	Virgin
3	JLS	<i>JLS</i>	Epic
4	50 CENT	<i>Before I Self-Destruct</i>	Interscope
5	LEONA LEWIS	<i>Echo</i>	Syco
6	MARIAH CAREY	<i>Memoirs Of...</i>	Mercury
7	STEREOPHONICS	<i>Keep Calm...</i>	Mercury
8	WESTLIFE	<i>Where We Are</i>	Sony
9	BON JOVI	<i>The Circle</i>	Mercury
10	SUSAN BOYLE	<i>I Dreamed A Dream</i>	Syco
11	LIYU ALLEN	<i>It's Not Me...</i> (deluxe)	Regal
12	BIFFY CLYRO	<i>Only Revolutions</i>	14th Floor
13	FOO FIGHTERS	<i>Greatest Hits</i>	Columbia
14	BEYONCE	<i>I Am...Sasha Fierce</i> (plat ed)	Sony
15	30 SECONDS TO MARS	<i>This Is War</i>	EMI
16	WITHIN TEMPTATION	<i>Acoustic...</i>	Warners
17	VARIOUS	<i>Now! 74</i>	EMI TV/U/MTV
18	N-DUBZ	<i>Against All Odds</i>	AATW/UMTV
19	PINK	<i>Funhouse - Tour Edition</i>	RCA
20	WEEZER	<i>Raditude</i>	Geffen



CATALOGUE REVIEWS

MICHAEL JACKSON

The Remix Suite (Motown 7724523)



Released at the same time as Sony's *This Is It* soundtrack

to provide fans of the late King of Pop with a bittersweet double whammy, *The Remix Suite* is technically not a reissue, comprising entirely of floorfilling new takes on vintage Jackson Five tracks by contemporary stars of the mixing scene. The 18-cut album includes updates of 13 different tracks, both familiar (*I Want You Back*, *ABC*) and obscure (*Maria*, *Hum Along & Dance*). Luckily, most of the mixers have respected the original vocals and melodies, rather than enslave vocal samples to an overbearing beat. Stargate's vision of *Skywriter* is the opener, and lays down the gauntlet, equipping the psychedelic exuberance of the track for the 21st century. Dmitri From Paris's retro style is perfect for *I Want You Back*, and

Dallas Austin's take on *I Wanna Be Where You Are* also passes muster. Ironically, one of the biggest attractions – Paul Oakenfold's *Dancing Machine* – is tailor-made for the clubs, but is challenging to listen to at home.

SUNSCREAM

Love U More – The Very Best Of (Music Club Deluxe MCDLX 117)



Although they always peaked shy of the Top 10 on the OCC sales tally, *Sunscreen* racked up more than a dozen Top 10 club hits between 1992 and 1997 and, with distinctive vocals from Lucia Holm, they were highly rated in dance and pop circles. Their pioneering techno/house style produced some gems, among them maiden hit *Pressure*, *Love U More* and the anthemic *Broken English*, their highest charting single. This double-disc set includes all the hits as well as previously unreleased tracks, two live performances and exclusive

mixes. Liner notes from Paul Lester feature an interview with Holm and bandmate Paul Carnell.

KURSAAL FLYERS

Double Or Quits: Golden Mile/ Five Live Kursaaals (Rev-Ola CDREV 293)



Following two acclaimed but unsuccessful albums for Jonathan King's UK label – where, rumour has it, they were being groomed as successors to 10CC – *The Kursaal Flyers* moved to CBS, where they recorded their third and last studio album, *Golden Mile*, and concert swansong *Five Live Kursaaals*. Labelled as pub rock and power pop, *The Kursaaals* were really neither, and the Mike Batt-produced *Golden Mile* shows a degree of sophistication, much variety and not a little humour. *Five Live Kursaaals* is a less-subtle but pleasing demonstration of the band's live prowess, specifically at London's Marquee club.

VARIOUS ARTISTS

Britain's First Number Ones 1945-52 From The Radio Luxembourg Sheet Music Charts (Fantastic Voyage R/VD 028)



Taking advantage of the 50-year copyright law, *Fantastic Voyage* has already issued compilations featuring every number one (indeed, every hit) between the time that NME introduced the sales chart in 1952, and the end of 1958 – but Bob Stanley (St. Etienne) has trawled through sheet music charts from 1945 to 1952, used to compile the *Radio Luxembourg* charts. The resulting triple-CD set collects together 69 major hits from the immediate post-war years, an era dominated by big bands, crooners of both genders and novelties. Gerald, Frank Sinatra, Danny Kaye, Mel Blanc, Hoagy Carmichael, Vera Lynn and Jo Stafford are among those who feature. **Alan Jones**

