

# MusicWeek

United Business Media



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## MEDIA

### MTV EUROPE AWARDS

U2 light up Berlin and Beyonce cleans up at awards



## LIVE

### MERGER IN MOTION

Live Nation takes action as asset sale clears way for Ticketmaster deal



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### FESTIVALS: FIELD STUDY

This year the talk was of festival cancellations, but was that only half the story?

The retail sector fears the roar of Crazy Tiger as Zavvi plots a return to the spotlight

# Industry takes aim at Tiger economy...

## Retail

By Ben Cardew

**THE INDUSTRY IS LIMBERING UP** for a new pricing battle after it was revealed two executives behind the controversial CD WOW! operation have set up a new online store selling chart albums at "rock bottom prices".

Crazy Tiger claims to sell "top international titles at the lowest rock-bottom prices" to customers around the world, including the UK. Among its current offers is Robbie Williams' new album, *Reality Killed The Video Star*, for just £4.99.

Crazy Tiger, whose music editor Neil Chase was formerly music editor at CD WOW!, made a splash last week when it ran an ad on Sky TV promoting the Williams' offer.

This immediately prompted some retailers to make enquiries to the Entertainment Retailers Association. And BPI chief executive Geoff Taylor, whose organisation won £41m damages from CD WOW! in a celebrated parallel imports and breach of copyright case a couple of years ago, is already raising concerns about the effect such pricing could have on established retailers.

"I have never seen a TV advert for something so low priced," says Malcolm Allen, owner of Malcolm's Musicland in Chorley. "It sets it in the public's mind that CDs can be that cheap. It doesn't help anybody - the record company, Robbie Williams and it definitely doesn't help the independent trader."

The appearance of the site has also come as a surprise to many in the industry: several executives at labels whose albums are for sale on Crazy Tiger claim not to have heard of the site.

What is more, little is publicly known about Crazy Tiger.

According to their own publicity, it is

owned by Bang Media, "a small and privately owned company" that also owns Bang CD, while it lists a return address at the Alexandra Post Office in Singapore.

Both Chase and the company's DVD buyer are ex-CD WOW! but CD WOW! founder Henrik Wesslen tells *Music Week* that he is not affiliated to the new company.

Crazy Tiger is also not linked to the new CD WOW! site operated by Stomp Hong Kong, which bought the domain name more than a year ago.

Because of the CD WOW! links, Crazy Tiger's entry into the market has understandably caused a stir at the BPI. Its massive £41m victory in 2007 came after CD WOW! was found to be in contempt of court and in breach of copyright, having signed undertakings in January 2004 that it would cease to sell CDs to UK and Irish customers that had first been placed on the market outside the European Union.

However, Crazy Tiger says this time around everything is above board. "CDs are sourced from the major wholesalers in Europe and farther afield and are being sold at a loss as part of a campaign to attract new

customers," the company states in an email. "Crazy Tiger is doing no different than has been done many times before, eg Amazon with Harry Potter."

Writing on the site, Chase adds, "Don't think that because we're selling top international titles at the lowest rock bottom prices, that we're depriving any of the artists from their cut. All our CDs are just the same as you see in El Expansivo high-street store, and are supplied by all the major labels and record companies."

"We always play by the rules, which means that all the artists and writers get their royalties, while our lean and mean business ethic means you get the savings. A pretty cunning tiger if I say so myself."

The issue of falling prices has long caused concern among the UK's music stores, with many indies claiming they are being priced out of the market. Retailers such as HMV also say they have to adjust their own prices to the low levels of competitors.

And with the industry already adapting to a retail landscape decimated by the closures of Woolworths and Zavvi, this new site will give it a fresh headache in the quarter leading up to Christmas.

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In its sights: the BPI is already concerned about Crazy Tiger's pricing model

## ...while Hut goes high-profile for Zavvi's retail renaissance

**A FAMILIAR NAME** will be making an unexpected return to the retail spotlight this Christmas - Zavvi.

The brand is being relaunched as a major "cutting edge" music and entertainment retailer, operating a download site alongside physical CD sales.

The public re-emergence of the brand will be celebrated this Wednesday at London's The Dome with a gig by 4AD band The Big Pink.

The original Zavvi, created by an MBO at Virgin Retail in 2007, was a shock casualty of the

recession last year, going into administration on Christmas Eve. While Zavvi chief executive Simon Douglas went on to create Head Entertainment, online retail specialist the Hut Group bought the rights to Zavvi.co.uk and its database.

Hut re-opened the site last March selling perfume, lingerie and sportswear, alongside a mix of entertainment products. But the company, which provides online retail services to the likes of WH Smith, subsequently acquired the rights to Zavvi.com and - after months of low-key promotion - is

set to take the Zavvi name back into the public arena with high-profile TV ads and posters on the London Underground.

"We want to bring Zavvi back to life, to tell them we are back and here to stay," explains commercial director Richard Chapple.

But this is only the first step of what will be a comprehensive revamp of the Zavvi site. In January, The Hut will be adding download sales to the site - something the original Zavvi never did - with Chapple promising that new features will be added each week.

These will include blogs, customer reviews and videos.

Chapple says that the site will be going for the "cutting edge" music market, mentioning The Dead Weather, The Chapman Family and The Big Pink as bands the site will champion. "Our other retail partners are more concentrated on the Top 10 and mass market. But it's not an easy thing for us to achieve," he says. "Music is part of our strategy to become a hardcore entertainment website."

Chapple acknowledges the move is not without risk: the

collapse of Zavvi sent shockwaves throughout the industry, while many consumers were angered by problems in receiving their money back from Zavvi gift vouchers.

However, Chapple says that the Hut Group has factored this into its strategy. "We need to tell people that we are back and separate from the previous owners," he says.

"We have got a lot of work to do to bring it back. But there are a lot of positives around what Zavvi means in the entertainment space. That is why Hut invested in it."

# News

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

## The Playlist



### TINIE TEMPAH

#### Pass Out

Parlophone

Produced by hot up-and-coming UK producer Labyrinth, recent Parlophone signing Tinie Tempah looks set for a racing start with this huge tune. (single, December 7)



### THE GOOD NATURED

#### Your Body Is A Machine

unsigned

The title track from this 18-year-old's self-released EP has a naivety and musical haphazardness that only serves to heighten the song's strengths. (from EP, out now)



### MARINA & THE DIAMONDS

#### Mowgli's Road

679/Atlantic

The rising star's first single for 679/Atlantic comes backed with one of the videos of the year. It is a big contender to break wide open next year. (single, November 16)



### JONATHAN JEREMIAH

#### Happiness

Island

The first taste of Jeremiah's debut album, Happiness is a tastefully produced and performed song that sounds straight out of another era. (single, November 30)



### SKIP & BOONE

#### Mean Old World

unsigned

An unsigned duo with a big slab of commercial appeal, A&R interest is beginning to heat up and they are well placed to deliver a quick turnaround record. (demo)



### BURAKA SOM SISTEMA

#### Restless

Fabric

An inspired tune from one of Portugal's most exciting exports, Restless hits as the group's world tour takes in Manchester on November 28. (single, November 30)



### FIGHTSTAR

#### A City On Fire

PIAS

With eight Radio 1 plays under its belt, A City On Fire will further entrench Fightstar at commercial radio here, helping them enter 2010 in fine form. (single, December 7)



### MINI VIVA

#### I Wish

Geffen

The second single from the Xenomania-produced duo, I Wish is an obvious pop smash, with staying power at radio. (single, November 30)



### WILEY & CHEW FU

#### Take That

white Label

The ink is dry on a new deal with Island for Wiley. But before any new material materialises, this record is picking up specialist play for the star. (white label)



### SIMON LYNGE

#### Infinitely You

LoMax

Counting Elliott Smith and Nick Drake among his influences, Lynge's music is a brand of quite faultless melodic-rich pop. On tour now. (single, November 23)



## SIGN HERE

Dramatico has signed Australian artist **Sarah Blasko** (pictured) for European release. Her latest album, *As Day Follows Night*, is produced by Bjorn Yttling

Fiction has signed **Matthew P**, putting pen to paper at a Steel Panther show last week (see Dooley, page 12)

Bug Music has signed songwriter **Emerson Hart** to a co-publishing agreement. Hart was formerly songwriter and frontman of Tonic



## GIG OF THE WEEK

**Who:** Eliza Doolittle  
**When:** Thursday, November 12  
**Where:** YoYo, Notting Hill Arts Club  
**Why:** The Parlophone-signed artist will be a big priority for the label in 2010 and this show will be the first opportunity to sample some of her new material

Musicians' Union campaigns to expand music premises

# MU keen to exploit Licensing Act

## Live

By Robert Ashton

**THE MUSICIANS' UNION IS RAMPING UP** its campaign to get more premises to put on music through the incidental music exception in the Licensing Act, following the Government's recent U-turn on small venues.

The MU was underwhelmed by Sports Minister Gerry Sutcliffe's surprise decision last month to recommend that venues with a capacity of 100 or fewer should be exempted from legislation and has vowed to continue to press for an exception to be set at 200 – as supported earlier this year by the Culture Select Committee.

But, while the Union wrestles with the Government on this – MU general secretary John Smith has a meeting scheduled for mid-November – and other issues, it is also pressing ahead with a major drive to increase the use of incidental



Licensing responsibilities: Gerry Sutcliffe

music in premises.

MU assistant general secretary Horace Trubridge says that local authorities now have clear guidance that there is no need for a licence if the music being played is incidental and is not the main reason why people are visiting premises. "We want to increase the use of incidental music, but also see restaurants and bars develop a relationship with their licensing office," says Trubridge.

He adds that if a restaurant plays jazz on a Wednesday night and wants to extend its music offer it could apply for a minor variation process (that might allow premises to add live



or recorded music to an existing premises licence for just £89) if the relationship with the licensing authority is good. "It's a way of getting under the wire," adds Trubridge.

The MU will send out 30,000 leaflets, supported by PRS for Music, over the next few weeks setting out the full options for cafés, restaurants and bars.

Meanwhile, UK Music CEO Feargal Sharkey has written to Sutcliffe, who has responsibility for licensing matters, to ask what progress has been made on the minister's October 22 suggestion that the Government will consult on the idea

# Morias and the Machine: Friendly Fires' manager

**MACHINE MANAGEMENT HAS RECRUITED** Friendly Fires' manager Phil Morias to help build the company's management, publishing and live businesses.

Morias, previously at CEC Management, becomes senior manager at Machine, bringing the Mercury-nominated Friendly Fires with him. His current assistant at CEC, Stephanie Haughton, will also be joining him at Machine Management.

Machine founder and managing director Iain Watt explains that Morias will sign new talent for both Machine Music Publishing and Management and will also help to build the Machine live business, which includes the successful Wonky Pop nights.

"We have been looking for the right person to come and join us in a senior capacity to help to expand the business," he says.



'Genuinely excited': Phil Morias (left) with Machine Management's Iain Watt

"With Wonky Pop we're going to be doing more events and we've started our own publishing company, which Phil will be involved in signing new talent."

Watt describes the move as "massive" adding that Morias has

a couple of new clients on the horizon.

He is also a big fan of Friendly Fires, who he believes have huge potential. "They are a sensational live act," he says. "Every time they release something they build their

# Canada's pure groove Music Week presents Dan Mangan

One of Canada's brightest musical prospects, Dan Mangan, will head the line-up of talent appearing at the next instalment of *Music Week* presents Unerthed this week.

Mangan, whose debut album has emerged as something of a sleeper hit in his home country since its release three years ago, will headline tonight's event (November 9) with support from

fellow Canadian, Kae Sun.

Taking place at East London music retailer and bar Pure Groove, Unerthed will this week be hosted in conjunction with Canada's Embassy to showcase its national talent.

*Music Week* talent editor Stuart Clarke says, "We are thrilled to be partnering with the Canadian Embassy on this.

"Their involvement gives us a

great platform to showcase some of the country's new musical talent."

The event follows the sold-out Unerthed at the Royal Albert Hall last month where Alan Pownall, Jonathan Jeremiah and Jose Vanders helped christen the newly-refurbished Elgar Room at the venue.

Unerthed takes place at Pure Groove tonight, from 7.30pm.

## Act exceptions t loophole



of exemption from the Act for live music in venues with a capacity of up to 100 people.

Sharkey points out that with a general election looming next year there is only "a rather small window of opportunity for a legislative programme". He also asks if Sutcliffe is now able to provide a consultation document.

The UK Music chief writes, "This is a hugely important issue to our industry. Our foundations and our future rely on the opportunity small venues provide to artists at the start of their career."

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## er takes new role

fanbase and get a bigger audience. The band are off writing their next record, which could make them superstars."

Morias says Machine Management has "an enviable roster" of artists. He adds, "(They) have a great reputation within the industry for professionalism and forward thinking. I am genuinely excited about all the new opportunities currently out there for artist management companies and can't wait to start exploring these with Iain and his team."

Machine's management roster includes Mika, Alphabeat, Alex Gardner, Kurran & the Wolfnotes, Jonathan Jeremiah and Magistrates.

The company also does specialist media and marketing consultancy work for clients including Grolsch, Carhartt, Metropolis, Umbro and Rough Trade.

## UNEARTHED



Featured Artists Coalition aims to get foot in PPL door

# 'Big moment' as Marillion man makes PPL election bid

## Performers

By Robert Ashton

**THE FEATURED ARTISTS COALITION** is taking an unprecedented tilt at getting its voice heard within the heart of PPL, with Marillion's Mark Kelly nominated to stand in the forthcoming performer board elections.

If he is elected, this will be a major fillip for the FAC board member, as well as the organisation he represents and the performer community, which has been campaigning for years to have a bigger voice at the collecting society.

The election will see the keyboardist and at least one other nominee put forward at the PPL's Annual Performer Meeting at Abbey Road on November 19. If successful, Kelly will also gain a place on the main PPL board alongside PPL chairman and CEO Fran Nevrlka, Lord Smith of Finsbury and Beggars Group chairman Martin Mills.

The PPL's constitution requires that at each APM one of the two elected performer directors must step down in rotation and, if they wish, stand for re-election. The two current elected performer directors are former PAMRA chairman Gerald Newson and lawyer Nigel Parker, who has worked with everyone from the BBC to Simply Red. It is the latter's turn to stand down.

Earlier this year FAC co-founder David Rowntree was invited to attend board meetings and the MMF's David Stopps and Music Producers Guild's Steve Levine have also been allowed to sit in on meetings as observers.

## MMF to press Mandelson on funding issue

**THE MMF HAS MANAGED TO SECURE** a critical meeting with Business Secretary Peter Mandelson after experiencing difficulties accessing funding for its manager community.

The MMF had been hoping to tap into a massive £1.3bn fund available through the Enterprise Finance Guarantee (EFG) scheme, which was opened in January and operated by Mandelson's Department for Business Innovation and Skills.

The EFG is aimed at businesses looking for finance from banks, but which might not have the usual levels of assets and security required for commercial loans. Under the scheme, which runs



Mark Kelly: nominated to stand in PPL performer board elections with FAC backing

But the Kelly move is important because, if elected, he will be able to directly influence decision making. An insider with intimate knowledge of PPL's workings adds, "The board should be split 50% performers and 50% record people. This election is a big moment."

Kelly's election to the board is being orchestrated by the FAC and its allies and a blog has already been established to back the campaign. Kelly was unavailable for comment, but on the blog he has posted a statement praising PPL as a "well managed" collecting society. He also supports it in its fight with the hospitality industry over rates and will fully support the society's appeal against the recent Copyright Tribunal decision.

However, he also says he has concerns about the makeup of the PPL board. Kelly argues, "As an organisation that deals with a right that provides 'equitable remuneration', PPL's board should be one that reflects the nature of this right - i.e. a board structure of equal numbers of performer and record company

representatives."

Kelly also suggests that he is unhappy that PPL collects broadcast and public performance income on behalf of non-qualifying performers and then pays the performers share of this income to record companies. He adds, "This money should go to some kind of performer fund for the benefit of UK performers rather than to the record companies."

In a round-robin email sent to performer members of PPL, the FAC is strongly backing Kelly. The email states, "This is of huge importance as there currently isn't (and we don't think ever has been) a voting featured performer anywhere on PPL's boards. Seeing as PPL represents 40,000 performers it makes good sense to support a featured performer getting in there and fighting your corner."

Newson, who is also PPL performer board chairman, says the deadline for nominations has now passed. "I can confirm that, this year, we have more than one candidate with the requisite number of nominations," he says.

The other members of the PPL performer board, which was established just after PAMRA and AURA were merged into the collecting society in 2006, are nominated performer director and Equity's Glen Barnham, nominated performer director and MU's John Smith, Nevrlka and EMI Music business affairs director Julian French.

Parker was re-elected as a performer director at the very first Annual Performer Meeting at the end of 2007.

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THE PULSE OF THE MUSIC INDUSTRY

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# News

## Editorial Robert Ashton



### Performers have been at the PPL's core for some years

**ARTISTS ARE EXCITED.** For the past few days the performer community has hardly been able to contain itself. And all because Marillion keyboardist and FAC man Mark Kelly has put himself in the frame to be elected to the PPL board.

No biggie, you'd have thought. But managers and artists have been banging on about getting a seat at the society's top table for a long time. Now for the first time they think they have a good chance of getting one.

The organisation needs to be more representative, some say, pointing out that a good deal of those on the PPL board either work at the society or have backgrounds at record companies. They argue it should be a 50/50 split between performers and record companies. More like the PRS for Music board, they insist.

A fair point, you might think. But ever since PAMRA and AURA were merged into PPL the society has been open to hearing performer concerns. It immediately established the performer board to look after artist-specific issues.

Four executives with backgrounds working at artist-friendly organisations such as Equity and the Musicians' Union have served on it ever since. There is no doubt these guys have the performers' best interests at heart – by all accounts, they have been doing a good job, such as striking new overseas deals to repatriate performer income.

Other artist voices are also heard because PPL established a group of what it called performer guardians, including Sheila Ferguson and Rick Wakeman, who have had some sway in the society's business.

There are also invitees, observers and attendees of both the main and performer boards. Some, like FAC co-founder David Rowntree and the MMF's David Stopps, come from the performer and management community and have been able to shape debate.

Critics might argue this is all window dressing. They say PPL is simply playing lip service because there are still no active performers on the main board. And perhaps, after three years, it could do with a fresh intake of talent. But far from being the artist-free zone some claim, PPL has shown it has been willing to engage with the community and listen to its concerns.

And for those in the industry who have been agitating for change and more influence, perhaps they should have put up quicker. There was an Annual Performer Meeting election two years ago, where anyone with a burning desire to represent performer interests could have thrown their name in the hat. Nobody did.

The news that the Lonely Planet has voted London one of its top 10 bargain holiday locations took many people in this country by surprise. After all, it wasn't so long ago that the papers were full of headlines about "rip off Britain". What a difference two years makes.

Crazy Tiger's denunciation of the "El Expensivo high-street store" sounds like a remnant from a different age. When was the last time British consumers honestly grumbled about the price of music? The truth is, recorded music in the UK has never been as competitively priced. And, despite industry efforts to restore value to the CD with lavishly packaged deluxe editions, it appears to be getting cheaper.

Of course, we all love a bargain and Crazy Tiger is by no means alone in driving prices down. But you have to question the logic of Crazy Tiger selling Robbie Williams' Reality Killed The Video Star at just £4.99.

Williams' audience is already there, and you can bet they are willing to pay more than a fiver for the new album by one of Britain's biggest stars.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Did C&binet, the Government's creative think-tank, deliver the goods?

### THIS WEEK WE ASK:

Should there be more performers on the PPL board?

YES 25% NO 75%

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

'Symbiotic' release for Domino and leading charity shop

# Arctic Monkeys take a second trip to Oxfam

## Retail

By Ben Cardew

**DOMINO RECORDINGS WILL BE HOPING FOR A REPEAT OF ARCTIC MONKEYS'** summer vinyl success by teaming up with Oxfam to sell the band's new single through the charity's shops.

Earlier this year the vinyl single version of Crying Lightning was sold through Oxfam's stores and became one of the biggest-selling seven-inches of the decade.

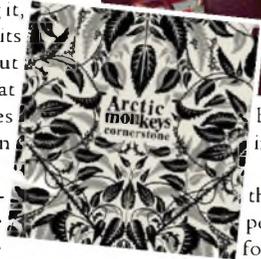
With shops in the UK, Ireland and parts of Europe selling it, Crying Lightning sold out its run of 10,000 copies – about five times the amount that Domino typically presses for a vinyl single – within days of going on sale.

As a result, a limited-edition 10-inch vinyl of the band's new single Cornerstone will go on sale next Monday (November 16) exclusively through Oxfam's top 50 music stores across the UK.

The release will cost £4.99 and features the title track backed with new track Catapult and exclusive B-sides Sketchhead and Fright Lined Dining Room. Each single will come with a code allowing buyers to download MP3s of all tracks and Oxfam will also be giving away pairs of tickets to the



Big seller: Oxfam sold 10,000 copies of Crying Lightning



band's forthcoming arena tour.

"Any initiative that will energise people to buy a format that they

are going to collect and keep is a good thing," says Domino project manager Jonny Bradshaw. He adds that both sides benefited from the deal, with Arctic Monkeys fans bringing their unwanted vinyl and CDs into Oxfam stores when picking up the single.

"It felt like it was symbiotic. Oxfam has been ingrained in British culture. And it worked on a commercial level – it could drive footfall through Oxfam stores," he

adds. "It seemed to create excitement that people were going out meaning to buy a piece of music they felt passionate about."

Oxfam director of trading David McCullough adds, "Oxfam shops have always been one of the best places on the high street to find great music, as the success of Crying Lightning proves. The partnership with Domino has broken new ground for us, and we're delighted to be continuing it. Arctic Monkeys fans can pick up an exclusive while helping us to fight poverty around the world."

While Oxfam stores are not chart registered – which meant Crying Lightning's sales were not counted by the Official Charts Company – 10,000 single sales would have been enough to make it the sixth biggest-selling seven-inch since 2000.

The White Stripes' 2007 single Icky Thump is this century's biggest-selling seven-inch, with 19,786 units sold, while Arctic Monkeys' I Bet You Look Good On The Dancefloor and When The Sun Goes Down are the fourth and fifth biggest-sellers of the decade.

Crying Lightning's 10,000 sales would have made it the biggest-selling seven-inch of the year so far, ahead of Oasis's Falling Down with 4,638 units.

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# Bon Jovi shine a light on the BME

**BON JOVI HAVE BECOME THE** highest-profile act yet to perform at the British Music Experience as organisers look to push the North Greenwich attraction to labels as a setting for album launches.

The Mercury act played to an invite-only audience of around 300 fans last Thursday to promote their new album *The Circle*, which was yesterday (Sunday) on course to debut at number one in the UK. It was the band's second select show in London last week, having performed at the BBC Radio Theatre on the Tuesday for a Radio 2 broadcast that will go out this coming Saturday.

"What the band were looking for was to find a place to do an

album launch to their most loyal British fans," says BME marketing executive Jonathan Furniss. "They wanted a venue that was intimate enough."

"It's one of the things the BME is beginning to do here, which is offering these unique, money-can't-buy experiences," adds curator Paul Lilley, who hopes the Bon Jovi event will persuade more labels to use the BME for album launches in the future.

Although the permanent exhibition, which is based in the O2 Bubble, has hosted a number of events since its launch last March – including masterclasses with Jeff Beck and Howard Jones – this is the first time it has staged a launch of this size.

"We've got a superb experience which is up for a BAFTA in the interactive category. There are spaces in the exhibition that can cater for different events, so the Bon Jovi one happened in our biggest space," says Lilley. "This will hopefully flag up how it can be used for album launches and also the promotion of catalogue."

However, Lilley concedes that most labels have been slow to utilise the BME in this way, although there are plenty of other up-and-coming events, including a Kerrang! battle of the bands taking place on November 16 and a dance masterclass with the Freemasons 10 days later.

Meanwhile, Bon Jovi will return to the North Greenwich complex in 2010 to play a residency at The O2 arena, starting on June 7.



Intimate: Bon Jovi at the BME

# Physical a thing of the Future with Slash retail innovation

## Retail

By Ben Cardeu

**FUTURE PUBLISHING HAS HELD TALKS** with several major labels about using its music titles to get physical releases into shops.

The move follows the publisher's tie-up with Warner subsidiary Roadrunner to release a special CD of Slash's debut album next year.

The label has signed the former Guns N' Roses guitarist for Europe and in a groundbreaking move will make the album available four weeks in advance of its normal release as a "fan pack".

This will see it made available to newsagents and supermarkets with the album bundled together with a special issue of *Classic Rock* magazine dedicated to Slash's career.

