

# MusicWeek

United Business Media



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## NEWS

**THE MAX FACTOR** The impact on Q4 sales of TV blockbuster



## PUBLISHING

**WIDE OPEN RACE** Q3 results make good reading for Warner/Chappell and open up the race for the top

## FEATURES

**YUSUF ISLAM**

Saluting pop's original changing man as he prepares a return to the stage



Deal brokered to open hundreds of stores to music

# Universal unleashes sound on the streets

## Retail

By Ben Cardew

**UNIVERSAL IS SPEARHEADING A FIGHTBACK** for music on the high street after brokering a deal with three leading retailers that will result in 350 extra stores selling music this Christmas

The major has signed up video games operator Game, fashion retailer Peacocks and HMV-owned book chain Waterstone's to sell CDs, with the first two kicking off the initiative today (Monday)

More than 200 Game stores around the UK will sell a "top 20 selection" of albums from Universal and Sony, while around 150 Peacocks stores will sell chart titles from Universal at around £9.50

Few details are available of the Waterstone's deal, but it is understood that the initiative will start from November 30 and is intended to be a smaller offer than the Game and Peacocks deals, based on attracting impulse purchase of niche products.

Universal managing director, commercial division, Brian Rose, who brokered the deals, says that the move is intended to grow the overall music market in the run-up to Christmas. "Our real hope is that these additional stores with new retail partners will grow the market and that sales over all will be incremental," he says.

This, he explains, is more important than ever this year following the closures of both Zavvi and Woolworths, taking some 900 music retailers off the high street. This has led to suggestions that the UK is actually underserved by physical music retailers, despite a fall in CD sales.

"When Woolworths and Zavvi disappeared, I felt that - while we are



Getting back in the Game: Universal is eyeing 350 new retail spaces for music

delighted with the expansion of HMV and they are a key partner - we are moving into the gifting period with 900 less stores," Rose says. "We felt like we didn't have enough retail touch points in Q4."

A similar logic has inspired HMV to open around a dozen temporary stores in the run-up to Christmas and during the January sales, while Domino last week announced that it will once more sell a new Arctic Monkeys single through Oxfam stores, due to a lack of high-street music outlets.

Universal's deal with Peacocks came about as a result of the links that the major has with the retailer via its Bravado merchandising arm, which reports to Rose. The store already sells a range of Bravado goods such as T-shirts and will be racking these alongside the CDs.

"We are putting in units that are at the till points, point-of-sale. They are also putting in the music next to the merchandise, for example Lady GaGa - her merchandise next to her album," Rose says.

Meanwhile, Peacocks' managing director Tim Bettley says that the deal makes sense as "fashion-

conscious customers" are more and more influenced by the music scene.

As for Game, Rose says that they are "excellent in selling packaged media", adding, "We think there is a big crossover between people who buy games and people who buy music."

Rose explains that he brokered a deal with Game on behalf of the four majors, although only Sony wanted to join Universal in selling product through the games retailer, with all parties obliged to move very quickly on the deal.

Should the experiment this festive season prove a success, Rose says that it has every likelihood of being extended next year, with the possibility of these stores even becoming chart-registered.

"The next stage is to sit down in January and look at how this performed," Rose explains. "It could be three things: one, this did well, so let's create a 52-week offer; two, this went well so let's create a seasonal offer next year; or three, this didn't work so well but we both tried very hard."

In the case of Game, should they wish to continue to sell music, Rose says that they will want to speak to all suppliers.

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# X Factor marks another top spot

**THE X FACTOR'S DOMINATION** of the top of the UK singles chart continued yesterday (Sunday) when Black Eyed Peas became the fourth act in succession to reach number one the week after performing on the show.

Their single Meet Me Halfway, which they performed on the ITV1 programme's results show a weekend ago, sold 100,236 units last week to give the band their third consecutive number one on the chart. Its closest challenger, Happy by Leona Lewis, also featured on the same show, which attracted X Factor's biggest audience yet, averaging 14.4m and peaking at 16.6m.

Meet Me Halfway's chart-topping status follows number ones from Alexandra Burke feat Flo Rida (Bad Boys), Cheryl Cole (Fight For This Love) and JLS (Everybody in Love) who all performed on The X Factor in the week before entering at number one. The huge exposure for the

singles on the show also helped Burke, Cole and JLS reach some of the highest first-week sales of the year, opening respectively with tallies of 187,100, 292,846 and 121,810. Other X Factor guests this season such as Bon Jovi, Michael Buble and Whitney Houston have also seen their sales benefit significantly from appearing on the show.

HMV head of music Rudy Osorio says the effect of an X Factor performance on sales is immediate.

"As soon as an artist goes on, almost overnight we generally see a huge surge in demand for their single or album, initially via downloads, but then over the course of the following week via physical CD sales in store and online," he says. "Album sales can double or treble or increase by even more, so much so that much of our marketing and planning at this time of year tends to revolve around the show."

# News

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

## The Playlist



**ROX**  
**No Going Back**  
Rough Trade

The first taste of one of next year's most promising new names, Rox proves she has the talent to rise to the top of the pile in this stunning song. (single, 2010)



**ALEX GARDNER**  
**Yesterday's News**  
A&M

This Xenomania solo act arrives firing on all cylinders with a potent lead single from his debut album, due next year. (single, February tbc)



**HURTS**  
**A Wonderful Life (Arthur Baker Remix)**  
Major Label

The song that ignited A&R interest earlier this year will now kick off the debut album campaign for Hurts' infectious brand of dark pop. (single, January tbc)



**MARQUES TOLIVER**  
**Attendre**  
unsigned

A recent JG-signed addition to the Universal Publishing stable, Toliver is a unique songwriting talent who has worked with Bat For Lashes. (demo)



**FAN DEATH**  
**A Coin In The Well**  
Pharmacy

The first release on this joint-venture label, the EP is filled with sparse, affecting electronically-charged pop songs that suggest good things to come. (EP, January 4)



**MUMFORD & SONS**  
**Winter Winds**  
Island

The new single from the increasingly popular folk troubadours, this is the song to cement their place at radio and is already C-listed at Radio 1. (single, December 14)



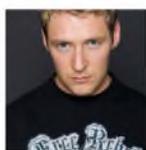
**PYRAMID**  
**Medicine**  
unsigned

Formerly called Starfuckers and managed by X's former US head Liz Hart, Pyramid peddle infectious and cute, electronically-charged pop. (single, December 7)



**GOLDHAWKS**  
**Running Away**  
Vertigo

The debut single from the west London group, Running Away is an upbeat, guitar-driven rock with plenty of commercial nous. (single, December 7)



**ADAM F FEAT. REDMAN**  
**Shut The Lights Off**  
Universal

Redman's impassioned vocal gives this new Adam F effort plenty of punch. It also boasts hottest-record-in-the-world status from Zane Lowe. (single, December 7)



**LAWRENCE ARABIA**  
**Chant Darling**  
Bella Union

We have long been wooed by the understated charm of this New Zealanders' songs and this debut album proper really delivers. (album, December 14)



## SIGN HERE

Universal Publishing has signed New York solo artist **Marques Toliver**. His debut album is due for release next year.

Universal subsidiary 'over the moon' as F1 Rocks events a

# F1 Rocks the world as tie-reaps massive global TV a

## Live

By Gordon Masson

**UNIVERSAL MUSIC SUBSIDIARY ALL THE WORLDS** is accelerating plans to expand its partnership with Formula One for the F1 Rocks series of concerts, after more than 26m viewers tuned into the debut events.

The remarkable viewing figures are likely to reach 30m globally according to independent research, making the F1 Rocks concerts and TV programmes one of the biggest music shows worldwide.

"It's a massive TV audience for a music event and to put the numbers into context, the Grammys pulled in 19m viewers this year," says All The Worlds CEO Paul Morrison. "I always knew this was going to be big, but to come out of the traps with those kinds of numbers is incredible - I'm over the moon."

The inaugural F1 Rocks events, held in September in Singapore, involved three multi-artist concerts in front of a total of 27,000 fans and two TV shows: the first an hour long music and entertainment show featuring music stars, racing drivers, celebrity interviews, unique performances and lifestyle features; the second a music special showcasing the best of the live music performances and interviews.

The footage from those shows was broadcast in 172 territories worldwide, helping principal sponsors LG Electronics and the Singapore Tourism Board to benefit



Winning formula: some 27,000 fans attended the opening F1 Rocks concert in Singapore

from an estimated broadcast value in excess of \$47 million (£28.3m).

Those statistics are prompting Morrison and his team to shift up a gear ahead of the 2010 Formula One season. "This gives us some good ammunition to increase the level of conversation we are having with commercials partners and major brands," says Morrison.

The lure of a tie-up with the glamorous world of Formula One has also proved tempting for agents, artist managers and the talent they represent, with Morrison revealing that offers have been flooding in for acts to perform live since the concept was announced earlier this year.

"We're planning to have five or six F1 Rocks events next year and because of the promotional exposure we can give to acts, we already have tons of artists who are speaking to us and who want to be involved in the shows," he says.

One facility All The Worlds has been providing is the ability for broadcasters to pick and choose what they want in the TV shows according to their audience preference.

"Broadcasters are used to just being given a TV show and told to get on with it, but because of the diversity of the acts we booked for Singapore, we were able to offer our TV partners a checklist of the footage they wanted and tailor the shows to their requirements," Morrison explains.

The F1 Rocks Singapore bill included Beyoncé, the Black Eyed Peas, No Doubt, N\*E\*R\*D, ZZ Top, Simple Minds, Jacky Cheung and A-Mei.

"Some broadcasters were more interested in having footage of Jacky Cheung than they were Beyoncé," continues Morrison, "so we were able to provide that for them. It's a simple thing to do, but the feedback from the broadcasters has been fantastic and we ended up providing 30 different versions of the TV shows to different countries."

The Singapore events were also used to showcase the F1 Rocks idea to other Grand Prix organisers from around the world. "We were able to take all the race controllers from the Formula One calendar around our live

## Pin your ears back... Winning unsigned acts get MW Unearthed

### UNEARTHED

Music Week readers can enjoy a taste of the winners of the Unearthed unsigned talent search this week, via the MusicPin cards (pictured right) inserted into each copy of the magazine.

The four winners were selected by a panel of industry tastemakers including Infectious Music managing director Korda Marshall, Epic head of A&R Jo Charrington, Music Week talent editor Stuart Clarke, head of A&R Leo Whiteley from Notting Hill Music Publishing, producer Greg Haver, manager Will Bloomfield and Mercury A&R manager Jodie Cammidge.



They are (pictured above, from left): Elsa Chapman, Alex Lipinski, Shanty Town and one-time EMI signing Blondfire.

One track from each of the four acts will be available to download via a unique code on each card. In addition, all four will get the chance to perform live at the next instalment of Music Week presents Unearthed, which will take place in December at Pure Groove in East London.

The same venue was last week host to the Unearthed

Canadian artists showcase, which featured performances by Dan Mangan and Kae Sun.

As with this latest event, the Christmas instalment of Unearthed will be free and open to industry and members of the public alike.

MusicPin will be on hand at the event to distribute their download



TRACK LISTING  
BLONDFIRE - L Love  
ELSA CHAPMAN - Trou  
ALEX LIPINSKI - Good  
SHANTY TOWN - A Da  
Music  
UNEARTHED

attract 26m viewers  
**-in event**  
**audience**

X Factor guests influencing shape of UK music charts

# X on fire: ITV hit show dominates UK charts

## Television

By Paul Williams

**THE UNPRECEDENTED IMPACT THAT THE X FACTOR IS HAVING** on fourth-quarter sales is poised to continue until the end of the year, as the likes of Susan Boyle and Rihanna take their turns as guests on the ratings-topping show.

The ITV1 programme's weekly influence on the shape of the UK singles and albums charts was felt again yesterday (Sunday) as the previous week's guest performers Black Eyed Peas and Leona Lewis were expected to claim the top two singles sellers with Meet Me Halfway and Happy respectively, while earlier guests Robbie Williams and JLS were battling it out for top-two superiority on the albums countdown.

Last week's results show featuring Lewis and Black Eyed Peas delivered The X Factor its highest audience yet, peaking at 16.6m and a 54.4% share, with the record viewing figures further emphasising how the programme is able to influence music sales in a way no other promotional outlet can come close to emulating.

"In an age when there are very few truly mass-audience platforms left, The X Factor has become pivotal for those labels and artists seeking to reach the family-based audience that can be so important to album sales in the run-up to Christmas, when nearly half of all music purchasing takes place," says HMV head of music Rudy Osorio.

"The series has not only become a conveyor belt of new, mainstream pop talent, such as Leona, Alexandra Burke and JLS, but it clearly now acts as a major showcase for many of the key releases by other artists as well."

Shakira, who was due to perform her new single Did It Again on yesterday's results show, is next in line to benefit from exposure on the show, while The X Factor's effect on the singles market will be felt again on this coming Sunday's new chart following the release this week of the 2009 finalists' charity single, a cover of the Michael Jackson hit You Are Not Alone.

If You Are Not Alone does top the chart this Sunday it will be the fifth number one in a row to benefit directly from The X Factor, a pattern that began with the first results show broadcast on October 11 when both Robbie Williams and last year's winner Alexandra Burke performed.



Star makers: the X Factor finalists' charity single (left) could be the fifth successive X Factor-related chart topper

est-rated TV show of modern times," he adds. "The booking policy of the show is extremely thorough. Their booking policy is global superstars, acts that are associated with the show and those that are established in the UK. As there are only two slots each week they have to make a big impact."

Although star guests appearing on the first four seasons of The X Factor all experienced notable sales gains, the impact of this fifth season on the fourth quarter market has been significantly greater as more and more viewers have tuned in.

Polydor president Ferdy Unger-Hamilton, whose artist Cheryl Cole topped the singles and then the albums charts after her X Factor performance, says the industry needs big TV shows to drive sales above and beyond what can be achieved at radio, noting, "Any TV show that gives you an audience of 14m or 16m is fantastic."

Others now set to capitalise during the remainder of the season will include Susan Boyle, who will perform Wild Horses on next Sunday's live final, a day ahead of the release of her debut album I Dreamed A Dream, and Rihanna whose new album Rated R is also out next Monday.

Meanwhile, the debut offering by this year's X Factor winner remains the firm favourite to top the Christmas-week singles chart, which would make it the fifth year in a row the show's victor has topped the festive countdown.

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Kitted out: Beyoncé flies the sponsors' flag at F1 Rocks

locations to see what we were doing. Then we were able to show them the TV shows and now we've furnished them with the viewing figures."

That exercise has resulted in the competing Formula One circuits clamouring to be involved in next year's F1 Rocks series, while Morrison says that the response from the Formula One hierarchy has been equally as enthusiastic.

"What we're hearing from Bernie Ecclestone's people is that the sport's sponsors like the fact that we have an extension brand that is bringing in a younger audience and there is even some talk about some of the big-name sponsors perhaps also sponsoring the F1 Rocks shows to take advantage of that," adds Morrison.

"It all means that we're off to Heathrow on a daily basis at the moment and we're way ahead of where we envisioned we would be, but it's fantastic that F1 Rocks has been embraced so wholeheartedly and we're looking forward to making some announcements about next year's events in the near future."

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## ed chance

cards to those in attendance.

"We were excited about working with MusicPin, as their technology offers a way of delivering music promotionally in a way that captures data and pays royalties promptly to the artist," says Music Week talent editor Stuart Clarke.

MusicPin is a digital music marketing company that links artists and brands with the end-user through the use of unique pin codes that can be incorporated into various physical products.



## Season 5 Guests

- OCTOBER 11**  
Alexandra Burke, Robbie Williams
- OCTOBER 18**  
Cheryl Cole, Whitney Houston
- OCTOBER 25**  
Michael Buble, Westlife
- NOVEMBER 1**  
Bon Jovi, JLS
- NOVEMBER 8**  
Black Eyed Peas, Leona Lewis
- NOVEMBER 15**  
Shakira
- NOVEMBER 22**  
Susan Boyle
- NOVEMBER 29**  
Rihanna



Other guests for the remainder of the season are still to be confirmed

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# News

## Editorial Paul Williams



**PERCEIVED WISDOM HAS IT THAT MUSIC DOES NOT WORK** on prime-time TV and, barring something like an important England game, it is virtually impossible in this multi-channel age to attract audiences significantly above 10m.

Well, tell that to the team behind The X Factor whose music-based format the other Sunday peaked at a record 16.6m viewers, while attracting more than two-thirds of all 16- to 34-year-olds who were watching TV at the time.

The impact of the programme's incredible numbers on music sales is all too evident, with the top end of the singles and albums charts week after week since the current season began heavily dominated by whoever has been on the show. Very simply, thousands upon thousands of CD and download sales that have occurred in these past few weeks would not have happened if the promotional vehicle of The X Factor had not been around.

In that context then it would be

rather churlish to criticise the ITV1 show, especially at a time when it becomes ever harder to clock up decent sales numbers. But its huge influence, far above any other promotional outlet out there, means this current fourth quarter is being dominated by The X Factor in a way that no single TV programme, radio station or whatever else has managed to do so before. With The X Factor effectively the only real game in town it means if your act is not on it you stand very little chance of reaching the high sales figures of those artists who have appeared on the programme.

The way The X Factor and other reality programmes are impacting the market will become most evident at the end of the year when the figures for the biggest-selling UK artist debuts are added up. We can expect the top of this list to feature the likes of Alexandra Burke, Susan Boyle and JLS, all of whom have gained their initial exposure via reality TV. Each of these acts more than deserves their success, demonstrating that for every Jedward reality TV really can uncover talent. In the longer term, however, it cannot be healthy for the business if these shows are the only avenues from which big-selling new artists can emerge.

It is hardly fair, though, to criticise The X Factor for being so successful. Rather, the case is that there are plenty of positive lessons both for the music and television industries to learn from it. TV execs tend to shy away from putting music in primetime slots and, with the low numbers it often attracts, you can hardly blame them. We all want Top of the Pops or some other weekly primetime music show on our screens, but in its last incarnation before TOTP was killed off sadly hardly anyone was watching it.

What Simon Cowell's creation does prove is that in the right setting music can work phenomenally well on TV. Yes, it is true that The X Factor is much more than a music show; it's a twice-weekly soap opera where the hopes and dreams of budding artists can be shattered or realised by those tuning in. But music is the central element of the show, with its success demonstrating that music on TV can work and that it has probably been the formats at fault in the past.

In going beyond The X Factor, it should not be the music industry looking to the television business to find successful new outlets for music on television. Pop Idol, American Idol and The X Factor all came from the music industry, not from the imaginations of TV executives. That indicates it should be within the abilities of other clever people in this business to come up with further compelling ways of presenting music on the box so prime-time TV's music story in future will not only be about X Factor.

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

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Should there be more performers on the PPL board?

### THIS WEEK WE ASK:

Can shops such as Peacocks and Game selling music fill the gap left by Woolworths and Zavvi?

YES 70% NO 30%

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

Camilla Kerslake debut album to hit retailer's shelves

# Waitrose ad sync leads to Christmas stocking

## Retail

By Nicholas Johnstone

**WAITROSE IS ENDING A SIX-MONTH ABSENCE FROM MUSIC RETAIL** to promote a new artist, courtesy of a marketing tie-up with Universal Music.

The supermarket will sell Camilla Kerslake's debut album in its stores for the duration of a Christmas TV campaign that uses a track exclusively recorded by the singer, the first signing to Gary Barlow's Future Records.

Her eponymous album is released on November 23 and will be promoted via a separate ad running in the same commercial breaks as the Waitrose campaign.

The integrated campaign is an update on Waitrose's 2008 Christmas ads, which used a full choir version of 19th Century hymn How Do I Keep From Singing?

By coincidence, Kerslake had recorded a version of this song for her debut album and this came to the attention of Waitrose. She then recorded a new version tailored to the TV ad, although this new version will not feature on the album.

"Last year, the song was requested by our customers, who wanted to buy it," says Waitrose home



Camilla's carol: Kerslake re-recorded How Do I Keep From Singing? for the ad

entertainment buyer Freya Wright.

"As Camilla has re-recorded the song especially for Waitrose, it makes perfect sense for her CD to be available in store for customers to buy."

Universal head of TV, radio and advertising Marc Robinson says similar partnerships are in the pipeline. "The rotation of the ads in the build-up to Christmas is huge so it's a great way of exposing her vocal," he says. "Hopefully the deal is the first of many."

Waitrose has agreed to sell the album after CDs and DVDs were taken off the shelf in March to make room for more popular products, such as cookware.

As part of the integrated cam-

aign, Kerslake will give live performances both in-store and at Waitrose-sponsored food events.

Universal's venture is part of a growing tendency in the music industry to find mutually beneficial deals between musicians and brands: recent hook-ups have included Bacardi's year-long deal with Groove Armada and Cadbury's launching its own label Glass and A Half Records.

Meanwhile, four of Europe's leading indie labels - Moshi Moshi, Wichita Recordings, Because Music and Bella Union - last week signed up to IMU, a new organisation to market their artists to brands and agencies.

"The artist management community have become much more engaged and willing to have conversations with brands," says Natasha Kizie, head of entertainment at KLP Entertainment, which was responsible for Bacardi's deal with Groove Armada.

"To get the weight of a Christmas campaign behind Camilla Kerslake's music launch is phenomenal," she adds. "Waitrose are being really bold in thinking of it not just from a TV perspective, but retailing in-store and doing events."

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# PPL's third sector licence legislated

**PPL SAYS THE GOVERNMENT'S** decision to allow it to start licensing charities and not-for-profit organisations for playing music for the first time finally brings the UK in line with the rest of the European Union.

Legislation that is due to come into force on April 1 next year will mean that what is classified as the third sector, which covers everything from charity shops and community halls to government offices, will now be required to be licensed for the playing of sound recordings and broadcast music.

PPL notes these premises already require a licence from PRS for Music for playing music, while PPL's equivalent societies across the rest of the EU have enjoyed this right for a number of years. PRS presently licenses several thousand such premises.

"The Government has recognised that certain changes in the

current legislation need to take place to bring us in line with the rest of the EU," says PPL chairman and CEO Fran Nevrla.

"It's a victory for common sense," adds PPL director of government relations Dominic McGonigal. "It's pretty reasonable for musicians to be paid when their recordings are used and this is simply providing the mechanism for that."

A key aspect of this change in copyright law has been an agreement for PPL to work with PRS for Music for the creation of a joint licensing scheme. This will result in third sector organisations affected by this law change only requiring one joint licence from both societies, rather than two separate licences. A code of practice and independent complaints mechanism will also be put in place as part of the law change.

Discussions are now ongoing about drawing up the details of the licence, including what tariffs will be introduced. In conjunction with PRS for Music, PPL has been consulting with the Community Sector Law Monitoring Group (CSLMG), which is part of Community Matters, the national federation for community organisations. CSLMG acts as a forum to monitor legislation, regulation and practices that affect how community organisations operate.

Community Matters CEO and CSLMG chairman David Tyler says charities are going to be upset at the ruling as it means some will have to pay "considerably more money".

"The initial reaction is going to be disappointment, but we have been doing a fair amount of work with PPL and PRS and our preferred solution is a flat fee for community premises," he says.

# Tributes flow for 'hard rock Godfather' Maurice Jones

## Obituary

By Gordon Masson

**THE LIVE MUSIC INDUSTRY** is mourning the passing of "hard rock Godfather" Maurice Jones who died last week following a long battle with cancer. He was 64.

Tributes flowed in for the promoter, with his peers in the music business pointing out that had it not been for his foresight, rock and metal festivals today may never have happened.

"Maurice Jones was the hard rock Godfather," says K2 managing director John Jackson. "He took a risk on setting up Monsters Of Rock when nobody else would and he set the template for rock festivals today."

Ozzy Osbourne tells *Music Week*. "Maurice Jones was a fellow Brummy and I can honestly say I always looked forward to seeing him. He made touring fun. I will truly miss him. Love and respect to his family."

"He made touring fun... I will truly miss him. Love and respect to his family"

### OZZY OSBOURNE

In addition to developing Monsters Of Rock, Maurice is perhaps best known in industry circles for co-promoting 1985's historic Live Aid concert at Wembley Stadium, where his status among the artist fraternity helped ensure rock's elite performed on the day.

"Maurice was one of the pioneers who helped create the modern day music business," states Solo Agency managing director John Giddings. "His role in Live Aid has never been fully appreciated, but he was just as responsible for that taking place as other people; he just didn't shout about it as much."

ITB managing director Barry Dickins says, "I first came across him when he was at Astra booking acts for the Lafayette - he didn't want to pay any money for the bands then and that never changed," laughs Dickins. "He was a great person to do business with - you always knew where you were with Maurice - and he brought a lot of good people into the industry."

The Agency Group chairman Neil Warnock notes, "He understood the marketplace, the music and the artist and he would often



A respected gentleman: Maurice Jones with wife Diane and daughter Kristy

go out partying with acts, becoming their fourth, fifth or sixth member. He was a great technician of that time capsule where there was an explosion in rock. The business owes a lot to Maurice."