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	2	ROBBIE WILLIAMS	<i>Greatest Hits</i>	Chrysalis (E)
2	NEW	SPANDAU BALLET	<i>Gold: The Best Of</i>	EMI (E)
3	1	MICHAEL JACKSON	<i>The Essential</i>	Epic (ARV)
4	3	ABBA	<i>Gold – Greatest Hits</i>	Polydor (ARV)
5	4	U2	<i>U2 18 Singles</i>	Mercury (ARV)
6	8	TAKE THAT	<i>Never Forget – The Ultimate Collection</i>	RCA (ARV)
7	6	BOB MARLEY & THE WAILERS	<i>Legend</i>	Tuff Gong (ARV)
8	7	GUNS N' ROSES	<i>Greatest Hits</i>	Geffen (ARV)
9	5	BARBRA STREISAND	<i>The Essential</i>	Columbia (ARV)
10	RE	GIRLS ALOUD	<i>The Sound Of – Greatest Hits</i>	Fascination (ARV)
11	12	THE PRODIGY	<i>Their Law – The Singles 1990-2005</i>	XL (PIAS)
12	10	PRINCE	<i>Ultimate</i>	Warner Brothers (CIN)
13	16	BON JOVI	<i>Cross Road – The Best Of</i>	Mercury (ARV)
14	13	EURYTHMICS	<i>Ultimate Collection</i>	RCA (ARV)
15	14	CAT STEVENS	<i>The Very Best Of</i>	Island (ARV)
16	11	THE POLICE	<i>The Police</i>	ABM (ARV)
17	NEW	JOHN LENNON	<i>Lennon Legend – The Very Best Of</i>	Parlophone (E)
18	9	STEVIE WONDER	<i>The Definitive Collection</i>	UMTV (ARV)
19	RE	BRUCE SPRINGSTEEN	<i>Greatest Hits</i>	Columbia (ARV)
20	15	THE WHO	<i>Then And Now</i>	Polydor (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	8	4	PRIVATE	My Secret Lover / Relentless
2	3	6	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / Ministry
3	14	6	DAMIEN S FEAT. FEMKE	Stars Collide / Loverush UK/Sea To Sun
4	10	2	ROBBIE WILLIAMS	Bodies / Virgin
5	11	3	FRANKIE GOES TO HOLLYWOOD	Relax / AATW/UMTV
6	12	4	MIKE SNOW	Black And Blue / Columbia
7	1	4	AGNES	I Need You Now / AATW/UMTV
8	16	4	SOFT TOY EMERGENCY	Critical / AATW
9	NEW		FLORENCE + THE MACHINE	You've Got The Love / Island
10	19	7	AVIV GEFEN	It's Alright / Mars
11	15	3	ROBBIE RIVERA	Closer To The Sun / New State
12	30	2	LITTLE BOOTS	Earthquake / sixsevenine
13	7	3	MICHAEL JACKSON	The Remix Suites... / Motown/Universal
14	22	3	AUDIO AFFINITY PRESENTS	Candy / Champion
15	17	2	ALPHABEAT	The Spell / Polydor
16	2	5	EDITORS	Papillon / Kitchenware
17	4	4	WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away / Vice
18	33	2	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / Startfish
19	23	3	SNAP!	The Power: Greatest Hits (Sampler) / Hardzbeat
20	26	3	CANDY ROCK	Candy Shop / Gaga Music
21	37	2	SUGABABES	About A Girl / Island
22	5	4	HANNAH	Shadow On The Wall / Snowdog
23	27	3	CRISPIN J GLOVER FEAT. KAY YOUNG	DJ Saved My Life / white label
24	6	6	STYLE OF EYE	Grounded / Pieces Of Eight
25	NEW		CHUCKIE & LMFAD	Let The Bass Kick In Miami Beach / CR2
26	13	7	FEDDE LE GRANDE	Let Me Be Real / Flamingo
27	9	5	SHARAM JEY & LOULOU PLAYERS FEAT. SAM OBERNIK	Again & Again / King King
28	32	3	STED-E & HYBRID HEIGHTS	En El Momento / Loverush UK/Sea To Sun
29	21	5	SNAP!	Rhythm Is A Dancer (Can You Feel It) / Hardzbeat
30	20	5	OU EST LE SWIMMING POOL	Dance The Way I Feel / Stiff
31	31	2	ANDY DUGUID	My Number / Black Hole
32	36	2	DAVID JIMINEZ	Barca / Tentigo
33	25	6	CHICANE	Hiding All The Stars / Modena
34	NEW		KILLERS ON THE DANCEFLOOR	Gringo Oba Oba / DJ's Are Not Rockstars
35	24	5	BEYONCE	Broken Hearted Girl / Columbia
36	18	5	WILLIAM ORBIT	Purdy / white label
37	28	9	MEDINA	You And I / Parlophone
38	35	10	DAVID GUETTA FEAT. AKON	Sexy Bitch/Sexy Chick / Positiva/Virgin
39	29	6	MR HUDSON	White Lies / Gond Music
40	NEW		CAVIN HARRIS	Flashback / Columbia

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	6	2	CHERYL COLE	Fight For This Love / Fascination
2	2	4	JLS	Everybody In Love / Epic
3	5	4	PITBULL	Hotel Room Service / J
4	10	3	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway / Ministry
5	9	3	MICHAEL JACKSON	The Remix Suites / Motown/Universal
6	18	2	TINCHY STRYDER	You're Not Alone / 4th & Broadway
7	NEW		MELEKA	Go / Defenders
8	23	3	LAURA WHITE	U Should Have Known / white label
9	11	3	BANDITO	Rockin' At The Disco / Hardzbeat
10	17	3	SOFT TOY EMERGENCY	Critical / AATW
11	1	3	AGNES	I Need You Now / AATW/UMTV
12	NEW		ROBBIE WILLIAMS	Bodies / Virgin
13	12	4	BACKSTREET BOYS	Straight Through My Heart / Jive
14	NEW		SUGABABES	About A Girl / Island
15	30	2	ULTRABEAT	Use Somebody / AATW
16	24	2	BEAT PATROL	Live For Tonight / Turbulence
17	NEW		JAY SEAN FEAT. LIL WAYNE	Down / Island
18	21	3	HANNAH	Shadow On The Wall / Snowdog
19	13	6	WHITNEY HOUSTON	Million Dollar Bill / Arista
20	28	2	CRISPIN J GLOVER FEAT. KAY YOUNG	DJ Saved My Life / white label
21	26	2	CANDY ROCK	Candy Shop / Gaga Music
22	19	2	SNAP!	The Power: Greatest Hits (Sampler) / Hardzbeat
23	NEW		DANIEL MERRIWEATHER	Water And A Flame / J
24	3	4	BEYONCE	Broken Hearted Girl / Columbia
25	NEW		MELANIE FIONA	Bang Bang / Island
26	29	6	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
27	22	2	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / Startfish
28	15	5	SNAP!	Rhythm Is A Dancer (Can You Feel It) / Hardzbeat
29	NEW		T2 FEAT. H-BOOGIE	Better Off As Friends / Island
30	4	4	ALPHABEAT	The Spell / Polydor

Cheryl Cole rises up to take Commercial crown



FROM WHIGFIELD TO THE SAFRI DUO TO ALPHABEAT, the Danes have boxed above their weight on the Upfront and Commercial Pop club charts in the past decade or so, and the latest act to bring home the bacon are Private, whose intoxicating Relentless single My Secret Lover – a pop/dance monster stuffed with Eighties references – moves emphatically to the top of the Upfront chart this week. It wins by a 5.8% margin over Anyway, a very different but also Eighties-flavoured confection by Duck Sauce, a collaboration between Armand Van Helden and Canada's A-Trak.

After a very sluggish start, Cheryl Cole's (pictured) Fight For This Love jumps 6-1 on the Commercial Pop chart this week, leaving her X Factor

buddies JLS stranded in second place for the second time with Everybody In Love. The margin of Cole's victory is an impressive 18.7%. Although this is her maiden solo single, Cole is no stranger to topping the chart – as a member of Girls Aloud she has been there nine times before in under seven years, courtesy of No Good Advice, Jump, The Show, Love Machine, Biology, Something Kinda Ooooh, I Think We're Alone Now, The Promise and Untouchable.

With Pitbull's Hotel Room Service checking out of the penthouse suite, it was a case of Jay vs Jay at the top of the Urban chart, and the victor – by the slimmest of margins – is Jay Sean, whose Down finished up less than 1% ahead of Jay-Z's Empire State Of Mind. **Alan Jones**