The publisher is looking to produce between 30,000-40,000 copies of the ad-supported, 132-page issue, which will retail at £14.99.



*Classic Rock* publisher Chris Ingham says the move is intended to sidestep the problem of dwindling high-street music retailers and get the physical release into stores.

"It was a suggestion from Slash's management," he says. "They felt restricted by the UK's distribution platforms.

"In the high street there is only HMV, then you have Play.com and Amazon.co.uk online, where there

are no impulse purchases. Where is the element of discovery, of touchy-feely? We said, 'Classic Rock is available in 4,500 retailers. Let's put that album and career in context, which is what the magazine does.'"

"Supermarkets only take the top 20 albums," Ingham says. "If you do a deal with this magazine, it's in the supermarket anyway."

Ingham says that Future, which also publishes *Metal Hammer*, has no ambitions to launch its own label. However, he says that if the Slash initiative is a success he would be very open to repeating the exercise.

"I would have no problem doing a *Metal Hammer* version of this with the new Slayer or Machine Head albums," he says. "We have had a meeting with at least one of the other majors and I have had emails from the others," Ingham says. "It is different and I think it is worth a shot."

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## News in brief

● George Michael led the tributes to **Jonathan Ross** last Monday evening as the TV and radio presenter received the 2009 Music Industry Trusts' Award. The honour was given in recognition of Ross's services to music broadcasting.

● The Michael Jackson film **This Is It** has become the highest-grossing concert film to date, with worldwide box office takings of \$101m (£62m).

● One of the UK's best bass players and member of Kokomo **Mark Smith** has died. Smith, who has played with acts including The Waterboys, Roxy Music and Patricia Kaas, was found at his Battersea home last week.

● Minister for Digital Britain **Stephen Timms** will deliver the keynote address at December 2's annual ISFA conference.

● **HMV** is combining its live music, cinema and retail interests by restoring a permanent cinema screen to the HMV Hammersmith Apollo. The venue will be launched by Take That, who appear at the venue on November 18 for a screening of their Take That Present: The Circus Live DVD.

● A training scheme for music promoters has been welcomed by the representatives of the live industry piloting the scheme. **The Award for**

**Music Promoters** (AMP) qualification aims to "enhance the standard, quality and legacy of promoters and events".

● **Barbara Sedun** has returned to EMI as senior vice president of EMI Music Publishing Canada. She will report to Big Jon Platt, who was last week unveiled as creative president of the publisher's North American business.

● **Matador Records** has bought True Panther Sounds, the label best known as the US home of buzz band Girls.

● **Tinariwen** have won this year's Uncut Music Award for their fourth album *Imidiwan*: Companions.

● **Nokia** and **Island Def Jam** are teaming up on an initiative to launch the new **Rihanna** album *Rated R*. The artist will perform at a London concert on November 16, a week before the album is released, which will be streamed live via [www.nokia.com/rihanna](http://www.nokia.com/rihanna).

● **Juno** has bought fellow online dance music store DJ Download, after it went into administration.

● **Sony/ATV** has signed a deal with Adam Ant's one-time songwriting partner **Marco Pirroni**. The worldwide administration agreement covers both future works and back catalogue.



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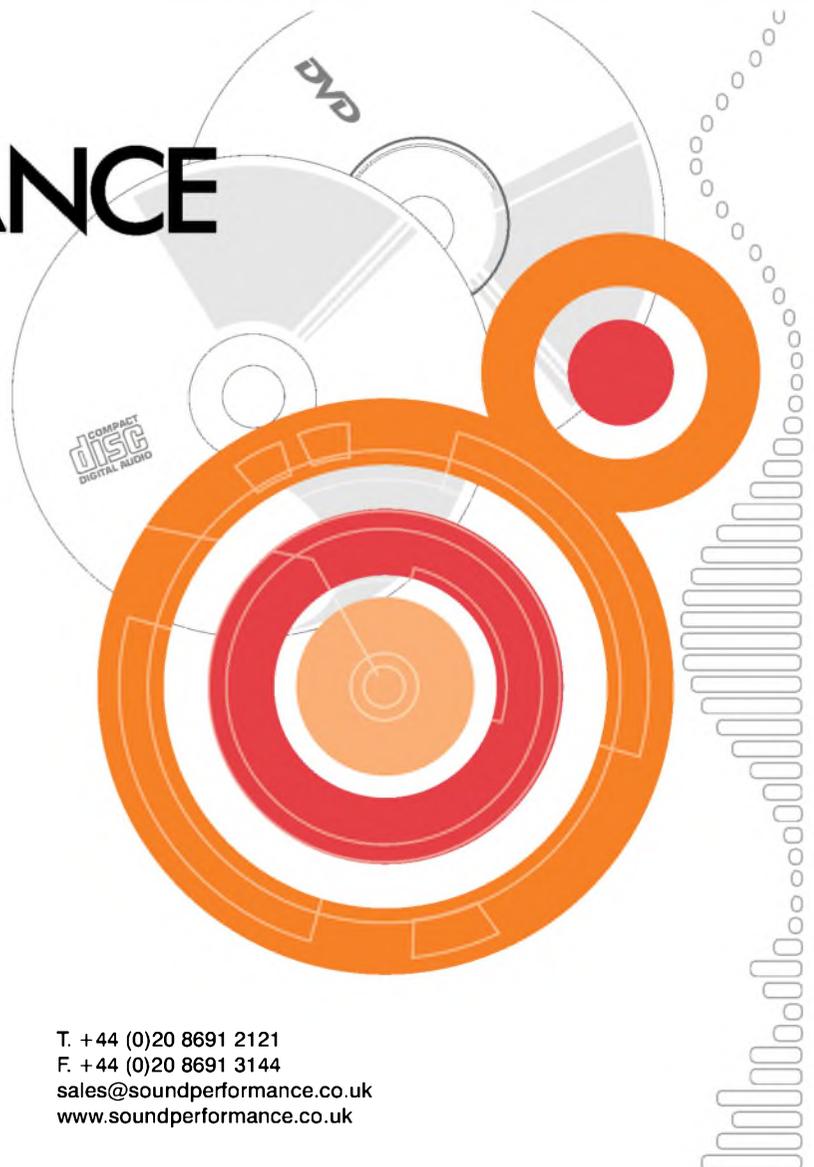
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# News media

## TV Airplay chart Top 40



Jay-Z: highest new entry on TV Airplay chart

This Wk	Last	Artist Title Label	Plays
1	2	CHERYL COLE Fight For This Love / Fascination	678
2	1	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco	583
3	9	JAY SEAN FEAT. LIL WAYNE Down / Island	541
4	7	BLACK EYED PEAS Meet Me Halfway / Interscope	528
5	4	DIZZEE RASCAL Dirtee Cash / Dirtee Stank	525
6	6	JLS Everybody In Love / Epir	499
7	5	TINCHY STRYDER You're Not Alone / 4th & Broadway	460
8	3	CHIPMUNK Oopsy Daisy / Jive	454
9	8	TAIO CRUZ Break Your Heart / 4th & Broadway	395
10	10	N-DUBZ I Need You / A&W/UMTV	393
11	15	LEONA LEWIS Happy / Syco	382
12	11	DAVID GUETTA FEAT. AKON Sexy Chick / Positiva/Virgin	316
13	14	CAVIN HARRIS Flashback / Columbia	315
14	12	WHITNEY HOUSTON Million Dollar Bill / Arista	314
15	NEW	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc Nation	259
16	17	BLACK EYED PEAS I Gotta Feeling / Interscope	258
17	12	JORDIN SPARKS SOS (Let The Music Play) / Jive	256
18	26	DUCK SAUCE Anyway / Data	253
19	19	BEYONCE Broken Hearted Girl / Columbia	245
19	RE	JASON DERULO Whatcha Say / Warner Brothers	245
21	18	COBRA STARSHIP FEAT. LEIGHTON MEESTER Good Girls Go Bad / Fueled By Ramen	225
21	19	FOO FIGHTERS Wheels / RCA	225
23	NEW	CHRIS BROWN FEAT. LIL WAYNE I Can Transform Ya / Jive	224
24	16	THE SATURDAYS Forever Is Over / Fascination/Geffen	220
25	27	SUGABABES About A Girl / Universal	217
26	RE	KESHA Tik Tok / RCA	212
27	21	ROBBIE WILLIAMS Bodies / Virgin	211
28	46	FLORENCE & THE MACHINE You Got The Love / Island	206
29	30	ALESHA DIXON To Love Again / Asylum	204
30	22	JAY-Z FEAT. RIHANNA & KANYE WEST Run This Town / Roc Nation	189
31	37	MICHAEL BUBLE Haven't Met You Yet / Reprise	187
32	28	PITBULL Hotel Room Service / J	183
33	31	KINGS OF LEON Sex On Fire / Hand Me Down	182
34	38	LILY ALLEN Who'd Have Known / Rega	181
35	50	ARCTIC MONKEYS Cornerstone / Domino	178
36	24	GREEN DAY 21st Century Breakdown / Warner Brothers	176
36	NEW	BIFFY CLYRO The Captain / 14th Floor	176
38	23	BASSHUNTER I Promised Myself / Hardbeat	174
39	NEW	BRITNEY SPEARS 3 / Jive	171
40	NEW	PETER ANDRE Unconditional / Conehead	163

© 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, VH

Awards ceremony broadcast to 532m households

# MTV celebrates its global appeal on Berlin return

## Awards

By Gordon Masson

MTV NETWORKS INTERNATIONAL CHAIRMAN AND CEO BILL ROEDY says that the European Music Awards have never been more important to the company, despite cutbacks and a perceived diminishing power of the MTV brand.

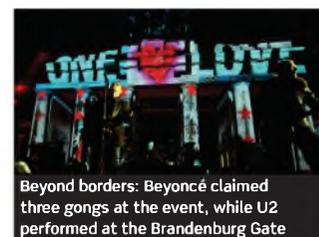
The broadcaster's annual European awards show took place last Thursday at the O2 World arena in Berlin, kicking off the city's official celebrations to mark the 20th anniversary of the fall of the Berlin wall, with Jay-Z helping to close the event courtesy of a duet with Bono and U2 on a specially-constructed stage at the Brandenburg Gate.

And despite a minor press controversy about the erection of a temporary wall - or security fence, according to MTV - around the Brandenburg Gate site perimeter, Roedy says it was a happy return to the city where MTV famously reported on the fall of the Wall.

"We were here in 1989 when the Wall came down so it's very exciting to be back," says Roedy. "We had an explosion in our distribution back then when people behind the old Iron Curtain started getting access to cable."

Recalling the awards' conception, Roedy tells *Music Week*, "Five years after the wall came down, we held our first Europe Music Awards show in Berlin. That symbolised not only Germany coming together, but also Europe coming together.

"With this year marking the 20th anniversary of the Wall coming down it was a great opportunity for us to come back to Berlin - the first time we've ever returned to a host city - and the Mayor of the city has been magnificent in welcoming us and



Beyond borders: Beyoncé claimed three gongs at the event, while U2 performed at the Brandenburg Gate

again, giving us the use of the Brandenburg Gate."

Roedy explains that the EMAs remain "one of our properties". He adds, "The EMAs are distributed to all of our MTV channels around the world and are larger than they've ever been as our distribution has continued to expand and our presence online grows."

"At the core of the awards we still have a desire to promote, develop and break new artists across borders and thanks to our international presence we have the power to achieve that from a very diversified source geographically."

While that desire may be embraced by Europe's record business, the fans who vote for the EMA winners still consider US acts as the leading lights. This was reflected in the line-up of performers at the awards show, with host Katy Perry introducing compatriots such as Beyoncé, Foo Fighters, Green Day and Jay-Z, while non-US acts included Leona

Lewis, Shakira, Tokio Hotel and U2. "The level of A-list talent we had this year helped make it a really spectacular show," says the event's executive producer Richard Godfrey. "O2 World in Berlin is a state-of-the-art arena and logistically that made the organisation of the whole show much more straightforward compared to past events."

He continues, "We had three performance areas in the arena to allow set changes to run smoothly, but we were also able to use the arena for a lot of projections and graphics which helped make it such a great show and allowed us to pull all of those cultural references together as part of the 20th anniversary celebrations of the Wall coming down."

"U2 were singing One as a love song to the city of Berlin and their set was just fantastic. But at the other end of the scale we had Tokio Hotel performing they're the biggest teen act in Europe and all of the band members grew up in what was East Germany, all born just after the Wall came down."

While the A-listers dominated the TV show - which was broadcast into 532m homes around the world - it was the Beyoncé and Jay Z that left Germany with the most silverware.

Beyoncé collected a trio of gongs for best female, best song (Halo) and best video (Single Ladies), while her husband Jay-Z collected the best urban award at the event.

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## Media news in brief

- George Lamb is leaving his weekday show at **6 Music** to present weekend breakfast, in a major shake-up at the digital station. He will be replaced by Lauren Laverne, whose Saturday afternoon show will be taken on by Richard Bacon. Current weekend breakfast host Iyare is leaving the station.
- Iggy Pop joined a host of fellow stars at London's Park Lane Hotel

last week as the annual **Marshall Classic Rock Roll Of Honour** paid tribute to the great and the good of the genre. Hosted by Thunder frontman Danny Bowes, the awards honoured a number of veteran artists, with Pop taking home the living legend prize. Ronnie Wood was presented with the outstanding contribution award by Pete Townshend, while former Cream drummer Ginger Baker

was honoured as the *Classic Rock* magazine innovator for his pioneering techniques and influence.

- **UKRD** has joined UTV in withdrawing from commercial radio body RadioCentre. RadioCentre chief executive Andrew Harrison says he is disappointed by the news, which comes less than a month after TalkSPORT owner UTV Media quit the organisation.

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## Radio playlists

## Radio One

## A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Biffy Clyro The Captain; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Calvin Harris Flash Back; Chase & Status End Credits; Cheryl Cole Fight For This Love; Dizzee Rascal Dirtee Cash; Florence & The Machine You Got The Love; Jason Derulo Whatcha Say; Jay Sean Feat. Lil Wayne Down; Jls Everybody In Love; Kasabian Underdog; Leona Lewis Happy; Little Boots Earthquake; Muse Undisclosed Desires; N-Dubz I Need You; Rihanna Russian Roulette; Snow Patrol Just Say Yes

## B list:

30 Seconds To Mars Kings And Queens; Agnes I Need You Now; Alesha Dixon To Love Again; Arctic Monkeys Cornerstone; David Guetta One Love; James Morrison Get To You; Jamie T Man's Machine; Kesha Tik Tok; La Roux Quicksand; Lady Gaga Bad Romance; Paolo Nutini Pencil Full Of Lead; Paramore Brick By Boring Brick; Pixie Lott Cry Me Out; Sugababes About A Girl; The Blackout I Don't Care (This Is Why We Can't Have Nice Things)

## C list:

50 Cent Feat. Ne-Yo Baby By Me; Alicia Keys Doesn't Mean Anything; Chuckie Let The Bass Kick; J Majik & Wickaman Feel About You; Lily Allen Who'd Have Known; Mika Rain; Mumford & Sons Winter Winds; Newton Faulkner Over And Out; Prodigy Invaders Must Die; Sean Kingston Face Drop; Taio Cruz No Other One; Timbaland Feat. Soshy & Nelly Furtado Morning After Dark

## r-Uppfront:

Bombay Bicycle Club Always Like This; Ellie Goulding Under The Sheets; Kid Sister Right Hand Hi

## Radio Two

## A list:

Athlete Black Swan Song; Bon Jovi We Weren't Born To Follow; Ingrid Michelson Maybe; Leona Lewis Happy; Michael Bolton Murder My Heart; Paolo Nutini Pencil Full Of Lead; Pixie Lott Cry Me Out; Susan Boyle Wild Horses; Westlife What About Now; Will Young Hopes & Fears

## B list:

Alesha Dixon To Love Again; Beverley Knight In Your Shoes; Beyonce Broken Hearted Girl; Cheryl Cole Fight For This Love; James Morrison Get To You; Jamie Cullum I'm All Over It; Mika Rain; Norah Jones Chasing Pirates; Rod Stewart It's The Same Old Song; Seal I Am Your Man; Stereophonics Innocent

## C list:

A-Ha Shadowside; Jace Everett Bad Things; Jls Everybody In Love; Lily Allen Who'd Have Known; Newton Faulkner Over And Out; Peter Andre Unconditional; Ronan Keating Stay; Rosanne Cash Feat. Bruce Springsteen Sea Of Heartbreak

## Capital

## A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; David Guetta Feat. Akon Sexy Chick; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love; Kesha Tik Tok; Taio Cruz Break Your Heart; The Saturdays Forever Is

Over; Tinchy Stryder You're Not Alone

## B list:

Agnes I Need You Now; Alesha Dixon To Love Again; Beyonce Broken Hearted Girl; Britney Spears 3; Cheryl Cole Feat. Will I Am 3 Words; Cobra Starship Good Girls Go Bad; Dizzee Rascal Dirtee Cash; James Morrison Get To You; Janet Jackson Make Me; La Roux Quicksand; Lady Gaga Bad Romance; Leona Lewis Happy; Lily Allen Who'd Have Known; Miley Cyrus Party In The Usa; N-Dubz I Need You; Pink I Don't Believe You; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Robbie Williams You Know Me; Snow Patrol Just Say Yes; Sugababes About A Girl; Whitney Houston Million Dollar Bill

## Absolute

## A list:

Florence & The Machine You Got The Love; Muse Undisclosed Desires; Muse Uprising; Snow Patrol Just Say Yes; The Temper Trap Sweet Disposition

## B list:

Biffy Clyro Many Of Horror (When We Collide); Biffy Clyro The Captain; Bon Jovi We Weren't Born To Follow; Daughtry What About Now; Foo Fighters Wheels; Green Day East Jesus Nowhere; Journey Don't Stop Believin'; Kasabian Underdog; Kings Of Leon Sex On Fire; Stereophonics Innocent; The Big Pink Dominos

## C list:

Arctic Monkeys Cornerstone; Echo & The Bunnymen Think I Need It Too; Mumford & Sons Little Lion Man; Newton Faulkner Over And Out; Noah & The Whale Love Of An Orchestra; Weezer (If You're Wondering If I Want You To) I Want You To

## The Heart Network

## A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Cheryl Cole Fight For This Love; Jason Mraz I'm Yours; Jls Beat Again; Jls Everybody In Love; Kings Of Leon Sex On Fire; Michael Buble Haven't Met You Yet; Taio Cruz Break Your Heart; Whitney Houston Million Dollar Bill

## NME

## A list:

Air So Light Is Her Footfall; Arctic Monkeys My Propeller; Atlas Sound Walkabout; Bad Lieutenant Sink Or Swim; Darwin Deez Constellations; Dead Man's Bones Pa Pa Power; Echo & The Bunnymen Do You Know Who I Am?; Fenech-Soler Lies; Gliss Beauty; Groove Armada I Won't Kneel; Groove Armada Warsaw; Ian Brown Just Like You; Muse Undisclosed Desires; Peaches I Feel Cream; Richard Hawley Open Up Your Door; The Dead Weather I Cut Like A Buffalo; The Horrors Whole New Way; The Postmarks Go Jetsetter; The Xx Islands; White Belt Yellow Tag Remains; Wolfmother California Queen

## B list:

A Place To Bury Strangers Keep Slipping Away; Alberta Cross Taking Control; Camera Obscura The Sweetest Thing; Chapel Club Surfacing; Colourmusic Yes!; Datarock The Pretender; Eagles Of Death Metal Now I'm A Fool; Editors Bricks And Mortar; Lyrebirds Closer; Mirrors Into The Heart; The Pains Of Being Pure At Heart Higher Than The Stars; The Very Best Julia; Them Crooked Vultures New Fang; Vampire Weekend Horchata

Radio broadcaster claims DAB spots for new stations

# Absolute's dabbl in digital gathers pace

## Radio

By Ben Cardew

## ABSOLUTE RADIO HAS SECURED

its recently-launched digital station dabbl a spot on DAB in London and other areas, meaning that it will be available to around 3m more potential listeners than Xtreme, the station it replaces.

The broadcaster last week announced a shake-up in its station portfolio, with new offering Absolute '80s taking over the London DAB slot currently held by Absolute Xtreme in early December. Some of Xtreme's programming will migrate across onto dabbl, which was launched last month.

Absolute '80s is, according to the station, a nostalgia trip aimed at 30- to 54-year-olds, playing "up-tempo undisputed Eighties classics with a party feel at night" in a jukebox format. It will also be available online.

Dabbl, currently in beta testing online and on DAB in London, is set to fully launch in the capital, Essex, Buckinghamshire, Wiltshire and Bristol in December. Its music policy will include new acts, live music and tracks from the Nineties and Noughties, with listeners able to directly choose the music the station airs, based on a vote system developed in-house.

Absolute chief operating officer Clive Dickens is confident that the two new stations will help the broadcaster to significantly increase its overall audience.

"Xtreme was a linear, DJ-free station. Dabbl allows the community to directly influence the music they are hearing on the service. A dabbl fan is really into



"Dabbl allows the community to directly influence the music they are hearing on the service... a dabbl fan is really into social media and Web 2.0"

CLIVE DICKENS, ABSOLUTE (PICTURED)

social media and Web 2.0. I think that the 71,000 people who enjoy Xtreme [according to the latest Rajar figures] will love dabbl," Dickens says.

"Xtreme's only distribution has been on DAB in London. Eight channels in DAB deal with the same music as Xtreme. Dabbl will be a very different place. Therefore, we feel more confident in investing in it."

Dickens also says that Absolute has identified "a massive gap in the market" that it is set to fill with Absolute '80s. "The Eighties is one of the most potent decades. It resonates with people," he explains. "Absolute has always played a lot of Eighties music and we know how popular it is with our audience."

As a result, he expects Absolute '80s to become bigger than Absolute Radio Classic Rock within its first year, predicting an audience of more than 250,000.

"It is a much more recognised mainstream format in a less

cluttered position," he says. "There isn't a single Eighties station in this country. There are lots in Continental Europe and the US."

Dickens recently promised to launch a series of innovative products that will "change the face of radio" as Absolute passed its first anniversary since rebranding from Virgin Radio. Dabbl and Absolute '80s are among the first fruits of this, as is playlist comparison site CompareMyRadio.

"We have got more to come – some really interesting products in the next couple of weeks," Dickens boasts. "We have spent the last 12 months working on some really interesting new projects. And you can expect new products every four to six weeks until we transform ourselves into a full digital company."

Dickens concludes that he is proud of recent Rajar figures, which revealed that 51.5% of Absolute's listening is via a digital platform.

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## World publication gets dialled up

WORLD MUSIC IS GETTING A MAJOR DIGITAL PLATFORM with *Songlines* becoming the latest music magazine to launch its own iPhone app, letting users access audio samples, photographs, features, interviews and reviews from the publication.

*Songlines* assistant editor Lucy Wilson says she and her colleagues are taking "the bits of the magazine" which are most suited to the digital environment. One element, she says, will be exclusive guest playlists,

which will feature an interview with a music personality. They will then select five choice world music cuts which users can access via the iTunes store to sample or buy.

There will also be access to the editor's selection of best world music releases accompanied by a 30-second audio sample from each. Again, this will have a full album review and links though to iTunes.

Finally there will be a beginners guide to essential world music

artists, supported by discographies and other biographical information.

*Songlines* publisher and director Paul Geoghegan says the move is "what apps are all about" and is already working on including more material from the magazine's archive, as well as adding the new official UK world music charts.

Geoghegan adds, "This gives users the opportunity to read, sample and purchase music simply and effectively."

# News digital

UK digital company firms up HMV, BlackBerry, Google and Spotify strategies

## 7digital advances on all fronts

### Services

Eamonn Forde

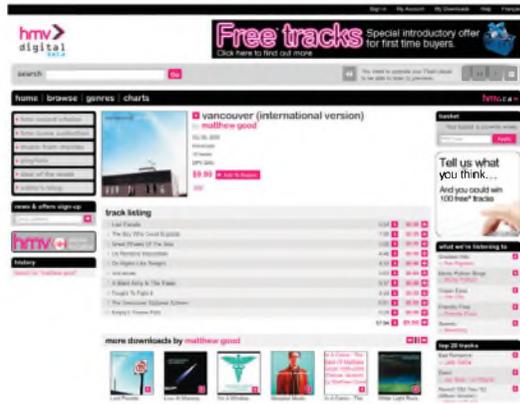
**7DIGITAL CEO BEN DRURY** has given *Music Week* exclusive news that his company's imminent rebuild of the HMV download site will happen across two phases, with an "interim solution" planned for early next year.