ITB agent Rod McSween agrees. "Maurice was very gregarious and didn't mind a practical joke being played on him. He was a gentleman and was well respected and loved."

Live Nation chief operating officer international music Paul Latham recalls, "Maurice was one of the first people I met when I started managing the Manchester Apollo in 1985 - he was larger than life and a great introduction to the business for me as he always gave me the time of day. He was a true pioneer and he'll be sadly missed."

Born in the West Midlands town of Wednesbury, Maurice began dabbling in the music business while serving his apprenticeship at John Thompson's engineering works in Bilston where he used a public phone box as his office to manage the 'N Betweens, who later became Slade.

Aged 19, he joined Wolverhampton's Astra Agency and became involved in Club Lafayette, where he booked acts including Led Zeppelin, Yes and John Mayall and the Bluesbreakers.

In 1977 he quit Astra to form the Walsall-based Midland Concert Promotions. As well as promoting acts such as AC/DC and Def Leppard, Jones took on the likes of UB40, U2, The Police, Simply Red, Simple Minds, Enrythmics and Oasis at Knebworth in 1996.

Along with fellow promoter Paul Loasby, Jones launched Monsters Of Rock in 1980. That led to him taking on the lease of Donington Park for a period, during which he also became involved in superbike events.

Maurice retired in 1998. He spent his spare time indulging his passion for boats and enjoyed his regular sailing trips to France with his wife Diane. He is also survived by his daughters Kristy and Nicola.

"He was an excellent promoter

and the methods he established have been carried on by the likes of Stuart Galbraith," says Iron Maiden manager Rod Smallwood.

Galbraith, who is now CEO of Kilimanjaro Live, counts Jones as a mentor. "As a person he was caring and thoughtful, but he was a tough and shrewd businessman and I learnt an enormous amount from Maurice, for which I'll be forever grateful," adds Galbraith.

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## News in brief

- EMI Music has named **Shane Naughton**, currently CFO of *Music Week* parent company UBM Information, as its new chief financial officer. Naughton, who is also CEO of UBM Connect, takes up the new role in February. Meanwhile, former ITV group legal director **Kyla Mullins** is joining EMI on November 24 as general counsel. Both Mullins and Naughton will become members of EMI Music's executive committee.
- **Live Nation** and **Ticketmaster** have reported increased revenues for the third quarter of 2009. Ticketmaster said its revenues rose 3% to \$348.5m (£207.8m) thanks to its new artist services business, while Live Nation claims revenue growth of 14% to \$1.8bn (£1.1bn) for the third quarter.
- A chart shake-up at *Billboard* will enable any best-selling album to become eligible for inclusion on the **Billboard 200**, regardless of its release date. The new rules will come into effect in the *Billboard* issue dated December 5 2009.
- Director of Madison Management **Paul Harvey** died on November 2 after suffering from a prolonged illness. He was 44. For an obituary see [www.musicweek.com](http://www.musicweek.com).

- **Jay-Z's** recent appearance in London's Alexandra Palace has led to the iconic venue winning an extended licence to increase the capacity to 10,250 from 8,000.
- Secondary ticketing company **Viagogo** has signed a deal with loyalty card programme Nectar to allow Viagogo users to collect points when they buy concert tickets.
- **Phil Christie** has moved from Virgin Records to become A&R manager at Warner/Chappell.
- **4AD** has created a new section on its website showcasing live sessions from its artists. 4AD Sessions ([www.4ad.com/sessions](http://www.4ad.com/sessions)) will show exclusive live performances of 4AD artists performing covers and alternative versions of their own material.
- Revenues at **Universal Music** fell 5.2% in the first three quarters of this year, with owner Vivendi blaming "a light release schedule". The major posted revenues of €2.98bn (£2.66bn) for the first nine months of 2009, down 5.2% year-on-year.
- 21 organisations from across the British entertainment industry have launched a campaign called **Save Our Sound**, calling on the Government to provide funding for switching radio frequencies used at live events.

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# News

## Pop pickers to choose their tunes on iTunes



**ITUNES IS ASKING THE PUBLIC** to help it choose its first ever album and single of the year.

The retailer is holding a vote via its Facebook page throughout November, with users able to choose from the top 20 best-selling songs and albums of 2009 for the People's Choice awards. The winner will be announced in early December.

At the same time iTunes will announce its Editor's Choice of best single and album. A shortlist for this was announced last week following a selection process by the iTunes editorial team in London.

"Everyone loves charts and loves to look back at the end of the year," says iTunes Europe director Oliver Schusser. "Every music magazine does it, and we wanted to express our view about what had the biggest impact. We've heard anecdotally from our customers that they like to do this, too."

Animal Collective, Jack Peñate and Dizzee Rascal are in the running for the Editor's Choice single, while nominees for best album include Kasabian, La Roux, and The Invisible.

"I think our experts have picked a good mix," says Schusser. "We have some of the bestsellers in there, but there are also a few that are just fantastic albums, such as The Horrors and The XX."

Meanwhile, iTunes' parent company Apple is reportedly set to open 40 to 50 retail stores (below) next year with new outlets planned in London, Paris and Shanghai.



Burlesque star's signing part of EMI's 'more rounded' approach to entertainment

# Immodesty is first non-music commodity for Parlophone

## Labels

By Christopher Barrett

**PARLOPHONE HAS SIGNED** what is understood to be EMI's first non-recording artist in the shape of burlesque star Immodesty Blaize.

The label has already produced a film starring the dancer, titled *Burlesque Undressed*, which will premiere in London in late January 2010 before being rolled out across cinemas throughout Europe and the UK.

And while Blaize is not expected to record an album for Parlophone, her multi-faceted contract with the label covers a number of other revenue streams, including brand association, live, merchandise and audio-visual.

"This is a move by Parlophone and EMI as a whole toward being a rounded entertainment company and to do that we need to broaden out into areas other than simply working with recording artists," says Parlophone president Miles Leonard, who adds that Blaize may compile an album of burlesque music for the label.

Following the January theatrical release of *Burlesque Undressed*, with distribution handled by London-based company More2Screen, the film will be released on DVD on February 8, with the title firmly aimed at the Valentines market. EMI also hopes the film will be able to capitalise on interest around forth-



**What the Blaizes?**  
Parlophone's new signing could compile an album of burlesque for the label but the original deal is entirely non-music-related

coming Hollywood film *Burlesque*, currently in production.

The film, which is co-produced by EMI VP of visual content strategy and acquisition Stefan Demetriou, cuts footage from Blaize's *Tease Show* with interviews from veteran burlesque artists and

historical footage.

The release of the film emphasises EMI's increased focus on broadening its activities beyond recorded music and also reflects its film-production heritage, which arguably peaked in the late Seventies with acclaimed productions including

"We need to broaden out into areas other than simply working with recording artists..."

**MILES LEONARD**

The *Deer Hunter* and *Close Encounters Of The Third Kind*.

"It echoes where EMI has been historically, but more importantly this is about a company looking forward and broadening our capabilities with a number and variety of artists worldwide that are more than just recording artists," says Leonard.

"The new capabilities we have can be utilised in different areas within the entertainment industry, and we want to make sure that we are involved in that. It is step by step but we want to be an entertainment company as much as being renowned as a music company."

Blaize, who is considered one of the UK's leading stars of burlesque, sold out four consecutive nights at Londen's Koko venue in May performing alongside a 12-piece band and Marc Almond as part of her *Tease Show*. She has also starred in videos for Goldfrapp and performed alongside a number of musicians including Nick Cave.

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## Nokia reaches out with Rihanna in opening fan overture

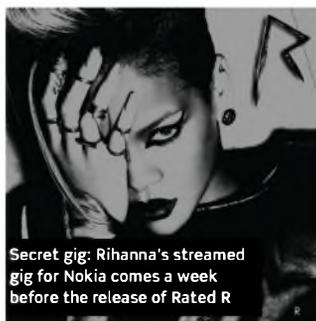
**NOKIA SAYS IT WANTS** to "define a new way of connecting artists and fans", ahead of its massive Rihanna album launch tonight.

The artist plays a concert at a secret south London location tonight (Monday), one week before her new album *Rated R* is released by Mercury.

The gig will be streamed live at [www.nokia.com/rihanna](http://www.nokia.com/rihanna) and Nokia says it will be using the latest technology to broadcast this event via its mobile music, video and communications services.

Those watching will be able to select their preferred camera angle to watch the live stream, while the London gig will also be streamed live by video bloggers using the new Nokia X6 handset.

Fans will also be able to invite friends to watch the performance



**Secret gig:** Rihanna's streamed gig for Nokia comes a week before the release of *Rated R*

with them through Facebook and Twitter and the more people they invite, the more camera angles they will be able to view the gig through. They can also download a web widget counting down to the gig and a Rihanna mobile app from Nokia's Ovi Store.

In addition, Nokia Comes With Music customers will be able to



**Countdown:** Nokia's website prepares for live streaming

download an exclusive version of *Rated R* with a bonus track, remix and other additional content free as part of their subscription.

Nokia's global head of music Liz Schimel says that the initiative will be the first of many. "This is our first partnership of this nature. Expect to see us continue to bring great exclusive and

unique experiments to artists and fans," she says.

For Nokia, the event marks the launch of the X6 handset, but is also about associating with music and showing off the company's technical capabilities across different platforms. Schimel says there are also clear advantages for artists and record labels in such promotions.

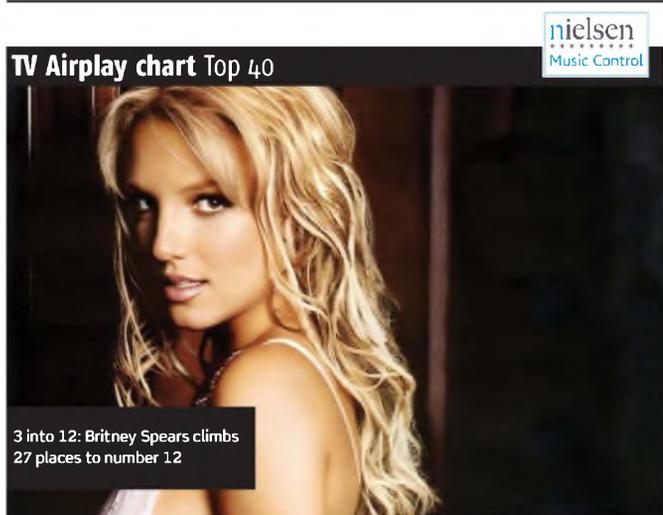
"For an artist it is a great way of reaching fans across the world. We have been a pioneer in terms of business models and we want to be in terms of experiences," Schimel explains. "We believe we are creating a new industry standard in these types of partnerships that are bringing great artists and great companies together. We want to define a new way of connecting artists and fans. It is not just a launch."

# Maurice Jones



R.I.P

# News media



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## TV Airplay chart Top 40

3 into 12: Britney Spears climbs 27 places to number 12

This Wk	Last Wk	Artist	Title	Label	Plays
1	1	CHERYL COLE	Fight For This Love	Fascination	616
2	4	BLACK EYED PEAS	Meet Me Halfway	Interscope	538
3	3	JAY SEAN FEAT. LIL WAYNE	Down	Island	530
4	6	JLS	Everybody In Love	Epic	520
5	2	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco	474
6	5	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank	454
7	7	TINCHY STRYDER	You're Not Alone	4th & Broadway	423
8	10	N-DUBZ	I Need You	AATWJMTV	421
9	15	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc-A-Fella	396
10	11	LEONA LEWIS	Happy	Syco	388
11	9	CHIPMUNK	Oopsy Daisy	Live	367
12	39	BRITNEY SPEARS	3	Live	340
13	26	KESHA	Tik Tok	Columbia	307
14	13	CAVIN HARRIS	Flashback	Columbia	295
15	14	WHITNEY HOUSTON	Million Dollar Bill	Arista	281
16	9	TAIO CRUZ	Break Your Heart	4th & Broadway	280
17	19	JASON DERULO	Whatcha Say	Warner Brothers	273
18	23	CHRIS BROWN FEAT. LIL WAYNE	I Can Transform Ya	Live	263
19	13	BEYONCÉ	Broken Hearted Girl	Columbia	243
20	NEW	MUSE	Undisclosed Desires	Warner Brothers	235
20	NEW	TAIO CRUZ	No Other One	Island	235
22	28	FLORENCE + THE MACHINE	You've Got The Love	Island	234
23	12	DAVID GUETTA FEAT. AKON	Sexy Chick	Positiva/Virgin	228
24	21	FOO FIGHTERS	Wheels	RCA	221
25	16	BLACK EYED PEAS	I Gotta Feeling	Polydor	218
26	23	ALESHA DIXON	To Love Again	Asylum	217
27	25	SUGABABES	About A Girl	Island	216
28	NEW	RIHANNA	Wait Your Turn	Mercury	201
29	18	ARMAND VAN HELDEN + A-TRAK	PRESENT DUCK SAUCE	Anyway / Ministry	193
30	NEW	SNOW PATROL	Just Say Yes	Polydor	188
31	36	GREEN DAY	21st Century Breakdown	Warner Brothers	183
32	21	COBRA STARSHIP FEAT. LEIGHTON MEESTER	Good Girls Go Bad	Fueled By Ramen	181
33	NEW	50 CENT	Baby By Me	Polydor	180
33	NEW	3OH!3 FEAT. KATY PERRY	Starstrukk	A&Tonic	180
35	NEW	ROBBIE WILLIAMS	You Know Me	Virgin	179
36	NEW	WESTLIFE	What About Now	Syco	174
37	24	THE SATURDAYS	Forever Is Over	Fascination/Geffen	171
38	17	JORDIN SPARKS	SOS (Let The Music Play)	Tommy	168
38	34	LILY ALLEN	Who'd Have Known	Parlophone	168
40	32	PITBULL	Hotel Room Service	I	167

© Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Faut, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TFM, Vault, VH1 and VH2

# Influence from The X Factor helps rival show ratings X into 4 does go as Box TV benefits from talent show

## Television

By Ben Cardew

**4MUSIC PROGRAMMING CHIEF DAVE YOUNG** says that the record-breaking success of The X Factor this year has led to a "huge boom" in viewing at 4Music over the past few weeks.

Young, whose full title is programming director of Box TV Network and 4 Music, overseeing music TV channels 4Music, The Box, Kiss, Kerrang!, Q, Smash Hits! and Magic, last week launched the 4Music winter programming showcase, which includes a raft of Christmas programming and chart shows featuring Jay Sean and Taio Cruz (see right).

The launch took place the day after ITV revealed that Sunday, November 9's X Factor results show, which featured a sing-off between the duo John and Edward and Lucie Jones, recorded a peak audience of 16.6m (54% audience share) – the show's best to date. The previous Sunday's results show had recorded a peak audience of 15.8m.

Young says that the success of The X Factor this year "has had a huge impact and sucked up huge amounts of audience of music TV". Yet, perversely, he says this has been beneficial to the pop-oriented 4Music. "It has generated an interest in all pop music and we have seen a huge boom in the last few weeks," Young explains.

Young adds, "I think we're seeing a lot of people staying in for X Factor and supplementing their viewing with other complimentary music viewing before and after, but perhaps also during too (in ad breaks, during performances they're not keen on, and whilst audiences time-shift viewing). This is something we have seen from the Box TV portfolio viewing figures. In fact, in the hour before the live shows, Box TV has increased ratings by 21%, driven by Magic, Kerrang! and 4Music and there has also been a big increase in viewing following The X-Factor – driven by 4Music, Magic and Smash Hits."

Channel 4 head of T4 and music Neil McCallum elaborates. "There is a huge audience opportunity before and after the show," he says. "We work to the same schedule as them [the X Factor]. If we have got these [X Factor-linked] artists we will schedule in them around their booking policy. We are also trying to put people like Alexandra Burke around weekends where there is a big awareness of X Factor."

The X Factor's immense influence is also evident in the charts: last week 2008 runners-up JLS topped the singles chart with Everybody In Love, while six of the top eight singles had been performed on the show in the last few weeks.

"Artists' profile goes up quite spectacularly when they appear on The X Factor," McCallum explains. "If

you can harness some of that you can benefit greatly."

4Music says it does not yet have official viewing figures for the last two weeks to back up its claim. However, it does reveal that 11m viewers watch 4Music every month – or 4.6m a week – making it the UK's number one music channel, according to Young.

"Originally 4Music filled the gap for a new type of music TV channel which people were craving. Over time it has emerged to be the number one music TV channel in the UK, which is a great achievement considering its age," he says.

Forthcoming highlights of the Box TV channels include:

- Peter Andre's Xmas Xtravaganza Top 50 (4Music)
- Santa Blessed Festive 50 - Brian Blessed (Magic)
- JLS's Christmas Cracker (4Music)
- Neil Fox's Christmas is Magic Top 40 (Magic)
- Taio Cruz's Crucial R'n'B Mixtape (Kiss)
- 4Music's Top 50 of the Noughties (4Music)
- Exclusive Artists Countdowns (Kerrang!)
- January 2010 is Superheroes month on 4Music
- February 2010 is Brit Month (working title) including coverage of the NME Awards.

"With our programming for winter 09/10 we have been looking to deliver even more of the great stuff our audiences expect from us," McCallum says. "Our commitment to creativity and freshness is the reason that more viewers come back to us more regularly than any other music channel."

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# NME to cast eye over the Noughties

**NME IS GIVING OVER THIS WEEK'S PAGES** to a special End of Decade issue, looking back over the key bands and moments of the Noughties.

With the exception of two pages of news, the entirety of this Wednesday's issue is dedicated to Noughties-related features such as:

- How the internet has shaped music
- The "indie tabloid take-over"
- A decade of reunions
- My Chemical Romance and the effect of 9/11 on rock'n'roll

- How The Strokes helped shape the indie style of the decade
- The resurgence of pop music with Girls Aloud and Xenomania.

The issue also celebrates the top 50 albums of the decade including interviews with many of the artists featured, while NME.com will support the issue online with a gallery running for every individual year of the decade, as well as the top 100 albums of the decade, including links to listen to and buy the featured music.

NME news editor Paul Stokes,

who was integral in putting the features together, says the issue is an attempt to break with various list-based ways of reviewing the past.

"For the area of music that we primarily cover, the shifts have been pretty huge, in terms of how indie music is regarded," he says.

"The big thing about this decade is that when I was reading NME in the Nineties it was quite a weird thing to do. In 2009 indie music is no longer that alternative, weird thing that people do. It dominates music across the board."

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## Airplay analysis Alan Jones

# JLS creeping up on Cole's double haul



**CHERYL COLE DOES THE AIRPLAY DOUBLE** for the second week in a row, with *Fight For Your Love* topping the radio airplay chart for the fifth straight week, and the TV airplay chart for the second time. But support for the track is down on both lists: it pulled 3,153 plays and an audience of 74.27m on the Music Control radio panel last week, losing 105 spins and a little over 8m listeners, compared to the previous week. On the TV chart panel, the promotional videoclip for the track secured 515 plays, compared to 678 a week ago.

X Factor judge Cole's closest radio rivals are 2008 series runners-up JLS, whose second single *Everybody In Love* closes 3-2, swapping places with 2008 series winner Alexandra Burke's *Bad Boys*. The JLS track had a great week, adding 372 plays and well over 8m listeners to move within 16% of Cole, and could be the group's second number one on the chart as early as next week.

Seven weeks after *Bodies* climbed to number three, Robbie Williams lands his second Top 10 radio airplay hit from new album *Reality*

Killed The Video Star, with *You Know Me*. The track, which also debuts at number 17 on the OCC sales tally, rockets 67-10, with 854 plays earning the track an audience of 34.16m. Eight plays on Radio 1 and 13 on Radio 2 contributed 65.56% of *You Know Me*'s total audience.

Radio 2's top tune, however, was *Maybe*, the debut UK release by Ingrid Michaelson. The station aired the track 18 times last week, providing a huge 99.58% of its overall audience of 17.95m. Moving 75-42 on the radio airplay chart, *Maybe* picked up only seven plays from the other 142 stations on the Music Control panel.

With debut single *Mama Do* and follow-up *Boys And Girls* ranked ninth and 25th for the year, Pixie Lott has another major airplay hit in the form of *Cry Me Out*, which vaults 32-9, clinching 1,142 plays and an audience of 34.88m from 91 supporters. The track - widely viewed as the best song on the album - is earning Lott support from stations where she has not been aired before, including KISS 100, where the track was aired 19 times.

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % +/-	Total Aud (m)	Aud % +/-
1	1	10	4	<b>CHERYL COLE</b> <i>Fight For This Love</i> Fascination	3153	-3.22	74.27	-9.8
2	3	9	3	<b>JLS</b> <i>Everybody In Love</i> Epic	2920	14.33	63.61	15.28
3	2	7	10	<b>ALEXANDRA BURKE FEAT. FLO-RIDA</b> <i>Bad Boys</i> Syco	3039	-4.16	57.27	-17.07
4	8	8	2	<b>LEONA LEWIS</b> <i>Happy</i> Syco	2066	29.66	47.75	23.87
5	4	6	9	<b>JAY SEAN FEAT. LIL WAYNE</b> <i>Down</i> Island	1435	10.77	42.78	0.9
6	18	2	16	<b>WESTLIFE</b> <i>What About Now</i> Syco	1386	46.24	38.55	34.13
7	7	5	1	<b>BLACK EYED PEAS</b> <i>Meet Me Halfway</i> Interscope	1490	22.43	37.22	-5.87
8	14	5	21	<b>PAOLO NUTINI</b> <i>Pencil Full Of Lead</i> Atlantic	180	3.45	35.32	11.42
9	32	2	25	<b>PIXIE LOTT</b> <i>Cry Me Out</i> Mercury	1142	34.83	34.88	60
10	NEW	1	17	<b>ROBBIE WILLIAMS</b> <i>You Know Me</i> Virgin	853	0	34.15	0
11	9	12	19	<b>WHITNEY HOUSTON</b> <i>Million Dollar Bill</i> Arista	2136	-12.26	33.8	6.94
12	15	4	11	<b>LADY GAGA</b> <i>Bad Romance</i> Interscope	592	30.01	33.78	9.85
13	16	5	32	<b>BEYONCE</b> <i>Broken Hearted Girl</i> Columbia	1351	16.97	30.62	1.66
14	12	18	14	<b>BLACK EYED PEAS</b> <i>I Gotta Feeling</i> Polygram	1867	-13.84	30.06	-11.54
15	40	3	6	<b>KESHA</b> <i>Tik Tok</i> Columbia	1105	43.65	29.77	58.35
16	22	3		<b>ALESHA DIXON</b> <i>To Love Again</i> Asylum	586	27.72	29.64	12.66
17	13	12	30	<b>TAIO CRUZ</b> <i>Break Your Heart</i> 4th & Bracway	2002	-6.32	28.99	-11.37
18	26	3		<b>JAMES MORRISON</b> <i>Get To You</i> Polydor	504	23.16	27.9	14.02
19	24	4	8	<b>SUGABABES</b> <i>About A Girl</i> Island	1634	14.59	27.71	7.86
20	5	7	12	<b>JAY-Z FEAT. ALICIA KEYS</b> <i>Empire State Of Mind</i> Atlantic	1190	-1.73	27.27	-34.35
21	17	10	15	<b>MICHAEL BUBLE</b> <i>Haven't Met You Yet</i> Reprise	1891	2	26.42	-10.11
22	36	2		<b>JASON DERULO</b> <i>Whatcha Say</i> Warner Brothers	456	29.91	26.19	29.72
23	21	19	48	<b>BEYONCE</b> <i>Sweet Dreams</i> Columbia	1691	-3.06	26.18	-1.95
24	6	8	39	<b>THE SATURDAYS</b> <i>Forever Is Over</i> Fascination/Geffen	1483	-6.66	25.84	-35.06
25	19	9	23	<b>CHIPMUNK</b> <i>Oopsy Daisy</i> Jive	1134	-15.25	25.63	-9.37
26	35	3		<b>RIHANNA</b> <i>Russian Roulette</i> Def Jam	782	17.77	25.38	25.33
27	20	4	45	<b>BON JOVI</b> <i>We Weren't Born To Follow</i> Mercury	450	23.28	23.11	-13.48
28	41	3	65	<b>WILL YOUNG</b> <i>Hopes &amp; Fears</i> RCA	537	1.9	22.01	18.84
29	25	5	5	<b>N-DUBZ</b> <i>I Need You</i> A&W/Intm	586	6.55	21.72	-12.88
30	NEW	1		<b>CHASE &amp; STATUS</b> <i>End Credits</i> Mercury	135	0	21.56	0
31	37	1		<b>FLORENCE &amp; THE MACHINE</b> <i>You've Got The Love</i> Island	637	0	20.85	0
32	NEW	1		<b>MIKA</b> <i>Rain</i> Casablanca	270	0	20.6	0
33	34	3	56	<b>KASABIAN</b> <i>Underdog</i> Columbia	265	-1.49	20.36	-3
34	31	6	38	<b>DIZZEE RASCAL</b> <i>Dirtee Cash</i> Dirtee Stank	419	-11.97	20.06	-8.19
35	50	3	7	<b>BRITNEY SPEARS</b> <i>3</i> Jive	606	2.71	19.98	17.74
36	43	25	43	<b>KINGS OF LEON</b> <i>Sex On Fire</i> Hand Me Down	1306	-1.43	18.85	3.34
37	23	5	20	<b>SNOW PATROL</b> <i>Just Say Yes</i> Polydor	854	4.4	18.58	-28.46
38	NEW	1		<b>MUSE</b> <i>Undisclosed Desires</i> Warner Brothers	277	0	18.51	0
39	10	5	29	<b>TINCHY STRYDER</b> <i>You're Not Alone</i> 4th & Bracway	937	-14.74	18.18	-48.13
40	29	24	33	<b>JLS</b> <i>Beat Again</i> Epic	1270	-1.01	18.14	-20.02
41	42	3		<b>INGRID MICHAELSON</b> <i>Maybe</i> Cabin 24	35	6.06	17.95	-1.99
42	NEW	1		<b>NORAH JONES</b> <i>Chasing Pirates</i> Blue Note	121	0	17.4	0
43	38	13	31	<b>DAVID GUETTA FEAT. AKON</b> <i>Sexy Chick</i> Poptv/Intm	811	-2.52	16.61	-16.49
44	30	4	24	<b>CAVIN HARRIS</b> <i>Flashback</i> Columbia	517	-12.67	16.4	-26.59
45	27	15	49	<b>PIXIE LOTT</b> <i>Boys And Girls</i> Mercury	1152	-15.04	16.06	-31.43
46	47	3		<b>STEREOPHONICS</b> <i>Innocent</i> Mercury	724	6.78	15.56	-11.86
47	39	3		<b>SUSAN BOYLE</b> <i>Wild Horses</i> Syco	178	2.29	15.11	-23.45
48	NEW	1		<b>LIYY ALLEN</b> <i>Who'd Have Known</i> Parlophone	554	0	14.93	0
49	RE			<b>LADY GAGA</b> <i>Paparazzi</i> Interscope	1137	0	14.15	0
50	11	6	60	<b>JAMIE CULLUM</b> <i>I'm All Over It</i> Decca	273	-17.92	14.06	-59.12