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	JAY SEAN FEAT. LIL WAYNE	Down / Island
2	2	5	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
3	1	8	PITBULL	Hotel Room Service / J
4	3	9	CHIPMUNK	Oopsy Daisy / Jive
5	7	3	JLS	Everybody In Love / Epic
6	5	3	BEYONCE	Broken Hearted Girl / Columbia
7	9	4	WHITNEY HOUSTON	Million Dollar Bill / Arista
8	6	7	TAIO CRUZ	Break Your Heart / Island
9	10	5	SEAN PAUL	Press It Up / Atlantic
10	8	12	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation
11	11	4	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
12	13	13	JEREMIH	Birthday Sex / Def Jam
13	15	9	GRACIOUS K	Migraine Skank / RCA
14	29	2	USHER	Papers / RCA
15	12	10	BLUEY ROBINSON	I Know / London Village Music
16	27	2	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
17	24	2	R. KELLY FEAT. T-PAIN & KEYSHIA COLE	Number One / RCA
18	16	17	SEAN KINGSTON	Fire Burning / Beluga Heights/Epic
19	14	10	WALE FEAT. LADY GAGA	Chillin' / Interscope
20	NEW		TINCHY STRYDER	You're Not Alone / 4th & Broadway
21	25	9	SWAY	Mercedes Benz / Decypha Productions
22	RE		JASON DERULO	Whatcha Say / Warner Brothers
23	17	4	JORDIN SPARKS	Sos (Let The Music Play) / Jive
24	28	2	FLO-RIDA FEAT. AKON	Available / Atlantic
25	18	11	JADE EWEN	My Man / Gelfen
26	19	8	LETHAL BIZZLE	Going Out Tonight / Search & Destroy
27	20	14	DIZZEE RASCAL FEAT. CHROME	Holiday / Dirtee Stank
28	NEW		KANO	Rock N Roller / Bigger Picture
29	21	6	LADY GAGA	lovegame / Interscope
30	23	21	BEYONCE	Sweet Dreams / Columbia



Private: Danish group's pop/dance stomper My Secret Lover reaches Upfront summit



Florence + The Machine: You've Got The Love enters the Upfront list at nine and tops the Cool Cuts chart

Cool Cuts Top 20

Pos	ARTIST	Title
1	FLORENCE + THE MACHINE	You've Got The Love
2	DAVID GUETTA	One Love
3	TIESTO	Escape Me
4	J MAJIK & WICKAMAN	Feel About You
5	FOAMO	Wardance
6	GROOVE ARMADA	I Won't Kneel
7	KID SISTER	Right Hand Hi
8	PASSION PIT	Little Secrets
9	IAN CAREY	Shot Caller
10	GUCCI VUMP	Sha! Shtii! / The Boogiemani
11	BASSHUNTER	I Promised Myself
12	TONKA	Ready For War EP
13	THE TEMPER TRAP	Sweet Disposition
14	BERTIE BLACKMAN	Byrds Of Prey
15	THE GOLDEN FILTER	Thunderbird
16	CROOKERS	No Security
17	JAY SEAL & LOUIE VEGA	Bittersweet
18	VITALIC	Poison Lips
19	G.E.R.M	Teen Idol EP
20	JACK SPLASH	I Could Of Loved You



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



Cole barely has a fight for the top

GIRLS ALOUD SINGER AND X FACTOR JUDGE Cheryl Cole's introductory solo release *Fight For This Love* storms to the top of the singles chart this week, dethroning reigning X Factor champion Alexandra Burke, who is handsomely compensated by her own convincing debut atop the album chart with *Overcome*.

Burke's *Bad Boys* collaboration with Flo-Rida racked up the highest sale of the year to date when it sold 187,100 copies on its debut last week but *Fight For This Love* scorched past that tally in less than two days and sold 292,846 copies in the week as a whole.

It is the 11th time in the last five years that a sale of more than 250,000 copies has been achieved in a week.

Cole has previously topped the chart four times as a member of Girls Aloud. Their first number one – *Sound Of The Underground* – provided her previous best one-week sales tally of 213,140. Altogether, Girls Aloud have had 20 Top 10 hits, and have sold 3,766,616 singles.

Fight For This Love is the first number one penned by US writer Andre Merritt, and the second for his UK cohort Wayne Wilkins – who also

co-authored Natasha Bedingfield's *These Words*. Sixty-one-year-old Australian Steve Kipner, who also contributed to *These Words* and *Fight For This Love*, additionally co-wrote Christina Aguilera's 1999 chart-topper, *Genie In A Bottle*, and had his first UK hit-writing credit as far back as 1978, when he penned Johnny Mathis & Deniece Williams' *Too Much, Too Little, Too Late*.

Cole joins a small and elite band of women who have topped the chart both as members of all-girl groups and solo. The others: Diana Ross, Spice Girls Geri Halliwell, Emma Bunton and Mel C (Mel B topped outside the Spice Girls but in collaboration with Missy Elliott, so is disqualified) and Beyonce.

Cole's X Factor performance obviously gave a huge boost to *Fight For This Love* and **Whitney Houston**, who performed her latest single *Million Dollar Bill*, also reaps the rewards, with the track reversing its prior week decline to jump 14-5 (44,603 sales). It is her 17th Top 10 entry.

Meanwhile, the new **War Child** charity single, *I Got Soul*, debuts at number 10 (26,134 sales). A restyling of The Killers' 2004 number 18 hit *All These Things That I've*

Sales statistics

Last week	Singles	Artist albums
Sales	2,801,284	1,714,766
prev week	2,642,426	1,573,767
% change	+6.0%	+9.0%

Last week	Compilations	Total albums
Sales	285,328	2,000,094
prev week	283,001	1,856,768
% change	+0.8%	+7.7%

Year to date	Singles	Artist albums
Sales	109,330,123	66,716,754
vs prev year	81,632,595	69,680,086
% change	+33.9%	-4.3%

Year to date	Compilations	Total albums
Sales	16,944,552	83,661,306
vs prev year	20,934,038	90,614,124
% change	-19.1%	-7.7%

Compiled from sales data by Music Week

Done, it is credited to the Young Soul Rebels, and includes contributions from Chipmunk, N-Dubz, Timchy Stryder, Pixie Lott and Frankmusik.

Bridging the rock/dance divide, *Good Girls Go Bad* was a number seven hit in the US for Cobra Starship recently, and debuts here at number 17 (16,992 sales). It is the New York band's debut hit here, easily beating the number 98 peak of their previous highest charting single, 2006's *Snakes On A Plane (Bring It)*.

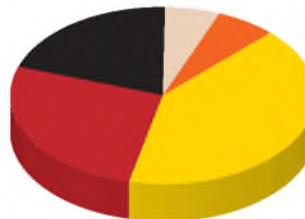
While *Good Girls* climbs, *Bad Boys* are in decline for **Alexandra Burke and Flo-Rida**, falling 1-2 (121,745 sales) but Burke's debut album, *Overcome*, debuts at number one on sales of 132,065 copies. The 10th number-one album for Simon Cowell's Syco imprint since its launch nearly five years ago, it is also the seventh number one album by an X Factor graduate, joining releases by G4, Steve Brookstein, Journey South, Shayne Ward, Ray Quinn and Leona Lewis.

Taking pole position in such a competitive week is a triumph for Burke, who beat off new releases from international stars Michael Buble, Whitney Houston, Seasick Steve and Rammstein, and UK comeback kids Spandau Ballet.

Michael Buble's *Crazy Love* gave the Canadian crooner his first US number one album last week and debuts here at number two, on sales of 78,006 copies. It is his second number two album, emulating *Call Me Irresponsible*, which was runner-up to Arctic Monkeys' *Favourite Worst Nightmare* in 2007.