This comes after 7digital's launch of the HMV Canada download site on November 4. In September, HMV paid £7.7m to acquire 50% of 7digital although Drury says "the HMV Canada deal actually predated the strategic HMV deal".

"HMV Canada didn't have a download service before," says Drury. "You can't even buy CDs on their site. The only thing you could do on HMV Canada's site was check what is available in-store." With all the majors on board, this is the first site 7digital has launched for HMV and will inform how HMV's digital relaunch in the UK will look and operate.

For the UK, Drury says they will build "an interim solution" to get something up quickly that will be similar to HMV Canada's site. The full version will come at some point in 2010 with the stopgap version possibly launching in the early months of next year.

"We are looking at enhancing the user experience and integrating it with other HMV properties such



as HMV Pure, its new loyalty-card scheme," explains Drury. "Video will also be a big part of it. Rather than just music, we want to have a video side to it."

A month after 7digital launched in the US market, the company is also looking to expand its partnerships with the likes of BlackBerry and Spotify. The 7digital BlackBerry app has been downloaded and installed more than 50,000 times to date and Drury says he is in talks with BlackBerry to have it pre-installed on certain devices.

Version 1.1 of the BlackBerry app is due to launch soon and version 1.2, due next year, will integrate Last.fm scrobbling. "Our BlackBerry app is both a store and a player," says Drury. "If you treat it as your player, you can scrobble your music use to your Last.fm account. It's really linking the two together."

7 up: 7digital is using its HMV Canada website build (above) as an aid to its wider work for HMV and it is also looking to expand its successful BlackBerry app (right)



BlackBerry," he says.

Outlining what other areas 7digital hopes to expand into, Drury says he is "speaking to consumer electronics companies who want to do one global deal with one company for digital music rather than doing multiple deals". He also says that 7digital is in discussions with Google to become one of its digital

music affiliates on the OneBox search offering in the US and Europe when it launches there.

Finally, its download offering through Spotify will be refined in the coming months to smooth the payment process by fully integrating PayPal and making price points visible beside the "buy" button.

Drury also hopes 7digital can become Spotify's download partner in the US when the streaming service launches there. Drury says, "We don't have absolute commitment as we don't know when they're going to launch or even what type of service they will launch in the US as it may be completely different. But we certainly hope to be the US and Canadian partner."

While unable to share data on 7digital's first month in the US, Drury admits that "getting the US label deals was harder [than getting the deals in Europe]. There is a heritage of companies in the US paying ridiculous advances, which we absolutely did not do. We paid no form of advances as, having established ourselves over six years, we didn't feel that we had to."

He also revealed that 7digital in the UK is seeing an average spend of around £5 per transaction and around £7 ARPU (average revenue per user) each month. "A lot of things have happened in the last month that will have affected that such as the deals with Spotify and

### Digital news in brief

- Microsoft has returned its **MSN Music** portal to the UK. Users can buy packs of 10 credits for £7.99 with which they can download 10 standard tracks or one standard album, all stripped of DRM.
- **Sparks** are making their new album, *The Seduction Of Ingmar Bergman*, available as a single track download from iTunes. The 64-minute musical, made up of 24 parts, will retail for £10.99.
- Apple Corps and EMI will sell the **remastered Beatles** albums on a single limited-edition USB device. The apple-shaped drives will have a run of 30,000 and contain documentary films, artwork and liner notes. They will retail for £200 each and have both MP3 and FLAC versions of all tracks.
- **Foo Fighters** attracted 440,000 live streams of their recent gig that was broadcast via Facebook. U2's recent LA show that was broadcast on YouTube delivered 10m live streams.
- EMI has launched **Abbey Road Live** to allow fans to buy recordings of shows they have attended as streams or downloads to PC and mobile. They will also be sold on CD, DVD and USB.
- Software security company **McAfee** reports that the number of P2Ps and torrents globally increased by 300% in the three months following the closure of The Pirate Bay.
- A study of UK consumers by Ipsos Media/Demos claims that **users of P2P** spend an average of £77 a year on music, £33 more than non-users of P2Ps. It also found that £0.45 was the optimum price for digital downloads.



## Qtrax sees search engine partnership as future for ad-funding

**AD-FUNDED MUSIC DOWNLOAD SERVICE QTRAX** expects to make its UK debut in February.

The news follows the company embarking on a rollout across Australasia at the end of last week, with further territories in the Asia-Pacific region set to follow before the year is out. It is already live in the US.

"We are hoping to launch in the UK in February, but definitely in the first quarter," Qtrax CEO Allan Klepfisz tells *Music Week*.

And while the company has a chequered history in this respect – in January 2008 it announced at Midem that it was launching with 25m tracks, only for several major labels and publishers to claim no deals had been signed – Qtrax received an apparent boost in credibility last week with the news that it had signed a deal with leading Chinese search engine Baidu to push legal music offerings in a country with a 90% piracy rate.

Under the terms of the deal, announced ahead of Qtrax's China launch on December 17, Chinese consumers using Baidu's Entertainment Portal and Qian Qian Music Online sites to search for songs or artists will be linked through to Qtrax, where they can download and stream music free and legally.

Similar partnerships in other markets are expected as Qtrax expands into markets including the UK.

"Part of our business plan is to have established business partners in each country as they have local expertise and knowledge," says Klepfisz. "With Baidu, we are taking a significant amount of traffic that was going to illegal sites and diverting it to an independent, legal site."

While Baidu does not directly benefit financially from this deal, it will be able to generate revenue by

attracting new advertisers.

"In Baidu's music portal, they do not have music advertisers," explains Klepfisz. "By referring traffic to us, we can deliver those advertisers. In time we assume there will be a request from Baidu for a reasonable percentage for associated revenues. At the moment, that is not part of the arrangement. It is simply an arrangement to link Baidu, as an internet service company, with us as a content provider."

For Qtrax, as with Baidu, the long-term plan is to reach scale and then define the most efficient ways to monetise the user base.

Qtrax chief marketing officer Lance Ford explains, "The plan in the beginning is to concentrate fully on building traffic. If you do that, the other pieces start to fall into place. The best way to do that is to go to the leading partners in each market because music is a premium product for their ad sales

teams to sell."

Previously the subject of IP-fuelled litigation for deep linking to unlicensed content, Baidu is using this deal with Qtrax to prove it is pro-copyright, according to Klepfisz.

He says, "There is a general move in China towards the respect for copyright."

Klepfisz adds, "This is all related to China's desire to be a respected member of the WTO. We hope this first step will accelerate the steps that others take to comply with copyright. If you can partner with the right people, the traffic can be substantial. And, in time, the revenue can also be substantial."

Nevertheless, there was some confusion over the Baidu deal late last week when the search engine reportedly said that its partnership with Qtrax only involves text-based information, rather than the music itself.



# News live



GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
388,328	<b>SIMPLY RED</b> o2, Dublin	7,776	MCD
201,815	<b>SIMPLY RED</b> Odyssey Arena, Belfast	5,465	MCD
51,800	<b>BIFFY CIYRO</b> Corn Exchange, Edinburgh	2,800	DF Concerts
13,969	<b>PETE MURRAY</b> Academy, Dublin	788	MCD
5,145	<b>CAROLINA LIAR</b> Academy, Dublin	451	MCD

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period August 15-22, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Tixdaq

Ticket sales quantity chart

pos	prev	event	dates
1	1	<b>ARCTIC MONKEYS</b>	10
2	8	<b>BEYONCE</b>	8
3	NEW	<b>MICHAEL BUBLE</b>	8
4	6	<b>MUSE</b>	7
5	NEW	<b>LADY GAGA</b>	21
6	10	<b>KASABIAN</b>	12
7	NEW	<b>PAUL MCCARTNEY</b>	1
8	NEW	<b>BON JOVI</b>	9
9	9	<b>JAY-Z</b>	1
10	2	<b>PINK</b>	9
11	4	<b>WHITNEY HOUSTON</b>	8
12	11	<b>DEPECHE MODE</b>	6
13	12	<b>FLORENCE + THE MACHINE</b>	6
14	7	<b>FLEETWOOD MAC</b>	6
15	16	<b>THE PRODIGY</b>	10
16	3	<b>GREEN DAY</b>	5
17	18	<b>X FACTOR FINALISTS</b>	13
18	13	<b>THE SPECIALS</b>	20
19	NEW	<b>THEM CROOKED VULTURES</b>	7
20	14	<b>PARAMORE</b>	6

tixdaq.com - Live entertainment intelligence

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



## Hitwise

Secondary ticketing chart

pos	prev	event
1	16	<b>MICHAEL BUBLE</b>
2	NEW	<b>BON JOVI</b>
3	4	<b>BEYONCE</b>
4	10	<b>PAUL MCCARTNEY</b>
5	NEW	<b>LADY GAGA</b>
6	5	<b>PINK</b>
7	6	<b>MUSE</b>
8	7	<b>GREEN DAY</b>
9	9	<b>FLEETWOOD MAC</b>
10	10	<b>JLS</b>
11	15	<b>SNOW PATROL</b>
12	2	<b>ROBBIE WILLIAMS</b>
13	12	<b>THE PRODIGY</b>
14	NEW	<b>FLORENCE + THE MACHINE</b>
15	3	<b>JINGLE BELL BALL</b>
16	8	<b>KASABIAN</b>
17	NEW	<b>STEREOPHONICS</b>
18	11	<b>PARAMORE</b>
19	18	<b>THEM CROOKED VULTURES</b>
20	NEW	<b>JAMIE CULLUM</b>

Asset sale helps clear the way for Ticketmaster union

## Merger hopes remain high as Live Nation takes action

### Ticketing

By Gordon Masson

**LIVE NATION'S SALE OF ITS THEATRICAL ASSETS** is the first in a series of moves it is undertaking to win favour with the Competition Commission over its proposed merger with Ticketmaster.

Last week's sale of a number of theatres to the Ambassador Theatre Group, plus the purchase of Live Nation's share of the Dominion Theatre in London by The Nederlander Group, generated about \$160m (£98m).

Live Nation president and CEO Michael Rapino says the proceeds from the sale "allow us to continue our goal to de-lever our balance sheet" by selling off assets that are not core.

More pertinently, the sale of Live Nation's theatrical assets, which account for about 5m tickets each year, could address a number of Competition Commission concerns about its merger plans.

Sources involved in negotiations tell *Music Week* that the Commission seems adamant about introducing a new major ticketing company to rival Ticketmaster and See Tickets in the UK.

However, Live Nation insiders point out that it already has an existing agreement whereby CTS Eventim will take over its ticketing on January 1, 2010 for an initial 10-year period.

Ambassador now controls an additional 5m tickets a year, making it a major player in UK ticketing. This could appease the competition watchdog looking for rival players in the market.

Last month the Commission ruled that the merger would "limit the development of competition in the market for live music ticket retailing" but rather than dismissing the deal entirely, a number of proposed remedies were drawn up which could still allow the marriage to proceed. The Commission has now extended the deadline until January 19 2010 to make its final ruling on the merger.

The Commission concedes the global nature of the merger makes it likely that prohibition in its entirety would prove "impractical and disproportionate", but it is inviting comment on the prohibition of a merger involving the UK business operations of the two companies.

Among the remedies proposed by the Commission which might clear the way to increasing competi-

tion in the live sector - and therefore pave the way for the proposed merger - include the divestment of assets held by each company.

One suggestion is that Live Nation should use CTS Eventim, or another third-party ticket agent, to act as a retailer for some or all of Live Nation's live music events in the UK. In 2007 Live Nation announced its plans to end its deal with Ticketmaster and awarded the contract to Germany-based CTS.

A Live Nation insider insists that this agreement remains in place, so that remedy is already effectively in action. CTS chief executive Klaus-Peter Schulenberg has stated that the merger of Live Nation and Ticketmaster will have no detrimental impact on his company's agreement with Live Nation.

Among other proposed remedies are a divestment of the Ticketmaster business relating only to live music tickets or a divestment of Live Nation assets relating to live music promotions and/or live music venues.

The Commission even suggests that a divestiture trustee could be appointed "to ensure divestment to a suitable purchaser if the merging parties are unable to secure divestment within an initial period".

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## Rockfeedback deal to give archive an encore

**MUSIC WEBSITE ROCKFEEDBACK** has signed a partnership deal with new live music content producer and aggregator LoveLive to create programming for TV and online.

The partners have already secured deals with a number of record labels, as well as commissions from brands such as Coca-Cola, Virgin Atlantic and Babelgum.

And with footage of more than 750 live performances and band interviews in the Rockfeedback archive, other deals are imminent.

"Rockfeedback has been a self-sustaining passion project and we have been fortunate to receive a loyal fanbase of club attendees, TV viewers and website readers," says Toby L, who founded the site in 2000.

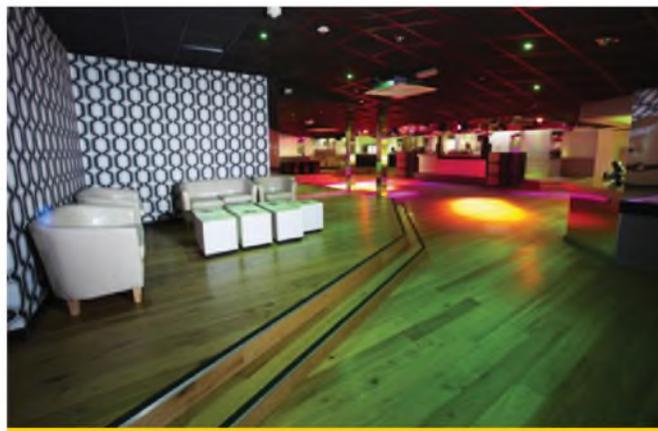
"Now the chance is with us to drip-feed and post our archive of material on a much more significant basis the world over. This deal marks a thrilling new chapter in our story."

Focusing on alternative music, Rockfeedback's team of cameramen, editors and directors capture live performances alongside interviews with established and new talent.

Their content has already been used in Channel 4 and MTV programming, but with LoveLive's help the plan is to now expand the company's client base with other broadcasters, websites and brands.

LoveLive's portfolio includes production, A&R and consulting services, editorial and news provision and content licensing.

"Within minutes of meeting Tim and Toby, it was clear that we needed to be in business together," says LoveLive CEO Richard Cohen. "Their energy, passion and knowledge of all things music, combined with a track record in delivering quality editorial and programming, was crying out for a larger platform and commercial framework."



**Venue Profile** Pure, Newquay

**THE END OF CORNWALL'S SUMMER SEASON** has signalled the opportunity for local promoters to establish Newquay as a stopping point on the UK tour circuit.

Live music venue Pure opened in May following an extensive £1m refurbishment of the former Tall Trees nightclub, which had operated in the resort for 45 years.

The club has four rooms with a total capacity of more than 1,000.

Pure is owned by the Pure Group, which is linked with dance events and club nights. But with the end of the holiday season also signalling a downturn in clubbing, owners are hoping to entice promoters into hiring the venue for live music events.

"We spent a lot of money - around £1m - to fully refurbish the club and the result is fantastic," says Pure office manager Lauren Baker.

"We reopen for the new season in May next year so we won't be doing anything in-house until then."

She adds that Pure is open for outside promoters and is ideal for gigs. With a main room that can cater for up to 450 people, the venue has three further performance spaces which are available for hire - the 200-capacity Funktion Room, The Players Lounge for 100 people and Soundshaft for 250.

These rooms allow the venue to be used for myriad events, such as the monthly Pure Energy night which makes its debut this Friday, featuring Re:Birth, Looney Tunez and Code Red, among others.

The club has a Funktion One sound system installed throughout as well as state-of-the-art lighting with LED wall and LED mood lighting in each room.

In addition to the Newquay club, Pure Group owns The Island club in Ibiza, Pure in Manchester and London venues The New Players Theatre and The Players Bar and Restaurant. Pure also once ran Heaven nightclub in London.

# News publishing

Funding scheme for film composers begins to bear fruit

## Resonant scores success story

### Film and TV

By Chas de Whalley

#### MICHAEL CAINE'S NEW MOVIE

Harry Brown and a film backed by footballers Ashley Cole and Rio Ferdinand represent the first fruits of a City-backed music publishing venture financing film and TV composers.

Resonant Music, which is funded by noted venture capitalist Nicola Horlick's Bramdean Asset Management, was set up in November last year with the purpose of increasing budgets available to the composers of original film and TV scores.

The first results of the scheme will be seen later this month with the theatrical releases of both Harry Brown and gangland thriller Dead Man Running, which is partly produced by the two England defenders and stars rapper 50 Cent.

Resonant is administered by one-stop soundtrack specialist The Cutting Edge Group, which owns both Air Studios and Air-Edel, the long-established film composer management and music for media supervision service. It wants to build up a valuable, wholly-owned catalogue of screen-related titles by financing music specifically commissioned for independently-produced releases.

According to Cutting Edge managing director Phil Hope (inset), assigning copyrights to Resonant Music benefits film companies and writers alike.

"Traditionally music budgets averaged about 2% of the total production cost, but over the last few years that figure has been shrinking. Having an expanded music budget at your disposal can mean adding the ability to license in a key piece of library



Harry's game: the new Michael Caine film features Chase & Status contribution End Credits

music or hire a full orchestra to perform a unique composition," says Hope who formerly ran Anxious Music for ex-Eurythmic Dave Stewart and was international VP at Edel Publishing.

Hope says, "Film and TV writers are routinely expected to give up rights to producers who frequently don't know what to do with them."

"Through our offices in London and Los Angeles, Cutting Edge ensures that titles we represent are properly administered and actively exploited to maximise their earning potential," he adds.

Resonant Music is about to embark on a second round of funding. Much of the original £10m raised has already been invested in more than 50 films or TV series currently on release or in production on both sides of the Atlantic. These include cult horror movie Orphan and Whiteout, which stars Kate Beckinsale.

In the UK, Dead Man Running and Caine's hard hitting vigilante vehicle Harry Brown are the first locally financed and scored titles under the Resonant Music scheme to make it to cinemas. Others such as

Cracks and Huge (by new directors Jordan Scott and Ben Miller respectively) as well as a Dr Who spin-off TV series called K9 are scheduled for release in the New Year.

The original score for Dead Man Running was composed by former Goldie and Jan Brown musical director Mark Sayfritz. According to Air-Edel music supervisor Matt Biffa, Sayfritz had about "six weeks to create spots which would blend with locked-in sourced songs by the Prodigy, Stone Roses and 50 Cent himself".

With the exception of a final song (End Credits by Mercury Records and Universal Music Publishing-signed dance duo Chase & Status), Harry Brown's soundtrack was handled by composer Martin Phipps. Best known for a list of prestigious TV costume-drama themes such as Sense & Sensibility, Oliver Twist and Persuasion, Phipps had access to live strings and brass sections, which Biffa says "would probably have been too expensive if producers MARV had not received Resonant Music funding".

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### PRS for Music Top 10: Gym/aerobics instructors' songs

PRS FOR MUSIC

Pos. SONG / Artist / Writer / Publisher

- 1 HALO Beyoncé Knowles, Bogart, Kidd 80 EMI, Kobalt, Sony/ATV
- 2 LOVE SEX MAGIC Ciara Feat. Justin Timberlake Tadross, Elizondo, Timberlake, Fautieroy Iagem, Universal, EMI
- 3 POKER FACE Lady GaGa Germanotta, Khayat Sony/ATV
- 4 PLEASE DON'T LEAVE ME Pink Moore, Martin EMI, Kobalt
- 5 BOOM BOOM POW Black Eyed Peas Adams, Pineda, Gomez, Ferguson Catalyst/Cherry Lane, EMI
- 6 KISS ME THRU THE PHONE Soulja Boy Scheffer, Siegel, Way Minder, EMI, Warner/Chappell
- 7 BONKERS Dizzee Rascal Mills, Van Heiden Notting Hill, Bug
- 8 TAKIN' BACK MY LOVE Enrique Iglesias Feat. Ciara Iglesias, Storm, Khayat Sony/ATV
- 9 BEAUTIFUL Akon Feat. Colby O'Donis and Kardinal Offishall Thiam, Harrow, Colon, Wesley, Tuinfort Chrysalis, Universal, Sony/ATV, Bucks
- 10 NUMBER 1 Tinchy Stryder Feat. N-Dubz Dancuah, FT Smith, Contostavlos, Contostavlos, Rawson EMI, Sony/ATV, Chrysalis

PRS For Music's licensed gym and aerobics instructors sought to get the nation into shape during the third quarter through a non-stop diet of urban-influenced pop with the focus firmly on rhythm and burn.

But in a chart dominated by tracks with underlying beat counts of 120bpm or more, Beyoncé's number one Halo (jointly controlled by EMI, Kobalt and Sony/ATV) was clearly able to deliver the required glow of well-being, despite clocking in at a more relaxed 80bpm.

The third- and fourth-placed titles – Lady GaGa's Poker Face (Sony/ATV) and Pink's Please Don't Leave Me Now (EMI and Kobalt) – offered the relentless four on the floor rhythms favoured by Seventies and Eighties exercise programmes. Otherwise it was Justin Timberlake's affection for stuttering old-school funk which drove Ciara's Love Sex Magic (Iagem, Universal and EMI) at number two.

Heavier hip-hop influences were to be heard in Black Eyed Peas' Boom Boom Pow (Catalyst/Cherry Lane and EMI) and Soulja Boy's Kiss Me Thru The Phone (EMI, Warner Chappell and Minder) at five and six. Meanwhile, Dizzee Rascal's Bonkers (Notting Hill and Bug) – one of only two UK-produced tracks in this list – added a shot of grimy drum & bass to the mix.

Source: PRS for Music - www.prsformusic.com

## Coyle chases Cole's goal as another Girl Aloud goes it alone



**NADINE COYLE HAS SIGNED** a worldwide publishing agreement with EMI Music Publishing as she looks to follow her chart-topping Girls Aloud colleague Cheryl Cole with a first solo album.

The deal was signed in New York where Coyle is currently working on songs for release in 2010. Among writers lined up to collaborate on the project are Guy Chambers, Steve Booker (Natalie Imbruglia, Duffy), Mike Elizondo (Dr Dre, Eminem, Carrie Underwood), Toby Gadd (Beyoncé, Fergie, The Veronicas, Jordan Sparks) and Tony Kanal (Gwen Stefani, Pink). A label has yet to be finalised.

"This is a very exciting time for me and I'm so happy to be working with everyone at EMI Publishing as I begin my solo recording career and flourish as a songwriter in my own right," says Coyle, whose previous composition credits include the B-sides of Girls Aloud singles The Promise, The Loving Kind and Untouchable as well as tracks on the albums Out Of Control and Tangled Up.

In a joint statement EMI's UK and European creative president Guy Moot and vice president of A&R Amber Davis say, "We are thrilled to have Nadine on board and looking forward to embarking

on this exciting new musical journey with her."

Chambers, who himself recently signed a new publishing deal with EMI, says of his involvement in the project, "I've worked with some of the best and most successful recording artists and songwriters in the world and Nadine is a gifted superstar in the making."

Pictured alongside Coyle are Moot (right) and Bruce Garfield of Monster Management who, with partner Thomas Martin – formerly of top US PR company the Global Talent Group – now represents her worldwide career outside Girls Aloud.

# News diary

## ON THE WEB THIS WEEK

### MARK SMITH DIES

**Leo Green:** "Mark was head and shoulders above so many of us, in so many, important ways. I started doing gigs with Mark nearly 20 years ago and aside from being an inspirational and completely faultless musician, he was one of the most genuine and generous people I have ever met."

### BEATLES (STILL) FOR SALE ON BLUEBEAT

**Mark Wardle:** "This only shows once again how urgently they need to get officially online."

### JLS SET TO COMPLETE X FACTOR HAT-TRICK

**Joy:** "I think it's a shame that X Factor has become the platform to secure number one singles. There was a time when artists released a single and then had to wait to see whether it would climb the charts or take a nose dive."

### FOOTBALL LEAGUE GETS ROBBIE EXCLUSIVE

**Roger James:** "Robbie Williams blasting out of football stadiums!! Not my cup of tea, I'm afraid. Isn't it up to the clubs to decide what gets played?"

# Major Label harnesses Hurts

## UNEARTHED

**LONDON GROUP HURTS ARE TO SPEARHEAD** the launch of a new label within the Sony Music set up, headed up by established songwriter and producer Biff Stannard.

The group were signed to the major earlier this year following a swift but hotly-contested A&R scramble and will now form a key priority for the label in the new year.

Hurts, formerly called Daggers, will be the first artist released on the label – aptly named Major Label – with their first album hitting stores in the second or third quarter of 2010.

Major Label falls beneath the Columbia umbrella at Sony, plugging into its marketing and promotional teams.