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 107.9A, 100-102 Real Radio, 102.4 With FM, 103.4 The Reach, 105.4 Real Radio, 106.3 Sunrise FM, 106.6 Juice FM, 107.2 Smooth FM, 107.9 FM, 108.9 Capital FM, 96.10 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.6 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4 (Innervision), BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Southampton, BBC Radio Swindon, BBC Radio Ulster, Breakfast FM, Classic FM, London, Citybeat, 95.7FM, Clyde 1 FM, Clyde 2, Cool FM, Down Town Radio, Dream 100 FM, Dream 107.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South East, Galaxy South West, Galaxy Yorkshire, Galaxy Radio, Gold, Hallam FM, Heart 100.5, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 103, Heart 103.1, Heart 103.2, Heart 103.3, Heart 103.4, Heart 103.5, Heart 103.6, Heart 103.7, Heart 103.8, Heart 103.9, Heart 104, Heart 104.1, Heart 104.2, Heart 104.3, Heart 104.4, Heart 104.5, Heart 104.6, Heart 104.7, Heart 104.8, Heart 104.9, Heart 105, Heart 105.1, Heart 105.2, Heart 105.3, Heart 105.4, Heart 105.5, Heart 105.6, Heart 105.7, Heart 105.8, Heart 105.9, Heart 106, Heart 106.1, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.5, Heart 106.6, Heart 106.7, Heart 106.8, Heart 106.9, Heart 107, Heart 107.1, Heart 107.2, Heart 107.3, Heart 107.4, Heart 107.5, Heart 107.6, Heart 107.7, Heart 107.8, Heart 107.9, Heart 108, Heart 108.1, Heart 108.2, Heart 108.3, Heart 108.4, Heart 108.5, Heart 108.6, Heart 108.7, Heart 108.8, Heart 108.9, Heart 109, Heart 109.1, Heart 109.2, Heart 109.3, Heart 109.4, Heart 109.5, Heart 109.6, Heart 109.7, Heart 109.8, Heart 109.9, Heart 110, Heart 110.1, Heart 110.2, Heart 110.3, Heart 110.4, Heart 110.5, Heart 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173, Heart 173.1,

# News media

## Radio playlists

### Radio One

#### A list:

Black Eyed Peas Meet Me Halfway; Britney Spears 3; Cheryl Cole Fight For This Love; David Guetta One 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; Keshha Tik Tok; Lady Gaga Bad Romance; Leona Lewis Happy; Little Boots Earthquake; Muse Undisclosed Desires; N-Dubz I Need You; Paramore Brick By Boring Brick; Rihanna Russian Roulette; Snow Patrol Just Say Yes; Sugababes About A Girl

#### B list:

30 Seconds To Mars Kings And Queens; Agnes I Need You Now; Alesha Dixon To Love Again; Arctic Monkeys Cornerstone; Chuckie Let The Bass Kick; James Morrison Get To You; Jamie T Man's Machine; La Roux Quicksand; Lily Allen Who'd Have Known; Mika Rain; Mumford & Sons Winter Winds; Pixie Lott Cry Me Out; Prodigy Invaders Must Die; Taio Cruz No Other One; The Blackout I Don't Care (This Is Why We Can't Have Nice Things); Timbaland Feat. Shosh & Nelly Furtado Morning After Dark

#### C list:

30H3 Starstruck; 50 Cent Feat. Ne-Yo Baby By Me; Alicia Keys Doesn't Mean Anything; All Time Low Damned If I Do Ya (Damned If I Don't); Green Day 21st Century Breakdown; J Majik & Wickaman Feel About You; Mini Viva I Wish; Newton Faulkner Over And Out; Robbie Williams You Know Me; Sean Kingston Face Drop; X Factor Finalists You Are Not Alone

#### 1-Upfront:

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

### Radio Two

#### A list:

Ingrid Michaelson Maybe; Leona Lewis Happy; Michael Bolton Murder My Heart; Norah Jones Chasing Pirates; Pixie Lott Cry Me Out; Robbie Williams You Know Me; Susan Boyle Wild Horses; Westlife What About Now; Will Young Hopes & Fears

#### B list:

A-Ha Shadowside; Alesha Dixon To Love Again; James Morrison Get To You; Katherine Jenkins Angel; Lily Allen Who'd Have Known; Mika Rain; Newton Faulkner Over And Out; Paolo Nutini Pencil Full Of Lead; Richard Hawley Open Up Your Door; Rod Stewart It's The Same Old Song; Ronan Keating Stay; Seal I Am Your Man

#### C list:

Barbra Streisand If You Go Away; Davy Knowles Coming Up For Air; Leddra Chapman Story; Rosanne Cash Feat. Bruce Springsteen Sea Of Heartbreak; Rox No Going Back

### Absolute

#### A list:

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

#### B list:

Biffy Clyro Many Of Horror; 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; The Big Pink Dominos

#### C list:

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

### Capital

#### A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Broken Hearted Girl; Beyonce Sweet Dreams; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Chipmunk Oops 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; Keshha 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; Britney Spears 3; Cheryl Cole Feat. Will I Am 3 Words; Dizzee Rascal Dirtee Cash; Florence & The Machine You've Got The Love; 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; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Robbie Williams You Know Me; Shakira Did It Again; Snow Patrol Just Say Yes; Sugababes About A Girl; Whitney Houston Million Dollar Bill

### XFM

#### Daytime list:

30 Seconds To Mars Kings And Queens; Arctic Monkeys Cornerstone; Athlete Black Swan Song; Biffy Clyro Many Of Horror (When We Collide); Biffy Clyro The Captain; Bombay Bicycle Club Always Like This; Echo & The Bunnymen Think I Need It Too; Editors Papillon; Fall Out Boy Alpha Dogs; Florence & The Machine Drumming Song; Florence & The Machine You Got The Love; Foo Fighters Wheels; Frank Turner Poetry Of The Deed; Green Day 21st Century Breakdown; Kasabian Underdog; Kids In Glass Houses Youngblood (Let It Out); Ladyhawke Magic; Mumford & Sons Little Lion Man; Mumford & Sons Winter Winds; Muse Undisclosed Desires; Muse Uprising; Ou Est Le Swimming Pool Dance The Way I Feel; Paramore Brick By Boring Brick; Snow Patrol Just Say Yes; Stereophonics Innocent; The Big Pink Dominos; The Crips We Share The Same Skies; The Enemy Be Somebody; The Temper Trap Sweet Disposition; Weezer (If You're Wondering If I Want You To (I Want You To

#### Evening list:

Baby Monster Ultra Violence & Beethoven; Brakes Why Tell The Truth; Cosmo Jarvis You Got Your Head; Ellie Goulding Under The Sheets; Fightstar A City On Fire; Girls Laura; Ian Brown Just Like You; Jamie T Man's Machine; Jarvis Cocker Further Complications; Manchester Orchestra Shake It Out; Marina & The Diamonds Mowgli's Road; Me My Head Autumn; Noah & The Whale Love Of An Orchestra; Pearl Jam Got Some; Teitur Louis Louis; The Boxer Rebellion Evacuate; The Cheek Hung Up; The Drums I Felt Stupid; The Law Television Satellite; The Rakes The Light From Your Mac; Them Crooked Vultures New Fang; Two Door Cinema Club I Can Talk; Wolf Gang The King And All His Men; Yves Klein Blue Silence Is Distance

Jazz Services suggests a reformulation of policies

# Beeb's commitment to jazz put into question

## Radio

By Ben Cardew

**THE BBC SHOULD ESTABLISH A DIGITAL MULTIPLEX** with dedicated radio stations for jazz, folk, world, roots and early music, according to the UK's leading jazz organisation, Jazz Services.

The organisation will argue its case in a report to be published in January, following a MusicTank event on the subject, entitled *Jazz on The Beeb – A Love Supreme or Kind of Blue?*

The report, *The BBC Public Sector Radio, Jazz Policy and Structure in the Digital Age*, is written by Professor Stuart Nicholson, a lecturer, broadcaster, journalist and author of six books on the genre.

It will be accompanied by a second publication, *The Value of Jazz in Britain, Two*, by University of Westminster head of music production Mykaell Riley and Dave Laing. Both reports were commissioned by Jazz Services.

Nicholson and Riley will both address the MusicTank event, as will Jazz Services director Chris Hodgkins and, hopefully, a representative from the BBC.

The report, currently in draft form, outlines the considerable extent of the BBC's jazz output over Radios 2 and 3, as well as local radio. However, it is critical of the BBC, which it says provides fewer opportunities for jazz than in the past.

"In the past the BBC not only provided a broadcast outlet for jazz but also had an active and



Left in the dark: report says acts such as Courtney Pine could benefit from more Beeb commitment

influential role in the development of jazz music," the report's draft summary states.

"The lack of such opportunities today has a negative effect which is detrimental to jazz as a whole. In terms of public purpose to represent the UK, its nations, regions and communities, the BBC is not representing the jazz listening audience."

It adds, "It could be argued that jazz is being ghettoised, in that by removing jazz programmes from a 'popular slot' on a popular radio station (Radio 2) to specialised slots on Radio 3, that jazz is removed from chance encounters with a broad audience which in turn fulfils a 'self-fulfilling' prophecy that jazz is not popular."

And the report is critical of the BBC for axing its Jazz Awards "with no explanation given to the jazz constituency".

The report also gives three recommendations as to how the BBC can improve its jazz coverage, all of which it says it can do by using its resources more effectively.

It says the BBC should:

- Reformulate its policy around British jazz and interacting with jazz organisations on complementary content
- Deliver more live broadcasts from local jazz venues around the country.
- Establish a digital multiplex with dedicated stations for jazz, folk, world, roots and early music.

Hodgkins claims there is a potential UK audience of 6m people for jazz music that the BBC can reach out to. "The audiences are there, there is no doubt about that," he explains. "It is the same audience for jazz as it is for opera."

A BBC spokesman says, "Radio 2 and Radio 3 remain committed to jazz and broadcast jazz music in dedicated programmes, special live coverage – including the London Jazz Festival that starts tomorrow – documentaries and in other music programmes throughout their diverse schedules."

"Radio 3 is the media partner of the London Jazz Festival for the ninth year, while Radio 2 is a major supporter of the Cheltenham Jazz Festival and its jazz offering is increasing. It commissioned a six-part series on the Montreaux Jazz Festival this year, regularly hosts live jazz performances and broadcasts documentaries such as the 70th anniversary of Blue Note Records and two specials on Miles Davis – or last week's celebration of Ronnie Scott's 50th Birthday."

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## Media news in brief

- **Observer Music Monthly** is to close next year as part of a redesign of the Sunday paper. The redesigned *Observer* will have four weekly sections – news, sport, review and *The Observer magazine* – as well as the *Observer Food Monthly*, *Observer Music Monthly*, *Sport Monthly* and *Woman* will all close.
- **Terry Wogan** will follow the likes of Kenny Everett and Alan Freeman in being inducted into the PRS Radio Academy Hall of Fame at a lunch event on Thursday, December 10 at the Millennium Hotel in London's Grosvenor Square. Wogan leaves his Radio 2 breakfast show next month, with Chris Evans set to replace him.

- **BBC2** is running an Elvis night in January 2010, days before what would have been the singer's 75th birthday.
- **Jazz FM** has appointed Philip Murphy to the new role of head of enterprises, with immediate effect. Murphy will be responsible for all of Jazz FM's non-radio activities, currently comprising a record label, live music events and digital services.
- The **2010 Sony Radio Awards** will include four new categories: best use of branded content, best single promo/commercial, best promotional/advertising campaign and best specialist contributor.

The latter award will highlight broadcasters that regularly appear in programmes, who are not frontline presenters but who "have editorial ownership of their contributions and generally enrich the listener experience, such as news, sports, travel and entertainment broadcasters". Meanwhile, the importance of breakfast programming is reflected by the introduction of two new categories in the breakfast show of the year award, one for stations with a potential audience of more than 10m and another for stations with a potential audience below 10m.

# News digital

Forrester study shows music outperforms other sectors in digital migration

## Music has edge in entertainment

### Monetisation

By Eamonn Forde

**THE MUSIC INDUSTRY IS FAR AHEAD** of the other entertainment sectors in migrating its customers to digital, according to a new report from Forrester.

The report shows that 25% of respondents would pay for digital music, while 14% say they already have paid for it. This compares with 8% of respondents who have paid for digital movies, and 4% who have paid for eBooks (see right).

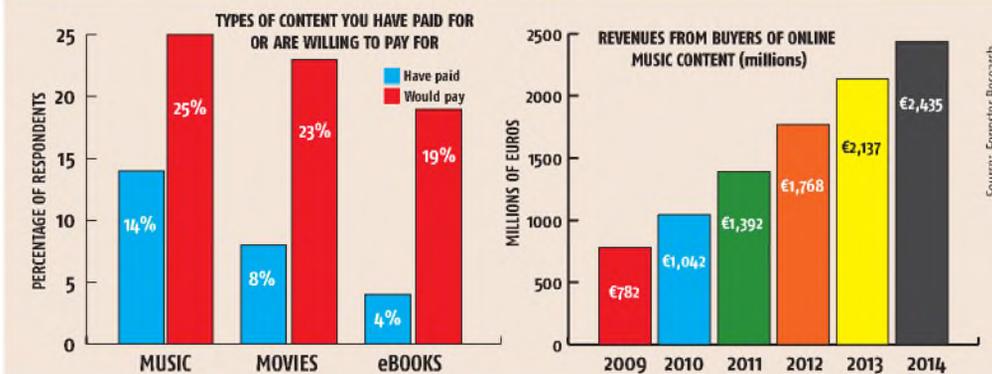
The report – *Who Will Pay For Online Content?* – also forecasts that digital music revenues in Europe are set to triple from €782m (£706m) this year to €2.4bn (£2.16bn) by 2014.

The report is not all positive, however, as it exposes how far everyone in the entertainment business has to go in order to make digital truly profitable.

While a quarter of music consumers in Europe say they are interested in paying for content online, a total of 58% say they will not pay for any content digitally. The report suggests that social networking will be key in driving interactivity and pushing consumers over this adoption hurdle.

Forrester analysts and author of

### Who will pay for online content? Forrester Research findings



the report Nick Thomas says, "We are seeing some softening of people's willingness to pay, but that is not necessarily converting to actual buying. The conclusion here is that the offerings currently in the market are not sufficiently compelling to convert those who are theoretically prepared to pay into actual purchasers."

While the report did not break down how much consumers would be prepared to pay for content, Thomas suggests the perception of value will be key.

"One of the trends we are seeing is around the perception of pricing as much as the pricing itself," he says. "We see bundled and subsidised services as a really important play here.

Comes With Music hasn't achieved the success that perhaps Nokia was hoping for, but in principle that is the right way to go."

"If music is bundled into a service they are already paying for – be it on a handset or part of their monthly broadband bill – this can work as TDC in Denmark has shown," he suggests.

As consumers adapt to new ways of buying content, the music business will have to recalibrate its revenue forecasts, argues Thomas.

"They should be investigating the implications of that subscription model," he says. "Subscription revenue is fantastic from a content provider's point of view because it is

much more recession-proof than impulse buys. Subscriptions may not work for all entertainment sectors, but we see great potential in bundled offerings."

Beyond looking to subscription TV as a possible model for the future, Thomas suggests that other European markets should look to Scandinavia as a barometer.

"Scandinavia has traditionally been at the forefront of broadband uptake and rich media interaction," he says. "It is at the forefront of technology in Europe and has been for the past decade. The important services, like TDC and Spotify, have come out of the Scandinavian market."

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## Shazam gambles success on paid app's added bells and whistles

**HAVING PASSED 50M USERS** globally last month, mobile music-recognition company Shazam is now charging for its successful iPhone app as it looks to monetise more parts of its business.

The new Shazam Encore app for the iPhone will retail for a one-off fee of £2.99, offering smoother functionality and new features such as recommendations and Shazam-specific charts.

Shazam CEO Andrew Fisher says, "The iPhone has been very significant for us and we've had over 10m people download the app through Apple's App Store. On the free version, after you reach five tags, you will be prompted to upgrade and pay £2.99 for the premium version. If you don't want to pay for that, you can wait until the month is up and then use your five tags the next month."

However, this cap of five free tags a month does not apply to those 10m people who have already downloaded the free Shazam iPhone app; they will continue to have access to unlimited free tags.

"On the free iPhone app, there will be a prompt to upgrade to the paid version on each of the track

### Shazam Encore What buyers will get...



- faster tagging of tracks
- music recommendations based on what other Shazam users are tagging
- access to Shazam-specific charts
- music search (covering 8m tracks)
- deeper integration with social networks to share tags on Twitter/Facebook/etc

pages," says Fisher. "It will also be promoted through Apple's App Store. Word of mouth has historically been very important for us, with users telling their friends about us."

Fisher says he does not believe his company is taking a risk in charging for something that was previously free, despite a recent AppsFire report claiming that only 20% of all apps for the iPhone are downloaded and used.

"We don't see it as risky, as we charge people to use Shazam in other countries around the world," Fisher says. "On a number of mobile-phone networks, Shazam is one of the highest revenue-generating services." Indeed, the company is see-

ing high levels of uptake in China, India and South America and has projected that it will reach 100m users globally by the end of 2010.

In those emerging markets, Fisher says interesting consumption trends are already becoming clear. "We are increasingly seeing people move away from sideloading on to the handset to discovering music, buying music and sharing that experience all

from within the mobile device," he explains.

Shazam was unable to share data on the uptake of the paid version of the app, which has only just gone live, beyond saying that so far it has been "very, very encouraging".

Fisher also hints that the recent location-based tagging on the Shazam app could bring the service closer to the live business.

"With location-based tagging being added recently, there is a lot of information that we are gathering around our users," he says. "We have worked with Ticketmaster in the past, but it has been on the web rather than on the mobile. We are looking at a number of relationships around this with other music properties and music services."

While ticketing is a possibility, Fisher did rule out Shazam launching its own download store. "We don't envisage getting into the download business," he states.

"There are lots of companies out there doing it far better than we ever could."



### Digital news in brief

● A study by the University of Reading has found that 75% of students prefer to **pay for downloads** rather than buy CDs or pay for streaming music services. Three-quarters said they would not pay for a streaming service.

● **Orange** says it sold 30,000 iPhones in the UK on the first day it was available on the network. O2 previously had the exclusive on the device.

● **EA**, creator of blockbuster games including Rock Band, has reported a Q2 loss of \$391m (£236m). It is also planning to lay off 1,500 staff members.

● Strategy Analytics reports that **Apple's** operating profit was \$1.6bn (£0.96bn) on sales of 7.4m iPhones. Nokia's profit was \$1.1bn (£0.66bn) on sales of 1.085m phones.

● **Danish anti-piracy** body Antipiratgruppen (which represents both the music and the movie industry) has stated that it will no longer pursue illegal filesharers. It claims catching people or getting them to confess is too complex a process.

● Dance music download specialist Juno has bought the **DJ Download** store after it went into administration.

● **Columbia Records** has partnered with We Love Mobile to use mobile QR codes (the QR stands for "quick response") to market the debut album by Passion Pit. Using a camera-telephone, users can scan the QR codes to unlock exclusive content.

### New services

● **Noiset.com** lets users search for artist and album information, linking into high-quality preview streams and links through to download stores. It also lists the top albums, artists and genres being searched for.

● **ShareTheMusic.com** claims to be a "middleman between a broadcaster and a listener." It lets users upload tracks from their digital music collection which they can then stream through the site's bespoke player. They can share the stream of a song with just one listener at a time.



### Apps round-up

● **SoundCloud (iPhone - £0.59)** Allows users to access tracks sent to their SoundCloud account via their phone. It requires an active SoundCloud account to work.

● **iOKi (iPhone - price tbc)** Due at the end of the month and based around Lady Gaga, this karaoke-based app lets the user record, upload and share their renditions of her hits.

# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
201,815	<b>SIMPLY RED</b> Odyssey Arena, Belfast	5,465	MCD
74,491	<b>FAITH NO MORE</b> Olympia, Dublin	1,601	MCD
60,500	<b>YEAH YEAH YEAH'S</b> St. Georges Market, Belfast	2,420	MCD
21,944	<b>ENTER SHIKARI</b> HMV Picture House, Edinburgh	1,369	D Concerts
4,201	<b>ASHER ROTH</b> Academy, Dublin	152	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 22-28, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

## Tixdaq Ticket sales value chart

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

tixdaq.com - Live entertainment intelligence  
the UK's largest company website

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



## Hitwise Primary ticketing chart

pos	prev	event
1	1	<b>MICHAEL BUBLE</b>
2	2	<b>BON JOVI</b>
3	7	<b>FLEETWOOD MAC</b>
4	4	<b>PINK</b>
5	6	<b>BEYONCE</b>
6	14	<b>GREEN DAY</b>
7	10	<b>JLS</b>
8	3	<b>LADY GAGA</b>
9	NEW	<b>PETER ANDRE</b>
10	NEW	<b>T4 STARS OF 2009 FESTIVAL</b>
11	18	<b>MUSE</b>
12	8	<b>THE PRODIGY</b>
13	NEW	<b>ROD STEWART</b>
14	15	<b>FLORENCE + THE MACHINE</b>
15	NEW	<b>STEREOPHONICS</b>
16	NEW	<b>FOO FIGHTERS</b>
17	NEW	<b>JAMES MORRISON</b>
18	5	<b>KASABIAN</b>
19	9	<b>KINGS OF LEON</b>
20	12	<b>MILEY CYRUS</b>

Closures offset by company growth, says promoter

# Mama Group defends its swatting of Fly venues

## Venues

By Gordon Masson

**MAMA GROUP INSISTS THAT ITS SUPPORT** for grass-roots music remains despite the closure of a number of its smaller venues, saying the closures are a result of a change in strategy reflecting developments in the live music market.

The lease for the company's central London venue The Fly is currently on the market, while the Barfly in Glasgow closed earlier this year, Barfly Liverpool was sold and the company's premises in Cambridge and Brighton shut down last year.

However, Barfly Group managing director Be Rozzo assures *Music Week* that the company is actively seeking to secure its presence in the small venues market, but that it is having to be more selective about prospective new clubs.

"There have been a few changes in the past 18 months with some of our venues moving over to Mean Fiddler, others closing and



Swatted: White Lies at the now-closed Barfly in Brighton

one currently on the market, but we're still on the lookout for expansion and our intention is to buy more small venues," says Rozzo.

"Three years ago we had 10 small venues, but now we have 20 venues and some are significantly larger than what we had before, so we've actually expanded massively."

Addressing the closures, he continues, "Sometimes you put the same energy and numbers of staff into a small venue as you do a big one, but the returns just don't match and we have to evolve as the market changes. For example, when we first opened the Barfly in

Glasgow there were very few late licences in the city, but now there are five times as many venues and it's a hugely competitive market."