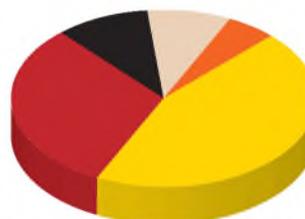
As well as boosting her current single, **Whitney Houston's** X Factor appearance gave a big boost to her new album, *I Look To You*, which debuts at number three on sales of 51,632 copies. It is Houston's seventh Top 10 album, and sold more copies last week alone than her last studio album, 2002's *Just*

ARTIST ALBUMS



■	Sony 41.3%
■	Warner 26.7%
■	Universal 19.8%
■	EMI 6.0%
■	Others 6.2%

SINGLES



■	Universal 44.8%
■	Sony 31.2%
■	Warner 9.9%
■	EMI 8.9%
■	Others 5.2%

Whitney has sold in its career; that album debuted and peaked at number 76 on first-week sales of 8,733. With several X Factor contestants choosing to perform Houston songs in the show (Saturday October 17) her 2007 *Ultimate Collection* rockets 62-22 (10,479 sales), re-entering the Top 40 after an 88-week absence.

Spandau Ballet fans have had to wait even longer than Houston fans for a new album – it is 20 years since their original 1989 swansong *Heart Like A Sky* peaked at number 31. Now reconvened, their comeback disc *Once More* debuts at number

seven (17,065 sales).

Sixty-nine-year-old bluesman **Seasick Steve** made his chart debut in January 2008, when his *Dog House Music* album was propelled into the chart following his performance on Jools Holland's *Hootenanny* on New Year's Eve, more than a year after its release. It peaked at number 36, and has sold 189,002 copies to date. Follow-up *I Started Out With Nothin' And I Still Got Most Of It Left* attracted almost universal praise on release in October 2008, peaking at number nine and selling 247,446 copies. Third album, *Man From Another Time*, debuts at number four (21,771 sales).

German industrial rock band **Rammstein** achieve their highest chart placing to date, debuting at number 16 (11,485 sales) with *Liebe Ist Fur Alle Da*, which is both their heaviest album and their first to include English lyrics. The band's previous highest placing came from last release *Rosenrot*, number 29 in 2005 – but their top achiever, *Mutter*, has notched up 142,881 sales since its 2001 release, despite a number 86 chart peak.

Last week's number one album, *In This Light And On This Evening* by Editors, plummets to number 12 (12,742 sales). The biggest falls from number one hitherto have been the 1-18 slide of George Harrison's *All Things Must Pass* in 1971, and the 1-14 dips of the Wu-Tang Clan's *Wu-Tang Forever* (1997) and *Doves' Some Cities* (2005).

After spending 12 of the last 13 weeks at number one, *Now That's What I Call Music! 73* is decisively removed from the top of the compilation chart by the soundtrack to the fantasy film *The Twilight Saga: New Moon*. Comprising primarily new songs from the likes of The Killers, Thom Yorke and Death Cab For Cutie, it sold 25,559 copies to top the chart, while *Now! 73* retreats 1-2 with 9,600 sales.

Singles sales climb 6% week-on-week to 2,801,284, while total albums are up 7.7% to 2,000,094.

Alan Jones

International charts coverage Paolo Nutini

Robbie racks up the Bodies count on the European stage

ROBBIE WILLIAMS MAY HAVE MISSED OUT on another number one single to Alexandra Burke in the UK, but *Bodies* is already top of the charts in several territories on the continent as it sits at one in Austria, Germany, the Netherlands and Switzerland.

In Germany it is his third chart-topper following 2005's *Tripping and Rudebox* the following year, while *Bodies* makes it to two in Italy and Finland, three in Ireland and debuts at

four in Australia where the Aria chart is led by a new entry from Aussie Vanessa Amorosi. Australia is also welcoming London folk-rock duo Mumford & Sons whose *Little Lion Man* single, which peaked at 24 in the UK earlier this month, is performing even better down under as it climbs 23-19 on its second week on the chart.

A week after moving aside for Britney Spears, Jay Sean is back at number one in the US with his *Lil Wayne*

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ALEXANDRA BURKE <i>Overcome</i>	£6.98	£8.99	£8.95	£7.70
2 MICHAEL BUBLE <i>Crazy Love</i>	£8.68	£8.99	£6.99	£8.93
3 WHITNEY HOUSTON <i>I Look To You</i>	£8.98	£8.99	£8.95	£8.93
4 SEASICK STEVE <i>Man From Another...</i>	£8.98	£8.99	£8.95	£8.93
5 PAOLO NUTINI <i>Sunny Side Up</i>	£6.98	£6.99	£6.99	£8.93