The campaign will get under way with the early taster single *A Wonderful Life*, the song that first stoked A&R interest earlier this year. Released on December 7, it comes with a remix by Arthur Baker that has already begun picking up club and specialist play.

The band's publishing was secured before the conclusion of



their record deal, with EMI Publishing putting pen to paper with the group. They were one of the first signings to EMI under new head of A&R Felix Howard.

Hurts are managed by Mark Gillespie and Matt Vines at the Three Six Zero Group, home to Calvin

Harris among others, who started working with them a year ago after being tipped by Stannard.

Gillespie says, "Biff had been letting the guys come into their studio to record, and after they had been in there a few times, he called me and said I needed to hear it."

## Cast list

### PRESS

Carl Fysh and Beth Brookfield, Purple

**PR/MARKETING**  
Ben Townley, Sony

**MUSIC A&R**  
Paul Lisberg, Phonogenic/B ff Stannard, Major

**PUBLISHER**  
Felix Howard, EMI Music

**PUBLISHING ONLINE**  
Heather Moth, Bang On

**TV PR**  
Jacqui Qua fe, JQpr

### REGIONAL RADIO

Lynn Swindlehurst, Sony Music

### NATIONAL RADIO

Mark Murphy, Nicholas Goree, Sony Music

**SYNC MANAGER**  
Abby Newell, Sony Music

**BRAND PARTNERSHIPS**  
Katrina Chang, Sony Music

**AGENT**  
Alex Hardee, Coda Agency

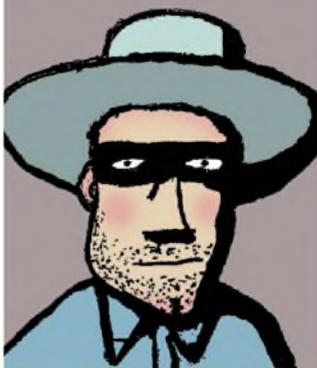
**MANAGEMENT**  
Mark Gillespie and Matt Vines, Three Six Zero

Stannard is now A&R'ing the group's debut album, which is being co produced by the band with Scandinavian producer Jonas Quant.

Gillespie says the group will start live activity in the New Year.

stuart@musicweek.com

## Dooley's Diary



Luckily for some, a year in wadio is a long time...

### JUST DAYS AFTER SACHSGATE'S FIRST ANNIVERSARY

it was a reunion of sorts at London's Grosvenor House Hotel last Monday night, as **MITs recipient Jonathan Ross** was joined by an audience including partner in crime **Russell Brand** and **Lesley Douglas**, who, of course, famously quit her BBC job because of the controversy. As you would expect, the Manuel episode was quietly overlooked (no doubt to the relief of the event's sometimes outspoken host Paul Gambaccini) as the ceremony instead celebrated Ross's part in supporting countless music artists down the years. His hero David Bowie sadly didn't show, but he did send a tribute message in which he claimed he had been listening to two albums by Ross himself. "If you play them both at the same time," the message to Ross went on, "your 'w's turn into 'r's". Four Poofs and a Piano put in an appearance, opening the ceremony, only to be followed on stage by Gambo who followed their lead to suddenly bill himself as "a distinguished gay gentleman with a Steinway". As he presented the award to Ross, **George Michael** was on top form, claiming he had come



directly from The Priory to attend the event and that he and the broadcaster had so much in common. "We've both still got our own hair. We're both still on the telly and we're both adored by public and press alike." Ross himself was excited just to see the one-time Wham! man. "Thank you for coming out here," he told him. "What a treat. I thought you were dead." Ross (pictured here with PPL chairman and CEO Fran Nevrla) also happily

name-checked the night's two charities, even though there were clearly reservations about the Brit School. "I've never been a huge fan of Katie Melua but we'll overlook that," he said... Now who says the glitz has gone out of the music industry? Not **Snow Patrol**, that's who: the band celebrated the

launch of their new best-of album with, erm, a tiny acoustic gig in a north London pub last week, with singer Gary Lightbody rather playing down the band's success. "Our record company wanted to call it Greatest Hits [but one song] went in at number 89," he quipped. "We're going to play our three best songs and then we're going to scrape the barrel." He also called their massive hit *Run*, "a song made famous by

Leona Lewis" – Gary, is there something you want to tell us?... One man certainly never lacking confidence is

**Wall of Sound head honcho Mark Jones**, who dragged/invited US act *Shy Child* along to some second-tier

English football action at his beloved Queens Park Rangers last Wednesday night as they took on Crystal Palace. *Shy Child* apparently signed their deal with the label in 2006 at a match against Ipswich, with the band's continued support of QPR an unbreakable clause in the contract. Pictured (l-r) are: Ian Dutt (Integral/PIAS), Nate Smith (*Shy Child*), Jones, Pete Cafarella (*Shy Child*) and Andy Pettitt (The Shortwave Set). Wall of Sound will, apparently, be returning to Loftus Road later in the season for some special music/football mash-ups. The mind boggles...

Brian Higgins and the Xenomania crew are pushing *NiteVisions* hard. The Supervision-managed act, who have been busy working up tracks at Higgins' HQ, have been out gigging, with a recent outing attracting all

the A&Rs in town. The venue was so crowded the set had to be delayed to allow the queue of liggers to file

in... The unlikely setting of a **Steel Panther gig at Wembley Arena** was used by Fiction to sign singer/songwriter **Matthew P** last week. Artist manager Adam Perry was tour manager for Steel Panther's

latest visit to the UK. When they found themselves supporting ZZ Top at the iconic London venue, he orchestrated finding a quiet spot backstage to allow **Fiction MD Jim Chancellor** to sign his latest act. Pictured (l-r) Perry, Chancellor, Matthew P, Fiction A&R manager Alex Close and producer Jason Perry... And finally, we hear that **copyright term is bubbling under again**, with Musicians' Union general

secretary John Smith and Featured Artists Coalition prime mover Billy Bragg meeting with Government last week to push the case for performers,

while there is **bad news for fans of The Fly**. The Mama Group-owned cosy club on New Oxford Street is unfortunately shutting its doors just months before a major refit was promised...



# Features music :) ally

# EVEN UNLIMITED HAS ITS LIMITS

The promise of “unlimited” free music from digital suppliers is rarely as straightforward as it may sound, leading to confused and underwhelmed consumers. On the eve of the launch of Virgin Media’s all-you-can-eat service, Music Ally asks what can be done to drive penetration and instill trust in the market

## Services

**CONSUMERS** have got used to looking for the strings when being offered something “unlimited”. Fixed-line broadband offers unlimited surfing, until users go over an undisclosed limit designed to temper bandwidth-hogs. Orange has just started selling the iPhone in the UK with the promise of unlimited data, subject to a fair usage ceiling of 750MB a month. And music services? Well, where do we start?

It has not been the best couple of months for so-called unlimited music services, most obviously for Nokia’s much-heralded Comes With Music, which according to figures sent to labels had only managed to sign up 32,000 customers in the UK in its first nine months of operation – and only just over 107,000 users worldwide.

Ironically, having expended huge amounts of effort and money to secure the necessary licences to offer uncapped downloads from all four major labels plus independents, it seems Nokia may have actually suffered from that “unlimited” promise. Nokia’s head of services Niklas Savander told Music Ally recently that in the UK and other western European markets, consumers simply did not trust the marketing. They heard unlimited and looked immediately for the hidden limits.

However, Nokia’s achievement in securing those licences in the first place has been put into perspective by recent reports that Virgin Media’s much-anticipated unlimited MP3 downloads service may ditch the unlimited angle before its imminent launch. In early October, a spokesman for the ISP said that the company was “still working towards that goal”, due to concern from labels other than its original launch partner UMG.

Meanwhile, the recent launch of another high-profile “unlimited” service – Sky Songs – went off fairly smoothly, albeit amid mixed reviews: some praised the service’s usability and recommendation features while others negatively compared it with Spotify’s streaming service. It was telling that Sky only ever promised unlimited streams, with its download element restricted to £6.49 or £7.99 a month for 10 or 15 downloads respectively.

What all three of these services show is that, firstly, the economics of true all-you-can-eat music download services remain devilishly difficult to make add up. Not least the fact that these are all big media and/or tech companies – the example of Datz Music Lounge, which was so disastrous that the company itself ended up in liquidation, should be enough to put off any smaller fish from swimming in the AYCE waters.

So what else can Virgin and Sky learn from Nokia’s struggles to make “unlimited” a successful mass-market proposition? One key lesson is the importance of clear marketing. Nokia has said that it takes an average



What can Virgin and Sky learn from Nokia’s struggles to make “unlimited” a successful mass-market proposition? One key lesson is the importance of clear marketing

of 15 seconds to sell a handset in a branch of retail partner Carphone Warehouse – but that it takes 60 seconds for a salesperson to adequately communicate the benefits of Comes With Music.

Even backed up by massive spend on TV, print and poster campaigns – not to mention a high-profile on-can promotion with Pepsi – consumers did not fully understand what they were getting with Comes With Music. “Buy the phone, get music free for a year” seems like an idiot-proof message, but Nokia was nervous of using the F-word for fear of upsetting its label partners, while it was also less than clear about what would happen to consumers’ subscriptions once that year had elapsed.

However, Nokia also currently has its own specific problems around making a success of its services – last month it announced the closure of its N-Gage service, which was once as hyped in the mobile gaming world as Comes With Music has been for music. Perhaps of more relevance to Virgin Media and Sky is the question of whether music fans are attracted by the prospect of getting music – unlimited or otherwise – from their ISPs in the first place.

A survey conducted by the University of Hertfordshire for UK Music in August found that 85% of UK consumers would pay for music as part of their broadband fee, that 57% of them would stop using P2P as a result, and that 77% of them would continue to buy CDs. Yet an Ipsos MORI poll in July found that only 51% of respondents were interested in an uncapped music subscription from their ISP – and of those, 43% would pay £2.50 a month for it, while 31% would pay £5.

Neither survey gauged consumers’ interest in their ISP offering an unlimited streaming service with a capped number of downloads for a monthly fee of £6.49 or more, a sign of how the market has shifted even since those surveys were conducted this summer.

Spotify’s current UK premium offering is even harder to explain in a nutshell. Users pay £9.99 for unlimited streaming, but must pay à la carte for downloads via the service’s recently revamped purchasing feature. However, they can cache songs on their computer and iPhone or Android handsets as part of their subscription, although this too is limited – to 3,333 songs in each case.

Try market researching an ‘unlimited-streaming-plus-limited-offline-caching-but-downloads-cost-extra’ service and see where that gets you. It would certainly take more than 60 seconds in Carphone Warehouse. Yet Spotify is not having to cold-sell consumers on its offering like Nokia, Virgin Media and Sky are. It sold millions of users on the first part of that equation, and is now trying to upsell them to the others.

What is clear is that the ISPs and music industry must continue to work together to find the right formula – or formulae – in response to the Government’s desire for innovative music access models, and that these models may well be harder to explain than the originally desired “unlimited MP3 downloads”.

Tell consumers they are getting unlimited music, and they will take you at your word – unlimited, DRM-free songs from all labels and artists, accessible all the time on whatever device they choose, no strings attached. As you will not need reminding, right now the only option for this kind of true unlimited music access is piracy.

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

**PICTURED**  
Invisible ceilings: Datz Music Lounge, Nokia’s Comes With Music, Orange’s new iPhone offering and even Spotify all have limits or catches the consumer may not initially be aware of

# Features

# FIELD STUDY

The past year has been awash with claims of a compacting festival market following on the back of event cancellations. But that is only half the story in a year when many festivals continued to sell out

## Live

By Christopher Barrett

**FORTY YEARS AGO** Woodstock festival promoter Michael Lang was forced to give up on the idea of making his festival a profit-making venture when 500,000, mostly ticketless, hippies happily stormed the barricades.

In the years since those “three days of peace and music” the UK festival business has evolved into a vast commercial beast, a beast that generated £150m in 2009 from independent festivals alone, while market leader Glastonbury has an annual economic impact of more than £70m. But despite the vast sums involved, or perhaps because of them, there are increasing signs that the market’s strength is beginning to wane.

Beachdown, Big Green Gathering, Bang Fest, Homecoming, Heavenly Planet, Isle of Wight International Jazz Festival, Wheaton Aston festival, Red List, Festival For Heroes, Indie Guitar Music Festival, Bloom... barely a week went by during the 2009 festival season without news of an event being cancelled.

Then with the season at an end came the news that Chillfest Ltd, the company that licensed one of the UK’s longest-standing boutique festivals, The Big Chill, was to be liquidated with nearly £1.2m of debt.

The extent of the troubles within the festival market was highlighted last month when the BBC’s Watchdog TV series ran a piece called Failing Festivals. Focusing on two events – Memories Of Woodstock (organised by New Dawn Events) and Southern Sounds – the show’s production was sparked by an influx of complaints from disgruntled consumers.

While Memories Of Woodstock was cancelled with no refunds forthcoming,

Southern Sounds did take place but, reportedly, with a tenth of its tickets sold and around 20 acts failing to turn up, while of those acts that did appear a number failed to get paid.

The programme’s director told *Music Week* that Watchdog has made two or three films about festivals in the last couple of years but was moved to revisit the subject having received an overwhelming number of complaints.

“We had received a lot of complaints about the two events and about festivals we didn’t feature, but the reason we went for these two was that the New Dawn Events’ Brian Davies had already cancelled festivals in the past, so we felt he was a legitimate person to target. We had so many complaints about Southern Sounds in such a short time that we felt we had to look into it.”

As if the challenges of inclement weather, the spread of swine flu and economic meltdown were not enough for the festival market to face, the staggering growth in its numbers, with more than 350 events taking place across the UK this summer alone, has meant that competition is tougher than ever.

According to research conducted by online festival information resource Virtual Festivals, an influx of new entrants in to the festival market over the past five years has seen its licensed capacity grow by approximately 70%.

But as Virtual Festivals managing director Steve Jenner points out, now is not the best of times to enter the festival business. In what is widely regarded to be an oversaturated market it is increasingly looking as if it is simply a matter of the survival of the fittest, with a strong brand and reputation proving vital to an event’s success.

“The festival industry is an incredibly difficult market to come into as a newcomer; it is the most competitive it has ever been,” says Jenner. “It is virtually impossible to start a new festival now without major backing and the cost of putting on a festival is the most it has ever been.”

“There are so many costs involved and it is very difficult unless you have very good, long-established relationships with your suppliers, which a lot of the successful festivals do and they are able to negotiate flexibility on payment terms,” he continues.

In this climate Ben Turner, who founded the Association of Independent Festivals just over a year ago alongside festival promoter and DJ Rob Da Bank, believes that the sharing of knowledge and experience that the organisation enables has become more important than ever.

“AIF in 2009 has offered to help support certain festivals by tapping into the wealth of experience that sits around our board table,” says Turner. “Some festival owners have chosen to take on this opportunity of support. Running festivals is a risky, nervy and often lonely business and in the current climate it’s the brave who survive, all of whom seem to get better at what they do year on year.”

The fact that there are so many events competing for a limited pool of artists hardly helps matters for new promoters. Considering the issue of supply and demand falls in their favour and the fact that performance remains one of the most reliable revenue streams in today’s volatile music market for artists and their managers, it is hardly surprising performance fees have been climbing.

But it is not just artist fees that have been rising in recent years as WeGotTickets founder and business development director Dave Newton, whose company deals with a large number of small- to medium-sized festivals each year, points out. “In order to attract and pay for the right acts even the smaller festivals have had to hike their prices



“It has been a tremendously successful year for the festivals I have seen. I believe the market is as vibrant as ever...”

**STEVE JENNER,  
VIRTUAL FESTIVALS**

**BELOW & RIGHT** Big Chill’s bitter pill: the collapse of Chillfest threatened the popular Big Chill festival but new owner Melvin Benn believes he can turn things around for the 15-year-old event



way above the rate of inflation," he says.

Perhaps because of this, ticket sales have been underwhelming – though WeGotTickets does not believe festival closures to be unusually high this year. "We have had more festivals on sale but we haven't sold any more tickets than we did last year and we have certainly seen fewer festivals sell out," says Newton, who believes the market will see a similar pattern in 2010.

But Da Bank, who promotes Bestival and Camp Bestival, believes that despite there being a number of casualties, the 2009 festival season was largely a great success. "With a market of nearly 400 independent music festivals happening each year in the UK there will always be some cancellations and badly-managed events. This sort of natural selection happens in every free market.

"I still strongly believe the UK has a lot of the best festivals in the world and the most innovative festival producers. Look how quickly Glastonbury 2010 sold out and the rude health of advance tickets for many other shows for next year," continues Da Bank.

Jenner is another who dismisses the idea of the UK festival market being in freefall, believing that 2009 was not greatly different from previous years.

"Every year there are a few cancellations.

It has been a tremendously successful year for the festivals that I have seen. Glastonbury 2010 sold out the earliest it has ever sold out at its highest price ever and with the most tickets it has ever had on sale. I believe the market is as vibrant as ever."

"There have been a lot of bad experiences in 2009... there have also been some amazing new developments and the emergence of many more new festivals making an impact, notably increasing in diversity and uniqueness," agrees Turner. "There is no country in the world that has a festival landscape as compelling as that in the UK."

And while it was largely independent festivals that met with an unfortunate end during 2009 there were a number of successes, not least Stuart Galbraith's hard-rock Sonisphere festival which made its debut in 2009.

Now the chief executive of AEG-backed promoter Kilimanjaro, the former Live Nation executive has honed his experience of working on Monsters Of Rock and Download to produce Sonisphere, which not only sold out in the UK but successfully toured Europe visiting countries including Holland, Germany and Spain.

According to Melvin Benn, managing director of Festival Republic – which last month added The Big Chill to its impressive roster of festivals that already included

## FESTIVALGOERS' ONLINE SEARCH BEHAVIOUR



Source: Hitwise

Latitude, Reading, Leeds and an interest in Glastonbury – his company has enjoyed a remarkably successful year.

"It's been a phenomenal year and easily our strongest yet," says Benn. "It has been an incredible year not just in terms of tickets sales for 2009 but with pre-sales for next year."

As a result Benn is feeling optimistic about the year ahead and believes he can turn around the financial failure of The Big Chill. "I'm not planning any significant cutting [to make The Big Chill profitable], quite the reverse," says Benn. Along with having "more focus on the headliners", Benn says there will be a keener eye on purchase costs of infrastructure and security which together with a reduced requirement for freelance staff will produce cost efficiencies.

Despite feeling confident about the health of his own events Benn is not alone in believing that the wider festival market is likely to shrink somewhat in 2010.

But Steve Jenner remains defiant that the festival market remains remarkably healthy, especially when compared to other sectors within the wider music business.

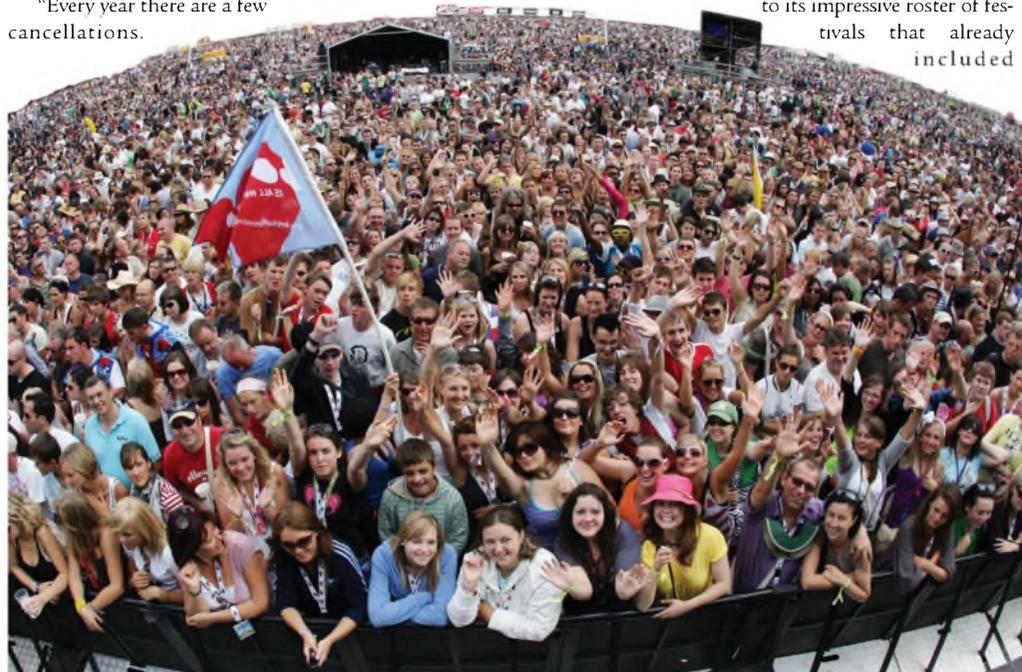
"The music industry generally is volatile but I think the festival market is one of the most secure elements of it," he says. "The festival market is very buoyant and it is thriving in a very difficult time for the very reason that it offers the consumer excellent value for money."

### ABOVE

The shift in behaviour patterns of internet searches about music festivals. In 2008 the number of users accessing festival sites peaked in April, but in 2009 the peak did not come until June, possibly due to festivalgoers purchasing tickets later. From January to September 2009 there has been a 6.5% decrease in traffic year on year.

### LEFT

Build it and they will come: 'Look how quickly Glastonbury 2010 sold out... I still strongly believe the UK has a lot of the best festivals in the world,' says Rob Da Bank



## Green mind Aiming for a more environmentally-friendly audience

**THE LIVE BUSINESS AND FESTIVALS IN PARTICULAR** are responsible for by far the largest proportion of the music industry's carbon footprint. The Jam Packed: Audience Travel Emissions From Festivals report published in May by industry environmental group Julie's Bicycle (JB) showed that one of the biggest problems for festivals wanting to reduce greenhouse gases is the audience itself: because attendees need to travel to often remote festival sites, they produce a massive 57,000 tonnes CO<sub>2</sub>e a year – equivalent to 68% of the festival sector's total emissions and something like a quarter of all music-audience travel emissions.

Fortunately JB and the industry at large could have a friend in new Culture Secretary Ben Bradshaw who revealed in his first major article aimed at the music business via the pages of *Music Week* that music and the environment are two of his passions. Shortly afterwards Bradshaw, who is a former Environment Minister, attended the Latitude Festival which, alongside Wood and Truck, was one of the first festivals to pilot JB's Industry Green (IG) mark – an environmental badge that provides proof of a festival's environmental efforts.

Julie's Bicycle director Alison Tickell says that piloting the scheme has provided a benchmark for festivals to aim for and with that achieved the scheme will soon be rolled out across the festival market.

"The festivals have been great and very upfront so we have learnt a lot from it, and everything is on course," says Tickell. "Now we have these very useful pilots, we are much closer to a big rollout which is what I am discussing with [environmental initiative] 10:10, so my plan is a 2010 rollout."

Meanwhile, also working hard since 2006 to help festivals reduce their carbon footprint is the Greenerfestival website initiative, which this year has seen more festivals than ever achieve recognition with a Greener Festival Award.

Based on a 56-part questionnaire which covers a number of

areas including transport, greenhouse gas emissions, waste and recycling, water management and environmental protection, the Greener Festival Award has now been bestowed upon 24 UK festivals, a record number. But the initiative's co-founder Ben Challis says that the economic downturn has seen smaller festivals struggle to balance their environmental and economic goals.

"At the top end there has been remarkable progress, the green festivals are getting a lot greener, but I honestly believe that the recession stopped a number of festivals focusing on the environment because they were very busy just trying to sell tickets," says Challis.

And according to Challis the situation is not helped by the fact that recycling is becoming increasingly economically unviable for a growing number of the smaller events. "Two years ago local authorities would take recycling away because there was a ready market, but now that the

value of recyclable materials has dropped, clearly it is more difficult to recycle and you might have to invest money.

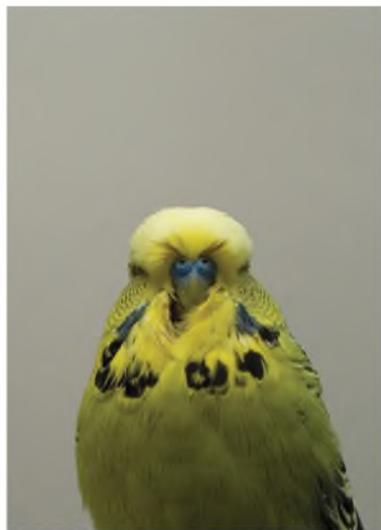
"But one of the best things I have seen this year is festivals offering education, in a non-preachy way, to make people aware of what they can do themselves."