Despite the changes, Barfly's desire to provide a platform for emerging talent remains strong, and Rozzo is keeping his cards close to his chest about towns and venues that have been identified as future expansion targets.

"The venues business is hugely competitive, so I'm not going to give away too much about our strategy, but we're looking at workable small venues that are more in line with what the current market requires," he concludes.

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# P4 plans go beyond green grass of home

**PROMOTER P4 MUSIC IS** preparing for expansion in 2010, with more outdoor shows on the horizon for the Cardiff-based company.

The company - part of the Push 4 Group - has been organising gigs in Wales for the past seven years but thanks to a growing relationship with the country's local authorities, next year is shaping up as the busiest yet.

"In the early days Push 4 was focused primarily on corporate stuff, but I've been promoting in Wales since 1990 and I couldn't continue without being involved in live music. That has led to us establishing ourselves as the main independent promoter in Wales," explains P4 Music event director Pablo Janczur.

P4 now organises 60-70 gigs per year all over Wales, promoting shows from small 250-capacity clubs right up to the Millennium Stadium, where Janczur and his team helped put on the Tsunami Relief Concert in 2005.

The promoter also books the acts

for Cardiff County Council's annual Cardiff Summer Festival Big Weekend, a free festival for 10,000 people held in the city centre, as well as a similar event for 8,000 people organised by Rhondda Conon Taff County Borough Council, for whom P4 manages the whole event from production to marketing and artist booking.

"Those events have helped us build a niche business with other local authorities as they help engender confidence in the public sector, which don't often have in-house events departments," says Janczur.

As a result, P4 is in talks to organise a summer concert at the new Parc y Scarlets rugby stadium in Llanelli.

He adds, "2010 is looking great already as it's likely that we'll go from two outdoor shows to four. We'd also like to expand our activities outside of Wales, but we're aware that with the likes of Metropolis, SJM, AFG and Live Nation it's a very competitive market."

# Il Divo toast a classy 2009 with international Xmas tour



Christmas cheer: the popera stars play two gigs in London

**IL DIVO** have confirmed a number of international Christmas shows for December in a move they hope will become an annual event.

The act have enjoyed a phenomenal year, thanks in no small part to the global promoting deal with Live Nation that Solo Agency managing director John Giddings negotiated for them.

"They do an incredible amount of business around the world now," says Giddings.

"The Evening With Il Divo tour has grossed millions. They've been to 37 countries, visited 104 cities and performed 114 concerts," Giddings adds.

The act recently picked up the Billboard touring award for Break-

through act. According to *Billboard* touring statistics, in the year from October 2008 to September 2009, Il Divo grossed nearly \$49m (£29m) across 95 shows, performing to more than 611,000 people.

Giddings reveals that Il Divo are looking to expand their live work through a programme of Christmas concerts on both sides of the Atlantic, and are planning for outdoor shows in 2010.

"The idea is that they will play Christmas shows in a number of territories using support acts tailored to each audience," explains Giddings. "In London the Celebrate Christmas With Il Divo shows will be two nights at Hammersmith Apollo supported by Vanessa Mae and Camilla Kerslake, while in the US guests will include Holly Cole, Akiko Meyers and Kristin Chenoweth."

"It's still in the early stages, but next year we will be looking at the likes of stately homes and places where we can set them up with a full orchestra."

# News publishing

Warner Music Group promotes cohesive sync strategy

## Jim Reid extends Warner remit

### Appointments

By Chas de Whalley

**WARNER EXECUTIVE JIM REID'S** (inset) promotion to the newly-created role of senior vice president, synchronisation, Europe marks a step change in Warner Music Group's (WMG) approach to securing licences for its copyrights and its recorded tracks in top TV commercials.

Reid's remit will now stretch beyond Warner/Chappell - where he has been head of film, television and advertising since 2006 - to cover Warner Music and will charge him with developing a cohesive strategy for WMG's sync teams in more than 20 regional offices.

According to European CEO John Reid, the appointment reflects WMG's intention to "deliver more pan-European opportunities, pioneer more productive ways of licensing and be better placed to put bands and brands together in inventive ways which will provide a first-class creative service to both parties".

"Jim will work closely with the local sync teams while they continue to report to their MDs," Reid continues. "He will focus on pan-

Euro deals and other projects around our joint copyrights as well as providing strategic counsel to our European companies."

Although the new role is unique to Warner, Jim Reid sees it as a logical extension of the way the sync business has grown since he joined from BBC Worldwide where as music acquisitions and development senior manager he was responsible for sourcing music for dramas and documentaries as well as overseeing the Live Lounge compilation.

"Being in the same building means that both our UK record and publishing sync teams have always been in day-to-day contact," he says. "Over time the sync business has become ever more international where copyrights created in London could be licensed in Paris but the money comes from Berlin. So we believe it will be easier to manage - and to maximise the business from one place."

Beyond the dotted line reporting relationships with sync specialists in WMG's local offices, Reid is expecting to set up a regular meeting structure and will embark on an immediate tour of major brands and



advertising agencies on the continent "to introduce myself to them as the automatic first point of contact if they are considering using any Warner-derived music in future campaigns".

Over the last 18 months Reid has played a key role in securing syncs in high-profile pan-European TV ads by clients such as Mazda, Rexona, Apple iPod and Puma which have in turn helped break Noisettes, Gabriella Cilmi, The Tingz Tingz and Paule Nutini respectively.

Earlier this month a film made for MTV's Exit (End Exploitation and Trafficking) initiative featuring All I Need by Warner/Chappell-signed Radiohead won the 2009 Asia-Pacific Child Rights Award in Hong Kong.

"Although we have a commercial imperative, syncs shouldn't just be about throwing everything at the wall and seeing what sticks," says Reid, who began his music business career in the A&R department at Island Records in the late 1990s.

"It's crucially important that, wherever possible, they support artists' releases and fit with their long-term artistic goals, too."

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## SHOPPERS IN THE PINK INSTEAD OF THE RED

PRS for Music Top 10: Most-played songs in shops, Q3

PRS  
FOR MUSIC

Pos SONG / Artist / Writer / Publisher

- 1 HALO Beyoncé Knowles, Bogart, Kidd 80 EMI, Kobalt, Sony/ATV
- 2 PLEASE DON'T LEAVE ME Pink Moore, Max EMI, Kobalt
- 3 POKER FACE Lady GaGa Germanotta, Khayat Sony/ATV
- 4 IT'S NOT FAIR Lily Allen Allen, Kurstin Universal, EMI
- 5 THE FEAR Lily Allen Allen, Kurstin Universal, EMI
- 6 PLEASE DON'T STOP THE RAIN James Morrison Catchpole, Tedder Sony/ATV, Kobalt
- 7 TAKIN' BACK MY LOVE Enrique Iglesias feat Ciara Iglesias, Storm, Khayat Sony/ATV
- 8 LOVE SEX MAGIC Ciara feat Justin Timberlake Tadross, Elizondo, Timberlake, Fauntleroy Imagem, Universal, EMI
- 9 UP ALL NIGHT Take That Barlow, Owen, Orange, Donald, Norton, Weaver Sony/ATV, EMI, Universal
- 10 BROKEN STRINGS James Morrison feat Nelly Furtado Woodford, Thornycroft, Catchpole Sony/ATV, Chrysalis

The general public may be unclear about whether saving or spending is the best way to help the economy out of recession. But on the high street the 85,000 retailers who report to PRS for Music are under no such doubts and use background music to create an atmosphere of affluence designed to encourage shoppers to put their hands in their pockets.

Unsurprisingly then, the majority of this chart consists of songs either by or featuring super-confident young women who have each been brought to the market wrapped in superbly-sophisticated studio sounds. At number one is Beyoncé's Halo, jointly controlled by EMI, Kobalt and Sony/ATV, which comes complete with a distinctive less-is-more production courtesy of co-writer Ryan Tedder. The same three publishers variously divide the equally highly-polished second- and third-placed titles - Pink's Please Don't Leave Me and Lady GaGa's Poker Face - between them.

Meanwhile, Universal Publishing's Lily Allen provides a two-for-the-price-of-one offer with It's Not Fair and The Fear in fourth and fifth places respectively. Her vocal styling may be quintessentially English and down-to-earth, but with Los Angelino Greg Kurstin (EMI) at the controls, Allen's tracks boast a high-gloss finish which clearly represents music to the ears of store and mall managers up and down the country.

## Chrysalis spreads the Puppy Love



**CHRYSALIS MUSIC'S BID** to find non-traditional ways of exploiting its copyrights has resulted in the indie publisher successfully licensing Paul Anka's Puppy Love to soft-toy specialist Posh Paws.

The title, a worldwide hit for Donny Osmond in 1972, will be an integral part of a pair of singing-dog play products being developed for sale in time for Christmas 2010.

The deal was brokered by Michael Gottlieb, the recently-appointed head of licensing at merchandising specialists DCD Media, who also numbers Universal and Peermusic among his publisher clients.

"This is now a growth area for the music industry," says Gottlieb. "What has held it back to date is that consumer companies used to find the music business simply too

hard to navigate when looking to secure rights."

Chrysalis head of synchronisation Gareth Smith says that the global agreement earned the publisher "a worthwhile fee with the added attraction of a royalty payable on each sale." "If the Puppy Love toy proves popular then it could generate a significant amount of revenue," he adds.

## Has Reid rewritten record books with his US country-pop double?

**SCOTTISH SONGWRITER JOHN REID** believes he may be the only UK national ever to have separate titles in the US country and pop Top 10 at the same time.

Last week Keith Urban's version of Reid's Only You Can Love Me This Way climbed to the top of Billboard's country lists after 18 weeks on release. Meanwhile, Pitbull's Hotel Room Service remains in the pop Top 10 after peaking at number seven in September. Reid's shares of both tracks are controlled by Sony/ATV to whom he signed in 2002.

"Over the years lots of songs have crossed over, but I don't know of too many American writers who have had



different titles in different charts before, much less a Brit," says Glasgow-born Reid (pictured centre) whose first break as an artist and writer came in 1995 with number three house hit Push This Feeling On

by The Nightcrawlers on the ffr label. A sample of the track is at the core of the Hotel Room Service single, which debuted at number nine in the UK. It prompted Reid to start work on a new Nightcrawlers' album, for

release in the new year, produced by Freemasons and featuring Pitbull, Taio Cruz and "a very interesting duet with Luciano Pavarotti".

Meanwhile, Only You Can Love Me This Way was the product of a 2008 Nashville writers' camp where Reid was teamed with British guitarist Steve McEwan who is signed to EMI.

"Steve came up with a magic riff and the song virtually wrote itself," says Reid who admits to producing only three finished songs during the week compared to dozens claimed by other writers. "I struck a blow for the lazy man," he quips.

Reid's deal with Sony/ATV expires within the next few weeks

after which he is set to move to BMG Rights Management.

He is pictured with manager Denis Ingeldsby (left) and Sony/ATV managing director Rak Sanghvi collecting platinum discs for 6m sales of Leona Lewis' debut album Spirit containing the global hit A Moment Like This, which he co-wrote with Swede Jorgen Elofsson at the suggestion of X Factor/American Idol's Simon Cowell.

Reid has subsequently provided tracks for other Cowell-A&R'd acts such as Westlife (Unbreakable) and Il Divo (Everytime I Look At You) as well as If This Is Love for The Saturdays and Run Back Into Your Arms for Red Stewart.

# News publishing

The race for music publisher of the year is wide open after Warner/Chappell's barnstorming Q3

# Big Four face frantic finish in Q4

## Quarterly analysis

By Paul Williams



Jacko effect: Warner/Chappell's albums share leapt to almost 25% in Q3

**MICHAEL JACKSON'S UNTIMELY DEATH** has opened up the race for music publisher of the year after elevating Warner/Chappell to become EMI's closest rival in the quarter-three market shares

EMI clocked up back-to-back victories as top publisher for the first time in a year at the end of the quarter, but it faced a new runner-up in Warner/Chappell thanks to a wave of tribute buying that placed five Jackson albums among the quarter's 20 biggest sellers.

Richard Manners' company enjoyed its highest albums market share since the end of 2003 to position it as top albums publisher during the quarter and allow it to leapfrog both Universal and Sony/ATV into second place on the combined singles and albums table.

Warner/Chappell's hugely successful quarter has only further upped the ante in what was already one of the most open races in years to become top annual publisher. Universal led the market in quarter one just ahead of a personal record-breaking performance from Sony/ATV only for EMI to recover from the lowest score in its history to top the second quarter.

However, even the Jacko factor was not enough for Warner/Chappell to get past EMI, which has now clearly shaken off the wobbles of quarter one when it dropped down to a previously-unheard-of third place to pull off its biggest lead in quarter three

since the second quarter of 2007.

This occurred despite its combined market share actually dropping slightly from the previous quarter.

Guy Moot and his team claimed a combined score of 20.6% over the three months, 6.1 percentage points ahead of second-placed Warner/Chappell, as its acts Arctic Monkeys and Kasabian both topped the albums chart while its signings Taio Cruz, Calvin Harris and Tinchy Stryder were among its singles successes.

Top singles publisher for the quarter with a 19.8% share, EMI claimed two-thirds of Stryder's Never Leave You, the period's 10th top seller, while Harris's Ready For The Weekend was the quarter's 18th biggest hit.

Had it not been for Jackson's passing, EMI would more than likely have been top albums publisher, too, with its strongest performance since the first quarter of 2008 but had to instead settle for second spot with a 21.9% share. Besides Kasabian's West Ryder Pauper Lunatic Asylum (the period's 11th top seller) and Arctic Monkeys' Humbug (12th), EMI had interests in 11 other albums among the quarter's Top 20 sellers.

Although Jackson's death had an extraordinary effect on Warner/Chappell's albums share, a disappointing showing in the singles market muted the publisher's performance on the all-important combined market share table.

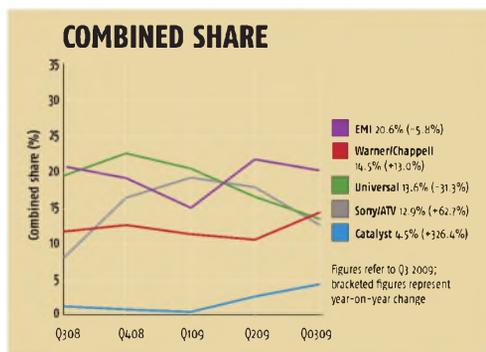
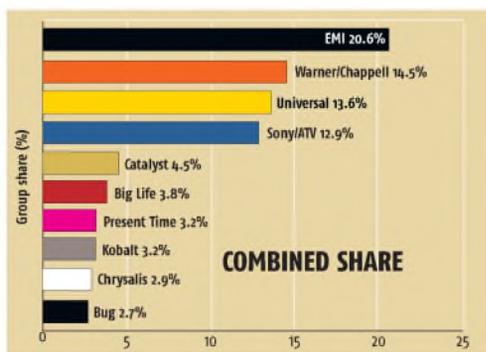
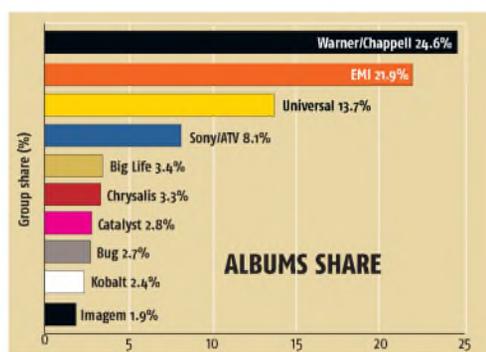
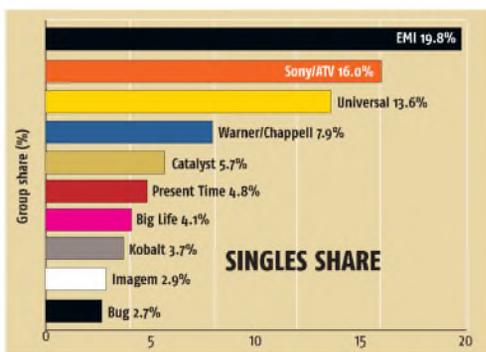
Warner/Chappell's singles share for the quarter was just 7.9%, its lowest since the first quarter of 2001, placing it in fourth spot in the market and leaving it little more than two percentage points behind Black Eyed Peas' indie publisher Catalyst.

Warner/Chappell's albums share was more than three times what it managed on singles, led by its stakes in Jackson albums. It claimed 58.4% of The Essential Michael Jackson - which was only outsold in the quarter by Now! 73 - 92.9% of 10th-placed Bad, 61.1% of 14th-ranked Thriller, 45.8% of Off The Wall in 17th place and 62.7% of Number Ones in 19th. But even without Jackson, there was plenty for the company to cheer with its UK roster boasting Paolo Nutini's Sunny Side Up, which was the quarter's sixth-biggest album, Muse's The Resistance in seventh place and Noisettes' 18th-ranked Wild Young Hearts

Improving fortunes for EMI and Warner/Chappell contrast with what had been excellent starts to the year for both Universal and Sony/ATV but has been followed by subsequent dips. In fact, having led the combined table with a 22.9% share at the end of 2008, Universal has declined every quarter since, and dropped to 13.6% in quarter three.

This is Universal's lowest combined market share since the end of 2006 and comes just six months after it put together back-to-back quarterly victories for the first time ever. Its drops in fortunes is roughly split between the two markets with singles share dropping to 13.6% (it was 22.8% at the end of 2008) and albums share falling to 13.7% (23.2% in Q4 2008). But there were some highlights, including Florence + The Machine's Lungs finishing as the quarter's third top album, although Universal's lowest singles market share in two-and-a-half years is reflected by it being totally absent from the quarter's 10 biggest singles.

Sony/ATV is also in decline, although the picture looks rather better on singles where it was the quarter's second-top company behind EMI with a market share of 16.0% and claiming interests in six of Q3's 10 biggest singles, including JLS's



### Q3 2009 Top 10 singles

Rank	Title / Artist / Writer / Publisher
1	I GOTTA FEELING Black Eyed Peas / Adams, Pineda, Gomez, Ferguson, Guetta, Riesterer Catalyst 51.3%, Present Time 46.3%, EMI 2.5%
2	BEAT AGAIN JLS / Mac, Hector Peermusic 50%, Sony/ATV 50%
3	EVACUATE THE DANCEFLOOR Cascada / Peifer, Eshuijs, Reuter BMG Rights 20%, others 80%
4	SEXY CHICK David Guetta feat. Akon / Tuinfort, Tniam, Guetta, Vee, Sindres Present Time 37.5%, Sony/ATV 25%, Bucks 25%, IMG 12.5%
5	BULLETPROOF La Roux / Langmaid, Jackson Big Life 100%
6	SWEET DREAMS Beyoncé / Knowles, Scheffer, Wilkins, Love EMI 75%, Sony/ATV 25%
7	SUPERNOVA Mr Hudson feat. Kanye West / Hudson, West Sony/ATV 60%, EMI 40%
8	PAPARAZZI FAIR Lady GaGa / Germanotta, Fusari Sony/ATV 100%
9	WHEN LOVE TAKES OVER David Guetta feat. Kelly Rowland / Rister, Guetta, Nervo, Nervo, Rowland Present Time 50%, Sony/ATV 50%
10	NEVER LEAVE YOU Tinchy Stryder feat. Amelle / T Smith, Cruz, Danquah EMI 66.7%, Chrysalis 33.3%

### Q3 2009 Top 5 albums

Rank	Title / Artist / Publisher
1	NOW! 73 Various / EMI 24.3%, Universal 17.6%, Sony/ATV 17.5%, Kobalt 11.0%, Warner/Chappell 8.2%, Catalyst 3.2%, Others 18.2%
2	THE ESSENTIAL Michael Jackson / Warner/Chappell 58.4%, EMI 14.2%, Chrysalis 10.5%, Sony/ATV 3.6%, Others 13.4%
3	LUNGS Florence + The Machine / Universal 68.9%, Sony/ATV 11.5%, EMI 9.2%, Warner/Chappell 3.9%, Others 6.5%
4	BIG TUNES Various / Universal 34.6%, Warner/Chappell 16.3%, EMI 10.2%, Sony/ATV 5.4%, Peermusic 3.7%, Others 29.8%
5	LA ROUX La Roux / Big Life 100%

**EMI**  
20.6% (-5.8%)  
EMI secures back-to-back market share wins for first time in a year thanks to likes of Kasabian, Arctic Monkeys, Tinchy Stryder and Calvin Harris

**WARNER/CHAPPELL**  
14.5% (+13.0%)  
The death of Jackson and the likes of Paolo Nutini and Muse lift publisher's albums market share to highest level since Q4 2003

**UNIVERSAL**  
13.6% (-31.3%)  
Florence + The Machine is a highlight but combined share drops for a third successive quarter to its lowest level since the company's pre-BMG-merger days

**SONY/ATV**  
12.9% (+62.7%)  
After two successive quarters in runners-up position, Sony/ATV drops to fourth place, but strong singles showing includes hits by JLS and Mr Hudson

**CATALYST**  
4.5% (+326.4%)  
Catalyst replaces Kobalt as top indie publisher as Black Eyed Peas' I Gotta Feeling finishes as top single and their album The End ranks ninth for the quarter

Figures represent third-quarter combined share (year-on-year change). Source: MW research

Beat Again, Supernova by Mr Hudson featuring Kanye West and Lady GaGa's Paparazzi.

But it is a far gloomier outlook on albums where Sony/ATV's market share more than halved quarter-on-quarter to 8.1% as not even another good quarter from Lady GaGa could prevent it dropping behind both Warner/Chappell and Universal.

Overall, that added up to a 12.9% share for Sony/ATV on the combined table and the fourth spot, a position it once almost always occupied until recently, with runner-up spots in both the first and second quarters of the year.

Suffering such a dip at this stage of the year was exactly what happened to Sony/ATV last year when its combined share dropped to 7.9% during quarter three, only for it to bounce

back to 16.3% the following quarter.

As it is, one disappointing quarter is not enough to indicate what kind of year Sony/ATV will have overall because all four majors have experienced notable peaks and troughs in 2009 so far. EMI suffered an historic dip in quarter one, but has bounced back to lead during the subsequent two quarters, while its conqueror Universal has failed to keep up with the pace it set at the end of last year and the beginning of this.

Three very strong quarters for Sony/ATV have now been followed by a sharp drop, just as the Jackson effect has lifted Warner/Chappell. With such inconsistencies among the four major publishers, it will be fascinating to see who will rise to overall dominance at the end of quarter four.

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Arctic Monkeys' *Humburg* kept EMI in the albums hunt

## Indie focus Black Eyed Peas prove the Catalyst for quarter three



Catalyst is back as top independent publisher, but it was a great quarter collectively for the indie community with a presence on each of the five biggest-selling singles.

Claiming more than half of Black Eyed Peas' I Gotta Feeling, the period's most popular single, Catalyst claimed a top-ranked

11.6% of the indie publishing market across albums and singles, but its two closest rivals both enjoyed huge smashes, too.

Big Life ranked in second place this time with a 9.8% share after La Roux's *Bulletproof* finished as the period's fifth-biggest single. La Roux's self-titled album further delivered the goods for Big Life, also ranking as the quarter's fifth top seller.

In third place with 8.2% new name Present Time not only claimed a 46.3% share of I Gotta Feeling through David Guetta and Frederic Riesterer, the pair teamed up for Guetta's Kelly Rowland collaboration *When Love Takes Over*, which was the quarter's ninth top seller. Guetta then delivered again for his publisher with *Sexy Chick* ranked fourth for the quarter and coming with a 37.5% Present Time share.

The eighth top independent Peermusic through Steve Mac shared the spoils with Sony/ATV of the quarter's second biggest single, JLS's *Beat Again*, while Bucks fin-

ished in 10th place after claiming shares of *Sexy Chick* and Pitbull's *I Know You Want Me* (Calle Ocho). BMG Rights added to the indie story among the quarter's top hits with 20% of Cascada's *Evacuate The Dancefloor*, which was the third top seller, although the publisher finished a few places short of the quarter's 10 top indie companies.

Last quarter's leader, Kobalt, was placed fourth this time with an 8.1% share and with its highlights including interests in Agnes's *Release Me* and *Knock You Down* by Keri Hilson featuring Kanye West and Ne-Yo. In fifth spot Chrysalis extended its great run with Fraser T Smith, whose co-writes in the period included Tinchy Stryder's *Never Leave You* and Taio Cruz's *Break Your Heart*, while ninth-placed Notting Hill continued to prosper with Dizzee Rascal.