Charts sales

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	THE TEMPER TRAP Sweet Disposition / Infectious (PIAS)
2	3	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
3	5	THE BIG PINK Dominos / WAD (PIAS)
4	4	EXAMPLE Watch The Sun Come Up / Data (ARV)
5	2	LOSTPROPHETS It's Not The End Of The World / Viche Noise (ADA/CIN)
6	6	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
7	NEW	CHICANE Hiding All The Stars / Modena (Absolute/Arvato)
8	8	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
9	9	PETER ANDRE Behind Closed Doors / Conehead (Nova Arvato)
10	7	BASSHUNTER Every Morning / Hardbeat (ARV)
11	18	PETER ANDRE Call The Doctor / Conehead (Nova Arvato)
12	15	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)
13	NEW	GENERAL FIASCO We Are The Foolish / Infectious (PIAS)
14	17	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ADA/CIN)
15	16	CHICANE Poppiholla / Modena (Absolute/Arvato)
16	RE	PETER ANDRE Unconditional / Conehead (Nova Arvato)
17	NEW	SKEPTA Lush / Boy Beta Know (SRD)
18	14	SUB FOCUS Rock It/Follow The Light / Ram (SRD)
19	NEW	NERINA PALLOT Real Late Starter / Echo (PIAS)
20	10	OU EST LE SWIMMING POOL Dance The Way I Feel / Stiff (ADA/CIN)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
2	2	PETER ANDRE Revelation / Conehead (Nova Arvato)
3	3	MADNESS Total Madness / Union Square (SUVU)
4	4	THE TEMPER TRAP Conditions / Infectious Music (PIAS)
5	5	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
6	6	BASSHUNTER Bass Generation / Hardbeat (ARV)
7	NEW	BLAKE Together / Music Infinity (I)
8	11	ARCTIC MONKEYS Humbug / Domino (PIAS)
9	NEW	ELLIOT MINOR Solaris / Reposition (ADA/CIN)
10	NEW	SNAP! The Power: Greatest Hits / Hardbeat (ARV)
11	7	SUB FOCUS Sub Focus / Ram (SRD)
12	8	TIESTO Kaleidoscope / Musical Freedom (PIAS)
13	12	FUCK BUTTONS Tarot Sport / AIP (SRD)
14	17	THE XX XX / Young Turcs (PIAS)
15	NEW	ANNIE Don't Stop / Smalltown Supersound (ROMIARV)
16	RE	SEASICK STEVE Dog House Music / Bronzetat (PIAS)
17	RE	FLEET FOXES Fleet Foxes / Bella Union (ROMIARV)
18	20	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)
19	RE	THE BIG PINK A Brief History Of Love / WAD (PIAS)
20	18	FRIENDLY FIRES Friendly Fires / XL (PIAS)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	THE BIG PINK Dominos / WAD (PIAS)
2	NEW	GENERAL FIASCO We Are The Foolish / Infectious (PIAS)
3	9	SKEPTA Lush / Boy Beta Know (SRD)
4	3	SUB FOCUS Rock It/Follow The Light / Ram (SRD)
5	2	OU EST LE SWIMMING POOL Dance The Way I Feel / Stiff (CIN)
6	RE	TINNY Zingolo / Glass & A Half Full (ROMIARV)
7	16	IMOGEN HEAP Hide And Seek / Megaphonic (Absolute/ARV)
8	6	CHASE & STATUS FEAT PLAN B Pieces / Ram (SRD)
9	NEW	JACE EVERETT Bad Things / Viche (tbc)
10	4	ALL TIME LOW Weightless / Hopeless (ADA/CIN)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	OST Twilight: New Moon / Atlantic (CIN)
2	1	VARIOUS Now That's What I Call Music 73 / EMI Virgin/UMTV (E)
3	2	VARIOUS Big Tunes Back 2 The 90s / Hardbeat (ARV)
4	4	VARIOUS 101 Running Songs / EMI Virgin (E)
5	3	VARIOUS Now Dance Anthems / EMI TUMOS (E)
6	6	VARIOUS Miss Independent / Universal TV (ARV)
7	NEW	VARIOUS 101 Golden Memories / EMI Virgin (E)
8	RE	VARIOUS Godskitchen - Trance Anthems / New State (tbc)
9	11	VARIOUS 101 Power Ballads / EMI Virgin (E)
10	5	VARIOUS The Classic Chillout Album / Sony Music (ARV)
11	9	VARIOUS Addicted To Bass - Winter 2009 / Ministry (ARV)
12	16	VARIOUS 100 Hits - Halloween / 100 Hits (tbc)
13	NEW	VARIOUS The Chilled House Session / Ministry (ARV)
14	8	VARIOUS Classic Big Tunes 2009 / Hardbeat (ARV)
15	10	OST Mamma Mia / Polydor (ARV)
16	7	OST Ultimate Dirty Dancing / RCA (ARV)
17	12	VARIOUS R&B Love Collection 2009 / Universal TV (ARV)
18	15	VARIOUS Classic FM - Relaxation / Classic FM (ARV)
19	RE	OST Twilight / Atlantic (CIN)
20	19	VARIOUS Dreamcoats & Petticoats 2 / EMI TUMI/MTV (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	MUSE The Resistance / Helium 3/Warner Bros (CIN)
2	2	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
3	5	GREEN DAY 21st Century Breakdown / Reprise (CIN)
4	6	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
5	8	PARAMORE Riot / Fueled By Ramen (CIN)
6	RE	GUNS N' ROSES Greatest Hits / Geffen (ARV)
7	RE	NICKELBACK Dark Horse / Roadrunner (CIN)
8	10	PEARL JAM Ten / Epic (ARV)
9	9	PEARL JAM Backspacer / Island/Monkey Wrench (ARV)
10	RE	MUSE Origin Of Symmetry / East West (CIN)

Downloads Top 10

This	Last	Artist Title / Label
1	NEW	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco
2	NEW	ROBBIE WILLIAMS Bodies / Virgin
3	1	CHIPMUNK Oopsy Daisy / Jive
4	4	TAIO CRUZ Break Your Heart / 4th & Broadway
5	2	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc-A-Fella
6	8	BLACK EYED PEAS I Gotta Feeling / Polydor
7	NEW	MICHAEL BUBLE Haven't Met You Yet / Warner Brothers
8	7	SHAKIRA She Wolf / Epic
9	3	THE SATURDAYS Forever Is Over / Fascination
10	5	DAVID GUETTA FEAT. AKON Sexy Chick / Positive//negir

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Williams



pairing Down, which is now also a substantial hit in other parts of the world, including in New Zealand where it sits at number three behind Ke\$ha and David Guetta and in Canada where it peaked at three. Sear's Hot 100 success is a rare bright spot on Billboard's main singles and albums charts for UK artists, although the album chart's highest new entry has plenty of British interest. Featuring tracks by the likes of Editors, Muse and Thom Yorke, the soundtrack to The Twilight Saga: New Moon movie debuts at two there behind Michael Buble's Crazy Love, which is also number one in Canada and Australia.

Muse also remain the Billboard 200 chart's highest-ranked Brits as The Resistance holds at 33, while the band lead British interests elsewhere, including in Australia (2-4), New Zealand (3-3), Portugal (13-19); and Switzerland (2-1). They are at number two on the Wallonia chart where they are ranked only behind veteran Johnny Hallyday. Meanwhile, Muse's fellow Twilight Saga soundtrackers Editors are enjoying their best start yet to an international campaign as their third set in This Light & On This Evening debuts at two on the Flanders chart, three in the Netherlands, four in

Ireland, 12 in Germany and Switzerland, 25 in Italy and 40 in Australia. While Hallyday is top of the Wallonia chart, his British contemporary Cliff Richard is back in international chart action thanks to his farewell offering with The Shadows, Reunited: The 50th Anniversary Album. The album debuts at New Zealand at 19, where it is the chart's second highest new entry behind Michael Buble, and in Denmark it improves 27-23. Following their last UK dates together, Cliff & The Shads hit the continent for the final time next month, starting in Paris on November 7.