At JB, Tickell admits that educating festivalgoers as to the impact of their travel to the events remains the biggest challenge and JB is as a result looking for support from the Department of Culture Media and Sport and Department of Energy and Climate Change.

"Everyone needs to pitch in and help out because transport is a huge problem and the hardest of all to solve," she insists. "People feel that they are entitled to have a really good time at festivals right from the start and perceive that as happening in their cars. That issue is going to be a slow burner, but there has been a change this year.

"People, particularly promoters, have taken on the fact that the environment is a massive concern for their audiences and indeed to their artists. The green issue is genuinely becoming a brand and part of the festival offering and that is an important cultural shift."

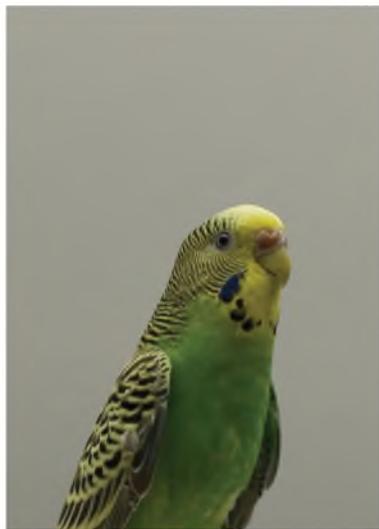




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# Features



## THE DIRECTOR APPROACH

There are new kids on the video block armed with what once might have been termed 'budget cameras' but who, with High Definition and talent on their side, are developing exciting new visual concepts

### Music video

By David Knight

**A NEW GENERATION** of highly skilled and highly individual filmmakers are harnessing increasingly affordable technology to meet tight budgets and confound commissioners with their beguiling imagery.

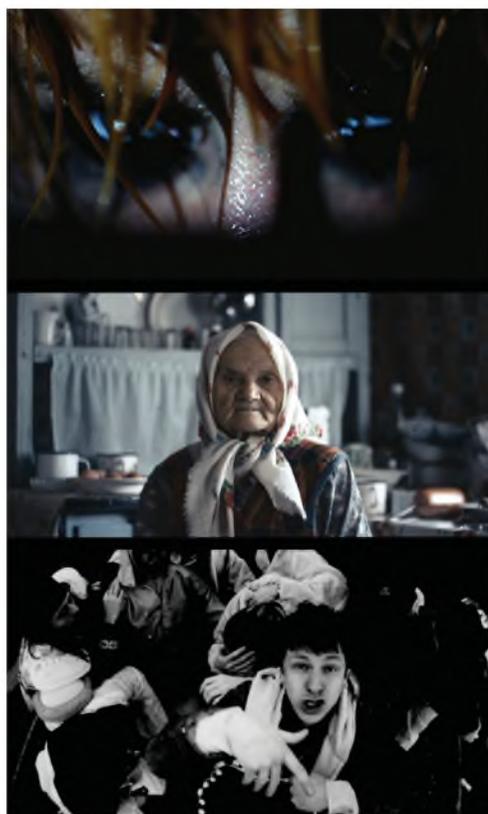
Among the recent developments are the first steps into interactive videos, including the world's first "augmented reality" video - and experiments with 3D technology. But the most significant impact has come from the irresistible advance of High Definition and a new range of relatively inexpensive HD cameras. HD has not only transformed how music videos are made, but how they are viewed. This year HD-quality clips have become the new standard on YouTube and other video-sharing websites, making the online experience of watching music videos bigger and brighter than ever. And this is something that is reflected in the output of the new wave of directors making their mark in music video.

Among them is David Wilson, based at Colonel Blimp. He is an exceptional example of the new breed of ultra-resourceful video directors who not only develops exciting new visual concepts but are able to "pre-visualise" the success of their experiments through digital photography and the desktop special effects of animation software including Adobe After Effects.

Following his Moray McLaren video, Wilson shot an equally ingenious and low-budget follow-up for then-unsigned We Have Band's *You Came Out* - a *tour de force* of stop-motion animation captured by a digital stills camera, as facepaint is animated over the band's faces.

Wilson then went on to direct Little Boots' highly successful video for *Remedy* - and has just completed her latest promo for *Earthquake*.

Atlantic Records commissioner Tim Nash (winner of best commissioner at the MVAs) engaged Wilson to direct *Remedy* after seeing the *We Have Band* video. "Some work screams out that the director is talented," he says. "That was made for very little money, but if you spend two minutes with David he fills you with confidence. He's the real deal."



Discussing the kaleidoscopic imagery for the *Remedy* video, Wilson says, "It was a reworking of a student film I made - a film that came out horribly badly. But I knew the kaleidoscope mechanism really well, and that if it was replicated it would build in a certain way."

This year, most of those in line for the MVA best new director award were particularly strong in areas including development of photographic ideas and working with artists. And these directors are clearly well-versed in the new cameras which combine HD-quality images with film-camera lenses and, as a result, are revolutionising the music video and longer form music programming.

Since video budgets began plummeting a few years ago, and producers and directors became increasingly unable to justify shooting on expensive film stock, top-quality HD has become the preferred choice of format. But in the past 18 months, the HD market has effectively been blown wide open by the RED camera.

Now breaking into a market dominated by the likes of Panasonic, Canon and Sony, the RED is equipped with a 35mm lens mount which provides HD-quality images shot on film-quality lenses that can be immediately downloaded to a computer hard drive.

"The RED is revolutionary because of its price point," explains Phil Tidy, a leading music video producer whose

recent credits include promos for Pixie Lott and Dizzee Rascal. "It came in at a price level and quality level that was compelling. With all these things, it's about the quality of the glass on the front of the camera. It's always preferable to shoot with prime film lenses that can give you a very beautiful effect."

And beyond the RED there are now also super-cheap options that produce excellent results - almost, it appears, as an afterthought. The Canon D5 and D7 are rapidly becoming popular among videomakers for both budget and aesthetic reasons even though they are classed as stills cameras - but with the functionality to shoot 1080P-mode HD video.

"We shot a lot of the new Dizzee video [for *Dirtee Cash*] on the D5 Mark II," reveals Tidy. "Canon didn't mean it to be used as a film camera but the image size is 21 megapixels - almost the same size as a 35mm negative." The D5 can be bought in the UK for around £3,000.

And another aspect of this new generation of cameras is its streamlined data management - which has benefits for deadlines and budgets. "You're shooting on P2 technology - it shoots to a file," Tidy explains, "Which means you can view it and start editing virtually on set, in your laptop and away you go. That's great for turnaround."

This, it appears, is the cutting edge. And it could be one of the reasons why the likes of Anthony Dickenson and his fellow best-new-director nominees Adam Powell and Dave Ma have come to the fore in the past year. They are not just exploiting this new technology, they have also been involved in its development. Dickenson and Ma are photographers-turned-directors, while Powell is a skate-video veteran who graduated to promos through making zero-budget videos for friends' bands.

"I started making skate videos at 17 or 18 - just shooting on VHS cameras," explains Powell. "From there I just kept upgrading my cameras. I didn't know it at the time but I wanted it to look like film. It's about finding cameras that make beautiful photography inexpensively, so it feels like I've been riding this wave of video technology."

Now at Black Dog Films, Powell is chief video-chronicler of Jamie T with his energetic, doc-style videos for *Fire Fire*, and his latest for *Man's Machine*. Atlantic's Nash points out that Powell's work for Jamie T has similarities to Spike Jonze's early videos for the Beastie Boys - but shot on HD rather than 16mm film. "Back when videos were loose and had the spirit of the moment, that's what I really love about Adam's work," he says.

By contrast, Dickenson has been demonstrating a different photographic style on videos for *Kap Bambino*, *The XX* and *Speech DeBelle* in the past year, and has just completed the new *Groove Armada* video. He was introduced to music videos by another director, Chris Cairns, and marks his 2005 experience on Cairns' video for LCD Soundsystem's *Daft Punk Are Playing At My House* in New York as a real turning point.

"I was off shooting separate stills elements with James Murphy and came across all these techniques," he recalls.

### ABOVE

**Tour de force:** David Wilson's stop-motion animation technique for *We Got Band's You Came Out* has won plaudits aplenty

### LEFT

**Director diamonds:** from top - Anthony Dickenson's promo for *Kap Bambino's Red Sign*; Dave Ma's *This Momentary Video* for *Delphic*; and Adam Powell's shoot for *Jamie T's Fire Fire*

### LEFT

**The big RED one:** the new player in the budget video-making market is in fact classified as a stills camera

# Features

## The third way 3D jumps into the domestic dimension

**3D IS NOT NEW** – like rock'n'roll it first arrived in the 1950s. But new technology has transformed the 3D experience. There are no more "anaglyph" red and cyan cardboard glasses to watch *The Creature Of The Black Lagoon*; now it is all about Polarised 3D glasses to watch Pixar's *Up* and the forthcoming James Cameron blockbuster *Avatar*. And it is coming to the home. Although the domestic hardware has yet to arrive, music TV content in 3D is starting to trickle through – and may eventually revolutionise how music visuals are consumed.

While a few music videos have employed 3D images – most notably Bjork's video for *Wanderlust*, the potential of 3D is most readily apparent in live music coverage. The big issue is cost, but Keane (pictured) broke new ground earlier this year with their own 3D-filmed concert at



Abbey Road Studios. Co-financed by Sky and Universal Island, it was a five-camera "stereoscopic" shoot with the "3D" image captured by having two camera lenses side-by-side.

Also in the works is *StreetDance*, touted as the UK's first 3D movie, featuring Britain's Got Talent winners Diversity. And Channel 4's upcoming 3D Week has provided the opportunity for leading music content and TVC producers JJ Stereo to turn around some original 3D music content for X Factor boy band JLS. Already engaged to make a TV ad in 3D for the new album, JJ Stereo pitched a 15-minute 3D show on

JLS to content-hungry C4 – and the resulting programme will be shown on T4 later this month.

"We realised that by shooting a few more performances we could extrapolate a short show within the shoot day," says producer Robbie Reddy, who explains that a different, post-heavier process called colour coding has been employed to prepare the footage – shot on a RED camera and a mirror-rig – to give the perception of 3D on normal TV screens.

"The audience at home aren't going to see 100% 3D like *Avatar* – but it still looks good, with JLS jumping out at you," continues Reddy. And, most importantly, the free distribution of a couple of million 3D glasses at Sainsbury's over the next few days means this could be a big moment for music TV. "More or less everyone is going to have access to this experience," enthuses Reddy.

"Digital photography was only just getting to the point that it had a look to it, and you could shoot continually. It had become feasible to shoot sequences. After that I couldn't put a stills camera down."

This kind of "live action" animation has facilitated any number of excellent stop-motion animated videos and short films in recent times, including Shynola's video for Coldplay's *Strawberry Swing* to low-budget clips like Wilson's aforementioned *We Have Band* promo – but

Dickenson has continued to experiment, both as part of directing collective TeamStush and now solo, too.

He joined Pulse Films last year having been signed by head of music Jamie Clark. "I'd been a fan for a while," says Clark. "He not only had the ideas but was proactive enough to shoot them as tests before delivering."

Clark also signed Ma to Pulse last year after recognising a similarly proactive approach, a similar love of photography and a wholly distinctive directing style. Sydney-

born Ma, who was smuggling cameras into gigs to photograph bands as a 16-year-old, moved to the UK in 2003, becoming a fan of The Edmund Fitzgerald, a band that would eventually morph into Foals.

When Foals' lead singer Yannis discovered that Ma had shot "crappy DIY" videos for other bands it led to a sequence of four Ma-directed promos for the band, culminating in *Olympic Airways*, which beautifully captured the band and friends going wild in the country, shot on the RED camera.

Since then Ma has directed a Los Valentinos video (*Serio*) in Australia and earlier this year shot *This Momentary for Delphic* in Chernobyl, 20 years after the nuclear disaster. Ma turned this challenging project into a thoughtful photographic essay of the people who still live in the region, with regular cameraman Ross McLennan shooting on the RED. "Ross and I do all right when we shoot on RED," he says, noting that not everyone is sold on the digital image, which can be less reliable in low light. "Some things you see are questionable, others are amazing."

Ma moved on to the new *Horrors* video – on location in Dartmoor – on film. It is an indication that the technology should not lead the talent, and that good directors will continue to develop. "A lot of directors feel like designers," notes Nash. "They are technically astute, but there are not so many filmmakers. You get the feeling that Dave [Wilson] could be a thoroughbred director."

Nash adds that spotting these exceptional talents might be difficult in the miasma of no-budget videos being made and distributed on YouTube, MUZU TV and elsewhere – but it is up to the director to show they have talent. "Really good directors don't come up that often," he says. "It may not feel like they are cutting through, but someone like David Wilson shows you that you make your own opportunities."

Creativity is seeing what others see and thinking what no one else has ever thought.

**Albert Einstein**

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# Key releases

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## Out this week

### Singles

- **Athlete** Black Swan Song (Fiction)  
Previous single (chart peak): Superhuman Touch (7)
- **Beverly Knight** In Your Shoes (Hurricane)  
Previous single: Beautiful Night (did not chart)
- **Leona Lewis** Happy (Syco)  
Previous single: Run (1)
- **Manchester Orchestra** Shake It Out (Columbia)  
Previous single: I've Got Friends (did not chart)
- **N-Dubz** I Need You (AATW/UMTV)  
Previous single: Wouldn't You (64)
- **Ou Est Le Swimming Pool** Dance The Way I Feel (Stiff)  
Debut single
- **Britney Spears** 3 (live)  
Previous single: Radar (46)
- **Sugababes** About A Girl (Universal)  
Previous single: Get Sexy (2)
- **Weezer** (If You're Wondering If I Want You To) I Want You To (Geffen)  
Previous single: Pork & Beans (33)
- **Will Young** Hopes & Fears (19/RCA)  
Previous single: Let It Go (58)

### Albums

- **Amerie** In Love And War (Mercury)  
Previous album (first week sales/total sales): Because I Love It (10,367/50,140)
- **Dame Shirley Bassey** The Performance (Geffen)  
Previous album: Get The Party Started (21,330/63,752)
- **Biffy Clyro** Only Revolutions (14th Floor)  
Previous album: Puzzle (37,355/ 220,757)
- **Jamie Cullum** The Pursuit (Decca)  
Previous album: Catching Tales (38,293/ 205,797)
- **Miley Cyrus** Time Of Our Lives (Hollywood)  
Previous album: (13,559/ 266,653)
- **JLS** JLS (Epic)  
Debut album
- **The Killers** Live At The Royal Albert Hall (Vertigo)  
Previous album: Day And Age (200,325/1,086,924)
- **Mario** DNA (I)  
Previous album: Go (4,284/ 17,699)



- **Queen** Absolute Greatest (Parlophone)  
Previous album: The Cosmos Rocks (28,146/84,517)
- **Snow Patrol** Up To Now (Fiction)  
Previous album: A Million Hundred Suns (100,372/539,978)
- **Rod Stewart** Soulbook (RCA)  
Previous album: Still The Same... Great Rock Classics of Our Time (51,489/362,941)
- **Martha Wainwright** Sans Fusils Ni Souliers, A Paris: Martha Wainwright's Piaf Record (Drowned In Sound)  
Previous album: I Know You're Married But I've Got Feelings Too (6,264/35,325)
- **Robbie Williams** Reality Killed The Video Star (Virgin)  
Previous album: Rudebox (147,289/510,709)

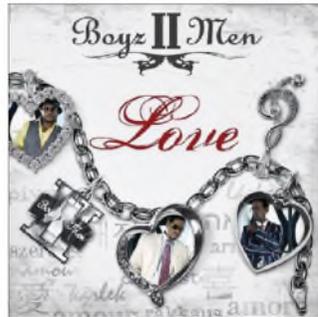
## Out next week

### Singles

- **Agnes** I Need You Now (AATW/UMTV)
- **Alice In Chains** Your Decision (Parlophone)
- **Tori Amos** Midwinter Graces (Island)
- **Arctic Monkeys** Cornerstone (Domino)
- **The Blackout** I Don't Care (This Is Why We Can't Have Nice Things) (Epitaph)
- **Bon Jovi** When We Were Beautiful (Mercury)
- **Brakes** Worry About It Later (FatCat)
- **Chickenfoot** Soap On A Rope (Universal)
- **Jason Derulo** Whatcha Say (Warner Brothers)
- **Alesha Dixon** To Love Again (Asylum)
- **Frightened Rabbit** Swim Until You Can't See Land (FatCat)
- **Groove Armada** I Won't Kneel (Cooking Vinyl)
- **I Was A King** Norman Bleik (Sonic Cathedral)
- **Jamie T** Man's Machine (Virgin)
- **Norah Jones** Chasing Pirates (Blue Note)
- **Ronan Keating** Stay (Polydor)
- **Little Boots** Earthquake (Sixsevenine)
- **Marina & The Diamonds** Mowgli's Road (Sixsevenine)
- **John Mayer** Who Says (Columbia)
- **Ben Montague** Rainy Day (BM Music)
- **Muse** Undisclosed Desires (Helium 3/Warner)
- **Noah And The Wale** Love Of An Orchestra (Mercury)
- **Them Crooked Vultures** New Fang (Columbia)
- **Rob Thomas** Someday (Atlantic)
- **Twin Atlantic** I Can Talk (Kitsune)
- **Wolf Gang** The King And All His Men (Atlantic)

### Albums

- **50 Cent** Before I Self-Destruct (Interscope)



- **Boyz II Men** Love (UMTV)
- **The Carpenters** 40/40 (A&M)
- **Leonard Cohen** Live At The Isle Of Wight 1970 (Sony Music)
- **Fall** Out Boy Believers Never Die (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)
- **Leona Lewis** Echo (Syco)
- **John Mayer** Battle Studies (Columbia)
- **James Morrison** Songs For You, Truths For Me (Polydor)
- **Jason Mraz** Jason Mraz's Beautiful Mess (Atlantic)

- **N-Dubz** Against All Odds (AATW/JMTV)
- **Rush** Working Men (Atlantic)
- **Stereophonics** Keep Calm And Carry On (Mercury)
- **Taylor Swift** Fearless (Mercury)
- **Them Crooked Vultures** Them Crooked Vultures (Columbia)
- **Rob Thomas** Someday (Atlantic)
- **Tune-Yards** Bird Brains (4AD)
- **Various** My Country (UMTV)
- **Various** R&B Collection 2010 (UMTV)
- **The Veronicas** The Secret Life Of (Sire)



- **Will Young** The Hits (19/RCA)
- **Alexander Wolfe** Morning Brings A Flood (Redemption)
- **Words For You** Words For You (UMTV)

## November 23

### Singles

- **Bombay Bicycle Club** Always Like This - Live (Island)
- **Flo-Rida** feat. Akon Available (Atlantic)
- **David Guetta** One Love (Positiva/Virgin)
- **Erik Hassle** Hurtful (Island)
- **Janet Jackson** The Best (A&M)
- **Sean Kingston** Face D'op (Beluga Heights/Epic)
- **La Roux** Quicksand (Polydor)
- **Lady Gaga** Bad Romance (Interscope)
- **Malcolm Middleton** Girl Band Pop Song EP (Full Time Hobby)
- **Mika** Rain (Casablanca)
- **Noisettes** Every Now And Then (Mercury)

- **Paramore** Brick By Boring Brick (Fueled By Ramen)
- **Sting** Soulcake (Decca)

### Albums

- **Susan Boyle** I Dreamed A Dream (Syco)
- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
- **Ray Davies And The Crouch End Festival Chorus** The Kinks Choral Collection (Decca/UMTV)
- **Alesha Dixon** The Alesha Show - The Encore (Asylum)
- **Enya** The Very Best Of Enya (Warner Brothers)
- **Erik Hassle** Pieces (Island)
- **Fron Male Voice Choir** Voices Of The Valley - Memory Lane (Decca)
- **Janet Jackson** The Best (A&M)
- **Lady Gaga** The Fame Monster (Interscope)
- **Camilla Kerslake** Camilla Kerslake (Mercury)



- **Paul McCartney** Good Evening New York City (Mercury)  
Good Evening New York City was filmed and recorded at Citi Field, formerly Shea Stadium - the site of The Beatles' landmark 1965 concert. The release will be available as a 2CD/DVD standard edition and a 2CD/2DVD deluxe version featuring expanded packaging and a footage from McCartney's July 15 performance on the Ed Sullivan Theater marquee. The set will also be made available in high-quality vinyl.
- **Chris Moyles** The Parody Album (Sony)
- **Tom Petty And The Heartbreakers** The Live Anthology (Warner Bros)

- **Rihanna** Rated R (Def Jam)
- **Scoter** Under The Radar Over The Top (UMTV)
- **Slade** Merry Christmas Everybody (JMTV)
- **Britney Spears** The Singles Collection (Jive)
- **Various** Barbie Let's Go Party! (JMTV)
- **Various** It's Christmas Time (JMTV)
- **Various** Twilight New Moon (OST) (Atlantic)

## November 30

### Singles

- **30 Seconds To Mars** Kings And Queens (Virgin)
- **50 Cent** feat. Ne-Yo Baby By Me (Interscope)
- **Lily Allen** Who'd Have Known (Regal)



- **Chris Brown** feat. Lil' Wayne I Can Transform Ya (Jive)
- **Ian Brown** Just Like You (fiction)
- **Taio Cruz** No Other One (Island)
- **Eliza Doolittle** EP (EMI)
- **Newton Faulkner** Over And Out (Jgly Truth)
- **Johnny Flynn** Sweet William (Transgressive)  
Transgressive follows Johnny Flynn's acclaimed debut album A Larum with this limited-edition EP. Containing four new tracks, Sweet William was recorded and produced at home by Flynn's Sussex Wit bandmate Adam Beach. It will be available both digitally and as a limited-edition gatefold CD. Flynn is about to embark on a sold-out UK tour before completing his second

## THE PANEL

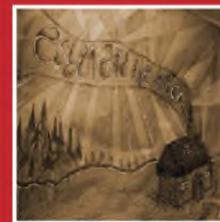
Each week we bring together a selection of tips from specialist media tastemakers



**JAMES McMAHON (NME)**  
**Tiger That Talked: Artificial Clouds (Bad Sneakers)**  
This Leeds lot are going to going to be sick to death of Arcade Fire references by the time this jolt of swoon-pop is out. To these ears, it sounds more like one of those very great, very romantic songs (86 songs I like so much.



**MICHAEL C LEWIN (NOTION MAGAZINE)**  
**Comanechi: Crime of Love (Merok)**  
The first listen to Crime of Love is a punch in the face; and after, you can't stop tonguing at the raw cut of your bust lip. Comanechi are the same noxious, naughty bunch whose EPs howled their way into your life a few years ago, just now maybe even dirtier and sexier.



**LUKE TURNER (THE QUIETUS)**  
**Esben & The Witch: Skeleton Swoon (Dance To The Radio)**  
Brighton's Esben & The Witch have a perfect visual identity - antique prints, an old globe lit up onstage - that makes for a superb aesthetic fit with their haunting music. Think the Cocteau Twins meeting Radiohead to discuss the contents of a musty library.



**ANDY FYFE (Q/MOJO)**  
**Rodrigo y Gabriela: Atman (Rubyworks)**  
The Latin-flavoured acoustic thrash metal dynamics of this Mexican duo - from their album 11:11 - are dazzlingly unique, and with great leaps forward in acoustic music few and far between it's a shame so many dismiss them as a novelty "world" act.

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

album with The Sussex Wit, which is being produced by Ryan Hadlock and scheduled for a Spring 2010 release.