### Independent Q3 combined share

PUBLISHER / SHARE	
1	CATALYST 11.6%
2	BIG LIFE 9.8%
3	PRESENT TIME 8.2%
4	KOBAIT 8.1%
5	CHRYSALIS 7.5%
6	BUG 6.9%
7	IMAGEM 6.3%
8	PEERMUSIC 4.5%
9	NOTTING HILL 3.4%
10	BUCKS 2.7%

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# News diary

## ON THE WEB THIS WEEK

### PEACOCKS TO SELL MUSIC

**Caroline:** "That's great news but what the high street needs is someone to start selling CD singles and also at a push seven-inch singles because I live in London Bridge area and the nearest place for me to buy CD singles is Oxford Street and places like Tesco."

### OBSERVER MUSIC MONTHLY TO CLOSE

**Alan Clark:** "Sad news, it's so important that people who do not normally buy music magazines get a steer in the direction of good new acts just under the radar. Otherwise the homogenisation taking over will strengthen."

### MADISON MANGEMENT DIRECTOR PAUL HARVEY DIES

**Stu:** "I worked with and drank with and played guitar with Paul during his time before he went into music management. I have a great memory of us getting completely drunk and singing our way through every Kinks hit in a tiny pub in Redhill."

# Kitsuné inks blockbuster deal

## UNEARTHED

**THE LAUNCH CAMPAIGN FOR NORTHERN IRISH BAND TWO DOOR CINEMA CLUB** will have a distinctly international feel, following the conclusion of a global deal with French label Kitsuné earlier this month.

The group, who are part of the Prolifica Management stable, home to Maximo Park and Blood Red Shoes, are currently on tour across Europe. They return to the UK this month for live dates before heading to Germany for before the end of the year.

The band's manager Colin Schaverien says the focus has been on finding international partners who are excited and passionate about the band, while at the same time making small steps into each market with the right live shows.

"We have done a lot of work over the past year to introduce the band to markets outside of the UK, simply because we believe in their international potential," he says. "It feels like it is working. The band really feels like it is ready to break across Europe at the moment."



**TWO DOOR CINEMA CLUB**

The Kitsuné deal sees the band signed to the label for the world. The album will then be licensed to Kitsuné's partners in each territory. In the US, a deal with the Glassnote

label was secured last week, where they joined a roster including Phoenix, The Temper Trap and Mumford & Sons.

"It's a perfect home for the band

## Cast list

### LABEL

Kitsuné  
**Management**  
Colin Schaverien and Stefano Anselmetti, Prolifica management

### Marketing

Jason Rackham and Craig Penney, Co-Operative Music  
**Press**  
Duncan Jordan, Co-Operative Music

### Radio

Rob Lynch, Airplayer

### TV

Russell Yates, Cool Badge

### Online PR

Holly Appleton, RadarMaker

### Publishing

Tim Dellow, Transgressive

### Sales

Mark McQuillan, Republica Music

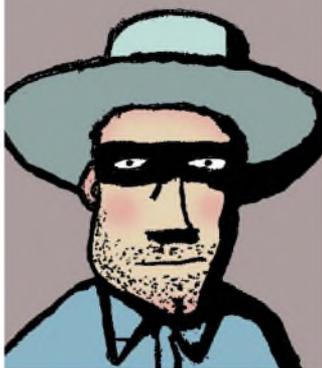
there, we get a lot of focus and are in great company," says Schaverien.

The band have attracted nearly 1m MySpace plays to date, while touring activity in France has included the *Les InRocks* tour alongside Florence + The Machine and Passion Pit.

Two Door Cinema Club's next single *I Can Talk* is released on November 23 with the as-yet-untitled album to follow on February 22. It will be one of the first releases under Kitsuné's multi-territory licensing agreement deal with independent group Co-Operative Music.

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

## Dooley's Diary



# Take That relight their fire. Then they put it out again

**SO WHAT EXACTLY DOES CONSTITUTE ROBBIE REUNITING WITH TAKE THAT?** It is a question no doubt puzzling some of those lucky enough to be at last Thursday's all-star Children In Need concert at the Royal Albert Hall, where you could almost feel the anticipation of the audience as Gary Barlow declared it "a perfect night for us to introduce an old friend". But as Robbie

waltzed on, within seconds *Take That* had vanished. The quintet did at least share a stage again (admittedly very briefly) and even sang together, albeit as part of the entire concert line-up backing *Macca* on *Hey Jude*. Despite a wealth of stars, though, no one on the night got the audience more excited than **Pudsey's old pal Sir Terry Wogan**, whose arrival at the venue was treated like the Queen turning up at the Royal Variety Performance. Among those witnessing all this was the **poptastic Lord Mandelson**, who was spotted in deep conversation with his hosts for the night, EMI global CEO Elio Leoni-Sceti and the major's UK president Andria Vidler. Dooley, meanwhile, had his own expert analyst on Robbie, as he watched alongside his new album's producer Trevor Horn.



In the same box *Xenomania's* Brian Higgins and Miranda Cooper were showing off one of their big future hopes: **Florrie Arnold...We're hoping Mark Ronson has a big toilet**. Not for any biological reason, you understand, but merely because he's going to need a very big toilet wall to stick this **monster triple platinum disc** on. Luckily, as this presentation attests, *Version* has sold a lot

of copies to date so he should be able to afford it. Pictured, buckling under the weight of the platinum monster are Ronson and Columbia's Mike Smith...Toilet

breaks were very much off the agenda for the **Muse** boys last Thursday as they opened the aforementioned *Children In Need* gig, before dashing across the capital in time for their show at The O2 arena. In the league of acts who have, well, got their act together over the years, *Muse* must sit pretty close to the top. Now in their 15th year as a band, it's no surprise that the trio are as tight on stage as it is artistically possible but Dooley was delighted to witness the understanding between the band even extends to Christopher Wolstenholme **operating the effect**



### pedals for Matt Bellamy's guitar

when the frontman goes walkabout... Also in London last week was Swedish singer **Agnes**. Dance label 3Beat Blue took the opportunity to present her with a shelf-busting four discs, celebrating 300,000 sales of her hit *Release Me* as well as passing 30,000 spins of the single at UK radio. The same song also won the award for single of the year at the Swedish Music Publishing Awards, so hats off all round. Pictured (l-r): Eddie Ruffett (management), Agnes, Dita Klemán (management), Jon Barlow (3Beat Blue) and a nervous looking Rich Dawes (DawBell)...

**Zavvi.com** pulled off the impressive feat last week of **attracting both Kate Moss and Lily Allen** to sticky-floored north London institution The Dome to celebrate its re-launch. In a spectacular undercover move, **Dooley had to lie about his press credentials** to gain entry and, as the only hack inside, can reveal that Kate stood around near the toilets talking to her brother while **The Big Pink** walloped the audience with a

wall of noise. Tabloid gold, we tell you...What flowery star is reportedly in talks with **Universal** about launching her own label?...*Billboard's* Heatseekers chart is the home to hot emerging talent that has not yet made the top tier. But the latest British arrival to the Heatseekers' ranks may shock you: it's none other than **92-year-old Vera Lynn**, who's topped the US singles chart in her time but has not previously had a *Billboard* chart album to her name. Maybe there is some international scope for the *X Factor's* over-25 age group after all... And finally, what are you going to do when your superstar act isn't around to promote their new album? Sulk? Possibly. But not if you are *Island Records*, which made up for the fact that **Jack Johnson** wasn't able to promote his new live CD/DVD package *En Europe* by **employing some "surfer**



**dudes**" to go around London with surfboards advertising the release. Here we see them in Trafalgar Square, plainly ignoring the sign that says the fountains are not for public use...

# Features

# CURTAIN CALLING

Despite spiralling production costs and risk of failure, the world of musical theatre is being seen as a potential goldmine for investors and is attracting an influx of interest

## Investment

By Susan Butler



**THE RISK OF FAILURE IS EXTREMELY HIGH.** The relative number of successes falls in a range between 20% and 30%. The recession lingers on and recorded music sales continue to slide. Yet private investors are still funding musical theatre. Indeed, music still reigns

in the West End and on Broadway.

Theatre producer and investor John Gore, who was the largest shareholder in the original *Cats* and *The Phantom of the Opera*, put together financing for the UK production of *Wicked* and launched in 2005 his New York-based Key Brand Entertainment, claims people are becoming aware of a successful musical's potential.

"For years, musicals have sort-of been below the radar", he says. "People heard about the success of *Phantom of the Opera*, but when it was reported [last year] that *Wicked* was [one of] the most successful things that Universal Pictures ever made [it has already surpassed gross revenues of Universal's top five films, excluding ancillary revenues], it changed everyone's dynamic. So what we're seeing is a lot of stars and other types of talent focusing on [musical theatre] as an industry because they realise how valuable it can be. A lot of people who would not have come to the table are now coming to the table."

For composers and lyricists, musicals present a unique opportunity. For investors, they are potentially lucrative commercial enterprises. But for pop music writers, becoming part of a hit musical is still as elusive as ever.

### The writers

Unlike film composers and pop songwriters, theatrical composers and lyricists hold enormous control over their work. The authors of a musical – the writers of the book, the music and the lyrics – and the director have creative approval rights, says top theatrical lawyer Seth Gelblum, a partner with Loeb & Loeb in New York.

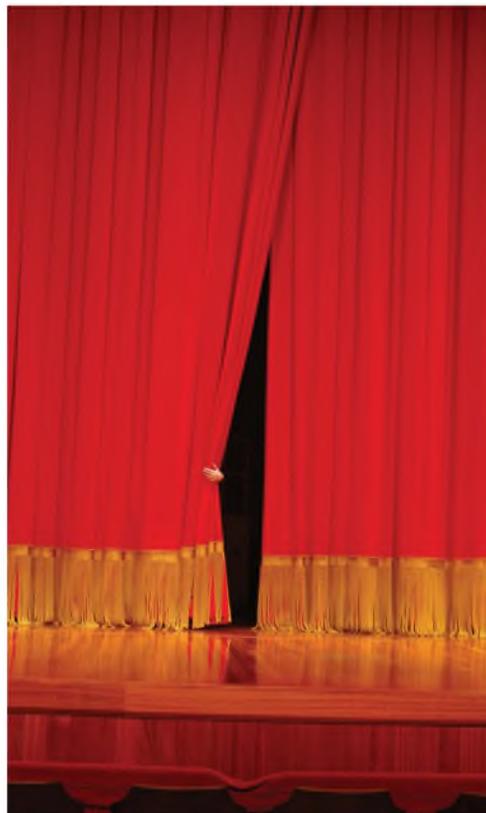
The writers have the right to approve any changes to their work as well as selection of the director, choreographer, cast, designers and others. And everyone continues to work closely together until opening night.

As a result, musical theatre "is much more of a collegial, collaborative business", according to Gelblum. "The combination of [approval rights] and it being a back-end business, where nobody makes any money unless everybody does, makes people tend to really work together," he adds.

Creators have long been sceptical of back-end business models. Most songwriter and recording artist attorneys want large advances for their clients from publishing and record deals, and most publishers and labels want big advances from those companies that license songs and recordings. Complaints about motion picture companies offering a share of back-end profits are legendary, calling them illusory.

The theatrical back-end is completely transparent, says Gelblum. There is no "overhead" and expenses are all spelled out.

Writers receive certain fees during their years of work up to opening night, which tend to be rather low, so they also share in weekly operating profits (box office receipts



"A lot of stars and other types are focusing on musical theatre as an industry because they realise how valuable it can be"

### JOHN GORE, THEATRE PRODUCER/INVESTOR

less specific expenses). For the US, their royalties are typically 15.56% to 17.78% of the weekly operating profits (shared between all writers) with a \$6,000 (£3,600) minimum weekly guarantee, with the producer first recouping 110% of the amount before payment is due, says Gelblum. Each company that is producing the musical would pay these royalties.

In return for waiting to receive back-end payments, writers own their work and simply license it to producers rather than granting all rights to the company as they do for films. The producer's right to produce the play expires when the producer ceases to present the play on a continuous basis.

While the "first-class producer" of the West End or Broadway production will also license touring rights, authors grant separate rights to stock and amateur licensing houses.

"There are writers of successful musicals with multiple companies that are earning \$10m (£6m) per year, every year," says Gelblum.

### Investors

Despite the recession, audiences continue flocking to West End and Broadway musicals.

During the 2008-2009 Broadway season, theatres reached a historical high of \$943m (£562m) in gross ticket sales, with musicals generating more than 82% of this total. Although corresponding figures for West End

productions were not readily available, the Society of London Theatre previously reported box office receipts for 12 months ending in July up 3.5%.

Yet for investors, the risk factor is as high as ever. Ted Chapin, president of New York's The Rodgers & Hammerstein Organization, which was acquired earlier this year by Imagem Music Group, says, "Costs are extraordinary. I went to the last performance of *Brighton Beach Memoirs*, which just couldn't find an audience. The producer said they were losing \$200,000 per week for the play. Once upon a time you could produce a small musical for that amount."

Indeed, it costs more than \$10m (£6m) to get a Broadway musical up and running. According to Gore, a Broadway blockbuster will cost \$15-\$20m (£9-£12m), while a West End equivalent will cost about £5m.

With lower costs in London, a new musical has a better chance for a longer run.

"A show can last longer in the West End if it's not instantly strong out of the gate," says Gore. "Broadway costs are so much higher that chances of failure are higher."

Despite the risk, there always seem to be new investors for first-class productions and tours.

Broadway Access America, acquired by Key Brand Entertainment, promotes and produces theatrical events in 42 North American markets. It also owns or operates six theatres.

"The theatres across Broadway are full, and the theatre owners have never had such a long back-up list during my 25-year career," says theatrical producer and Key Brand COO Beth Williams, who reveals that theatres have musicals ready to hit the stage as soon as theatres become available through 2011.

### The music

With the ongoing successes the Abba-based *Mamma Mia!* and *Four Seasons* musical *Jersey Boys*, pop music rights holders have been hoping for similar successes with their catalogues.

"In retrospect, it's clear that the phenomenal success of *Mamma Mia!* was perhaps a lucky one-off," says Gelblum. "As much money as it has made, it may have caused other people to lose even more money. The street is littered with dead catalogue shows."

These flops include *Lennon*, *Good Vibrations*, *Ring of Fire* and *The Times They Are A-Changin'*, all based on rock legends but failing to translate at the box office.

"*Mamma Mia!* has nothing to do with Abba, apart from the tunes," notes Gore. "The reverse is *Jersey Boys*, but one of the secrets is that no one had any concept of that story. It wasn't out there. Everything you watch is fresh, yet the songs are so familiar."

Gore and other producers are betting on *Million Dollar Quartet* to capture that same emotion and box office. The musical, set to begin previews this spring on Broadway, is about Christmas Eve, 1956, when four musicians – Jerry Lee Lewis, Johnny Cash, Carl Perkins and Elvis Presley – showed up at the home of Sun Records founder Sam Phillips and began an impromptu jam session. The musical is currently playing in Chicago.

"Every musical has a slightly different path these days," says Chapin. "That is a good thing because it shows there are a lot more ways you can get shows to Broadway [and the West End]."

Susan Butler is executive editor of *Music Confidential*. This article is an excerpt from a feature appearing in the November 19 issue.

# Features

# THE BEST ADDRESS BOOK IN ENGLAND



**ABOVE & RIGHT**  
The unlikely urban impresario: Jonathan Shalit's commitment to young talent and his drive to succeed have seen him propelled into a list of the most powerful men in media

## Executive profile

By Adam Woods

**WHO WORKS IN AN OFFICE LIKE THIS?** Well, Jonathan Shalit, obviously. A game of music-biz Through The Keyhole in the mildly cramped fourth-floor headquarters of Shalit Global would not take very long.

The music wall is decked with discs honouring sales of Big Brovaz, Jamelia, N-Dubz and others. The TV cuttings wall, from which Myleene Klass, Kelly Brook and Konnie Huq smile down, has a little more room for growth – “I only put front covers on the TV wall,” explains Shalit.

In a corner is a photo of Shalit at the White House in 1999, delightfully shaking the hand of Bill Clinton as Charlotte Church stands by. Next to it is another showing an intense Shalit, five years younger, hovering behind Sting, Larry Adler and Sir George Martin. And reclining on the sofa, in two pieces of an electric-blue three piece suit, is Shalit himself, the 71st most powerful man in media (source: MediaGuardian 100 2009).

“The only music manager in the list,” he points out “I would be lying if I said it wasn't gratifying, because it is nice to be recognised for what you do. And it is the first time I have been recognised, probably. Although I don't seek recognition – I seek success for my clients.”

Shalit believes the music industry does not know quite what to make of him. And the music industry, by and large, probably is not disagreeing with that. Child sopranos, hip-hop groups, model-actresses, classical piano-playing TV presenters – Shalit's roster of successes might seem random, if he did not keep on repeating them with increasing finesse.

“I'm aware that, to 99% of the industry, I probably look a bit odd,” he says. “I'm also aware that most people in the music industry probably don't know how to take me. They know I have done well, they know I make amazing things happen, but no-one can quantify it or understand it. But it's not hard – I just make sure I have the best address book in England.”

There is more to Shalit's manifesto than this – there is his commitment to young talent, his commercial and media acumen and a relentless drive to succeed, backed up with a charm and warmth that does not necessarily come over on paper. What it adds up to is a supremely well-connected manager who works incredibly effectively within the industry, but is unmistakably not of it.

With the success of N Dubz at September's Mobos, where they picked up awards for best UK act and best

Hard work, initiative and relentless drive are all ingredients in Jonathan Shalit's recipe for success which has seen him named as one of the Top 100 most powerful men in media – but he admits having a contacts book to die for also helps him stay at the top of his game





album, Shalit became the most-decorated British manager in the history of the awards, following his past success with Big Brovaz.

He makes an unlikely urban impresario, but having scored platinum albums for Jamelia, Big Brovaz and N-Dubz – recently celebrated in an *Observer Music Monthly* cover story (left) as a key element of “The New Britpop” – no-one

can deny that he is one, among other things.

“I stumbled into it by accident – it wasn’t a deliberate move,” he says. He is quick to divert credit to his young team, including co-director Severine Berman and A&R Rich Castillo, who handles N-Dubz day to day, but he clearly feels well-qualified in his own right.

“I have had a passion for urban music for a long time,” he says. “But I’m 47 years of age, so the one thing I can’t do is connect with 19, 20, 21-year-olds. I understand a hit record and I understand sound, but I make sure I have people working with me who speak the language of the artists.”

Shalit graduate Jay Dee Springbett, now head of A&R for Sony Australia and an Australian Idol judge, brought Big Brovaz to Shalit’s attention. Springbett, who calls Shalit a mentor, recalls his former boss actually relating to the artists rather well.

“I remember Jonathan down in that council flat in Camberwell, in his blue suit with velvet lapels, and all these guys smoking weed, looking at him like, ‘Who the fuck are you?’” says Springbett. “His opening line, in that voice he has, was, ‘It’s not cool to be poor.’ And he had them all wrapped around his little finger in about three seconds.”

In the classical world, Shalit is better known for his work with crossover artists such as Church, Mylene Klass and Jonathan Ansell, formerly of G4. And if Klass is at least as famous as a presenter, childrenswear designer, baby columnist and face of M&S and Pantene, that just goes to exemplify Shalit’s multi-platform approach.

“He looks at the bigger picture and where he wants his clients to go,” says Klass. “I met him at the Classical Brits a few years ago. I was watching and he came over and said, ‘You should be hosting this.’ And two years later, I was.”

When you are reaching for some sort of Shalit definition, it is easy to call him old-fashioned. “If you were looking for parallels, you would probably go back to some Hollywood agent, or someone like [theatrical impresario and ex-EMI boss] Bernard Delfont, those legendary names,” says friend Alan Edwards of the Outside Organisation.

But as Edwards points out, that does not take into account the fact that Shalit’s real point of difference is a network that stretches well beyond the normal borders of the music industry, combined with an exceptionally progressive view of how things can be done.

“He might be perceived as old-fashioned, but if that’s how you are describing him, I think there are a lot of other people that could afford to be old-fashioned,” says UMI chairman and CEO Lucian Grainge. “Someone who is commercial, who can understand sponsorship and branding, isn’t actually old-fashioned at all, he is very modern.”

“I spend a lot of time working across different areas,” is how Shalit puts it. “I have kept on top of the way the modern media works. I support my artists in the same way a traditional music manager does, but what I have also been able to do is open doors that most



of those managers won’t know even exist to open.”

His contacts in the US go to the top and include figures from music such as Universal Records chairman Monte Lipman and expat Mercury Records president David Massey, as well as showbiz agents such as William Morris’s reality TV specialist John Ferriter.

Asked to name his closest industry associates in the UK, he reels off a list of what turns out to be all the major-label managing directors and chief executives. In the television world, he is equally well-known, recently setting up a joint venture between Geffen and GMTV to find Britain’s “Number One Family”, a single from whom is due at Christmas.

His list of proudest moments features appearances by Nelson Mandela, Luciano Pavarotti, Sting, Whitney Houston, Prince and the Pope.

He is there on the political fringes, too. A few years ago, he capitalised on an acquaintance with Michael Howard to organise drinks at The Ivy for leading music-industry figures to meet members of the Conservative party, including Boris Johnson, and he tries to maintain a dialogue with both sides. In a couple of weeks, he says, Government minister Ed Balls is going to come and do something with N-Dubz.

“He knows absolutely everyone,” says Klass. “I have never met anyone so curious about people in my life.”

So where did this man come from? He is happy to tell you. In 1993, Shalit was a Saatchi & Saatchi graduate running a graphic-design company when he heard, through a family connection, that harmonica virtuoso Adler was looking for duet partners. He decided to cold-call Sir George Martin to ask if he would produce an album.

“I was a nobody when I called up Sir George,” says Shalit. “He agreed to see me, I took him for lunch at The Ivy, he heard what I had to say, he was complete civility, he insisted on paying for lunch because he is richer than me, and he agreed to do the record on a handshake.”

## Industry insight on Jonathan Shalit



“I first met Jonathan when he persuaded me to make an album with an old man – 80-year-old Larry Adler. It proved not only to be a million-seller but one of the most enjoyable records I have ever made. Jonathan has a rare ability to see the best in an artist, and he is in my experience always kind and careful of his charges. From a would-be entrepreneur into a world-class manager has taken a few years, but he has achieved all this with grace and charm, and I value his friendship.”

**SIR GEORGE MARTIN**



“Jonathan is one of the hardest working people I have ever met. So much so it can be quite annoying. I do however have huge respect for him and admire what he has achieved. He’s also a good friend of mine.”

**SIMON COWELL**



“The majority of people in the record business, as you know, lack integrity, lack discipline and put themselves and their careers first. My view of Jonathan, to the extent that I understand the record business – and I am not immersed in it like Lucian [Grainge] or Lohan [Presencer] who works with me – is that in a world populated by people who are mainly lightweight, mainly unimpressive, mainly lazy, he is one of the very few good guys.”

**JAMES PALUMBO, FOUNDER, MINISTRY OF SOUND**



“Jonathan Shalit has a great flair for business. With regard to urban music, he spots opportunities and has the passion and drive to make something from it. His results speak volumes – his relentless ambition and hard work have certainly paid off and he’s more than made his mark on the industry.”

**KANYA KING MBE, CEO, MOBO ORGANISATION**



“Jonathan is warm and engaging and good at getting people on side. He is tough, but he is just doing the best for his clients and he gets great results. I also think he is one of the fastest deal-closers I have ever seen. He will pick someone up, and you will say, ‘What on earth are you doing with them?’ but then he will do two or three key things and turn their careers around.”

**ASHLEY TABOR, CHIEF EXECUTIVE, GLOBAL GROUP**



“Jonathan is very knowledgeable in so many different areas, and he sees you as more than just a one-trick pony. If it wasn’t for him, I wouldn’t have pursued other aspects such as acting, presenting. I think he is fantastic at finding, discovering and nurturing talent and helping you become the best version of yourself.”

**JAMELIA**



“Jonathan came to see us in 1991 and felt that we were a company that he wanted to support. We have had odd crises over the years and I have valued his friendship at those times. He has a very good heart, and when the chips are down, he will come through.”

**MARY WARD MBE, FOUNDER, CHICKENSHED**



“Shalit Global are masters of acquiring incredible exposure for their artists. The company understands the value of PR and publicity, and how beneficial this is for building a successful celebrity brand. We have worked with them for many years, across both music and television clients, all of which have gone to great success and have become household names without exception. We congratulate them for this achievement.”

**SIMON JONES, PARTNER, HACKFORD JONES**

The Glory of Gershwin, a collection featuring Adler with Elton John, Sting, Cher, Kate Bush, Peter Gabriel, Elvis Costello and others, sold 2m copies and gave Shalit a self-taught lesson in what was possible, given hard work and a bit of front.

The tale carries echoes of his entry into the advertising business, a few years earlier. Working at Lloyd’s of London as a broker, learning the rules of business but hating the job, he peppered the advertising world with

**ABOVE CENTRE**  
The heart of power: Shalit, with Charlotte Church alongside, shakes hands with President Bill Clinton in 1999 (top) and with close friend Simon Cowell (bottom)

# Features



**ABOVE** 'The kind of manager I want': Mylene Klass with the man who helped her on her way to present the Classical Brits; and (right) with one of his platinum-selling urban artists, Jamelia

job applications, but saved his keenest approach for Saatchi & Saatchi.