MusicWeek

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Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		CHERYL COLE	Fight For This Love	Fascination 2721778 (ARV)	HIGHEST NEW ENTRY
2	1	2	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys Syco	88697590932 (ARV)	
3	3	3	CHIPMUNK	Oopsy Daisy	Jive 88697588692 (ARV)	
4	2	2	ROBBIE WILLIAMS	Bodies	Virgin VSCD1998 (E)	
5	14	3	WHITNEY HOUSTON	Million Dollar Bill	Arista 88697599082 (ARV)	SALES INCREASE
6	4	6	TAIO CRUZ	Break Your Heart 4th & Broadway	2717453 (ARV)	
7	6	19	BLACK EYED PEAS	I Gotta Feeling	Polydor CATCO151960369 (ARV)	
8	5	6	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella CATCO154629609 (CIN)	
9	9	2	MICHAEL BUBLE	Haven't Met You Yet	Warner Brothers CATCO15317401 (CIN)	
10	New		YOUNG SOUL REBELS	I Got Soul	Island CATCO153767427 (ARV)	
11	26	3	BLACK EYED PEAS	Meet Me Halfway	Interscope CATCO150279908 (ARV)	HIGHEST CLIMBER
12	7	7	SHAKIRA	She Wolf	Epic 88697562052 (ARV)	
13	10	11	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin CATCO152914639 (E)	
14	8	3	THE SATURDAYS	Forever Is Over	Fascination 2720426 (ARV)	
15	12	11	PITBULL	Hotel Room Service	88697608242 (ARV)	
16	11	12	THE TEMPER TRAP	Sweet Disposition	Infectious INFEC0305 (PIAS)	
17	New		COBRA STARSHIP	Good Girls Go Bad	Fueled By Ramen AT0349CD (CIN)	
18	15	5	TINCHY STRYDER	You're Not Alone 4th & Broadway	GBUM70903594 (ARV)	
19	13	5	JORDIN SPARKS	SOS (Let The Music Play)	Zomba CATCO153825745 (ARV)	
20	New		ALPHABEAT	The Spell	Polydor 2719471 (ARV)	
21	19	6	PALOMA FAITH	New York	Epic 88697562142 (ARV)	SALES INCREASE
22	New		FOO FIGHTERS	Wheels	RCA CATCO154683718 (ARV)	
23	22	5	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank GBPW0900252 (PIAS)	SALES INCREASE
24	18	8	PIXIE LOTT	Boys And Girls	Mercury 2714871 (ARV)	
25	Re-entry		CHRISTINA AGUILERA	Hurt	RCA 88697013662 (ARV)	
26	21	57	KINGS OF LEON	Sex On Fire	Columbia 88697352002 (ARV)	
27	29	3	THE BIG PINK	Domino's 4AD	CATCO153495954 (PIAS)	SALES INCREASE
28	17	8	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc-A-Fella CATCO152161346 (CIN)	
29	20	2	MR HUDSON	White Lies	Good Music CATCO153744300 (ARV)	
30	New		CAVIN HARRIS	Flashback	Columbia 88697606782 (ARV)	
31	28	15	JIS	Beat Again	Epic 88697545842 (ARV)	
32	44	14	MR HUDSON FEAT. KANYE WEST	Supernova	Good Music CATCO151770085 (ARV)	SALES INCREASE
33	41	2	PAOLO NUTINI	Pencil Full Of Lead	Atlantic CATCO154759342 (CIN)	SALES INCREASE
34	25	5	EXAMPLE	Watch The Sun Come Up	Data CATCO154221CDX (ARV)	
35	33	16	BEYONCE	Sweet Dreams	Columbia 88697565722 (ARV)	
36	16	2	LOSTPROPHETS	It's Not The End Of The World	Visible Noise TORMENT145 (CIN)	
37	23	2	EDITORS	Papillon	Columbia SKCD106 (ARV)	
38	31	9	DIZZEE RASCAL FEAT. CHROME	Holiday	Dirtee Stank STANK06CDS (PIAS)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	40	46	JASON MRAZ	I'm Yours	Atlantic AT0308CD (CIN)	
40	30	13	LITTLE BOOTS	Remedy	Sixsevenine 6791467CD (CIN)	
41	48	5	BEYONCE	Broken Hearted Girl	Columbia 88697614332 (ARV)	
42	New		CHICANE	Hiding All The Stars	Modena CATCO154612086 (AbsoluteArvato)	
43	35	12	THE IAN CAREY PROJECT	Get Shaky 3 Beat	OXGLOBE1131 (AbsoluteArvato)	
44	New		WHITNEY HOUSTON	I Didn't Know My Own Strength	Arista USA19100228R (ARV)	
45	39	3	MEDINA	You And I	Parlophone CATCO153233004 (E)	
46	43	2	DIONNE BROMFIELD	Mama Said	Island CATCO154912843 (ARV)	
47	34	6	MUMFORD & SONS	Little Lion Man	Island CATCO152715105 (ARV)	
48	42	14	SEAN KINGSTON	Fire Burning	Real Gone Music 88697529742 (ARV)	
49	27	4	THE VERONICAS	4 Ever	Sire WR20CD2 (CIN)	
50	47	26	LADY GAGA	Paparazzi	Interscope 2721121 (ARV)	
51	Re-entry		FLORENCE & THE MACHINE	You've Got The Love	Island GBUM7090237 (ARV)	
52	45	11	LADY GAGA	Lovegame	Interscope 2720317 (ARV)	
53	55	56	KINGS OF LEON	Use Somebody	Columbia 8869742182 (ARV)	
54	50	18	LA ROUX	Bulletproof	Polydor 2705727 (ARV)	
55	38	7	MINI VIVA	Left My Heart In Tokyo	Xenomaniya/Geffen 2715592 (ARV)	
56	37	6	MADONNA	Celebration	Warner Brothers WR89CD2 (CIN)	
57	36	7	DEADMAU5 FEAT. ROB SWIRE	Ghosts 'N' Stuff	Mausitric/Virgin MAU5020T (E)	
58	46	7	MUSE	Uprising	Warner WE4458CD (CIN)	
59	69	5	KASABIAN	Underdog	Columbia CATCO15407025 (ARV)	SALES INCREASE
60	49	8	SUGABABES	Get Sexy	Island 271746R (ARV)	
61	52	12	TINCHY STRYDER FEAT. AMELLE	Never Leave You	4th & Broadway 2733078 (ARV)	
62	54	23	DANIEL MERRIWEATHER	Red J	88697499282 (ARV)	
63	Re-entry		U2	With Or Without You	Island CATCO106369 (ARV)	
64	New		MIKE SNOW	Black And Blue	Columbia 88697605811 (ARV)	
65	64	24	BLACK EYED PEAS	Boom Boom Pow	Interscope 2707191 (ARV)	
66	51	6	PARAMORE	Ignorance	Fueled By Ramen AT0347CD (CIN)	
67	60	41	LADY GAGA	Poker Face	Interscope 2703459 (ARV)	
68	24	5	DAUGHTRY	What About Now	Epic GBCTA0600237 (ARV)	
69	57	18	PITBULL	I Know You Want Me (Calle Ocho)	Positiva/Virgin CDT10289 (E)	
70	Re-entry		ALEXANDRA BURKE	Hallelujah	Syco 88697446252 (ARV)	
71	65	20	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin CDT10289 (E)	
72	32	4	JENNIFER HUDSON	And I Am Telling You I'm Not Going	Columbia CATCO091851 (ARV)	
73	61	10	ESMEE DENTERS	Outta Here	Interscope CATCO152027817 (ARV)	
74	63	17	CASCADA	Evacuate The Dancefloor	AATWUUMTV CDGLOBE1179 (ARV)	
75	68	32	LA ROUX	In For The Kill	Polydor 2700304 (ARV)	

Official Charts Company 2009.