- **Gallows** Misery (Warner Bros)
- **Kesha** Tik Tok (RCA)
- **Alicia Keys** Doesn't Mean Anything (J)
- **Kid Sister** Right Hand Hi (Asylum)
- **Pixie Lott** Cry Me Out (Mercury)
- **Matthew P** Swimming (Polydor)
- **Music Go Music** Just Me (Mercury)
- **Pearl Jam** Get Some/Just Breathe (Island)
- **Rhylian Roberts** tbc (Syco)
- **Seal** I Am Your Man (Warner Brothers)
- **Snoop Dogg** Gangsta Love (Parlophone)

#### Albums

- **Andrea Bocelli** My Christmas (Decca)
- **Taio Cruz** No Other One (4Tn & Broadway)
- **Il Divo** Live In Barcelona 2009 (Syco)
- **Faryl** Wonderland (Decca)
- **Flo-Rida** Flo-Rida's Hits (Atlantic)
- **Gay For Johnny Depp** Manhology: A Tireless Exercise In Narcissism (Captains Of Industry)
- **Pope Benedict XVI** Alma Mater: Music From The Vatican (Geffen)
- **Rhylian Roberts** tbc (Syco)



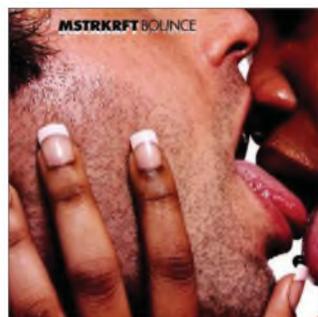
- **Seal** Hits (Warner Brothers)
- **Jay Sean** All Or Nothing (Jayded)
- **Take That** The Greatest Day: Take That Present The Circus Live (Polydor)
- **Connie Talbot** Connie Talbot's Christmas Magic (Rainbow)
- **Various** Motown 50 Love (UMTV)
- **Various** Floorfillers 2010 (AATW/UMTV)

- **Hayley Westenra** Winter Magic (Decca)
- **Westlife** Where We Are (Syco)

#### December 7

##### Singles

- **Acoustic Ladyland** The Mighty Q (Strong & Wrong)
- **The Boy Who Trapped The Sun** Home EP (Polydor)
- **Enter Shikari** Wall (remix) (Ambush Reality)
- **Fight Like Apes** Lend Me Your Face (Model Citizen)
- **Frankie Goes To Hollywood** The Power Of Love (AATW/UMTV)
- **Goldhawks** Running Away (Mercury)
- **Green Day** 21st Century Breakdown (Reprise)
- **Katherine Jenkins** Angel (Warner Bros)



- **MSTRKRFT** feat. **NORE** Bounce (Geffen)
- The second single from MSTRKRFT's new album, Bounce is a big, upbeat party tune built around a huge electro riff. Boasting a guest appearance by NORE (aka Noreaga), the single comes backed with mixes by Doorky, Maya Jane Coles, Felix Cartal and Bloody Beetroots.
- **Mumford & Sons** Winter Winds (Island)
  - **Riton Vs Primary 1** Radiate (Atlantic)
  - **Seasick Steve** tbc (Atlantic)
  - **V Vs X** Santa Baby (Specific)

##### Albums

- **30 Seconds To Mars** This Is War (EMI)
- **Agnes** Release Me (AATW/UMTV)

- **Beardsmith** A Family Christmas (Polydor)
- **Chris Brown** Graffiti (Jive)



- **Snoop Dogg** Malice 'N Wonderland (Parlophone)
- **Timbaland** Shock Value II (Interscope)
- **Usher** Tbc (RCA)
- **Various** Avatar (OST) (Atlantic)
- **Various** Clubland Xtreme Hardcore 6 (AATW/UMTV)
- **Various** Big Top 40 (UMTV Bros)

#### December 14

##### Singles

- **30H!3** feat. **Katy Perry** Starstruck (Atlantic)
- **Backstreet Boys** Bigger (Jive)
- **Michel Bublé** Hold On (Reprise)
- **The Ian Carey Project** Shot Caller (Beat Blue/AATW)
- **Whitney Houston** I Look To You (Arista)
- **Kaskadee Vs Deadmau5** Move For Me (AATW/UMTV)
- **Lykke Li** Possibility (LL Recordings/Atlantic)
- **Madonna** Revolver (Warner Bros)
- **Metro Station** Kelsey (Columbia)
- **George Michael** December Song (I Dreamed Of Christmas) (Island)
- **Mini Viva** I Wish (Xenomania/Geffen)
- **Passion Pit** Little Secrets (Columbia)
- **Shakira** Did It Again (Epic)
- **Robbie Williams** You Know Me (Virgin)

#### Albums

- **Alicia Keys** The Element Of Freedom (J)

#### December 21 & beyond

##### Singles

- **Corinne Bailey Rae** I'd Do It All Again (Virgin) (15/2)
- **Chipmunk** Look For Me (Jive) (28/12)
- **Biffy Clyro** Many Of Horror (Warner Brothers) (18/1)
- **Bob Dylan** Must Be Santa (Columbia) (21/12)
- **David Gray** Full Steam (Polydor) (28/12)
- **Mr Hudson** Everything Is Broken (28/12) (Mercury)
- **MPHO** See Me Now (EMI) (18/1)
- **The Veronicas** Hook Me Up (Sire/Warner Bros) (11/1)

The title track from the Australian duo's second studio album, Hook Me Up comes hot on the heels of recent radio-friendly singles Untouched and 4Ever. Produced by Greg Wells (Katy Perry, Natasha Bedingfield) and co-written by The Veronicas with Wells and Shelly Peiken (Christina Aguilera, Britney Spears), Hook Me Up is a huge pop hit that should comfortably have the same success as its predecessors. Previous single Untouched debuted at number eight in the UK charts, spending five weeks in the Top 10 and selling almost 250,000 copies.

#### Albums

- **30H!3** Want (Atlantic) (28/12)



- **All Angels** Fly Away (Decca) (11/1)
- **Alphabeat** The Spell (Polydor) (25/12)

- **Animal Collective** Campfire Songs (Paw Tracks) (25/1)

- **Corinne Bailey Rae** The Sea (Virgin) (1/2)
- **Justin Bieber** My World (Mercury) (25/1)
- **Leddra Chapman** Telling Tales (ALC Music) (28/12)
- **Cobra Starship** Hot Mess (Atlantic) (18/1)
- **Eight Legs** The Electric Kool-Aid Cuckoo Nest (Weekender) (15/2)
- **Fucked Up** Couple Tracks (Matador) (25/1)
- **Fyfe Dangerfield** Fly Yellow Moon (Geffen) (18/1)
- **Good Shoes** No Hope, No Future (8 Mile) (18/1)
- **Kid Sister** Ultraviolet (Asylum) (22/3)
- **Los Campesinos!** Romance Is Boring (Wichita) (1/2)

Romance Is Boring was recorded and mixed between March and June in Seattle, Connecticut and Monmouthshire with producer John Goodmanson and features guest appearances from Jamie Stewart, Zac Pennington and Jherek Bischoff. The band have also announced their biggest London headline show to date at London's Xoko on February 25. They will be supporting The Cribs on their December UK tour.

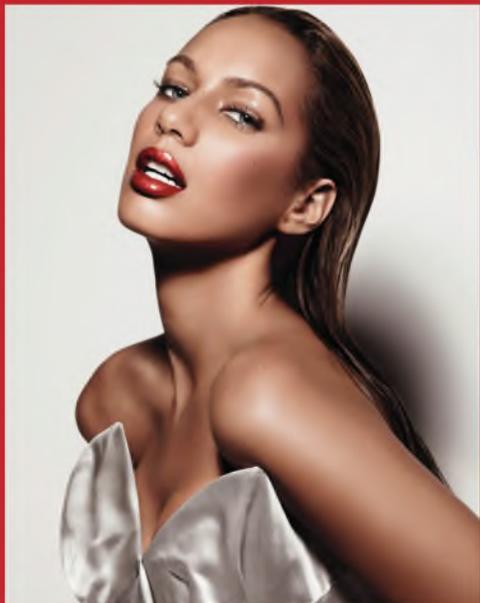
- **Music Go Music** Expressions (Mercury) (25/1)
- **Spoon** Transference (Anti) (25/1)
- **Uffie** Sex Dreams And Denim Jeans (Ed Banger) (14/2)



- **Vampire Weekend** Contra (XL) (11/1)
- **White Rabbits** It's Frightening (Mute) (25/1)

### SINGLE OF THE WEEK

**Leona Lewis** Happy (Syco)



Syco acts are not, as a rule, known for their restraint. Even so, this return from Leona Lewis, currently

starting its assault on the US charts, is truly a beast. It starts in standard ballad mode, with an atmosphere vaguely reminiscent of Nothing Compares 2 U and a great, catch-in-your-throat vocal from Lewis, before erupting into a massive chorus packed with interesting percussive touches that propel it along at a fair emotional clip. Co-writer Ryan Tedder – the man behind Lewis's global breakthrough single Bleeding Love – has apparently called it one of the best songs he has ever been involved with and you can see his point: it's a very classy pop number that screams hit.

### ALBUM OF THE WEEK

**Robbie Williams** Reality Killed The Video Star (Virgin)



After Rudebox failed to click with the public, Robbie Williams has returned to what he does

best with this long-awaited follow-up: a straight-up pop album, stylishly produced by Trevor Horn. No album by the former Take That man has such a lengthy cast-list of songwriters (there are more than half a dozen collaborators), but the result is a set of songs that will remind everyone why he became so successful in the first place. And despite comeback single Bodies not reaching number one, its healthy sales tally suggests tales of Williams' chart demise are somewhat wide of the mark. The album's second single You Know Me is released on December 14.

# Key releases

## Take That's Circus is back in town



**NEW ALBUMS FROM SUSAN BOYLE AND JOHN MAYER** are locked in at the top of the pre-release charts at Amazon for a sixth week and HMV for a fourth respectively – but there is a new number one at Play, where Robbie Williams' *Reality Killed The Video Star* reeled off five weeks at the top. In his stead, his ex-bandmates Take That slide into the hot seat with their concert collection *The Greatest Day: Take That Present The Circus*

Live. The Take That set also continues to improve at Amazon (9-8) and HMV (17-7) – but sharing the honours as the albums performing best across the board are Susan Boyle's *I Dreamed A Dream* (number three at HMV, five at Play and one at Amazon), Westlife's *Where We Are* (two at Play, three at HMV and four at Amazon) and Leona Lewis's *Echo* (number three at Amazon, two at HMV and four at Play).

Shazam's most-tagged pre-release chart is a pretty accurate indicator of future sales success and is rarely topped by the same song for more than two weeks in a row. However, *Whatcha Say*, the debut single from 20-year-old US singer Jason Dérulo holds steady at the top for the third straight week, holding off Dutch house DJ Sidney Samson's *Riverside*, which charges 6-2.

Nearly 20 years into their career, Massive Attack can still create a buzz – big enough, in fact, to occupy the top two slots in Last FM's Hype chart. The band's new EP *Splitting The Atom* houses both the new number two, *Psyche*, on which Martina Topley-Bird is guest vocalist; and *Bulletproof Love*, which tops the chart and features assistance from Elbow's Guy Garvey.

Alan Jones

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

Pos	ARTIST	TITLE	Label
1	TAKE THAT	The Greatest Day...	Polydor
2	WESTLIFE	Where We Are	RCA
3	SUSAN BOYLE	I Dreamed A Dream	Syco
4	LEONA LEWIS	Echo	Syco
5	STEREOPHONICS	Keep Calm ...	Mercury
6	THEM CROOKED VULTURES	s/t	Columbia
7	VARIOUS	Now! 74	EMI TV/UMTV
8	TRANSATLANTIC	The Whirlwind	inside Out
9	N-DUBZ	Against All Odds	UMTV
10	WILL YOUNG	The Hits	RCA
11	50 CENT	Before I Self-Destruct	Interscope
12	VARIOUS	Words For You	island
13	EMINEM	Relapse 2	Interscope
14	CHRIS MOYLES	The Parody Album	Sony
15	MARIAH CAREY	Memoirs Of...	Mercury
16	LADY GAGA	The Fame Monster	Polydor
17	RONAN KEATING	Winter Songs	Polydor
18	30 SECONDS TO MARS	This Is War	Virgin
19	IL DIVO	An Evening With...	Syco
20	LOSTPROPHETS	The Betrayed	Visible Noise



### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	SUSAN BOYLE	I Dreamed A Dream	Syco
2	WORDS FOR YOU	Words For You	Island
3	LEONA LEWIS	Echo	Syco
4	WESTLIFE	Where We Are	Sony
5	STEREOPHONICS	Keep Calm...	Mercury
6	VARIOUS	Now! 74	EMI TV/UMTV
7	THEM CROOKED VULTURES	s/t	Columbia
8	TAKE THAT	The Greatest Day...	Polydor
9	COLDSTREAM GUARDS	Heroes	Decca
10	WILL YOUNG	The Hits	RCA
11	ADAM LAMBERT	For Your...	Sony
12	CHRIS MOYLES	The Parody Album	Sony
13	ANDREA BOCELLI	My Christmas	Decca
14	TRANSATLANTIC	Whirlwind	Century Media
15	KRAFTWERK	The Catalogue	EMI
16	ALL ANGELS	Fly Away	Decca
17	IL DIVO	Live In Barcelona 2009	Syco
18	MARIAH CAREY	Memoirs Of...	Mercury
19	THE PRIESTS	Harmony	Sony
20	RHYDIAN ROBERTS	O Fortuna	Syco



### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	JASON DERULO	Whatcha Say	Warner Brothers
2	SIDNEY SAMSON	Riverside	Data
3	SUGABABES	About A Girl	Unversal
4	DAVID GUETTA	One Love	Positwa/Virgin
5	N-DUBZ	I Need You	Aatw/UMTV
6	LEONA LEWIS	Happy	Syco
7	BRITNEY SPEARS	3	Jive
8	RIHANNA	Russian Roulette	Def Jam
9	PIXIE LOTT	Cry Me Out	Mercury
10	TIMBALAND	Morning After Dark	Unversal
11	ALESHA DIXON	To Love Again	Asylum
12	50 CENT	Baby By Me	Interscope
13	ALICIA KEYS	Doesn't Mean Anything	J
14	ELIJAH GOULDING	Under The Sheets	Polydor
15	MCLEAN	Broken	Asylum
16	CHUCKIE & LMFAO	Let The Bass...	CR2
17	RONAN KEATING	Stay	Polydor
18	JANET JACKSON	Make Me	A&M
19	STEREOPHONICS	Innocent	Mercury
20	MARIAH CAREY	I Want To Know...	Mercury



### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	MASSIVE ATTACK	Bulletproof... (remix)	EMI
2	MASSIVE ATTACK	Psyche...	EMI
3	DEADMAU5	Moar Ghosts...	Maustrap/Virgin
4	DEADMAU5	Ghosts 'N' Stuff	Maustrap/Virgin
5	SUB FOCUS	World Of Hurt	Ram
6	CONVERGE	Dark Horse	Epitaph
7	ELLIE GOULDING	Under The Sheets	Polydor
8	SATURDAYS	Not Good Enough	fascination/Geffen
9	RELIANT K	Flare	Jive
10	CONVERGE	Axe To Fall	Epitaph
11	NERINA PALLOT	When Did I Become...	Echo
12	NERINA PALLOT	Cigarette	Echo
13	NERINA PALLOT	Coming Home	Echo
14	ARETHA FRANKLIN	I Say A Little Prayer	Atlantic
15	LOS CAMPESINOS!	There Are...	Wichita
16	SUB FOCUS	Deep Space	Ram
17	JASON MRAZ	You And I Both	Atlantic
18	NERINA PALLOT	Human	Echo
19	MASSIVE ATTACK	Pray For Rain	EMI
20	DEADMAU5	FML	Maustrap/Virgin



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

Pos	ARTIST	TITLE	Label
1	JOHN MAYER	Battle Studies	Columbia
2	LEONA LEWIS	Echo	Syco
3	WESTLIFE	Where We Are	Sony
4	50 CENT	Before I Self Destruct	Interscope
5	SUSAN BOYLE	I Dreamed A Dream	Syco
6	MARIAH CAREY	Memoirs Of...	Mercury
7	TAKE THAT	The Greatest Day...	Polydor
8	STEREOPHONICS	Keep Calm...	Mercury
9	VARIOUS	Now 74	EMI
10	WY ALLEN	It's Not Me It's You (deluxe)	Regal
11	N-DUBZ	Against All Odds	Aatw/UMTV
12	THEM CROOKED VULTURES	s/t	Columbia
13	30 SECONDS TO MARS	This Is War	Virgin
14	LADY GAGA	The Fame Monster	Interscope
15	ADAM LAMBERT	For Your Entertainment	Sony
16	SUGABABES	Sweet 7	Island
17	WILL YOUNG	The Hits	RCA
18	RONAN KEATING	Winter Songs	Polydor
19	QUEEN	Absolute Greatest	EMI
20	RIHANNA	Rated R	Def Jam



## CATALOGUE REVIEWS

### TRICKY

Maxinquaye (Island 5322311)



After making a name for himself via his work with The

Wild Bunch and Massive Attack, Tricky hit the ground running with his 1995 debut solo album *Maxinquaye*. Hailed as a modern classic on release, the album – a unique and brooding set distorting the trip-hop template and featuring numerous influences and samples – received limited airplay but won a Mercury Music Prize nomination, reaching number three and selling 220,000 copies. Tricky's dark vision – beautifully decorated by the vocals of Martina Topley-Bird – still packs a punch, and the album has been pleasingly remastered and expanded in a superb deluxe edition, on which a second CD collects B-sides, rarities and seven previously unreleased mixes.

### SHAKIN' STEVENS

The Epic Masters (Epic 88697437152)

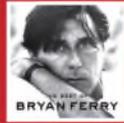


Marking the 30th anniversary of Shakin' Stevens'

debut hit, *The Epic Masters* is the ultimate box set for fans, housing 10 CDs and 147 songs, all digitally remastered, in a stylish box alongside a 20-page colour booklet. Shaky's nine albums for Epic are granted a CD each, backed with rarities and B-sides. The 10th disc features Shaky in unfamiliar 12-inch mix territory, where such unlikely candidates as *Cry Just A Little Bit*, *Jezebel* and *A Little Boogie Woogie* are enslaved to dance beats. Stevens' continued appeal is proven by the 184,000 copies his *The Collection* has sold since its 2005 release, and with Sony keeping the dealer price of *The Epic Masters* to a very reasonable £24.99 this could be a very popular Christmas gift.

### BRYAN FERRY

The Best Of (Virgin CDVX3066)



Many recent compilations have combined

Bryan Ferry's solo output with his Roxy Music work but this one resists the temptation, and is able to offer a better insight into his solo career as a result. Ferry's idiosyncratic vocal style has served him well throughout a lengthy and varied career, in which the sophisticated slickness of *Smoke Gets In Your Eyes* and *Slave To Love* are balanced by the more attacking style of songs such as *A Hard Rain's A-Gonna Fall* and *Let's Stick Together*. Ferry has had enough hits to leave off all but the biggest, and this is a set which will appeal both to the casual buyer and the long-time fan. Also included are two extra tracks – a newly-recorded version of *The Drifters'* *I Don't Want To Go On Without You* and an alternative recording of *A Fool For Love*. With a TV

campaign already in place, expect this to be a big seasonal seller.

### THOMPSON TWINS

Box (EDSB4004)



Collecting together four individual double-disc sets first

issued in 2008, *Box* features the first five Thompson Twins albums and an incredible 71 bonus tracks, including B-sides, 12-inch mixes and obscure cassette mixes, and comes with a fully annotated booklet. For a while the quirky trio were major stars, with albums enjoying platinum sales while spinning off hits such as *Love On Your Side*, *Hold Me Now*, *Doctor Doctor* and *You Lift Me Up*. All four sets – *A Product Of/Set*, *Quick Step & Side Kick*, *Into The Gap* and *Here's To Future Days* – have sold well on their own, and there is no reason why *Box* should not do the same.

Alan Jones

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label / Distributor
1	1	FLEETWOOD MAC	The Very Best Of / WSM (CIN)
2	NEW	WHITNEY HOUSTON	The Ultimate Collection / Arista (ARV)
3	2	ROBBIE WILLIAMS	Greatest Hits / Chrysalis (E)
4	4	MICHAEL JACKSON	The Essential / Epic (ARV)
5	3	SPANDAU BALLET	Gold: The Best Of / EMI (E)
6	7	TAKE THAT	Never Forget – The Ultimate Collection / RCA (ARV)
7	5	ABBA	Gold – Greatest Hits / Polydor (ARV)
8	11	BON JOVI	Cross Road – The Best Of / Mercury (ARV)
9	6	U2	U218 Singles / Mercury (ARV)
10	8	GIRLS ALOUD	The Sound Of – Greatest Hits / Fascination (ARV)
11	9	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
12	RE	THE PRODIGY	Their Law – The Singles 1990-2005 / XL (PIAS)
13	10	BOB MARLEY & THE WAILERS	Legend / Tuff Gong (ARV)
14	RE	MICHAEL JACKSON	Number Ones / Epic (ARV)
15	RE	WESTLIFE	Unbreakable – The Greatest Hits – Vol 1 / s (ARV)
16	12	BARBRA STREISAND	The Essential / Columbia (ARV)
17	RE	JIMI HENDRIX	Experience Hendrix – The Best Of / MCA (ARV)
18	14	EURYTHMICS	Ultimate Collection / RCA (ARV)
19	16	THE POLICE	The Police / A&M (ARV)
20	15	CAT STEVENS	The Very Best Of / Island (ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	15	2	KESHA	Tik Tok / RCA
2	3	3	FLORENCE + THE MACHINE	You Got The Love / Island
3	16	4	SUGABABES	About A Girl / Universal
4	6	4	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / Starfish
5	1	3	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach / CR2
6	2	9	AVIV GEFEN	It's Alright / Mars
7	35	2	THE IAN CAREY PROJECT	Shot Caller / 3 Beat Blue/AATW
8	9	4	LITTLE BOOTS	Earthquake / sixsevine
9	12	5	CRISPIN J GLOVER FT KAY YOUNG	DJ Saved My Life / white label
10	13	5	AUDIO AFFINITY PRESENTS	Candy / Champion
11	18	2	SOULSHAKER & KATHERINE ELLIS	Time 2 Play / Audiofreaks
12	4	5	FRANKIE GOES TO HOLLYWOOD	Relax / AATW/MTV
13	23	3	CAVIN HARRIS	Flashback / Columbia
14	19	5	CANDY ROCK	Candy Shop / Gaga Music
15	NEW		SNOW PATROL	Just Say Yes / Fiction
16	5	5	ROBBIE RIVERA	Closer To The Sun / New State
17	8	6	PRIVATE	My Secret Lover / Relentless
18	22	2	MIKA	Rain / Casablanca
19	24	2	TIESTO FEAT. CC SHEFFIELD	Escape Me / Musical Freedom
20	10	4	ALPHABEAT	The Spell / Polydor
21	14	8	DUCK SAUCE	Anyway / Data
22	11	6	AGNES	I Need You Now / AATW/MTV
23	7	4	ROBBIE WILLIAMS	Bodies / Virgin
24	25	2	ERIKA JANE	Give You Everything / Et Music
25	20	5	STED-E & HYBRID HEIGHTS	En El Momento / Loverush UK/Sea To Sun
26	26	2	KID SISTER	Right Hand Hi / Asylum
27	17	5	SNAP!	The Power: Greatest Hits (sampler) / Hardzbeat
28	21	6	SOFT TOY EMERGENCY	Critical / AATW
29	NEW		TOGETHER	Hardcore Uproar 2009 / House-Trained
30	29	4	ANDY DUGUID	My Number / Black Hole
31	38	2	THE SCORE	Girls Gone Wild / Coast Music
32	36	2	SARAH MATTEA	Heart On Fire / Soltrenz
33	32	4	DAVID JIMINEZ	Barca / Tentigo
34	39	3	KILLERS ON THE DANCEFLOOR	Gringo Oba Oba / DJ's Are Not Rockstars
35	27	5	MICHAEL JACKSON	The Remix Suites - Sampler / Motown/Universal
36	NEW		DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
37	28	8	DAMIEN S FEAT. FEMKE	Stars Collide / Loverush UK/Sea To Sun
38	30	6	WHELAN & DI SCALA FEAT. ABIGAIL BAILEY	Breath Away / Vice
39	NEW		SIDNEY SAMSON	Riverside / Data
40	31	7	EDITORS	Papillon / Kitchenware

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	SUGABABES	About A Girl / Universal
2	11	4	SCARLETTE FEVER	Lovestruck/You Don't Know My Name / Starfish
3	17	3	MELANIE FIONA	Bang Bang / Island
4	15	4	CRISPIN J GLOVER FT KAY YOUNG	DJ Saved My Life / white label
5	21	2	MILEY CYRUS	Party In The Usa / Hollywood
6	12	4	CANDY ROCK	Candy Shop / Gaga Music
7	14	4	SNAP!	The Power: Greatest Hits (Sampler) / Hardzbeat
8	NEW		MARIAH CAREY	I Want To Know What Love Is / Mercury
9	23	3	T2 FEAT. H-BOOGIE	Better Off As Friends / Island
10	22	2	SOULSHAKER & KATHERINE ELLIS	Time 2 Play / Audiofreaks
11	26	2	AVIV GEFEN	It's Alright / Mars
12	4	4	CHERYL COLE	Fight For This Love / Fascination
13	25	2	JAIMIE JAY VS J1X	Cheat Again / 3 Beat Red
14	16	3	DANIEL MERRIWEATHER	Water And A Flame / J
15	NEW		KATHERINE JENKINS	Bring Me To Life / Warner Brothers
16	NEW		LADY GAGA	Bad Romance / Interscope
17	1	3	ROBBIE WILLIAMS	Bodies / Virgin
18	13	6	JLS	Everybody In Love / Epic
19	NEW		SKYLA	Ayo Technology / 3 Beat Red
20	NEW		MIKA	Rain / Casablanca
21	2	5	BANDITO	Rockin' At The Disco / Hardzbeat
22	NEW		BASSHUNTER	I Promised Myself / Hardzbeat
23	18	6	PITBULL	Hotel Room Service / J
24	5	3	JAY SEAN FEAT. LIL WAYNE	Down / Island
25	30	2	MANOX	Almost Lover / AATW
26	20	8	WHITNEY HOUSTON	Million Dollar Bill / Arista
27	NEW		MICHAEL MENACE	Turn It On / white label
28	19	5	AGNES	I Need You Now / AATW/MTV
29	NEW		DARIUS & FINLAY	Do It All Night / AATW
30	NEW		DAKOTA	Heart And Soul / Right Track

# Ke\$ha cashes in as Tik Tok explodes on to chart



**THE UK RELEASE** of Ke\$ha's Tik Tok - one of America's hottest new hits - was advanced 27 days to last Tuesday (November 3) and the record was set to make a major impact on the new OCC chart. The record's dancefloor potential has already been recognised, and Tik Tok explodes 15-1 on the Upfront club chart. The track finishes 2.1% ahead of nearest challenger Florence + The Machine's You Got The Love.