"I couldn't get to the boss, because my letters would always be bounced to human resources," he recalls. "So I went to the building, got the concierge to point out the office of the managing director and persuaded a window-cleaner to knock on the window with a letter. He saw me down in the street and invited me up for an interview."

It is upon this kind of direct action that Shalit has built his thriving cottage empire. From the next room he calls in Casrillo, youthful N-Dubz A&R man, to illustrate the fact that he respects it in others, too.

"He wrote me a fantastic letter saying he would love to come and work for me, that he loved what I did," says Shalit. "What did you write?" he prompts.



"Could I get a meeting to explain to you how I could make you a lot of money?" says Castillo. "Then I borrowed my mate's suit and my other mate's shoes for the interview."

Shalit is clearly delighted by such initiative, and is insistent that he could not do what he does without his team. He also speaks with pride of Springbett's achievements and those of Nickie Banks, another former Shalit Global employee, now international marketing manager at EMI.

"People ask me if I mind people leaving, and I say I would prefer to have good people who might leave than crap people who will stay," he says.

Everything he has achieved, Shalit will tell you, has been built on talent. The nurturing of young artists in particular is his great theme.

"What people don't know about is the support we continue to give to young, creative talent," he says. "I can't think of many managers or record companies who have done as much."

N-Dubz were still in their teens when Shalit came on board. After his well-documented experience with Charlotte Church, you might forgive him for avoiding young artists altogether, but he has done the opposite, and he has strong views about it.

"I don't think a lot of managers and representatives of talent take their role seriously enough. N-Dubz - I use them as the current example - have put their trust and faith in me. I have a massive obligation to them and their parents to make sure they are as successful as possible, and I take that responsibility seriously."

It is 12 years since he guided an 11-year-old Church to huge worldwide success and nine years since his sacking and the ensuing court case, when a dramatic High Court intervention by Sony's Paul Burger left him a rumoured £2m better off.

"There was no real reason for the relationship to break down except that her family thought they could do it themselves," says Shalit. "They invented lots of other reasons and put them before a judge, and he laughed at them all. Hence one of the reasons I got one of the heftiest settlements ever."

PR man Ian Monk represented Shalit during the case and recalls the huge press interest. "I think it is fair to say that Charlotte's mother and the record company were pretty active in putting their side of things to the press and Jonathan found himself at the sharp end of a pretty long stick, to be honest," he says. "He came out with his dues financially and, more importantly, with his reputation properly intact."

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Shalit does not seem to harbour any malice about the split, but recalls the excitement of Church's rapid rise: "That was an amazing experience," he says. "I discovered her in June 1997 and everyone laughed at me. So we started to finance the record ourselves and in the space of 14 months she had two double-platinum records in America."

Success with Claire Sweeney followed, and then there was Javine and Rik Waller, followed by Jamelia, Big Brovaz and the current crop of music and TV personalities, including Kate Silverton, Christopher Biggins, Ian 'H' Watkins, Jennifer Ellison, Dani Behr and plenty more, of lesser or greater renown.

Shalit offers up his own measure of managerial achievement, safe in the knowledge that he has easily passed it himself. "I always think, when I look at managers, that a lot of them are people who have got lucky and had one success," he says. "Quite a few people get lucky twice. But if you are a real career manager, I think you need three successes."

Tales of his own, 24-hour approach to business are not hard to find. "I will text him out when he is over in the States and send him an email at two or three in the morning, New York time, and I always get a rapid response," says Warner Bros vice-chairman Jeremy Marsh. "That is a unique thing, that level of dedication, and most of the artists he works with find that to be a real point of difference."

In a similar vein, Springbett recalls his former boss's 12 o'clock maxim: "He says if you

are in the music industry and you are out after 12, you are either drunk or showboating, and either way, it's not going to earn you any money."

The point of that one, Shalit explains, is that you make your own luck, and that means using your time and energy to make the opportunities happen.

"A lot of my friends, in the evening, either get a DVD and watch it with their family, or they go to a pub and get pissed," he says. "But Lady Luck isn't going to come and knock on your front door, and she isn't going to come to the pub and buy you a drink."

"You create your luck by going somewhere," he continues. "If I hadn't gone to Cardiff, I wouldn't have signed Charlotte Church. If I hadn't gone to see them in Chelmsford, I wouldn't have met N-Dubz. If I hadn't got to know people on Sky News, I wouldn't have built my TV business."

It is a recipe for success that you cannot argue with, and it is what makes Shalit a tough one to come up against – not a nasty man, but a relentless, shrewd, well-prepared one.

"We were staying in a hotel once, and I remember him coming down with this list of notes, drenched in sweat, having been to the gym," says Myleene Klass. "I said, 'I don't know why you don't just go for a swim,' and he said, 'I can't make notes in the pool.'"

She explodes with laughter. "That's the kind of manager I want." (contd. on page 22)

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## Success story Engaging N-Dubz



Shalit picked up Camden three-piece N-Dubz after the sudden death of rapper Dappy's father. Byron Contostavlos had secured the group a deal with Polydor and managed them to their first Mobo, but the label was cooling on the band when Shalit became involved. Taking stock of a bad situation, he restored their momentum and steered them into the arms of All Around The World.

Their debut album, last year's Uncle B, has

sold more than 500,000 copies and produced six singles, though their highest showing in the chart came in the shape of Number 1, their collaboration with Tinchy Stryder. The song held the top spot for three weeks in April, consolidating the about-turn in the group's fortunes.

"We guided them to a position where they could save their recording career," says Shalit. "We have got them on shows like GMTV, which



he makes sure everything around us suits us," he says. "He stayed interested in us when things were going bad with Polydor and they didn't believe in it. No-one wanted to know and he just kept on pushing. He is persistent and he pulls them big strings. He is just a clever man, simple as that."

Shalit has a tangential relationship with the TV talent shows. He managed Rik Waller and Javine and is frequently to be found in the tabloids commenting on X Factor developments. For the 50th birthday of Simon Cowell, another

friend, Shalit reportedly gave him a copy of Nirvana's Nevermind, with Cowell's face superimposed on the body of the swimming baby.

With N-Dubz, he clearly feels he has moved into direct competition with Cowell's TV-propelled artists. "It's almost as if there are two music industries now: X Factor and non-X Factor," he says. "And if you look at non-X Factor, N-Dubz are the most popular home-grown act in recent years."

would not previously have looked at an act like them. In the beginning, a lot of the people who now work with N-Dubz weren't necessarily as enthusiastic as I was, and it took time for them to get enthusiastic."

Among the things Shalit offers his artists, by his own estimation, is a degree of artistic freedom many managers and labels prove reluctant to give, and Dappy confirms it.

"Mr Shalit gives us the creative control, and

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# Features

# THE ROADSINGER'S RENAISSANCE

Few songwriters are as loved as Yusuf Islam. Despite a 30-year recording break prompted by near-death experiences and a conversion to Islam, his material as Cat Stevens continues to inspire millions. On the eve of his return to the stage, Music Week salutes pop's original changeman

## PICTURE RIGHT

Universal appeal: Yusuf Islam in 2009

## PICTURE FAR RIGHT

Million-selling superstar: Cat Stevens in the Seventies

## Tribute

By Johnny Black

**ON A CLEAR DAY, FROM THE ROOF OF THE SHAFTESBURY THEATRE** you can gaze out over London's West End and listen for the echoes of countless unforgettable songs from hundreds of successful musicals.

And, if you did, you would be walking in the footsteps of young Steven Demetre Georgiou, later known as Steve Adams, then Cat Stevens and now Yusuf Islam. "As a boy," he recalls, "me and my friend Andy used to climb up onto the rooftops of buildings near my family home in the West End, the Shaftesbury Theatre being one of them."

Then, one day in late 1962, listening to the radio, he heard the newly-released *Up On The Roof*, written by Gerry Goffin and Carole King. "Suddenly there was a song that described exactly what we were experiencing," he says. "It felt amazing, the way that song coincided with my life, that a songwriter had perfectly expressed what I was feeling."

Since then, of course, he has written many such songs himself; songs that connect with his listeners at an unusually deep and personal level. In many cases, his songs have inspired others just as *Up On The Roof* inspired him.

"When I was very young I regularly sang Cat's song *Father And Son* at home," remembers Ronan Keating. "And when I went to the audition for *Boyzone*, that's what I sang. *Boyzone* had a number one hit with it and then I recorded it on a solo album."

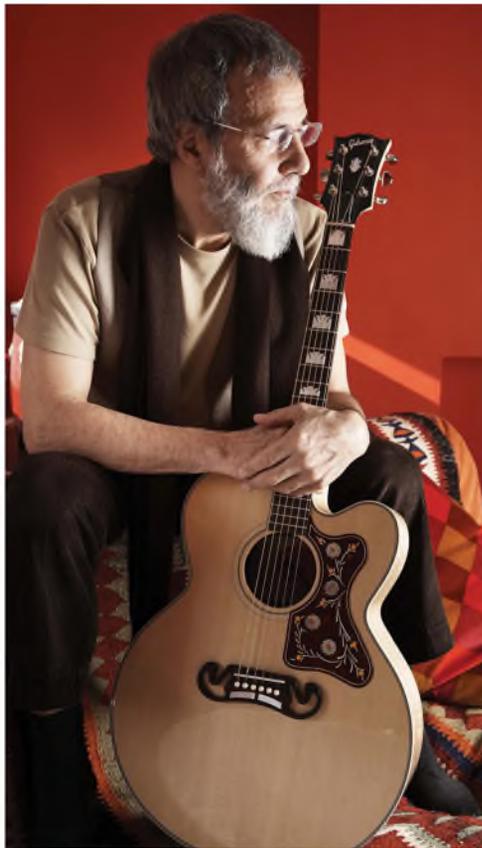
*Boyzone* and *Pearl Jam* may be poles apart, but both drew inspiration from the same man, as have later stars including James Blunt, James Morrison, Paolo Nutini and Katie Melua.

"I first heard *Tea For The Tillerman* when I was 17," recalls Melua. "It's definitely in my top five favourite albums of all time. In fact I love *Where Do The Children Play?* so much that I sang it at the top of my voice when I did my first parachute jump – once the parachute opened that is!"

Seated at a table in his North London office, Yusuf Islam wears the mantle of inspirational songwriter graciously and without fuss. Now in his sixties but looking a good 10 years younger, Islam is not only returning to live touring for the first time in 33 years, but is about to launch his first musical, *Moonshadow*, with roots harking back to his West End childhood.

His first musical memories are an eclectic mixture of hymns, Greek wedding songs, Tchaikovsky's *Violin Concerto in D major* and Nat "King" Cole. "But living in the West End, I also got to hear a lot of musicals," he says. "Some of my earliest hits, like *I'm Gonna Get Me A Gun*, were conceived as songs for musicals."

A regular habitu  of Soho's R'n'B nightspots, he was equally impressed by emerging folkie Bob Dylan. Adopting the name Steve Adams, he quickly progressed to Soho's folk clubs, including the legendary *Les Cousins*, where he rubbed shoulders with fellow strugg-



ling troubadours such as Paul Simon and Al Stewart. Before long, though, Adams devised a better stage name. Having brought Norma Tanega's hit, *Walking My Cat Named Dog*, and seen Jane Fonda's movie *Cat Ballou*, he started thinking about his own love of animals. "Cats seemed to be coming at me from all directions," he explains, so he re-christened himself Cat Stevens.

Living in the West End put him in easy walking distance of several music publishers' offices and he was not afraid to stroll in and sing them his latest compositions. Cat's first deal saw him selling occasional songs for £50 a throw to *Ardmore* and *Beechwood*, but his prospects brightened considerably when he encountered record producer Mike Hurst, who remembers that, "When I first met Cat in July 1966 it took me precisely two minutes and five seconds – the length of *I Love My Dog* – to realise that short of an Act of God, nothing would stop him being a success."

Hurst took the freshly-demoed *I Love My Dog* to Decca Records who, about to launch their new label, *Deram*, snapped it up, triggering a run of hits that included *Matthew And Son* and *I'm Gonna Get Me A Gun*. "When *Matthew & Son* went to number two, I knew I'd made it," remembers Islam. "I was very lucky to have my own publishing company *Cat Music*, almost from day one. Mike Hurst and my agent Harold



"His ability to connect so readily to people regardless of class, sex, race or geography makes his music as relevant today as it has ever been"

GUY MOOT, EMI MUSIC PUBLISHING UK

Davidson, who were the shareholders along with me, set it up. I got 50% plus my shareholder earnings. Later, I got the whole thing."

Right from the start, Stevens' songs became hot properties for other artists. The Tremeloes were the first to score with their breezy version of *Here Comes My Baby*. "It was a very sad song but they turned it into a party piece," points out Yusuf, "which was completely wrong but it sounded great." In their wake came PP Arnold's version of *The First Cut Is the Deepest*, and a steady stream of covers from artists as diverse as Sheryl Crow, Maxi Priest, Travis, The Mavericks, David Essex and Dolly Parton have followed ever since.

Guy Moot, who oversees Yusuf's catalogue as president of EMI Music Publishing UK, says, "For well over 40 years, Cat Stevens' songs have resonated with music fans everywhere. His ability to connect so readily to people regardless of class, sex, race or geography truly marks out his catalogue and makes his music as relevant today as it has ever been."

However, behind the trappings of Cat's initial period of success, he was succumbing to the pressures of a lifestyle that ground him down. Often playing three shows a night, he found himself developing a cough. "The doctors said it was just a cold symptom, until I started spitting blood, and then they realised it was tuberculosis and I had to go into hospital."



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**PICTURED** Cat Stevens onstage at his Seventies commercial peak; Yusuf Islam today; pictured with U2 at the Island 50 concert in London earlier this year

During his slow recovery, realising how close he had come to death, he became increasingly fascinated by the many philosophical and religious explanations of his situation.

Once he was back on his feet, he started work on an ambitious project, "a musical about the Russian Revolution called *Revollussia*". He adds, "Out of that came songs like *Father And Son*, *Maybe You're Right* and a whole lot of others."

*Revollussia* was never staged, but its songs led directly to the next phase of Stevens' development. "He came to my house, took out his guitar and played me a couple of songs from a musical he was writing," says Island Records founder Chris Blackwell. "The third song was *Father And Son* and I stopped him right there and told him honestly I was not keen on doing a musical but I would sure like to sign him to Island Records."

Stevens' second period of success proved even greater than his first, with classic albums like 1970's *Tea For The Tillerman* and 1971's *Teaser And The Firecat* both notching up triple platinum sales while 1972's *Catch Bull At Four* sold half a million in its first two weeks on sale, and spent three weeks at number one in the US.

"In 1971 Cat Stevens and I recorded the duet *Honey Man*," remembers Elton John. "He co-wrote the song



with Ken Cumberbatch and it still sounds pretty good today. Yusuf has made a major and important contribution to the canon of classic British songs and I am so pleased that he is back writing and recording today."

Stevens' success continued with 1973's *Foreigner* and 1974's *Buddha And The Chocolate Box*, which explored to some extent his increasing interest in the spiritual side of his life.

A second brush with death, nearly drowning off the coast of Malibu in 1976, led directly to his conversion to Islam, his adoption of the name Yusuf Islam and, ultimately to his decision to drop out of the music industry, believing that a career in music was not compatible with the teachings of Islam's holy book, *The Qur'an*.

In May 1977 Rod Stewart took a new version of *The First Cut Is The Deepest* to number one in the UK but, despite his place at the pinnacle of pop success, Stevens formally converted to Islam at the end of that year, and busied himself with numerous philanthropic and charitable pursuits, including the establishment of the first state funded Muslim faith school.

His musical legacy, however, refused to go away. Boyzone took *Father And Son* to number two in 1995, Sheryl Crow scored an international smash in 2003 with *The First Cut Is The Deepest* and in 2005 and



"Yusuf has made a major and important contribution to the canon of classic British songs and I am so pleased he is back writing and recording today"

**ELTON JOHN**

2006 the same song earned him two consecutive ASCAP songwriter of the year awards.

It was around this time that his son Muhammad brought a guitar home and helped rekindle his father's love of music. Islam began to reconcile himself to the idea that playing music might, after all, be compatible with his deeply held faith. "I realised that music has so many different expressions. It's like colours, how you use those paints, what you choose to define in the art becomes good or bad. It's as simple as that."

When he returned to recording with 2006's *Another Cup*, singer-songwriters were riding a new wave of popularity, spearheaded by the runaway success of James Blunt. "Having never met him before, and out of the blue, Yusuf invited me to his house and played me his new songs," recalls Blunt. "He couldn't have known the honour it was. I had been singing his songs since I was four years old, played Cat Stevens hits with my first band aged 17 and covered *Wild World* at Live Earth in Wembley Stadium. It's wonderful to hear this pure songwriter sing again."

Islam's ongoing commitment to world peace was underlined by his participation in the 2007 Peace One Day Concert at London's Royal Albert Hall, where another young singer-songwriter, James Morrison, found himself torn between admiration and anxiety. "Just before I went on I was watching Yusuf Islam and I thought, I'm on after Cat Stevens!" explains Morrison. "I remember being at home with my dad listening to his albums during the darkest times, the best of times."

Teaming up with Paul McCartney, Dolly Parton and others in 2008, Islam recorded *Boots And Sand*, a song about the bizarre case of mistaken identity which led immigration authorities to refuse him entry to the US.

This year's follow up album *Roadsinger* finds him once again attracting major critical acclaim. "It was Top 15 in May when it came out," notes Island Records general manager Jon Turner, "and has since gone silver. It's an important album for us and now that he's going out on tour we're confident it will come back strongly."

Yusuf's music and records manager Nick Stewart of Nick Stewart Associates, known for his work with heritage acts including the Eagles and Neil Diamond, says. "Something that amazes me is that, for a man who has been out of the business for 30-odd years, he's incredibly well clued up about everything from the franchising of musicals to the intricacies of downloading songs via text messages on mobiles."

In recent months, the media has been trumpeting the triumphant return of a master singer-songwriter under a new name, but they are wrong. A quick look at his track record of hits in his own right and via cover versions tells a very different story. Whether his name is Steven Demetre Georgiou, Steve Adams, Cat Stevens or Yusuf Islam, this man has never actually been away.

johnny.black@btconnect.com

## Moonshadow music Islam returns to the stage

**NEVER ONE TO DO THINGS BY HALVES**, Yusuf Islam is returning to the stage for the first time in 33 years, not just with a tour but with a musical as well.

"It's very simple," explains promoter Harvey Goldsmith, who first worked with Islam as Cat Stevens back in 1974. "He's written a musical, *Moonshadow*, which is his passion. So I said we should do some concerts which incorporate a 30-minute preview of the musical."

*Moonshadow* undoubtedly is Islam's passion, the final realisation of a childhood dream to create a theatrical fantasy to stand alongside the musicals which inspired him in his early years.

"Living in the West End, I got to hear a lot of musicals firsthand," Islam points out. "West Side Story was one of the biggest musical influences in my life. That changed me, because it was about the street – street life."

While he was back home in New Oxford Street, recovering from tuberculosis in 1968, another revolutionary stage show captured his imagination. "The first hippy musical, *Hair*, was on right across the road from my front door and that was another big impact – the form of the musical itself."

In 1969 he made his first serious attempt at a musical with *Revollussia*, a tale of life in revolutionary Russia which, although it was never staged, provided one of his best-loved songs, *Father And Son*.

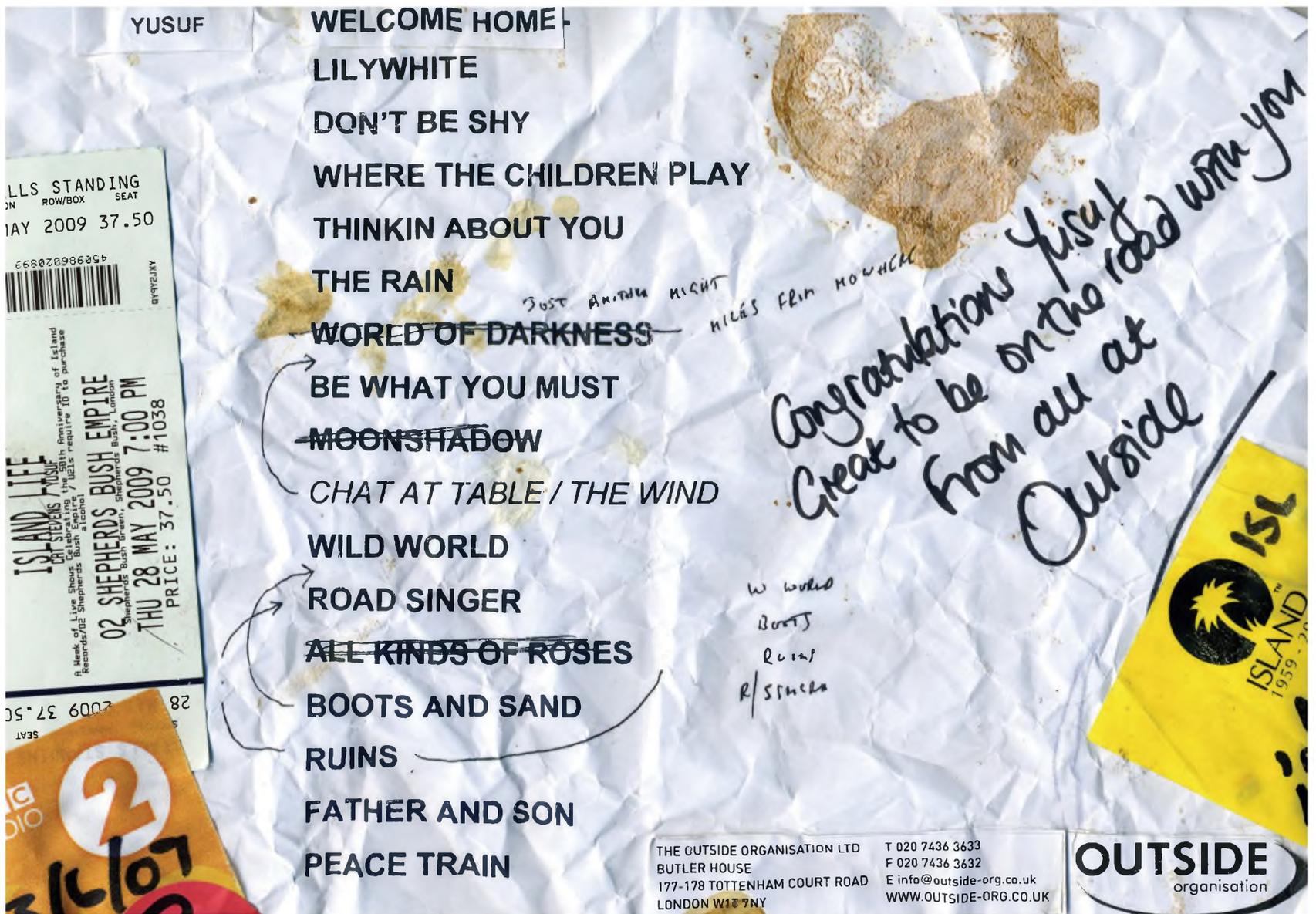
Discussing his new musical, Yusuf explains, "It's about a boy who lives on a planet of perpetual night-time. He dreams of a world of sunshine and happiness, everything that a wonderful and natural world can offer. In his world, though, everybody has to work hard to pay for light and heat and I realised that fitted perfectly with what a lot of my songs are saying."

Nick Stewart, Islam's music and records manager, says that initial approaches to UMTV about a *Moonshadow* soundtrack album have met with a favourable response.

Meanwhile, November 15 will see Islam return to the stage with the first date of his *I Guess I'll Take My Time* tour at Dublin's O2 and for AEG Live senior vice president Rob Hallet, who is promoting the tour, it represents the fulfillment of a long-held desire to see him play live again.

"Basically the show will be in three parts," Hallet explains. "Yusuf will start it off, then there's a middle section previewing his musical, *Moonshadow*, with the cast from the stage show, then a triumphant greatest hits set to close the evening."

Stewart observes that, although plans are already in hand to take the tour to Germany and Australia, "Doing five dates and feeling his way back in rather than announcing 40 nights at The O2 seems a sensible way of setting out. He looks great but he's also very conscious that he is in his sixties now, so small steps to begin with is the right way to go about it."



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# Features

## Cat's got the cream five classic Cat Stevens/Yusuf Islam albums

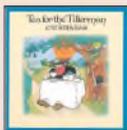


### MATTHEW AND SON

1967

UK CHART PEAK 7

Cat Stevens' debut album, although decidedly more pop-oriented than his multi-platinum global smashes, which followed, remains an unalloyed delight, brimming with hooky tunes and bristling with the angry young lyrics of a fiercely intelligent teenage songwriter. What set Cat apart was that, despite obvious Dylan and Paul Simon folksy influences, his songs displayed a commercial flair and accessibility that was unusual given the considered social commentary in his lyrics. As well as three hit singles (Matthew And Son, I Love My Dog and I'm Gonna Get Me A Gun), it also includes the memorable Here Comes My Baby and Portobello Road, as well as the often overlooked gem, Baby Get Your Head Screwed On.