4 Ever 49	Dirtee Cash 23	Hallelujah 70	Ignorance 66	Outta Here 73	Supernova 32	With Or Without You 63	Key	As used by Radio 1
And I Am Telling You I'm Not Going 72	Domino's 27	Haven't Met You Yet 9	In For The Kill 75	Paparazzi 50	Sweet Disposition 16	You And I 45	★ Platinum (600,000)	
Bad Boys 2	Empire State Of Mind 8	It's Not The End Of The World 36	It's Not The End Of The World 36	Papillon 37	Sweet Dreams 35	You're Not Alone 18	● Gold (400,000)	
Beat Again 31	Evacuate The Dancefloor 74	Left My Heart In Tokyo 55	Left My Heart In Tokyo 55	Pencil Full Of Lead 33	The Spell 20	You've Got The Love 51	● Silver (200,000)	
Black And Blue 64	Flashback 30	Little Lion Man 47	Little Lion Man 47	Poker Face 67	Underdog 59			
Bodies 4	Forever Is Over 14	Lovegame 52	Lovegame 52	Red 62	Uprising 58			
Boom Boom Pow 65	Get Shaky 43	Mama Said 46	Mama Said 46	Remedy 40	Use Somebody 53			
Boys And Girls 24	Get Shaky 43	Meet Me Halfway 11	Meet Me Halfway 11	Run This Town 28	Watch The Sun Come Up 34			
Break Your Heart 6	Good Girls Go Bad 17	Million Dollar Bill 5	Million Dollar Bill 5	Sex On Fire 26	What About Now 68			
Broken Hearted Girl 41		Never Leave You 61	Never Leave You 61	Sexy Chick 13	Wheels 22			
Bulletproof 54		New York 21	New York 21	She Wolf 12	When Love Takes Over 71			
Celebration 56		Oopsy Daisy 3	Oopsy Daisy 3	SOS (Let The Music Play) 19	White Lies 29			

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

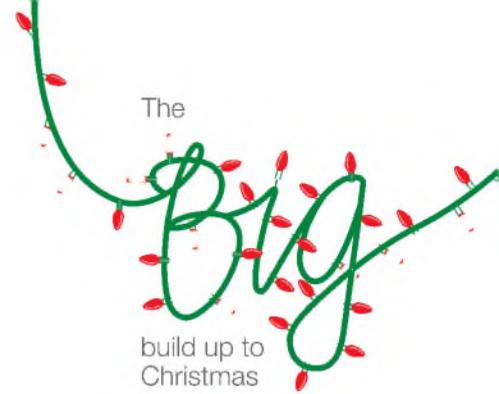


This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
1	New		ALEXANDRA BURKE Overcome (Various)	Syco 88697460232 (ARV)	HIGHEST NEW ENTRY
2	New		MICHAEL BUBLE Crazy Love (Foster/Rock/Gattica/Chang)	Reprise 9362497077 (CIN)	
3	New		WHITNEY HOUSTON I Look To You (Various)	Arista 88697100332 (ARV)	
4	New		SEASICK STEVE Man From Another Time (Wool)	Atlantic 518656182 (CIN)	
5	5	21	PAOLO NUTINI Sunny Side Up (Nutini/Jones)	Atlantic 825646901371 (CIN) ★	SALES INCREASE
6	Re-entry		FLEETWOOD MAC The Very Best Of (Various)	WSM 8122736352 (ARV) 3★	
7	New		SPANDAU BALLET Once More (Various)	Mercury 2719809 (ARV)	
8	2	2	CHIPMUNK I Am Chipmunk (Parker & James/Henricutti/Maniac/Neughty Boy/Wizcy Wuavi/Professor/Harmony/NSG)	Jive 88697594162 (ARV)	
9	16	4	PALOMA FAITH Do You Want The Truth Or Something Beautiful (Various)	Epic 88697543552 (ARV)	SALES INCREASE
10	6	9	VERA LYNN We'll Meet Again - The Very Best Of (Various)	Decca 2719983 (ARV)	
11	8	5	DIZZEE RASCAL Tongue N Cheek (Various)	Dirtee Star/K 1251ANK007 (PIAS)	
12	1	2	EDITORS In This Light & On This Evening (Flood)	Kitchenware KWCD43 (ARV)	
13	12	5	CLIFF RICHARD & THE SHADOWS Reunited (Marvin/Welch/Bennett/Richard)	EMI 6878752 (E)	
14	3	5	MADONNA Celebration (Madonna/Various)	Warner Brothers 739999819 (CIN)	
15	26	20	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Beard/Apl.De./Apl/DJ/Replay)	Interscope 2707969 (ARV)	SALES INCREASE
16	New		RAMMSTEIN Liebe Ist Fur Alle Da (Hellner/Rammstein)	Spinefarm 2719514 (ARV)	
17	New		ALISON MOYET The Best Of (Various)	Sony 88697581272 (ARV)	
18	13	20	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzorno/Dan The Automator)	Columbia 88697518311 (ARV) ★	
19	15	57	KINGS OF LEON Only By The Night (Petraglia/King)	Hand Me Down 88697327121 (ARV) 5★	
20	19	6	PETER ANDRE Revelation (Burrell/Richard)	Conehead CDN9 (Nova Arvato)	
21	11	6	MUSE The Resistance (Muse)	Warner Bros 2564686623 (CIN)	
22	62	26	WHITNEY HOUSTON The Ultimate Collection (Various)	Arista 8869717012 (ARV) ★	HIGHEST CLIMBER
23	10	6	JAY-Z Blueprint III (Cartier/West/No/D/Inay/Hunter/Shux/The Incredibles/Swizz Reatz/Timbaland/Jroci/Neptunes)	Roc-A-Fella 7567895866 (CIN)	
24	23	16	FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hugal/White)	Island 1797940 (ARV) ★	
25	New		MR HUDSON Straight No Chaser (Mr Hudson/West)	Good Music 2724301 (ARV)	
26	7	4	BARBRA STREISAND Love Is The Answer (Krahl)	Columbia 88697433541 (ARV)	
27	18	3	ANDY WILLIAMS The Very Best Of (Various)	Sony Music 88697588282 (ARV)	
28	4	2	SHAKIRA She Wolf (Various)	Epic 88697591412 (ARV)	
29	17	3	CHRIS REA Still So Far To Go: The Best Of (Rea)	Rhino 2564686528 (CIN)	
30	22	37	LILY ALLEN It's Not Me It's You (Kurstin)	Regal 6942752 (E) 2★	
31	28	41	LADY GAGA The Fame (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf)	Interscope 1791747 (ARV)	
32	32	24	GREEN DAY 21st Century Breakdown (Mig/Green Day)	Reprise 9362497777 (CIN)	
33	24	68	ROBBIE WILLIAMS Greatest Hits (Vernon)	Chrysalis 8668892 (E) 6★	
34	14	2	TAIO CRUZ Rokstarr (Cruz/FT Smith)	4th & Broadway 2716967 (ARV)	
35	33	2	DIONNE BROMFIELD Introducing (Moon)	Lioness 2720319	
36	27	5	MADNESS Total Madness (Langer/Winstanley)	Union Square USMIVCD001 (SOU)	
37	20	4	PARAMORE Brand New Eyes (Cavallo)	Fueled By Ramen 7567895804 (CIN)	
38	25	4	NEWTON FAULKNER Rebuilt By Humans (Spencer)	Ugly Truth 88697571891 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	29	52	PINK Funhouse (Various)	Laface 88697406492 (ARV) 3★	
40	9	2	THE SATURDAYS Wordshaker (Blancaniello/Waters/TheJam/Mac/Elli/Kseni/Magnusson/Kreuger/Bialde/Elo/Sun/Westerlund/Quiz/Larus/Trugman/Goldstein)	Fascination 2719617 (ARV)	
41	34	9	DAVID GUETTA One Love (Guetta)	Positiva/Virgin 6853710 (E)	
42	31	73	LEONA LEWIS Spirit (Mac/Rotem/Stargate/Tedder/Steinberg/Various)	Syco 88697025542 (ARV) 9★2★	
43	36	10	THE TEMPER TRAP Conditions (Abbs)	Infecticus Music INFECT102CD (PIAS)	
44	58	21	BOYZONE Back Again...No Matter What (Hedges/Rogers/Lipson/Mac/Various)	Polydor 1785356 (ARV)	SALES INCREASE
45	21	2	ONLY MEN ALOUD Band Of Brothers (tbc)	Decca 2712706 (ARV)	
46	41	6	PIXIE LOTT Turn It Up (F1 Smith/Hauger/Thornalley/Kurstin/God/Jeborg/Zee/RedOne/Laubacher)	Mercury 2700146 (ARV)	
47	44	49	BEYONCE I Am Sasha Fierce (Ged/Tedder/The Dream/Stargate/Stewart/Various)	Columbia 88697194922 (ARV) 3★	
48	37	5	MIKA The Boy Who Knew Too Much (Wells/Mika)	Casablanca/Island 2712588 (ARV)	
49	30	3	MUMFORD & SONS Sigh No More (Dravs)	Island 2716932 (ARV)	
50	42	17	LA ROUX La Roux (Langmaid/Jackson)	Polydor 1795991 (ARV)	
51	52	10	TINCHY STRYDER Catch 22 4th & Broadway (F1 Smith/Stryder/TMS/Rapid/Labrinth/Frankmusik/Dirty/Dangerous/Chase&Status)	2713632 (ARV)	SALES INCREASE
52	39	56	JAMES MORRISON Songs For You, Truths For Me (Terefe/Rubson/Taylor/Tedder/Shanks/White)	Polydor 1779250 (ARV) 2★	
53	45	35	THE PRODIGY Invaders Must Die (Howlett)	Take Me To The Hospital HOSP80X001 (ADA/CIN) ★	
54	50	95	PAOLO NUTINI These Streets (Nelson)	Atlantic 094634 (CIN) 3★	
55	49	2	SPANDAU BALLET Gold: The Best Of (Spandauballet/Swain/Jolley/Burgess/Horn/Langan)	EMI 2269172 (E) ★	
56	56	48	THE KILLERS Day & Age (Price)	Vertigo 1785121 (ARV) 3★	
57	53	28	MICHAEL JACKSON The Essential (Jones/Jackson/Various)	Epic 5204222 (ARV) 2★	
58	Re-entry		SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left (Seasick Steve)	Warner Brothers 256469411 (CIN)	
59	46	4	BASSHUNTER Bass Generation (Basshunter)	Hardbeat H2BCD14 (ARV)	
60	64	10	CAVIN HARRIS Ready For The Weekend (Harris)	Columbia 8869751911 (ARV)	
61	New		DANIEL MERRIWEATHER Love & War (Ronsom/White)	88697473192 (ARV)	
62	57	14	MICHAEL JACKSON Bad (Jackson/Jones)	Epic 4502902 (ARV) 13★	
63	67	18	MICHAEL JACKSON Thriller (Jones/Jackson)	Epic 5044222 (ARV) 11★	
64	35	2	THE VERONICAS Hook Me Up (Alexander/Wells/Feldmann/Gaof/Steinberg/Various)	Sire 9362497101 (CIN)	
65	38	2	BLAKE Together (Patrick)	Music Infinity INS14 (E)	
66	48	4	IAN BROWN My Way (McCracken)	Fiction 2716050 (ARV)	
67	60	46	TAKE THAT The Circus (Shanks)	Polydor 1787444 (ARV) 6★2★	
68	61	78	ELBOW The Seldom Seen Kid (Potter)	Fiction 1748990 (ARV) 2★	
69	New		KINGS OF CONVENIENCE Declaration Of Dependence (Kings Of Convenience)	Virgin COV3062 (E)	
70	Re-entry		MICHAEL BUBLE Call Me Irresponsible (Foster/Gattica)	Reprise 9362499987 (CIN) 3★2★	
71	73	9	ARCTIC MONKEYS Humbug (Hommel/Ford)	Domino WIGCD220 (PIAS)	
72	59	75	ABBA Gold - Greatest Hits (Andersson/Ulvaeus)	Polydor 5170072 (ARV) 13★	
73	New		ELLIOT MINOR Solaris (Wirt)	Repossession REPD9 (CIN)	
74	40	2	BOB DYLAN Christmas In The Heart (Dylan)	Columbia 8869757332 (ARV)	
75	75	42	JASON MRAZ We Sing We Dance We Steal Things (Terefe)	Atlantic 7567897009 (CIN)	