Kudos to Ministry Of Sound's Data imprint, which frequently has instant and major club hits but has played the long game with Dutch DJ Sidney Samson's Riverside. This entered the longer (Top 100) version of *Music Week's* Upfront chart on 18 July at number 89, and has been on the chart ever since. It

finally breaks into the Top 40 - at number 39 - this week, on its 18th consecutive week on the list.

Sugababes rack up their 14th number one on the Commercial Pop chart, where their latest single About A Girl is crowned champion. The first 13 were Overload, Freak Like Me, Round Round, Stronger, Shape, Hole In The Head, Too Lost In You, Push The Button, Ugly, Easy, About You Now, Denial and Girls. Their two previous 2009 releases - No Can Do and Get Sexy - both peaked at number two.

**UPFRONT CLUB CHART BREAKERS:** 1 WATER & A FLAME - Daniel Merriweather, 2 FINALLY - K-Klass & Reza, 3 FIGHT IN SIGHT - The X-Why, 4 ALMOST LOVER - Manox, 5 ZIPPER - Pilot Priest.

Alan Jones



High entry: Mariah Carey enters Commercial Pop at eight



Down's not down: Jay Sean remains on top of Urban

## Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	5	JAY SEAN FEAT. LIL WAYNE	Down / Island
2	3	7	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
3	2	10	PITBULL	Hotel Room Service / J
4	5	5	JLS	Everybody In Love / Epic
5	4	11	CHIPMUNK	Oopsy Daisy / Jive
6	11	3	TINCHY STRYDER	You're Not Alone / 4th & Broadway
7	7	6	WHITNEY HOUSTON	Million Dollar Bill / Arista
8	18	4	FLO-RIDA FEAT. AKON	Available / Atlantic
9	6	5	BEYONCE	Broken Hearted Girl / Columbia
10	8	6	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
11	9	4	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
12	13	9	TAIO CRUZ	Break Your Heart / 4th & Broadway
13	15	7	SEAN PAUL	Press It Up / Atlantic
14	23	4	JASON DERULO	Whatcha Say / Warner Brothers
15	16	14	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation
16	19	4	USHER	Papers / RCA
17	12	15	JEREMIH	Birthday Sex / Def Jam
18	10	11	GRACIOUS K	Migraine Skank / RCA
19	22	11	SWAY	Mercedes Benz / D:yphe
20	14	4	R. KELLY FEAT. T-PAIN & KEYSHIA COLE	Number One / RCA
21	17	6	JORDIN SPARKS	SOS (Let The Music Play) / Jive
22	NEW		LADY GAGA	Bad Romance / Interscope
23	NEW		CHRIS BROWN FEAT. LIL WAYNE	I Can Transform Ya / Jive
24	21	3	KANO	Rock N Roller / Bigger Picture
25	NEW		KARDINAL OFFISHALL	Clear / Kon Live
26	30	2	T2 FEAT. H-BOOGIE	Better Off As Friends / Island
27	25	12	BLUEY ROBINSON	I Know / London Village Music
28	27	23	BEYONCE	Sweet Dreams / Columbia
29	NEW		T-PAIN	Take Your Shirt Off / RCA
30	29	10	LETHAL BIZZLE	Going Out Tonight / Search & Destroy

## Cool Cuts Top 20

Pos	ARTIST	Title
1	SIDNEY SAMSON	Riverside
2	GROOVE ARMADA	I Won't Kneel
3	FATBOY SLIM V FEDDE LE GRAND	Praise You 2009
4	KESHA	Tik Tok
5	PRODIGY	Invaders Must Die
6	CROOKERS FEAT. KELIS	No Security
7	PLUMP DJs	My Hi Tops
8	SOLITAIRE & KATHERINE ELLIS	You're Mine
9	MOBY	One Time We Lived
10	ALI LOVE	Diminishing Returns
11	AIY-US	Follow Me
12	UNDSTROM AND CHRISTABELLE	Baby Can't Stop
13	MAX LINEN	The Soulshaker
14	FAKE BLOOD	Mars - Remixes
15	TINNY	Zingolo
16	KASKADE VS DEADMAU5	Move For Me
17	DISCO OF DOOM	In Effect/Butterflies
18	ALEX METRIC	It Starts Ep
19	BAILEY FEAT. JODIE CONNOR	Higher State
20	ADAM F & HORX	Shut The Lights Off



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](http://www.ministryofsound.com/radio)

# Charts analysis

## Analysis Alan Jones



# X Factor exerts its influence

### THE X FACTOR CONTINUES TO EXERT A PHENOMENAL INFLUENCE

on the singles chart, with six of the top eight singles having been performed on the show in the last few weeks, and the top three albums all by acts who have been guests.

On the singles chart, X Factor judge Cheryl Cole's Fight For This Love retreats to number two (79,450 sales) after a fortnight at number one, ceding the summit to 2008 season runners-up JLS's second single, Everybody In Love. Its first-week sales of 121,810 surpass the 106,299 copies their introductory single, Beat Again, sold to top the chart in July. Everybody In Love is the 12th number one by an X Factor act (for the purpose of this calculation, Cheryl Cole is not included) and JLS is the first act from the show not to win to have two number ones.

Meanwhile, Black Eyed Peas' bid for their third straight number one continues, with Meet Me Halfway – performed by the band on yesterday's (Sunday) edition of The X Factor – climbing 6-3 (51,277 sales). 2008 champion Alexandra Burke's Bad Boys falls 4-5 (43,103 sales) while recent guests Westlife's What About Now falls 2-8 (30,111

sales) and Michael Buble's Haven't You Met Yet drifts 5-7 (30,757 sales).

In other X Factor singles chart activity, Laura White, who finished eighth last year, enters at number 32 with debut solo single You Should Have Known (9,449 sales), and American AOR legends Journey have their first bona-fide hit with Don't Stop Believin' vaulting 76-52-19 in the last fortnight fuelled by Joe McElderry's performance of it on the October 31 show. The track climbed no higher than number 62 on its original 1982 release but was a major success in America, a fact which has led to its use in numerous TV shows and films, generating sales of more than 3m downloads in the past five years – a record for a 20th-century tune. That success has rubbed off in the UK, with the track selling 184,753 copies here in the same period, including 13,915 last week.

Performed by Bon Jovi on The X Factor eight days ago, We Weren't Born To Follow debuts at number 25 (11,248 sales), becoming the veteran rockers' 35th hit in a chart career spanning more than 24 years but the main beneficiary of their appearance on the show is their new album, The Circle, which falls just short of becoming their sixth

### Sales statistics

Last week	Singles	Artist albums
Sales	2,592,852	1,908,890
prev week	2,742,825	1,941,458
% change	-5.5%	-1.7%

Last week	Compilations	Total albums
Sales	363,730	2,272,622
prev week	357,833	2,299,291
% change	+1.6%	-1.2%

Year to date	Singles	Artist albums
Sales	114,665,800	70,567,102
vs prev year	86,374,352	73,478,385
% change	+32.7%	-3.9%

Year to date	Compilations	Total albums
Sales	17,666,115	88,233,217
vs prev year	21,986,280	95,464,665
% change	-19.6%	-7.6%

Compiled from sales data by Music Week

number one album – and the chart's 10th different topper in as many weeks – debuting at number two on sales of 75,114 copies. Bon Jovi have had five number ones, but have peaked at number two with five of their last six albums. Bon Jovi's 1994 compilation Cross Road: The Best Of is resurgent, dashing 96-43 (6,204 sales). The album, last in the Top 50 in July 2006, has sold 1,856,251 copies.

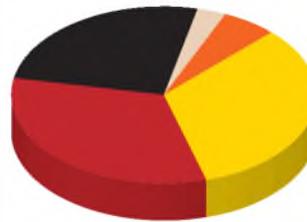
Overcoming a midweek deficit to Bon Jovi, Cheryl Cole's debut solo album 3 Words holds at number one (75,399 sales), while Michael Buble's Crazy Love falls 2-3 (71,284 sales).

In album chart moves not related to The X Factor, The Foo Fighters with their first Greatest Hits set, while Welsh mezzo-soprano Katherine Jenkins nabs her second Top 10 album in a week, debuting at number nine with Decca compilation The Ultimate Collection (26,618 sales) possibly acting as a spoiler for new Warner Bros set Believe, which ebbs 6-11 (18,972 sales). Two more hits collections make their debuts: Frankie Goes To Hollywood's Frankie Say Greatest arrives at number 27 (9,285 sales), while The Bee Gees' The Ultimate makes its maiden appearance at number 19 (10,832 sales) following surviving members Robin and Barry Gibb's appearance on Strictly Come Dancing last Saturday (November 7). It's the fourth high-profile Bee Gees compilation to chart in the 21st century, following 2001's Their Greatest Hits: The Record (number five, 876,753 sales), 2004's Number Ones (number seven, 388,997 sales) and 2007's Greatest (number 35, 72,125 sales).

Sting's Christmas album If On A Winter's Night debuts at number 15 (14,753 sales), while Nirvana's Live At Reading – a popular bootleg since 1992 – goes legit and debuts at number 32 (7,696 sales).

Two 2008 albums come surging

### ARTIST ALBUMS



- Universal 33.3%
- Sony 32.3%
- Warner 25.7%
- EMI 2.9%
- Others 5.8%

### SINGLES



- Sony 40.1%
- Universal 38.3%
- Warner 9.9%
- EMI 5.8%
- Others 5.9%

back after being issued in new editions. Beyonce's I Am...Sasha Fierce catapults 53-8 (27,202 sales) following its release in a new Platinum Edition, which adds new audio tracks and a DVD. The Tour Edition of Pink's Funhouse also adds new tracks, and a DVD featuring live footage, promotional videos and more, and helps the album to leap 43-25 (9,408 sales).

Third single Meet Me Halfway has given another boost to the fortunes of Black Eyed Peas' album The E.N.D. The set has increased sales for six weeks in a row, and ends an eight-week absence from the Top

10, climbing 11-10, with 21,072 sales lifting its 22-week career tally to 336,461.

Back on the singles chart, Chase & Status register their first Top 40 hit, dashing to a number nine debut (29,072 sales) with major label debut End Credits. It's only the third drum and bass track to make the Top 10 in the 21st century, following Husan (number seven for Bhangra Knights Vs. Husan in 2003) and Pendulum's Propane Nightmare (number nine last year).

The track, issued on Mercury and also featuring Plan B, is the theme to the new Michael Caine film Harry Brown, and the first track from Chase & Status' new (second) album promised for 2010. Their debut album, More Than A Lot, reached number 49 last year but has thus far sold 60,100 copies – and two previous Top 75 singles chart entries by Chase & Status also sold better than their peaks suggest: Pieces, a 2008 collaboration with Plan B, got no higher than number 70 but has sold 26,791 copies, while Against All Odds – to which Kano also contributed – reached number 45 in February, since when it has sold 36,951 copies. All previous Chase & Status releases were on the RAM label, which has been at the forefront of the UK's drum and bass scene since 1992.

With an opportunistic cover by The Hit Masters feat Evey threatening to steal its thunder, Ke\$ha's Tik Tok was made available digitally last Tuesday (November 3) and sold 31,132 copies to debut at number six for the 22 year old, who topped the chart in March, accompanying Flo Rida on Right Round.

The only other top eight single not by an X Factor guest, Jay Sean's Down collaboration with Lil Wayne moves 3-4 (43,209 sales).

Singles sales are down 5.47 week-on-week to 2,592,852, that is 9.81% above same-week 2008 sales of 2,361,301. Album sales slip 1.16% week-on-week to 2,272,622, that is 5.32% below same week 2008 sales of 2,400,266.

## International charts coverage Alan

# Sting and Rod Stewart battle it out for international sales

### SELLING AROUND 1M COPIES WORLDWIDE LAST WEEK

Michael Jackson's This Is It is the star performer on the world stage, earning the late legend debuts at number one in the US, Canada, Japan, France, The Netherlands, New Zealand, Korea and Hungary. It debuts at number two in Australia, Austria, Portugal, Switzerland, Russia and The Czech Republic, and also earns Top 10 berths in Spain (number three),

Norway (number three), Germany (number four) and Ireland (number six).

Among UK acts, veterans Rod Stewart and Sting (pictured) both make significant impacts with new and very disparate sets. Stewart's Soulbook has the 64-year-old tackling familiar 1960s and 1970s R&B favourites including My Cherie Amour, You Make Me Feel Brand New and Love Train, while Sting's If On A Winter's Night... finds the Police man sourcing more obscure and ancient

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 CHERYL COLE 3 Words	£8.98	£8.99	£8.95	£8.70
2 BON JOVI The Circle	£8.98	£8.99	£8.95	£8.95
3 MICHAEL BUBLE Crazy Love	£7.98	£8.99	£8.95	£7.98
4 FOO FIGHTERS Greatest Hits	£7.98	£7.99	£7.99	£7.98
5 THE SOLDIERS Coming Home	£8.68	£8.99	£8.95	£8.68

# Charts sales

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charts company

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>DUCK SAUCE</b> <i>Anyway</i> / Data (ARV)
2	NEW	<b>LAURA WHITE</b> <i>U Should Have Known</i> / DCW (AWAL)
3	3	<b>DIZZEE RASCAL</b> <i>Dirtee Cash</i> / Dirtee Stank (PIAS)
4	2	<b>THE TEMPER TRAP</b> <i>Sweet Disposition</i> / Infectious (PIAS)
5	4	<b>THE BIG PINK</b> <i>Dominos</i> / VAD (PIAS)
6	5	<b>KANO</b> <i>Rock N Roller</i> / Bigger Picture (PIAS)
7	6	<b>DIZZEE RASCAL FEAT. CHROME</b> <i>Holiday</i> / Dirtee Stank (PIAS)
8	7	<b>EXAMPLE</b> <i>Watch The Sun Come Up</i> / Data (ARV)
9	RE	<b>OASIS</b> <i>Stop Crying Your Heart Out</i> / Big Brother (PIAS)
10	14	<b>PETER ANDRE</b> <i>Unconditional</i> / Onehead (Nova Arvato)
11	11	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> <i>Bonkers</i> / Dirtee Stank (PIAS)
12	8	<b>SWAY</b> <i>Mercedes Benz</i> / Doypha (PIAS)
13	13	<b>PETER ANDRE</b> <i>Behind Closed Doors</i> / Onehead (Nova Arvato)
14	10	<b>LOSTPROPHETS</b> <i>It's Not The End Of The World</i> / Visible Noise (CIN)
15	NEW	<b>CHUCKIE</b> <i>Let The Bass Kick</i> / New State (AM)
16	NEW	<b>BULIEF</b> <i>Heal The World</i> / Matchbox Recordings (Genepool/ARV)
17	7	<b>DIZZEE RASCAL FEAT. CALVIN HARRIS &amp; CHROME</b> <i>Dance With Me</i> / Dirtee Stank (PIAS)
18	15	<b>BASSHUNTER</b> <i>Every Morning</i> / Hardbeat (ARV)
19	RE	<b>CHICANE</b> <i>Poppiholla</i> / Modena (Absolute Arvato)
20	19	<b>KID CUDI VS. CROOKERS</b> <i>Day 'N' Nite</i> / Data (ARV)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	3	<b>PETER ANDRE</b> <i>Revelation</i> / Onehead (Nova Arvato)
2	1	<b>DANIEL O'DONNELL</b> <i>Peace In The Valley</i> / DMG TV (SDU)
3	2	<b>DIZZEE RASCAL</b> <i>Tongue N Cheek</i> / Dirtee Stank (PIAS)
4	NEW	<b>JULIAN CASABLANCAS</b> <i>Phrases For The Young</i> / Rough Trade (PIAS)
5	NEW	<b>FLIGHT OF THE CONCHORDS</b> <i>I Told You I Was Freaky</i> / Sub Pop (PIAS)
6	4	<b>MADNESS</b> <i>Total Madness</i> / Union Square (SDU)
7	5	<b>THE TEMPER TRAP</b> <i>Conditions</i> / Infectious Music (PIAS)
8	NEW	<b>SKUNK ANANSIE</b> <i>Smashes &amp; Trashes</i> / One Little Indian (PIAS)
9	8	<b>ARCTIC MONKEYS</b> <i>Humbug</i> / Domino (PIAS)
10	9	<b>BASSHUNTER</b> <i>Bass Generation</i> / Hardbeat (ARV)
11	7	<b>THE PRODIGY</b> <i>Invaders Must Die</i> / Take Me To The Hospital (ADA/CIN)
12	NEW	<b>BRING ME THE HORIZON</b> <i>Suicide Season: Cut Up</i> / Visible Noise (CIN)
13	13	<b>THE XX</b> <i>xx</i> / Young Turks (PIAS)
14	15	<b>THE PRODIGY</b> <i>Their Law - The Singles 1990-2005</i> / XL (PIAS)
15	6	<b>MADNESS</b> <i>One Step Beyond - 30th Anniversary Deluxe Edition</i> / Salvo (SDU)
16	20	<b>CHASE &amp; STATUS</b> <i>More Than Alot</i> / Ram (SRD)
17	11	<b>BLAKE</b> <i>Together</i> / Music Infinity (E)
18	RE	<b>WILD BEASTS</b> <i>Two Dancers</i> / Domino (PIAS)
19	RE	<b>MOBY</b> <i>Wait For Me</i> / Little Idiot (Roni ARV)
20	17	<b>FLEET FOXES</b> <i>Fleet Foxes</i> / Bella Union (ARV)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>DUCK SAUCE</b> <i>Anyway</i> / Data (ARV)
2	NEW	<b>LAURA WHITE</b> <i>U Should Have Known</i> / DCW (AWAL)
3	2	<b>THE BIG PINK</b> <i>Dominos</i> / VAD (PIAS)
4	3	<b>SWAY</b> <i>Mercedes Benz</i> / Doypha (PIAS)
5	19	<b>CHUCKIE</b> <i>Let The Bass Kick</i> / New State (AM)
6	NEW	<b>BULIEF</b> <i>Heal The World</i> / Matchbox Recordings (Genepool/ARV)
7	NEW	<b>JULIAN CASABLANCAS</b> <i>nTh Dimension</i> / Rough Trade (PIAS)
8	8	<b>IMOGEN HEAP</b> <i>Hide And Seek</i> / Megaphonic (Absolute Arvato)
9	NEW	<b>STORNOWAY</b> <i>Zorbing</i> / Stornoway (Stornoway)
10	NEW	<b>FLIGHT OF THE CONCHORDS</b> <i>Hurt Feelings</i> / Sub Pop (PIAS)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>VARIOUS</b> <i>Dreamboats And Petticoats 3</i> / ITM TV (ARV)
2	1	<b>VARIOUS</b> <i>Radio 1's Live Lounge - Vol 4</i> / Sony Music/LM TV (ARV)
3	2	<b>VARIOUS</b> <i>Pop Party 7</i> / Universal TV (ARV)
4	NEW	<b>VARIOUS</b> <i>The Annual 2010</i> / EMI TV/MOS (E)
5	3	<b>OST</b> <i>The Twilight Saga - New Moon</i> / Atlantic (CIN)
6	5	<b>VARIOUS</b> <i>Now That's What I Call Music! 73</i> / EMI Virgin/UMTV (E)
7	6	<b>VARIOUS</b> <i>Songs That Won The War</i> / Decca (ARV)
8	7	<b>VARIOUS</b> <i>Top Gear - Seriously Rock 'N' Roll</i> / Universal TV (ARV)
9	4	<b>VARIOUS</b> <i>Now That's What I Call The 90's</i> / EMI TV/UMTV (ARV)
10	12	<b>VARIOUS</b> <i>101 Running Songs</i> / EMI Virgin/RCA (E)
11	9	<b>VARIOUS</b> <i>Big Tunes - Back 2 The 90s</i> / Hardbeat (ARV)
12	11	<b>VARIOUS</b> <i>Now Dance Anthems</i> / EMI TV/MOS (E)
13	8	<b>VARIOUS</b> <i>Heavy Beat</i> / Sony Music (ARV)
14	RE	<b>VARIOUS</b> <i>Dreamboats &amp; Petticoats 2</i> / EMI TV/UMTV (ARV)
15	RE	<b>VARIOUS</b> <i>Dreamboats &amp; Petticoats 1</i> / EMI TV/UMTV (ARV)
16	15	<b>VARIOUS</b> <i>101 Power Ballads</i> / EMI Virgin (E)
17	13	<b>VARIOUS</b> <i>Miss Independent</i> / Universal TV (ARV)
18	NEW	<b>VARIOUS</b> <i>True Love Songs</i> / EMI TV (E)
19	15	<b>VARIOUS</b> <i>Addicted To Bass - Winter 2009</i> / Ministry (ARV)
20	19	<b>OST</b> <i>Twilight</i> / Atlantic (CIN)

## Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>FOO FIGHTERS</b> <i>Greatest Hits</i> / RCA (ARV)
2	NEW	<b>NIRVANA</b> <i>Live At Reading</i> / Geffen (ARV)
3	1	<b>MUSE</b> <i>The Resistance</i> / Helium 3/Warner Bros (CIN)
4	NEW	<b>SLAYER</b> <i>World Painted Blood</i> / American Recordings (ARV)
5	3	<b>PARAMORE</b> <i>Brand New Eyes</i> / Fueled By Ramen (CIN)
6	4	<b>GREEN DAY</b> <i>21st Century Breakdown</i> / Reprise (CIN)
7	2	<b>WOLFMOTHER</b> <i>Cosmic Egg</i> / Modular (ARV)
8	7	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> / Geffen (ARV)
9	5	<b>MUSE</b> <i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CIN)
10	NEW	<b>NIRVANA</b> <i>Bleach</i> / Sub Pop (PIAS)

## Dance albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>VARIOUS</b> <i>The Annual 2010</i> / EMI TV/MOS
2	2	<b>CALVIN HARRIS</b> <i>Ready For The Weekend</i> / Columbia
3	7	<b>CHASE &amp; STATUS</b> <i>More Than Alot</i> / Ram
4	4	<b>TINCHY STRYDER</b> <i>Catch 22</i> / 4th & Broadway
5	1	<b>MILKE SNOW</b> <i>Milke Snow</i> / Columbia
6	3	<b>DAVID GUETTA</b> <i>One Love</i> / Position/Virgin
7	10	<b>VARIOUS</b> <i>Now Dance Anthems</i> / EMI TV/MOS
8	NEW	<b>BRING ME THE HORIZON</b> <i>Suicide Season: Cut Up</i> / Visible Noise
9	RE	<b>THE PRODIGY</b> <i>Invaders Must Die</i> / Take Me To The Hospital
10	RE	<b>SUB FOCUS</b> <i>Sub Focus</i> / Ram

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## Stewart Jones



material, including the 14th century carol Gabriel's Message, and re-moulding Schubert's Der Leiermann. On the basis of chart performance thus far, it seems that Sting's deep mining is preferred to Stewart's soul mining.

Of seven territories in which both albums debut, Stewart has the edge only in the US and Canada - in all of the others, Sting leads by a significant margin. Soulbook is listed on nine national charts, compared to If On A Winter's Night's haul of 15.