### TEA FOR THE TILLERMAN

1970

UK CHART PEAK 20

Cat's fourth album signalled his return to form after a bleak period marred by illness and personal problems. A folksier, more laid-back offering with an unmistakable West Coast vibe, it attracted a surprisingly lacklustre review from *Melody Maker*, who dismissed it as "hard to get excited about", but Stevens had the last laugh when it helped launch his US career, eventually turning triple platinum. Its reputation has grown over the years, with *Rolling Stone* listing it among its 500 greatest albums of all time in 2003. It was lauded in the 2006 book 1001 Albums You Must Hear

Before You Die, and in 2007's Definitive 200 Albums of All Time, released by The National Association of Recording Merchandisers and the Rock and Roll Hall of Fame. Classic tracks include Father And Son and Where Do The Children Play.



### TEASER AND THE FIRECAT

1971

UK CHART PEAK 3

It is hard now to believe that, although Tea for The Tillerman established Cat Stevens as a huge act in the US, it had stalled at number 20 in the UK. He rectified that situation with his scintillating follow-up, which reached number three on these shores and became another triple-platinum record across the Atlantic. *Disc and Music Echo* raved, "The tracks are all so good that no single one stands out immediately," an understandable sentiment when those tracks include Moonshadow, Morning Has Broken, Peace Train and Rubylove. The influence of Stevens' Greek heritage surfaced with his innovative use of bouzoukis, a welcome alternative to the countrified steel guitars that were de rigeur on most early-Seventies soft rock albums. Teaser And The Firecat also became a charming children's book and an animated film based on the characters in Cat's cover illustration.



### CATCH BULL AT FOUR

1972

UK CHART PEAK 2

Most of the material on Stevens' previous two albums had been written while he was recovering from tuberculosis. The songs on Catch Bull At Four,

however, were composed while on the road, which saw him switch to a more piano-based style and more dynamic lyrical imagery. *Rolling Stone's* Stephen Holding hailed it as, "a clearer, more unified, more emotionally direct expression of what he is about", and the powerful single Can't Keep It In provided his seventh Top 20 hit. Another standout is the reflective Boy With A Moon And Star On His Head, although the standout is perhaps Sweet Scarlet, with Cat's voice underpinned only by his piano. Catch Bull At Four sold half a million copies in its first two weeks on sale and reached number one in the US, where it remained for three weeks.



### ROADSINGER

2009

UK CHART PEAK 10

Under the name Yusuf, the artist formerly known as Cat Stevens returned to mainstream popular music after more than a quarter of a century with his 2006 album *An Other Cup*. Scoring gold in the UK and platinum in Germany, it set the bar high for this follow-up, but *Roadsinger* proved itself up to the challenge. "Roadsinger really does pick up where Cat Stevens left off back in the late Seventies," declared *McJo*, while *Rolling Stone* hailed it as, "A crowd-pleaser, hewing to Yusuf's classic sound in tight, sweet ballads like Welcome Home, which pushes his acoustic guitar and ragged voice to the foreground." Like *An Other Cup*, it includes tracks destined for his musical, *Moonshadow*, but there is also more than a trace of heartfelt socio-political bite in cuts like Every Time I Dream and Boots And Sand.

THE LEGENDARY SINGER/SONGWRITER

# YUSUF

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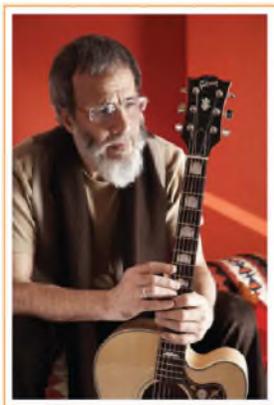
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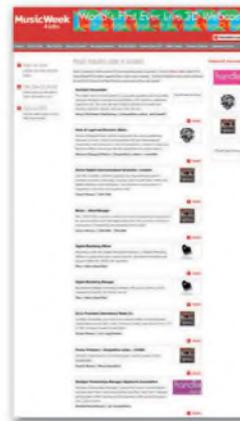
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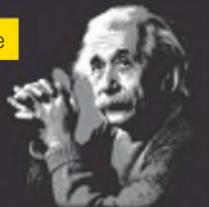
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# Key releases

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## Out this week

### Singles

- **Arctic Monkeys** Cornerstone (Domino)  
Previous single: (chart peak 4): Crying Lightning (12)
- **Alesha Dixon** To Love Again (Asylum)  
Previous single: Let's get excited (13)
- **David Gray** feat. **Annie Lennox** Full Steam (Polydor)  
Previous single: Fugitive (did not chart)
- **Norah Jones** Chasing Pirates (Blue Note)  
Previous single: Be My Somebody (did not chart)
- **Ronan Keating** Stay (Polydor)  
Previous single: Time After Time (did not chart)
- **Little Boots** Earthquake (Sixsevine)  
Previous single: Remedy (5)
- **Marina & The Diamonds** Mowgli's Road (Sixsevine)  
Debut single

- **John Mayer** Inside Wants Out (Columbia)  
Previous single: Inside Wants Out (did not chart)
- **Mika** Blame It On The Girls (Island)  
Previous single: We Are Golden (4)
- **James Morrison** Get To You (Polydor)  
Previous single: Please Don't Stop The Rain (33)
- **Muse** Undisclosed Desires (Helium 3/Warner)  
Previous single: Uprising (9)
- **Rihanna** Russian Roulette (Def Jam)  
Previous single: Disturbia (3)
- **Them Crooked Vultures** New Fang (Columbia)  
Debut single
- **X Factor** (Finalists You) Are Not Alone (Syco)  
Previous single: Hero (1)

### Albums

- **50 Cent** Before I Self-Destruct (Interscope)  
Previous album: (first-week sales total sales): Curtis (72,205/257,323)
- **Tori Amos** Midwinter Graces (Island)  
Previous album: Abnormally Attracted To Sin (5,344/13,335)
- **Boyz II Men** Love (UMTV)  
Previous album: Motown: Hits! In The USA (11,371/274,637)



- **Norah Jones** The Fall (Capricorn)  
Previous album: Not Too Late (57,402/230,213)
- “Norah Jones may have found it hard to repeat the multi-million UK sales her debut *Come Away With Me* attained, but her songwriting prowess has certainly soared. Opening with the single *Chasing Pirates* – released simultaneously with this set – *The Fall* finds Jones reflecting largely on romantic liaisons in her unmistakable sultry style, but the input of producer Jacquire King (*Kings Of Leon*, *Tom Waits*) means that her mellifluous tones come backed with dark atmospheric shades and a more adventurous rhythmic approach. With contributions from Ryan Adams and Derek River's Will Sheff, *The Fall* is Jones's most satisfying and diverse albums to date.”
- [www.musicweek.com/reviews](http://www.musicweek.com/reviews)
- **Ronan Keating** Winter Songs (Polydor)  
Previous album: Songs For My Mother (87,052/212,450)

- **Leona Lewis** Echo (Syco)  
Previous album: Spirit (376,161/2,851,018)
- **John Mayer** Battle Studies (Columbia)  
Previous album: Continuum (3,448/55,569)
- **N-Dubz** Against All Odds (A&M/UMTV)  
Previous album: Jingle B (35,545/460,497)
- **Stereophonics** Keep Calm And Carry On (Mercury)  
Previous album: Pull The Pin (49,038/200,063)
- **Them Crooked Vultures** Them Crooked Vultures (Columbia)  
Debut album
- **Will Young** The Hits (RCA)  
Previous album: Let It Go (70,323/474,065)

## Out next week

### Singles

- **Animal Collective** Fall Be Kind (Domino)
- “With Merriweather Post Pavilion a shoe-in for the album of the year polls, Animal Collective return with a five-track studio EP. The seasonally-titled *Fall Be Kind* includes *Graze and What Would I Want? Sky*, both of which have made regular appearances at the band's live shows this year, the latter home to what is apparently the first ever licensed *Grateful Dead* sample. It is the more obtuse Animal Collective on show here throughout five tracks of almost casual brilliance and, while that means radio stations are unlikely to fall at their feet, it does feel almost like a lap of victory for what has been one of the bands of 2009.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Ash** Tracers (Atomic Heart)
- **Bombay Bicycle Club** Always Like This – Live (Island)
- **Mariah Carey** I Want To Know What Love Is (Mercury)
- **Flo-Rida** feat. **Akon** Available (Atlantic)
- **David Guetta** One Love (Postiva/Virgin)
- **Sean Kingston** Face Drop (Beluga Heights/Epic)



- **La Roux** Quicksand (Polydor)
- **Lady Gaga** *Bad Romance* (Interscope)  
The lead single from *The Fame Monster*, the repackaged version of her debut album *The Fame* sees Gaga joining forces again with producer RedOne. The album is due for release on the same day as this single, while Lady Gaga is heading out on her first arena tour of the UK early next year.
- **Pixie Lott** Cry Me Out (Mercury)
- **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** Soulcrake (Decca)
- **Taylor Swift** Fifteen (Mercury)

### Albums

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

- **Camilla Kerslake** Camilla Kerslake (Mercury)
- **Mariah Carey** *Memoirs Of An Imperfect Angel* (Mercury)
- **Ray Davies and the Crouch End Festival Chorus** *The Kinks Choral Collection* (Decca/UMTV)



- **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)
- **Aled Jones** *The Ultimate Collection* (Universal)
- **Lady Gaga** *The Fame Monster* (Interscope)
- **Paul McCartney** *Good Evening New York City* (Mercury)
- **Metallica** *Francais Pour Une Nuits* (Vertigo)
- **Chris Moyles** *The Parody Album* (Sony)
- **Nirvana** *Live At Reading* (Geffen)
- **Rihanna** *Rated R* (Def Jam)
- **Scoter** *Under The Radar Over The Top* (UMTV)
- **Slade** *Merry Christmas Everybody* (UMTV)
- **Britney Spears** *The Singles Collection* (Jive)
- **Sugababes** *Sweet 7* (Island)
- **Tom Petty And The Heartbreakers** *The Live Anthology* (Warner Bros)
- **Various** *Barbie Let's Go Party!* (UMTV)
- **Various** *It's Christmas Time* (UMTV)

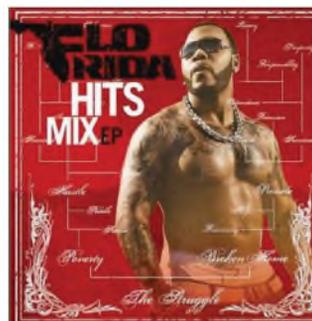
## November 30

### Singles

- **30 Seconds To Mars** *Kings And Queens* (Virgin)
- **50 Cent** feat. **Ne-Yo** *Baby By Me* (Aftermath)
- **Lily Allen** *Who'd Have Known* (Regal)
- **Backstreet Boys** *Bigger* (live)
- **Chris Brown** feat. **Lil' Wayne** *I Can Transform Ya* (live)
- **Ian Brown** *Just Like You* (Fiction)
- **Taio Cruz** *No Other One* (4th & Broadway)
- **Eliza Doolittle** EP (EMI)
- **Fall Out Boy** *Alpha Dogs* (Mercury)
- **Newton Faulkner** *Over And Out* (Ugly Truth)
- **Kesha** *Tik Tok* (Columbia)
- **Alicia Keys** *Doesn't Mean Anything* (J)
- **Kid Sister** *Right Hand Hi* (Asylum)
- **Matthew P** *Swimming* (Polydor)
- **Music Go Music** *Just Me* (Mercury)
- **Pearl Jam** *Get Some/Just Breathe* (Universal)
- **Rhylian Roberts** *bc* (Syco)
- **Seal** *I Am Your Man* (Warner Brothers)
- **Snoop Dogg** *Gangsta Love* (Interscope)
- **Timbaland** feat. **Soshy & Nelly Furtado** *Morning After Dark* (Interscope)

### Albums

- **Andrea Bocelli** *My Christmas* (Decca)
- **Il Divo** *Live In Barcelona 2009* (Syco)
- **Fall Out Boy** *Believers Never Die* (Mercury)
- **Faryl** *Wonderland* (Decca)



- **Flo-Rida** *Flo-Rida's Hits* (Atlantic)

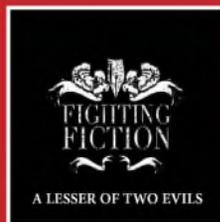
- **R Kelly** *Untitled* (RCA)
- **Music From The Vatican** *Alma Mater* Featuring The Voice Of Pope Benedict XVI (Geffen)
- **Rhylian Roberts** *O Fortuna* (Syco)
- **Rodrigo Y Gabriela** *Busta Voodoo* (Ruby Works)
- **Seal** *Hits* (Warner Brothers)
- **Jay Sean** *All Or Nothing* (Layded)
- **Take That** *The Greatest Day: Take That Present The Circus Live* (Polydor)
- **Connie Talbot** *Connie Talbot's Christmas Magic* (Rainbow)
- **Tricky** *Tricky Meets South Rakkas Crew* (Domino)
- **Various** *Motown 50 Love* (UMTV)
- **Various** *Floorfillers 2010* (A&M/UMTV)
- **Hayley Westenra** *Winter Magic* (Decca)



- **Westlife** *Where We Are* (Syco)
- “Take That, it seems, may be more influential than we give them credit for: as well as engineering one of the most successful comebacks of recent years, they have also established a blueprint for boy bands in their “mature” period. The ingredients for this stew became immediately apparent on one listen to Westlife's recent number two single *What About Now*: namely sensitive piano chords, gently strummed acoustic guitars, rousing strings and a big “rock” chorus as re-imagined through the ears of Louis Walsh. It is not an unpleasant mix by any means but “efficient” may be the best way to describe this album, tailored to within an inch of its life to its prospective audience by a songwriting/production team that includes Ryan Tedder, Steve Robson and Steve Brooker. The band claim the album has a “fresh vibe” for them and – to be fair, there are unexpected

## THE PANEL

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



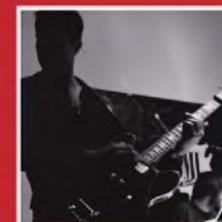
**TOM ROBINSON (6MUSIC)**  
**Fighting Fiction: Lesser Of Two Evils** (Dead Planet)  
Straight out of college and on to the road, this Bath/Bristol quartet have been gathering a lot of momentum. Produced by Mark Williams, this debut EP displays a power and confidence that belies their tender years – with alt/pop echoes of The Specials and Clash.



**MISCHA PEARLMAN (KERRANG!)**  
**Spectrum 7: So Silent The Night (Xtra Mile)**  
Glitchy, spectral electronics and hard-hitting guitar lines collide on the debut album from this London five-piece. Both nuanced and noisy, these intelligent songs are full of visceral emotion which, regardless of the electronics, sound fragile and human.



**STEFAN KYRIAZIS, STAR MAGAZINE**  
**Rodrigo Moratto: Whatever, Whatever** (MPA Productions)  
The latest Latino to hit our shores sure can shake his bonbons. Taking its cues from Sam Sparro's *Black and Gold*, it is catchy, has a killer bassline and will be huge in the clubs. If you are after some Latin heat, this guy is your man.



**DAVID KNOWLES (MAVERICK)**  
**Vandeville Falls: Ten Years Of Talk In Mexico City** (Kit)  
Vandeville Falls are a London-based pop/folk band with leanings towards Fleetwood Mac. The captivating voice of singer Jenny Bailey charms on this delightful album, and with the enchantment performed by the rest of the group, this is one spell you will not mind falling under.

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

moments, such as the military, Tumbaland-style drum rolls that drive Shadows. That these are followed by a classic Westlife key change, however, probably says it all really."

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## December 7

### Singles

- **The Boy Who Trapped The Sun** Home EP (Polydor)



- **Ray Davies feat. Chrissie Hynde** Postcard From London (UMTV)

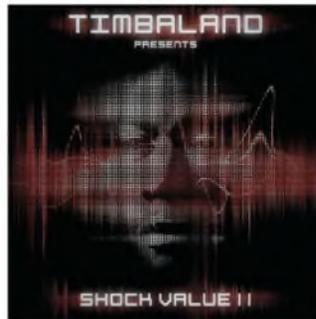
This duet with Chrissie Hynde will lead the campaign for the Christmas push of Davies' acclaimed summer release, The Kirks Choral Collection. Recorded at Konk studios in London, the single is backed with a Julie Temple-directed promo shot in London locations that have influenced Davies' lyrical past including Carnaby Street, The Statue Of Liberty and Waterloo Bridge. The single kicks off a run of December shows on December 11 in Cambridge.

- **Enter Shikari** Wall (remix) (Ambush Reality)
- **Fight Like Apes** Lend Me Your Face (Model Citizen)
- **Frankie & The Heartstrings** Hungar/Fragile (Rough Trade)
- **Frankie Goes To Hollywood** The Power Of Love (AATW/UMTV)
- **Goldhawks** Running Away (Vertigo)
- **Green Day** 21st Century Breakdown (Reprise)
- **Katherine Jenkins** Angel (Warner Brothers)
- **Leddra Chapman** Story (AIC Music)
- **London Blackmarket** The Hardest Stone To Throw (Fiction)

- **Mumford & Sons** Winter Winds (Universal)
- **Riton Vs Primary 1** Radiate (Atlantic)
- **Seasick Steve** tbc (Atlantic)
- **V Vs X** Santa Baby (Specific)

### Albums

- **30 Seconds To Mars** This Is War (Virgin)
- **Agnes** Dance Love Pop (AATW/UMTV)
- **Beardsmith** A Family Christmas (Polydor)
- **Chris Brown** Graffiti (live)
- **Phantom Limb** Phantom Limb (Naim Edge)
- **Snoop Dogg** Malice 'N Wonderland (Interscope)



- **Timbaland** Shock Value II (Interscope)
- **Usher** tbc (RCA)
- **Various** Avatar OST (Atlantic)
- **Various** Big Top 40 (UMTV)
- **Various** Cubland Xtreme Hardcore 6 (AATW/UMTV)
- **Neil Young** Dreamin' Man 92 (Reprise)

## December 14

### Singles

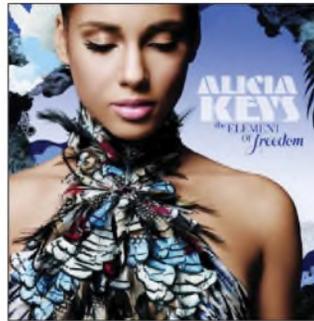
- **30H!3** feat. Katy Perry Starstruck (Atlantic)
- **Michael Buble** Hold On (Reprise)
- **The Ian Carey Project** Shot Caller (3 Beat Blue/AATW)
- **Whitney Houston** I Look To You (Arista)
- **Lykke Li** Possibility (U2Atlantic)

- **Madonna** Revolver (Warner Brothers)
- **Metro Station** Kelsey (Columbia)
- **George Michael** December Song (I Dreamed Of Christmas) (Island)
- **Mini Viva** I Wish (Xenomania/Geffen)
- **Passion Pit** Little Secrets (Columbia)

After touring extensively throughout the summer, Passion Pit return with this fan-favourite from the acclaimed debut album Manners. Felix Da Housecat, Jack Beats and Jokers on the Scene all contributed remixes to the single.

- **Robbie Williams** You Know Me (Virgin)

### Albums



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

## December 21

### Singles

- **Dead By Sunrise** Let Down (Warner Bros/Is)
- **Bob Dylan** Must Be Santa (Columbia)
- **New Boyz** You're A Jerk (Warner Bros)

## December 28 & beyond

### Singles

- **Justin Bieber** One Time (Mercury) (11/11)
- **Biffy Clyro** Many Of Horror (14th Floor) (18/11)

“You can tell it's Christmas – even Biffy Clyro are extending peace to all men as single number four from the excellent Only Revolutions is about as near to a ballad as the

Ayrshire trio get. Not that this four-minute slice of alternative rock perfection is exactly quiet but it starts with a gentle acoustic arrangement and Simon Neil's throaty roar reduces to a rhythmic monotone before the guitars build, the strings kick in and the polished Garth Richardson production allows the noise to crank up to a more familiarly anthemic level and spits out a chorus to die for. This single treads the sort of melodic-metal territory that will place Biffy in a position to exploit their support of Muse on their European tour to the full.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Bon Jovi** Superman (Mercury) (4/11)
- **Chipmunk** Look For Me (live) (28/11)
- **Cobra Starship** Hot Mess (Decaydance/Fueled By Ramen) (4/11)
- **Esmee Denters** Admit It (Polydor) (28/11)
- **Fan Death** A Coin For The Wall (Mercury) (4/11)
- **Good Shoes** Under Control (Brille) (4/11)
- **Mr Hudson** Everything Is Broken (Mercury) (28/11)
- **Jay-Z** feat. Mr Hudson Young Forever (Roc-A-Fella) (11/11)



- **Kaskadee Vs Deadmau5** Move For Me (3 Beat Blue) (4/11)
- **Marina And The Diamonds** Hollywood (Atlantic) (1/12)
- **Paolo Nutini** 10/10 (Atlantic) (11/11)
- **Plan B** Stay Too Long (Sixseven) (11/11)
- **Florence Rawlings** Love Can Be A Battlefield (Dramatico) (4/11)
- **Simian Mobile Disco** feat. Beth Ditto Cruel Intentions (Wichita) (4/11)
- **Danielle Spencer** On Your Side (Danielle Spencer Music) (15/11)
- **Stereophonics** Could You Be

The One (1/2) (25/11)

- **Wiley** Take That (Is and) (28/11)

### Albums

- **30H!3** Want (Atlantic) (28/11)
- **All Angels** Fly Away (Decca) (11/11)
- **Alphabeat** The Spell (Polydor) (25/11)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/11)
- **Black Box** Greatest Hits (UMTV) (4/11)
- **Leddra Chapman** Telling Tales (AIC Music) (28/11)
- **Cobra Starship** Hot Mess (Atlantic) (18/11)



- **Four Tet** There Is Love In You (Domino) (25/11)

“Following a relatively quiet spell which spawned the acclaimed Ringer EP and a bunch of collaborative releases, Keiran Hedden returns with his fifth Four Tet album. Lead single Love Cry suggests a swing back towards dancefloor-biased breaks is on the cards, with Hedden's distinctive electronic flourishes providing a sonic spark. A seven-date UK kicks off on February 23, while Love Cry, backed with remixes from Joy Orbison and Roska, is out now.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Fyfe Dangerfield** Fly Yellow Moon (Geffen) (18/11)
- **Eight Legs** The Electric Kool-Aid Lucco Nest (Weekender) (15/11)
- **Natalie Imbruglia** Come To Life (Island) (15/11)
- **Los Campesinos** Romance Is Boring (Wichita) (1/12)
- **Vampire Weekend** Contra (XL) (11/11)
- **White Rabbits** It's Frightening (Mute) (25/11)
- **Yeasayer** Odd Blood (Mute) (8/12)

## SINGLE OF THE WEEK

**The X Factor Finalists** You Are Not Alone (Syco)



This cover of one of Michael Jackson's most popular ballads will step up the pre-Christmas X

Factor chart fever before the finals in December. Last year's Finalists single, a cover of Mariah Carey's hit Hero, shot straight to number one in the UK and sold 313,244 copies in its first week of release, and this year's effort is unlikely to fall much short of that benchmark. With proceeds going to Great Ormond Street Hospital, it musically hits all the right buttons the X Factor fanbase would expect and is certain to whet the public's appetite for series-related product before the overall winner is appointed, in a series which has attracted its highest ratings to date.

## ALBUM OF THE WEEK

**Leona Lewis** Echo (Syco)

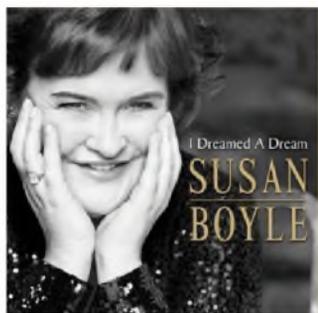


As the first truly global star to emerge from The X Factor, Leona Lewis has much to live up to in

this, her long-awaited second album. Syco head and Lewis's A&R man Simon Cowell, in conjunction with legendary A&R exec Clive Davis, pulled out all the stops to ensure this delivers the biggest commercial punch possible. Lewis worked with some of pop's biggest names here, including hitmaker Ryan Tedder, the man behind her international breakthrough Bleeding Love. Others credited include Justin Timberlake, Max Martin, John Shanks and Harvey Mason, Jr. Already underway at radio with the single Happy, there is plenty here to keep the fire burning throughout 2010.

# Key releases

## Boyle's chart success is in the bag



**BEATING OFF ALL CHALLENGERS** to complete a seventh straight week atop the Amazon pre-release chart – the longest run of any album this year – Susan Boyle's debut set *I Dreamed A Dream* also holds at number three at HMV and climbs 5-4 at Play. An impressive feat, but not enough to make it the top album overall among the top retailers: that honour falls to Westlife, whose *Where We Are* set holds at number

two at Play, while improving 4-3 at Amazon and jumping 3-1 at HMV, where it replaces John Mayer's now-released *Battle Studies* at the top.