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|----------------------|--------------------------------|-------------------------|------------------------|-------------------|----------------------|---|---|--|
| Abba 72 | Chipmunk 8 | Green Day 32 | Kings Of Leon 19 | Mumford & Sons 49 | Seasick Steve 58 | Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (80,000)
★ 1m European sales | BPI Awards
Singles
Beyonce: Halo (gold);
Beyonce: Singles Ladies (gold) | Albums
Katherine Jenkins: Believe (silver);
Chris Rea: The Best Of (silver);
The Soldiers: Coming Home (silver);
Ride: Going Blank Again (gold);
Pixie Lott: Turn It Up (gold) |
| Allen, Lily 30 | Cliff Richard & The Shadows 13 | Harris, Calvin 60 | La Roux 50 | Muse 21 | Shakira 28 | | | |
| Andre, Peter 20 | Cruz, Taio 34 | Houston, Whitney 3 | Lady Gaga 31 | Nutini, Paolo 5 | Spandau Ballet 7 | | | |
| Arctic Monkeys 71 | Dizzee Rascal 11 | Houston, Whitney 22 | Lewis, Leona 42 | Nutini, Paolo 54 | Streisand, Barbra 26 | | | |
| Basshunter 59 | Dylan, Bob 74 | Hudson, Mr 25 | Lott, Pixie 45 | Only Men Aloud 45 | Take That 67 | | | |
| Beyonce 47 | Editors 12 | Jackson, Michael 57 | lynn, Vera 10 | Paramore 37 | Temper Trap, The 43 | | | |
| Black Eyed Peas 15 | Elbow 68 | Jackson, Michael 62 | Madness 36 | Paramore 37 | Tinchy Stryder 51 | | | |
| Blake 65 | Elliot Minor 73 | Jackson, Michael 63 | Madonna 14 | Pink 39 | Veronicas, The 64 | | | |
| Boyzone 44 | Fleetwood Mac 6 | Jackson, Michael 63 | Merriwether, Daniel 61 | Prodigy, The 53 | Williams, Andy 27 | | | |
| Bromfield, Dionne 35 | Florence + The Machine 24 | Jay-Z 23 | Mikael, The 48 | Rammstein 16 | Williams, Robbie 33 | | | |
| Brown, Ian 66 | | Kasabian 18 | Morrison, James 52 | Rea, Chris 29 | | | | |
| Buble, Michael 2, 70 | | Killers, The 56 | Moyet, Alison 17 | Saturdays, The 40 | | | | |
| Burke, Alexandra 1 | | Kings Of Convenience 69 | Mraz, Jason 75 | Seasick Steve 4 | | | | |



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