His 37th entry on the US Top 200 - where it debuts at number four on sales of 84,000 copies - Soulbook is the sixth album in a row by Stewart to feature

only remakes (four volumes of The Great American Songbook and one of rock classics preceded Soulbook) since 2002 - and all six have made the top five in the US, the lengthiest such sequence of his career. The album fares even better in Canada, where it debuts at number three, and it also debuts at number four in New Zealand, number 10 in Spain, number 33 in Germany, number 37 in Austria, number 46 in Switzerland, number 62 in Italy and number 95 in The Netherlands.

If On A Winter's Night... is Sting's eighth Top 10 album in the US from nine solo releases, and sold 80,000 copies last week, to snare sixth slot on

the Top 200. The album also debuts at number three in Poland, five in Germany, six in Italy, eight in France, 10 in The Netherlands, 11 in Canada, 12 in Austria, 13 in Switzerland, 19 in Norway, 25 in Portugal, 31 in The Czech Republic, 56 in Flanders and 60 in Wallonia. It arrived a week earlier in Japan, where it falls 33-48.

Muse, Ecitors, Mark Knopfler, Vera Lynn, Joss Stone. The XX and Mika perform well internationally too, with the latter's The Boy Who Knew Too Much set selling 1.2m copies around the globe on its first month on release, making him the most successful solo UK male export since Robbie.

## Music Week

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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)	
			(Producer)	(Publisher)	(Writer)	
1	New		<b>JLS</b>	Everybody In Love	Epic 8869756262 (ARV)	HIGHEST NEW ENTRY
2	1	3	<b>CHERYL COLE</b>	Fight For This Love	Fascination 2721778 (ARV)	
3	6	5	<b>BLACK EYED PEAS</b>	Meet Me Halfway	Interscope 2724544 (ARV)	SALES INCREASE
4	3	2	<b>JAY SEAN FEAT. LIL WAYNE</b>	Down Island	2724316 (ARV)	
5	4	4	<b>ALEXANDRA BURKE FEAT. FLO-RIDA</b>	Bad Boys	Syco 88697590932 (ARV)	
6	New		<b>KESHA</b>	Tik Tok	RCA 88697619042 (ARV)	
7	5	4	<b>MICHAEL BUBLE</b>	Haven't Met You Yet	Reprise ATCO153174011 (CIN)	
8	2	2	<b>WESTLIFE</b>	What About Now	Syco 88697611282 (ARV)	
9	New		<b>CHASE &amp; STATUS FT PLAN B</b>	End Credits	Vertigo 2723595 (ARV)	
10	14	2	<b>LADY GAGA</b>	Bad Romance	Interscope ATCO154827842 (ARV)	SALES INCREASE
11	13	8	<b>JAY-Z FEAT. ALICIA KEYS</b>	Empire State Of Mind	Roc-A-Fella AT0350CD (CIN)	SALES INCREASE
12	7	5	<b>CHIPMUNK</b>	Oopsy Daisy	Jive 88697588692 (ARV)	
13	11	2	<b>MILEY CYRUS</b>	Party In The Usa	Hollywood D510832 (ARV)	
14	8	5	<b>WHITNEY HOUSTON</b>	Million Dollar Bill	Arista 88697599082 (ARV)	
15	New		<b>SNOW PATROL</b>	Just Say Yes	Fiction 2724795 (ARV)	
16	10	21	<b>BLACK EYED PEAS</b>	I Gotta Feeling	Interscope ATCO151960359 (ARV)	
17	28	4	<b>PAOLO NUTINI</b>	Pencil Full Of Lead	Atlantic ATUK091CD1 (CIN)	+50% SALES INCREASE
18	25	3	<b>CAVIN HARRIS</b>	Flashback	Columbia 88697606782 (ARV)	SALES INCREASE
19	52	12	<b>JOURNEY</b>	Don't Stop Believin'	Columbia USSM1810016 (ARV)	HIGHEST CHUMBER
20	15	7	<b>TINCHY STRYDER</b>	You're Not Alone	4th & Broadway 2720278 (ARV)	
21	16	13	<b>PITBULL</b>	Hotel Room Service	Jive 88697608242 (ARV)	
22	12	8	<b>TAIO CRUZ</b>	Break Your Heart	4th & Broadway 2717453 (ARV)	
23	9	4	<b>ROBBIE WILLIAMS</b>	Bodies	Virgin VSCD1998 (-)	
24	18	13	<b>DAVID GUETTA FEAT. AKON</b>	Sexy Chick	Fc5tiva/Virgin CATCO152914639 (-)	
25	New		<b>BON JOVI</b>	We Weren't Born To Follow	Mercury CATCO154918660 (ARV)	
26	19	3	<b>YOUNG SOUL REBELS</b>	I Got Soul	Island CATCO153767427 (ARV)	
27	41	7	<b>BEYONCE</b>	Broken Hearted Girl	Columbia 88697614332 (ARV)	+50% SALES INCREASE
28	20	9	<b>SHAKIRA</b>	She Wolf	Epic 88697562052 (ARV)	
29	New		<b>CHRIS BROWN FEAT. LIL WAYNE</b>	I Can Transform Ya	Jive USJ110900612 (ARV)	
30	26	2	<b>CHERYL COLE FEAT. WILL I AM</b>	3 Words	Fascination GBUM70912080 (ARV)	
31	22	2	<b>DUCK SAUCE</b>	Anyway	Data DATA24CDX (ARV)	
32	New		<b>LAURA WHITE</b>	U Should Have Known	DOW CATCO153958282 (AWAL)	
33	21	3	<b>COBRA STARSHIP</b>	Good Girls Go Bad	Fueled By Ramen AT0349CD (CIN)	
34	27	7	<b>DIZZEE RASCAL</b>	Dirtee Cash	Dirtee Stank GBPW0900252 (PIAS)	
35	17	2	<b>BIFFY CIYRO</b>	The Captain	14th Floor 14FLR40CD (CIN)	
36	24	14	<b>THE TEMPER TRAP</b>	Sweet Disposition	Infectious INFC2T035 (PIAS)	
37	23	5	<b>THE SATURDAYS</b>	Forever Is Over	Fascination/Geffen 2720426 (ARV)	
38	38	3	<b>FOO FIGHTERS</b>	Wheels	RCA CATCO154583718 (ARV)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
			(Producer)	(Publisher)	(Writer)	
39	31	59	<b>KINGS OF LEON</b>	Sex On Fire	Hand Me Down 88697352002 (ARV)	
40	37	10	<b>FLORENCE + THE MACHINE</b>	You Got The Love	Island GBUM70900237 (ARV)	SALES INCREASE
41	35	17	<b>JLS</b>	Beat Again	Epic 88697545842 (ARV)	SALES INCREASE
42	36	5	<b>THE BIG PINK</b>	Dominos	4AD CATCO153495954 (PIAS)	
43	42	18	<b>BEYONCE</b>	Sweet Dreams	Columbia 88697565722 (ARV)	SALES INCREASE
44	29	7	<b>JORDIN SPARKS</b>	SOS (Let The Music Play)	Jive CATCO153825745 (ARV)	
45	New		<b>PIXIE LOTT</b>	Cry Me Out	Mercury GBUM70901214 (ARV)	
46	32	10	<b>PIXIE LOTT</b>	Boys And Girls	Mercury 2714871 (ARV)	
47	40	10	<b>JAY-Z FEAT. RIHANNA &amp; KANYE WEST</b>	Run This Town	Roc-A-Fella AT0152161346 (CIN)	
48	33	8	<b>PALOMA FAITH</b>	New York	Epic 88697562442 (ARV)	
49	30	3	<b>ALPHABEAT</b>	The Spell	Polydor 2719471 (ARV)	
50	44	2	<b>KANO</b>	Rock N Roller	Bigger Picture CATCO154610827 (PIAS)	
51	49	2	<b>JACE EVERETT</b>	Bad Things	Epic USSM10507666 (ARV)	
52	Re-entry		<b>BON JOVI</b>	Livin' On A Prayer	Mercury CATCO55301 (ARV)	
53	47	11	<b>DIZZEE RASCAL FEAT. CHROME</b>	Holiday	Dirtee Stank STANK006CD5 (PIAS)	
54	45	7	<b>KASABIAN</b>	Underdog	Columbia CATCO154070725 (ARV)	
55	New		<b>JAMIE CULLUM</b>	I'm All Over It	Decca CATCO155581845 (ARV)	
56	72	2	<b>SEAN KINGSTON</b>	Face Drop	Beluga Heights/Epic CATCO153373542 (ARV)	SALES INCREASE
57	48	48	<b>JASON MRAZ</b>	I'm Yours	Atlantic AT0308CD (CIN)	
58	59	15	<b>MICHAEL JACKSON</b>	Man In The Mirror	Epic 6513885 (ARV)	
59	55	58	<b>KINGS OF LEON</b>	Use Somebody	Hand Me Down 88697412182 (ARV)	
60	34	2	<b>MICHAEL BUBLE</b>	Cry Me A River	Reprise USR30901470 (CIN)	
61	56	28	<b>LADY GAGA</b>	Paparazzi	Interscope 2721127 (ARV)	
62	New		<b>PINK</b>	I Don't Believe You	LaFace CATCO154424335 (ARV)	
63	60	43	<b>LADY GAGA</b>	Poker Face	Interscope 2703459 (ARV)	
64	75	4	<b>DIONNE BROMFIELD</b>	Mama Said	Lioness CATCO154912843 (ARV)	SALES INCREASE
65	39	7	<b>DAUGHTRY</b>	What About Now	Epic GBCTA0500237 (ARV)	
66	51	7	<b>EXAMPLE</b>	Watch The Sun Come Up	Data DATA24CDX (ARV)	
67	66	26	<b>BLACK EYED PEAS</b>	Boom Boom Pow	Interscope 2707191 (ARV)	
68	62	13	<b>LADY GAGA</b>	Lovegame	Interscope 2720317 (ARV)	
69	58	14	<b>THE IAN CAREY PROJECT</b>	Get Shaky	3 Beat CXGLOBE1131 (AbsoluteArvato)	
70	50	15	<b>LITTLE BOOTS</b>	Remedy	sixsevevine 6791167CD (CIN)	
71	New		<b>OASIS</b>	Stop Crying Your Heart Out	Big Brother RKIDSCD24 (PIAS)	
72	Re-entry		<b>BEYONCE</b>	Single Ladies (Put A Ring On It)	Columbia 88697475032 (ARV)	
73	67	25	<b>DANIEL MERRIWEATHER</b>	Red J	88697499282 (ARV)	
74	Re-entry		<b>BEYONCE</b>	Halo	Columbia 88697519782 (ARV)	
75	Re-entry		<b>GUNS N' ROSES</b>	Sweet Child O' Mine	Geffen CATCO2591252 (ARV)	

Official Charts Company 2009.

- 3 Words 30
- Anyway 31
- Bad Boys 5
- Bad Romance 10
- Bad Things 51
- Beat Again 41
- Bodies 23
- Boom Boom Pow 67
- Boys And Girls 46
- Break Your Heart 22
- Broken Hearted Girl 27
- Cry Me A River 60
- Cry Me Out 45
- Dirtee Cash 34
- Dominoes 42
- Don't Stop Believin' 19
- Down 4
- Empire State Of Mind 11
- End Credits 9
- Everybody In Love 1
- Face Drop 56
- Fight For This Love 2
- Flashback 18
- Forever Is Over 37
- Get Shaky 69
- Good Girls Go Bad 33
- Halo 74
- Haven't Met You Yet 7
- Holiday 53
- Hotel Room Service 21
- I Can Transform Ya 29
- I Don't Believe You 62
- I Got Soul 26
- I Gotta Feeling 16
- I'm All Over It 55
- I'm Yours 57
- Just Say Yes 15
- Livin' On A Prayer 52
- Lovegame 68
- Mama Said 64
- Man In The Mirror 58
- Meet Me Halfway 3
- Million Dollar Bill 14
- New York 48
- Oopsy Daisy 12
- I Got Soul 26
- Party In The Usa 13
- Partly In The Usa 13
- Pencil Full Of Lead 17
- Poker Face 63
- Red 73
- Remedy 70
- Rock N Roller 50
- Run This Town 47
- Sex On Fire 39
- Sexy Chick 24
- She Wolf 28
- Single Ladies (Put A Ring On It) 72
- SOS (Let The Music Play) 44
- Stop Crying Your Heart Out 71
- Sweet Child O' Mine 75
- Sweet Disposition 36
- Sweet Dreams 43
- The Captain 35
- The Spell 49
- Tik Tok 6
- U Should Have Known 32
- Underdog 54
- Use Somebody 59
- Watch The Sun Come Up 66
- We Weren't Born To Follow 25
- What About Now 8
- What About Now 65
- Wheels 38
- You Got The Love 40
- You're Not Alone 20
- Key
- ★ Platinum (600,000)
- ★ Gold (400,000)
- Silver (200,000)
- As used by Radio 1

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	1	2	<b>CHERYL COLE</b> 3 Words Fascination 2721459 (ARV) ★ (Willis/Am/Syence/Wilkins/Kipner/Watters/Soulshock & Karlin/F T Smith/Cruz)		
2	New		<b>BON JOVI</b> The Circle Mercury 2725165 (ARV) (Bon Jovi/Shanks/Sembure)	HIGHEST NEW ENTRY	
3	2	3	<b>MICHAEL BUBLE</b> Crazy Love Reprise 9362497377 (CIN) ★ (Foster/Rock/Gaite/Cheung)		
4	New		<b>FOO FIGHTERS</b> Greatest Hits RCA 88657369211 (ARV) (Jones/Naruton/Kasper/Reskulinecz/Vig)		
5	4	2	<b>THE SOLDIERS</b> Coming Home Rhino 2564685743 (CIN) ● (Patrick)		
6	3	2	<b>MICHAEL JACKSON</b> This Is It Epic 88697606742 (ARV) ● (Jones/Jackson/Swedien/Riley/The Jacksons/Bottrell/Foster/McClain/Warren)		
7	5	3	<b>ALEXANDRA BURKE</b> Overcome Syco 88697460232 (ARV) (Various)		
8	53	51	<b>BEYONCE</b> I Am Sasha Fierce Columbia 88697194922 (ARV) 3★ (Jay/Zed/Jeff/The Dream/Street/Stewart/Ncruis)	HIGHEST NUMBER	
9	New		<b>KATHERINE JENKINS</b> The Ultimate Collection Decca 2709882 (ARV) (The)		
10	11	22	<b>BLACK EYED PEAS</b> The E.N.D. Interscope 2709769 (ARV) (Amette/Harris/Bue/rd/Apl.De.Ap/DJ.Repley)	SALES INCREASE	
11	6	2	<b>KATHERINE JENKINS</b> Believe Warner Brothers 2564685674 (CIN) ● (Foster)		
12	10	45	<b>FLEETWOOD MAC</b> The Very Best Of WSM 8122736352 (ARV) 3★ (Various)		
13	7	3	<b>WHITNEY HOUSTON</b> I Look To You Arista 88697100332 (ARV) ● (Various)		
14	9	23	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564688381 (CIN) ★ (Nutini/Jones)		
15	New		<b>STING</b> If On A Winters Night Deutsche Grammophon 2703743 (ARV) (The)		
16	19	8	<b>PETER ANDRE</b> Revelation Onehead CONE9 (Ncva Arvato) ● (Burrell/Richard)	SALES INCREASE	
17	8	2	<b>DANIEL O'DONNELL</b> Peace In The Valley UMG TV UMGTV036 (SOU) (Byen)		
18	13	11	<b>VERA LYNN</b> We'll Meet Again - The Very Best Of Decca 2715983 (ARV) (Various)		
19	New		<b>BEE GEES</b> Ultimate Bee Gees Reprise 8122798477 (CIN) (The)		
20	17	59	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697327121 (ARV) 5★★ (Petrecic/King)		
21	18	8	<b>MUSE</b> The Resistance Helium 3/Warner Bros 2564686625 (CIN) ● (Muse)		
22	27	8	<b>JAY-Z</b> Blueprint III Roc-A-Fella 2567893866 (CIN) ● (Carter/West/Nut/D/Imy/Hunter/Shook/The Incubates/Swizz Beatz/Timbaland/Jrac/Neptunes)	SALES INCREASE	
23	21	18	<b>FLORENCE + THE MACHINE</b> Lungs Island 1797940 (ARV) ★ (Fpworth/Ford/Mackie/Hugall/White)		
24	14	3	<b>SEASICK STEVE</b> Man From Another Time Atlantic 5186561582 (CIN) ● (Weid)		
25	43	54	<b>PINK</b> Funhouse LaFace 88697406492 (ARV) 3★ (Vc rious)	+50% SALES INCREASE	
26	25	7	<b>MADONNA</b> Celebration Warner Brothers 7599399819 (CIN) ● (Mc donne/Vc rious)	SALES INCREASE	
27	New		<b>FRANKIE GOES TO HOLLYWOOD</b> Frankie Say Greatest Hits AATW/UMTV 2723227 (ARV) (Horn/Lipson)		
28	22	28	<b>WHITNEY HOUSTON</b> The Ultimate Collection Arista 88697171012 (ARV) ★ (Various)		
29	12	4	<b>CHIPMUNK</b> I Am Chipmunk Jive 88697594162 (ARV) (Parker & James/Hendicott/Maniac/Naughty Boy/Wizzy Wow/ProfessionalHarmony/NSG)		
30	15	7	<b>DIZZEE RASCAL</b> Tongue N Cheek Dirtee Slank 125TANK007 (PIAS) ● (Various)		
31	23	22	<b>KASABIAN</b> West Ryder Pauper Lunatic Asylum Columbia 88697318311 (ARV) ★ (Pizzaro/Dan The Automator)		
32	New		<b>NIRVANA</b> Live At Reading Geffen 2720367 (ARV) (The)		
33	26	7	<b>CLIFF RICHARD &amp; THE SHADOWS</b> Reunited EMI 6878752 (E) (McErvin/Welch/Bennett/Richard)		
34	24	3	<b>ALISON MOYET</b> The Best Of Modest/Sony Music 88697381272 (ARV) (Swznt/Jolley/Wingfield/Hawine/Guio/Glenister/Dix/Glenister/Broadie)		
35	Re-entry		<b>ROD STEWART</b> Some Guys Have All The Luck Warner Brothers 8122798823 (CIN) ● (Various)		
36	31	43	<b>LADY GAGA</b> The Fame Interscope 1791747 (ARV) (Redone/Spice/CowboyFusion/Klierszenhemi/Kierulf)		
37	16	3	<b>SPANDAU BALLET</b> Once More Mercury 2719839 (ARV) (Vc rious)		
38	37	4	<b>DIONNE BROMFIELD</b> Introducing Lioness 2720319 (ARV) (Moon)	SALES INCREASE	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	28	2	<b>HARRY CONNICK JR</b> Your Songs Columbia 88697607812 (ARV) (Connick Jr/Davis/Freeman)		
40	32	12	<b>TINCHY STRYDER</b> Catch 22 4th & Broadway 2713632 (ARV) ● (F T Smith/Stryder/Tms/Rap/D/Labrinth/Fran/muski/Dirty/Dangerous/Chebe&Stetus)		
41	New		<b>SLAYER</b> World Painted Blood American Recordings 8869743191 (ARV) (Fiedelman/Rubin)		
42	20	6	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ● (Various)		
43	Re-entry		<b>BON JOVI</b> Cross Road - The Best Of Mercury 529362 (ARV) 5★ (Fairbairn/Rock/Collins)		
44	30	5	<b>ANDY WILLIAMS</b> The Very Best Of Sony Music 8869738828 (ARV) (Vc rious)		
45	42	8	<b>PIXIE LOTT</b> Turn It Up Mercury 2700146 (ARV) ● (F T Smith/Huge/Thornley/Kurstin/Ged/Heberg/Zizzo/Re/30ne/Lzubsche)	SALES INCREASE	
46	New		<b>JULIAN CASABLANCAS</b> Phrases For The Young Rough Trade RTRADC0525 (PIAS) (Lader)		
47	New		<b>FLIGHT OF THE CONCHORDS</b> I Told You I Was Freaky Sub Pop SP800 (PIAS) (Petralia)		
48	38	4	<b>SHAKIRA</b> She Wolf Epic 88697391412 (ARV) (Vc rious)		
49	48	30	<b>MICHAEL JACKSON</b> The Essential Epic 3204222 (ARV) 2★ (Jones/Jackson/Various)	SALES INCREASE	
50	39	7	<b>MADNESS</b> Total Madness Union Square 115MTV0001 (SOU) (Langer/Winstanley)		
51	72	75	<b>LEONA LEWIS</b> Spirit Syco 88697185262 (ARV) 9★2★ (Mac/Rotem/Siegler/Te/3er/Steinberg/Various)	+50% SALES INCREASE	
52	50	12	<b>CAVIN HARRIS</b> Ready For The Weekend Columbia 88697371911 (ARV) ● (Harris)	SALES INCREASE	
53	34	6	<b>BARBRA STREISAND</b> Love Is The Answer Columbia 8869743341 (ARV) (Kreil)		
54	29	2	<b>ULTRABEAT</b> The Weekend Has Landed AATW/UMTV 2724192 (ARV) (Ultrabeat)		
55	47	70	<b>ROBBIE WILLIAMS</b> Greatest Hits Chrysalis 8668191 (E) 6★ (Vernon)		
56	49	39	<b>LILY ALLEN</b> It's Not Me It's You Regal 6942752 (E) 2★ (Kurstin)		
57	40	16	<b>MICHAEL BUBLE</b> Call Me Irresponsible Reprise 9362499987 (CIN) 3★2★ (Foster/Gaite)		
58	41	5	<b>CHRIS REA</b> Still So Far To Go: The Best Of Rhino 2564686628 (CIN) ● (Rea)		
59	52	26	<b>GREEN DAY</b> 21st Century Breakdown Reprise 9362497777 (CIN) ● (Vig/Green Day)		
60	61	16	<b>MICHAEL JACKSON</b> Bad Epic 4529201 (ARV) 13★ (Jackson/Jones)	SALES INCREASE	
61	60	5	<b>MUMFORD &amp; SONS</b> Sigh No More Island 2716932 (ARV) (Dreves)	SALES INCREASE	
62	63	20	<b>MICHAEL JACKSON</b> Thriller Epic 5044222 (ARV) 11★ (Jones/Jackson)	SALES INCREASE	
63	36	6	<b>NEWTON FALKNER</b> Rebuilt By Humans Igly Truth 88697371891 (ARV) (Spencer)		
64	58	50	<b>THE KILLERS</b> Day & Age Vertigo 1783121 (ARV) 3★ (Price)		
65	45	6	<b>PARAMORE</b> Brand New Eyes Fueled By Ramen 7567893804 (CIN) ● (Czevilla)		
66	33	4	<b>EDITORS</b> In This Light & On This Evening Kitchenware KW0043 (ARV) (Fluod)		
67	65	19	<b>LA ROUX</b> La Roux Polydor 1793991 (ARV) ● (Langmaid/Jackson)		
68	62	23	<b>BOYZONE</b> Back Again...No Matter What Polydor 1783356 (ARV) (Hedges/Rogers/Lipson/Mc/Various)		
69	56	7	<b>MIKA</b> The Boy Who Knew Too Much Casablanca/Island 2712588 (ARV) (Wells/Mika)		
70	46	11	<b>DAVID GUETTA</b> One Love Positive/Virgin 6853710 (E) ● (Guetta)		
71	44	4	<b>TAIO CRUZ</b> Rokstarr 4th & Broadway 2716967 (ARV) (Cruz/F T Smith)		
72	70	3	<b>DANIEL MERRIWEATHER</b> Love & War J 88697473192 (ARV) ● (Ronsan/White)		
73	51	12	<b>THE TEMPER TRAP</b> Conditions Infectious Music INECT002 (PIAS) ● (Abhiss)		
74	New		<b>SKUNK ANANSIE</b> Smashes & Trashes One Little Indian TPLP986 (PIAS) (Skunk Anansie/Massy/Gaghar/Wallace/Van Hel/3en/Sm/3in/3o/Ged/3e/3/Woolford)		
75	New		<b>JOSS STONE</b> Colour Me Free Relentless/Virgin CDV115298 (E) (Vc rious)		

Official Charts Company 2009.

Allen, Lily 56  
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**Key**  
 ★ Platinum (300,000)  
 ● Gold (100,000)  
 ● Silver (80,000)  
 ★ 1m European sales

**BPI Awards**  
**Albums**  
 Cheryl Cole: 3 Words  
 (plat); Michael Buble:  
 Crazy Love (plat);  
 The Saturdays:  
 Chasing Lights (plat);  
 Katherine Jenkins:  
 Believe (gold);  
 Whitney Houston: I  
 Look To You (gold);  
 Paramore: All We Know

Is falling (gold);  
 Biffy Clyro: Only  
 Revolutions (silver)



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