There are currently a wealth of concert recordings on the schedules. *The Greatest Day: Take That Present The Circus Live* is the best performer but live collections from Paul McCartney, Il Divo and Tom Waits also surface on the pre-release charts this week.

Although American Idol's UK exposure is limited to ITV2, last season's runner-up Adam Lambert made quite an impression here, and his debut album *For Your Entertainment* has shown up on all three lists, ranking eighth at Amazon and HMV and 11th at Play.

Shazam's most-tagged pre-release chart is usually very animated but the top two are frozen, with *Whatcha Say*, the debut single from

20-year-old American Jason DeRulo, number one for the fourth straight week, while Dutch house DJ Sidney Samson's *Riverside* (*Let's Go*) spends a second week as runner-up.

Finally, Muse's *Uprising* returns to the top of Last.fm's chart, replacing Cheryl Cole's *Fight For Your Love*, while Kings Of Leon's *Sex On Fire* climbs back up to number three more than a year after first charting.

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	Syco
3	VARIOUS	Now! 74	EMI TV/UMTV
4	SUSAN BOYLE	I Dreamed A Dream	Syco
5	LADY GAGA	The Fame Monster	Interscope
6	CHRIS MOYLES	The Parody Album	Sony
7	EMINEM	Relapse 2	Interscope
8	30 SECONDS TO MARS	This Is War	Virgin
9	MARIAH CAREY	Memoirs Of...	Mercury
10	IL DIVO	An Evening With...	Syco
11	ADAM LAMBERT	For Your...	Sony
12	ANDREA BOCELLI	My Christmas	Decca
13	LOSTPROPHETS	The Betrayed	Visible Noise
14	RIHANNA	Rated R	Def Jam
15	THE COLDSTREAM GUARDS	Heroes	Decca
16	TOM WAITS	Glitter & Doom Live	Epitaph
17	SUGABABES	Sweet 7	Island
18	BRITNEY SPEARS	Singles Collection	Jive
19	NATALIE IMBRUGLIA	Come To Life	Island
20	RHYDIAN	O Fortuna	Syco



### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	SUSAN BOYLE	I Dreamed A Dream	Syco
2	VARIOUS	Now! 74	EMI TV/UMTV
3	WESTLIFE	Where We Are	Syco
4	TAKE THAT	The Greatest Day...	Polydor
5	COLDSTREAM GUARDS	Heroes	Decca
6	ANDREA BOCELLI	My Christmas	Decca
7	CHRIS MOYLES	The Parody Album	Sony
8	ADAM LAMBERT	For Your...	Sony
9	LADY GAGA	The Fame Monster	Interscope
10	IL DIVO	An Evening With...	Syco
11	RHYDIAN ROBERTS	O Fortuna	Syco
12	FRON MALE VOICE CHOIR	Voices...	Decca
13	TOM WAITS	Glitter And Doom Live	Epitaph
14	THE PRIESTS	Harmony	Sony
15	ALL ANGELS	Fly Away	Decca
16	FARYL SMITH	Wonderland	Decca
17	MARIAH CAREY	Memoirs Of...	Mercury
18	HAYLEY WESTENRA	Winter Magic	Decca
19	CAMILLA KERSLAKE	Camilla...	Mercury
20	PAUL MCCARTNEY	Good Evening NYC	Mercury



### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	JASON DERULO	Whatcha Say	Warner Brothers
2	SIDNEY SAMSON	Riverside	Data
3	CHUCKIE & LMFAO	Let The Bass...	Cr2
4	RIHANNA	Russian Roulette	Def Jam
5	DAVID GUETTA	One Love	Postiva/Virgin
6	BRITNEY SPEARS	3	Jive
7	ALESHA DIXON	To Love Again	Asylum
8	50 CENT	Baby By Me	Aftermath
9	TIMBALAND	Morning After Dark	Interscope
10	MUSE	Undisclosed Desires	Helium 3/Warner
11	ELIJE GOULDING	Under The Sheets	Polydor
12	ALICIA KEYS	Doesn't Mean Anything J	
13	MUMFORD & SONS	Winter Winds	Universal
14	J MAJIK & WICKAMAN	Feel...	Ministry
15	IYAZ	Replay	Reprise
16	SUSAN BOYLE	Wild Horses	Syco
17	MCLEAN	Broken	Asylum
18	STEREOPHONICS	Innocent	Mercury
19	30 SECONDS TO MARS	Kings & Queens	Virgin
20	TAIO CRUZ	No Other One	4th & Broadway



### Top 20 Last.fm overall chart

Pos	ARTIST	Title	Label
1	MUSE	Uprising	Helium 3/Warner
2	CHERYL COLE	Fight For This Love	fascination
3	KINGS OF LEON	Sex On Fire	Hand Me Down
4	LADY GAGA	Poker Face	Interscope
5	PARAMORE	Ignorance Fueled	By Ramen
6	MUSE	Undisclosed Desires	Helium 3/Warner
7	LA ROUX	Bulletproof	Polydor
8	TEMPER TRAP	Sweet Disposition	Infectious
9	KINGS OF LEON	Use Somebody	Hand Me Down
10	MUSE	The Resistance	Helium 3/Warner
11	FOO FIGHTERS	Everlong	RCA
12	LADY GAGA	Paparazzi	Interscope
13	BIFFY CIYRO	Mountains	14th Floor
14	MGMT	Kids	Columbia
15	MUSE	Supermassive Black Hole	Helium 3/Warner
16	FOO FIGHTERS	The Pretender	RCA
17	PARAMORE	Brick By...	Fueled By Ramen
18	BLACK EYED PEAS	I Gotta Feeling	Interscope
19	LA ROUX	In For The Kill	Polydor
20	BIFFY CIYRO	That Golden Rule	14th Floor



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

Pos	ARTIST	Title	Label
1	WESTLIFE	Where We Are	Sony
2	TAKE THAT	The Greatest Day...	Polydor
3	SUSAN BOYLE	I Dreamed A Dream	Syco
4	VARIOUS	Now! 74	EMI TV/UMTV
5	MARIAH CAREY	Memoirs Of...	Syco
6	LADY GAGA	The Fame Monster	Interscope
7	30 SECONDS TO MARS	This Is War	Virgin
8	ADAM LAMBERT	For Your...	Sony
9	RIHANNA	Rated R	Def Jam
10	SUGABABES	Sweet 7	Island
11	BRITNEY SPEARS	Singles Collection	Jive
12	IL DIVO	An Evening With...	Syco
13	PAUL MCCARTNEY	Good Evening NYC	Mercury
14	CHRIS MOYLES	The Parody Album	Sony
15	DANNI MINOGUE	1995 Sessions	Cargo
16	BAND OF COLDSTREAM GUARDS	Heroes	Universal
17	HAYLEY WESTENRA	Winter Magic	Decca
18	RHYDIAN ROBERTS	O Fortuna	Syco
19	ALICIA KEYS	The Element Of Freedom J	
20	NATALIE IMBRUGLIA	Come To Life	Island



## CATALOGUE REVIEWS

### THE FOUR TOPS

Something To Remember/The Casablanca Sessions (Shout! SHOUT 58)



Maintaining a successful recording career after leaving

Motown proved impossible for many acts, but not for The Four Tops. After a spell with ABC they joined Casablanca in 1981, and immediately rediscovered the winning formula, scoring sizeable hits with *When She Was My Girl*, *Don't Walk Away* and *Tonight I'm Gonna Love You All Over*, all from the *Tonight!* album. That album, and the following year's *One More Mountain*, are included here in their entirety. They are enjoyable and sophisticated sets, with covers of songs by Stevie Wonder and Earl Klugh alongside a wealth of original material, all sung in distinctive style by lead vocalist Levi Stubbs, with excellent support from his bandmates.

### VARIOUS

100 Hits – 80s Love (100 Hits DMG 100040)



The latest release in this successful series is

another surefire winner, combining popular genres – The Eighties and love songs. With the exception of a rogue non-hit – *Boy Meets Girl's* *Bring Down The Moon* – it does exactly as it says on the tin, and is all the more enjoyable for its apparent randomness. Among the big hits by major artists are just enough lesser-known but worthy inclusions, among them Cock Robin's only hit *The Promise You Made* and Keith Marshall's similarly solitary success, *Only Crying*.

### VARIOUS

Disco Discharge: Classic Disco (Harmless HURTCO 084)/Disco Discharge: Disco Ladies (HURTCO 085)/Disco Discharge – Euro Dance (HURTCO 086)/Disco

Discharge – Gay Disco & Hi NRG (HURTCO 087)



The Harmless label has been issuing quality dance and

funk compilations since 1995, and its new *Discharge* compilations are among its best yet. It is a simple idea, with each themed set comprising two CDs packed with 12-inch and long album versions of club classics. *Classic Disco* is a good starting point, concentrating on better-known hits such as Johnny Mathis' *Gone With A Wind*, Esther Phillips' *Hustling* and *What A Difference A Day Makes* and Don Ray's exuberant *Gotta Have Lovin'*. The *Gay Disco & Hi NRG* set is not for the faint-hearted, with some very long mixes being the order of the day – Kano's cover of Spencer Davis' *I'm A Man* takes more than 17 minutes to unfold. *Euro Disco* includes the fabulous *Silver Convention*, Giorgio Moroder, the super-sophisticated *Change and Fun*

Fun, while *Disco Ladies* is home to Sheila B Devotion, Sister Sledge, *A Taste Of Honey* and Melba Moore.

### THE TYMES

Grace & Savour (Shout! SHOUT 56)



Treading a distinctive path somewhere between

soul and doo-wop, The Tymes were irregular hitmakers in the UK, their two biggest singles being their 1969 version of the *Funny Girl* showtune *People*, and their 1974 number one, *Ms. Grace*. This CD contains all of the tracks from the parent albums of both of those hits – *People and Trustmaker*. The smooth, Philly sound of *Ms. Grace* is in evidence throughout much of the *Trustmaker* album, while *People* finds the group putting their stamp on Stevie Wonder's *Alfie*, Bacharach's *The Look Of Love* and Jimmy Webb's *Wichita Lineman*.

Alan Jones

## CATALOGUE SINGLES TOP 20



This Last Artist Title / Label Distributor

1	4	JOURNEY	Don't Stop Believin' / Columbia (ARV)
2	3	JACE EVERETT	Bad Things / Epic (ARV)
3	RE	BON JOVI	Livin' On A Prayer / Mercury (ARV)
4	6	MICHAEL JACKSON	Man In The Mirror / Epic (ARV)
5	1	DAUGHTRY	What About Now / Epic (ARV)
6	RE	OASIS	Stop Crying Your Heart Out / Big Brother (PIAS)
7	RE	GUNS N' ROSES	Sweet Child O' Mine / Geffen (ARV)
8	NEW	FOO FIGHTERS	Everlong / RCA (ARV)
9	RE	AEROSMITH	I Don't Want To Miss A Thing / Columbia (ARV)
10	RE	BEYONCE	Listen / Columbia (ARV)
11	RE	BON JOVI	Always / Mercury (ARV)
12	RE	JENNIFER HUDSON	And I Am Telling You I'm Not Going / Columbia (ARV)
13	NEW	FLEETWOOD MAC	Go Your Own Way / Warner Brothers (GN)
14	NEW	FOO FIGHTERS	Best Of You / RCA (ARV)
15	2	MICHAEL JACKSON	Thriller / Epic (ARV)
16	NEW	KEANE	Somewhere Only We Know / Island (ARV)
17	RE	SNOW PATROL	Chasing Cars / Fiction (ARV)
18	NEW	FOO FIGHTERS	The Pretender / RCA (ARV)
19	NEW	FOO FIGHTERS	Times Like These / RCA (ARV)
20	13	EVANESCENCE	Bring Me To Life / Epic/Wind-up (ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	2	3	THE IAN CAREY PROJECT	Shot Caller	3 Beat Blue/AATW
2	11	3	SOULSHAKER & KATHERINE ELLIS	Time 2 Play	Audiofreaks
3	1	3	KESHA	Tik Tok	Columbia
4	8	5	LITTLE BOOTS	Earthquake	sixsevenine
5	13	4	CAVIN HARRIS	Flashback	Columbia
6	15	2	SNOW PATROL	Just Say Yes	Fiction
7	29	2	TOGETHER	Hardcore Uproar 2009	House-Trained
8	5	4	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach	CR2
9	4	5	SCARLETTE FEVER	Lovestruck/You Don't Know My Name	Starfish
10	18	3	MIKA	Rain	Casablanca
11	25	6	STED-E & HYBRID HEIGHTS	En El Momento	Loverush UK/Sea To Sun
12	19	3	TIESTO FEAT. CC SHEFFIELD	Escape Me	Musical Freedom
13	3	5	SUGABABES	About A Girl	Island
14	39	1	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data
15	26	3	KID SISTER	Right Hand Hit	Asylum
16	24	3	ERIKA JANE	Give You Everything	Er Music
17	36	2	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank
18	NEW		K-KLASS & REZA	Finally	Muzik-K
19	12	6	FRANKIE GOES TO HOLLYWOOD	Relax	AATW/UMTV
20	2	4	FLORENCE & THE MACHINE	You Got The Love	Island
21	17	7	PRIVATE	My Secret Lover	Relentless
22	10	6	AUDIO AFFINITY PRESENTS	Candy	Champion
23	31	3	THE SCORE	Girls Gone Wild	Coast Music
24	32	3	SARAH MATTEA	Heart On Fire	Solmenz
25	NEW		KASKADE VS DEADMAU5	Move For Me	3 Beat Blue
26	6	10	AVIV GEFEN	It's Alright	Mars
27	NEW		MINI VIVA	Wish	Xenomani/Geffen
28	22	7	AGNES	I Need You Now	AATW/UMTV
29	28	7	SOFT TOY EMERGENCY	Critical	AATW
30	30	5	ANDY DUGUID	My Number	Black Hole
31	21	9	DUCK SAUCE	Anyway	Data
32	16	6	ROBBIE RIVERA	Closer To The Sun	New State
33	23	5	ROBBIE WILLIAMS	Bodies	Virgin
34	NEW		THE X-WHY	Fight In Sight	XY Recordings
35	NEW		DAVID GUETTA FEAT. ESTELLE	One Love	Positiva/Virgin
36	9	6	CRISPIN J GLOVER FT KAY YOUNG	Dj Saved My Life	white label
37	33	5	DAVID JIMINEZ	Barca	Tealigo
38	34	4	KILLERS ON THE DANCEFLOOR	Gringo Oba Oba	DI's Are Not Rockstars
39	20	5	ALPHABEAT	The Spell	Polydor
40	14	6	CANDY ROCK	Candy Shop	Gaga Music

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	2	MARIAH CAREY	I Want To Know What Love Is	Mercury
2	10	3	SOULSHAKER & KATHERINE ELLIS	Time 2 Play	Audiofreaks
3	16	2	LADY GAGA	Bad Romance	Interscope
4	14	4	DANIEL MERRIWEATHER	Water And A Flame	I
5	15	2	KATHERINE JENKINS	Bring Me To Life	Warner Brothers
6	NEW		BRITNEY SPEARS	3	Ive
7	NEW		KESHA	Tik Tok	Columbia
8	13	3	JAIME JAY VS JIX	Cheat Again	3 Beat Red
9	11	3	AVIV GEFEN	It's Alright	Mars
10	22	2	BASSHUNTER	I Promised Myself	Hard2beat
11	NEW		CAVIN HARRIS	Flashback	Columbia
12	1	4	SUGABABES	About A Girl	Island
13	20	2	MIKA	Rain	Casablanca
14	19	2	SKYLA	Ayo Technology	3 Beat Red
15	25	3	MANOX	Almost Lover	AATW
16	2	5	SCARLETTE FEVER	Lovestruck/You Don't Know My Name	Starfish
17	29	2	DARIUS & FINLAY	Do It All Night	AATW
18	12	5	CHERYL COLE	Fight For This Love	Fascination
19	NEW		TIESTO FEAT. CC SHEFFIELD	Escape Me	Musical Freedom
20	NEW		JESSICA CLEMMONS	Relentless	Johnny Boy
21	NEW		ERIKA JANE	Give You Everything	Er Music
22	NEW		CORNEILLE	Liberation	Motown
23	5	3	MILEY CYRUS	Party In The USA	Hollywood
24	18	7	JLS	Everybody In Love	Epic
25	NEW		LEVI ROOTS	So Out Of My Mind	Sound Box Media
26	NEW		CADENCE	I Surrender	AATW
27	27	2	MICHAEL MENACE	Turn It On	white label
28	NEW		TAIO CRUZ	No Other One	4th & Broadway
29	30	2	DAKOTA	Heart And Soul	Right Track
30	NEW		DIZZEE RASCAL	Dirtee Cash	Dirtee Stank

# It's a Carey fairy tale for the club-charts duopoly



Calling the shots: the Ian Carey Project jumps six places to number one on the Upfront chart...

**THE CAREYS CALL THE SHOTS** this week, with the Ian Carey Project's Shot Caller topping the Upfront chart, while Mariah Carey wins a close battle for the Commercial Pop chart crown with I Want To Know What Love Is.

US-born, UK-based DJ Ian Carey topped the Upfront chart here in June with his funky house track Get Shaky, which later went on to reach number nine on the OCC sales chart and has thus far sold more than 160,000 copies. With mixes by Carey himself, Vandalism, Mind Electric and Angger Dimas, Shot Caller jumps 7-1 on the Upfront list this week, ending up 5.26% ahead of its nearest challenger.

Meanwhile, two months after introductory single Obsessed peaked at number two on the Commercial

Pop chart – it was well beaten by David Guetta and Akon's Sexy Bitch/Chick – the second single from Mariah Carey's *Memoirs Of An Imperfect Angel* album goes one better. A cover of Foreigner's 1984 AOR classic I Want To Know What Love Is, it was very nearly condemned to a number two peak, too, but finished up just 1.03% ahead of Soulshaker & Katherine Ellis' Time 2 Play – the track that is runner-up on the Upfront chart, and is by far the most popular track across the two charts as a whole, despite being number one on neither.

No change in the top three on the Urban chart but big jumps from Dizzee Rascal (11-4), Chris Brown (23-5) and Kardinal Offishall (25-7) suggest the medal positions will change a week hence. **Alan Jones**



...while Mariah's cover of Foreigner's 1984 hit takes the number-one crown on the Commercial Pop chart



Dizzee Rascal challenges for the top spot in Urban

## Urban Top 30

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

## Cool Cuts Top 20

Pos	ARTIST	Title
1	PRODIGY	Invasions Must Die
2	SIDNEY SAMPSON	Riverside
3	EXAMPLE	Won't Go Quietly
4	WILEY	Take That
5	SIMIAN MOBILE DISCO	Cruel Intentions
6	MOBY	One Time We Lived
7	ALI LOVE	Diminishing Returns
8	MAX LINEN	The Soulshaker
9	KASKADE VS DEADMAU5	Move For Me
10	CICADA	One Beat Away
11	LINDSTROM AND CHRISTABELLE	Baby Can't Stop
12	ANGELIC	It's My Turn
13	DISCO OF DOOM	In Effect/Butterflies
14	DOMINATORZ	Why Can't We Live Together
15	DKS	Babarabatiri
16	FULL INTENTION	Once In A Lifetime
17	THE COUNT & SINDEN	Strange Things
18	TINA MOORE	Touch Me
19	TOM STEPHAN	Turn That Shit Up
20	CB'S	Misdemeanour



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



## Peas take Halfway the whole way...

**THE X FACTOR CONTINUES** to dominate the TV ratings, the newspapers and the charts, with **Black Eyed Peas'** Meet Me Halfway climbing to the top of the singles chart after being performed on the show, dethroning 2008 runners-up JLS, who turn their attentions to the albums chart, where their eponymous debut wins a closely contested battle for chart honours with Robbie Williams' new set, Reality Killed The Video Star.

Meet Me Halfway sold 100,236 copies to become Black Eyed Peas' third number one from current album The E.N.D., and their fourth in total, after overturning a midweek deficit to Happy, the introductory single from Lenna Lewis's second album Echo, which sold 85,521 copies to debut at number two.

For an album to spawn three number one singles is a rare feat, though **Dizzee Rascal** also completed a hat trick of number ones from Tongue N Cheek when Holiday topped the chart in September. Neither Tongue N Cheek nor The E.N.D. have sold in the kind of quantities one would customarily expect from albums with a trio of number ones - Tongue N Cheek has sold 153,924 copies in eight weeks

(7,638 last week), while The E.N.D. - which climbs 10-5 this week on sales of 60,876 copies - has sold 397,338 copies in 23 weeks, slim pickings compared to the million-plus sales of its two immediate predecessors, Monkey Business and Elephunk.

**Britney Spears'** recent US number one hit, 3, is a new song from her upcoming Greatest Hits set and debuts at number seven (42,426 sales). Twenty-four of Spears' 25 previous singles made the Top 20 - with only the most recent, Radar (number 46 in August), falling short.

**Sugababes'** latest line-up, with Jade Ewen joining Heidi Range and Amelle Berrabah for the first time, debut at number eight (41,683 sales) with About A Girl, the 25th hit to bear the Sugababes brand.

The fourth and last new entry to the Top 10 this week comes from **N-Dubz**, with I Need You, the introductory single from their second album Against All Odds debuting at number five (49,616 sales). The album, released today, is the band's follow-up to Uncle B, which sold 460,000 copies and spawned six Top 75 hits, though the last of these, Wouldn't You?, peaked at a lowly number 64 in May, shortly after the group's Tinchy Stryder

### Sales statistics

Last week	Singles	Artist albums
Sales	2,617,260	2,463,352
prev week	2,592,852	1,908,890
% change	+0.9%	+29.0%

Last week	Compilations	Total albums
Sales	452,240	2,915,592
prev week	363,730	2,272,622
% change	+24.3%	+28.3%

Year to date	Singles	Artist albums
Sales	117,283,060	73,030,454
vs prev year	88,706,878	75,527,907
% change	+32.2%	-3.3%

Year to date	Compilations	Total albums
Sales	18,118,355	91,148,809
vs prev year	22,558,405	98,086,312
% change	-19.7%	-7.1%

Compiled from sales data by Music Week

collaboration Number 1 (not on Uncle B) topped the chart.

Elsewhere in the Top 10, JLS's Everybody In Love dips 1-3 (61,438 sales); Cheryl Cole's Fight For This Love ebbs 2-4 (53,624 sales); Ke\$ha's Tik Tok holds at number six (43,206 sales), Jay Sean & Lil Wayne's Down falls 4-9 (30,246 sales) and Alexandra Burke and Flo Rida's Bad Boys sinks 5-10 (30,204 sales).

With the number one single selling more than 100,000 for the fifth week in a row, the sector remains buoyant, with sales up 0.94% week-on-week to 2,617,260 - 9.85% above same-week 2008 sales of 2,332,526.

Meanwhile, the album sector improved by a mighty 28.29% week-on-week to 2,915,593 sales. That is 11.12% above same-week 2008 sales of 2,621,647, and the highest tally for 45 weeks. Much of its buoyancy came from the battle for number one honours between **JLS** and **Robbie Williams**. Trailing behind Williams in early sales flashes, JLS eventually overhauled him, with their introductory, self-titled album debuting at number one on sales of 239,643 - just 0.64% more than Williams' Reality Killed The Video Star sold to take second place, and the highest weekly sale of any album so far this year. The JLS album also secured the highest first-week sales for a debut album since Arctic Monkeys' Whatever People Say I Am, That's What I'm Not sold 363,735 copies to debut at number one in February 2006.

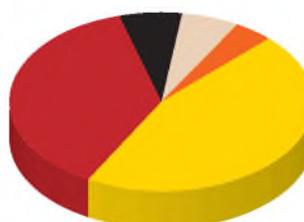
While a number one placing for Williams - his ninth as a solo act - would surely have been welcome, he can at least take solace from the fact that Reality Killed The Video Star's first-week sales of 238,126 were 61.73% above the 147,236 copies his last album, Rudebox, sold when it debuted at number one in 2006. Williams' previous first-week rallies are as follows: Intensive Care (373,832, 2005), Greatest Hits

### ARTIST ALBUMS



■ Sony	33.8%
■ Universal	26.4%
■ Warner	18.8%
■ EMI	17.8%
■ Others	3.2%

### SINGLES



■ Universal	45.7%
■ Sony	37.5%
■ Warner	6.7%
■ EMI	6.0%
■ Others	4.1%

(320,081, 2004), Live At Knebworth (117,863, 2003), Escapology (264,104, 2002), Swing When You're Winning (295,024, 2001), Sing When You're Winning (313,585, 2000), I've Been Expecting You (131,836, 1998), Life Thru A Lens (14,533, 1997). Williams has sold 16,337,036 albums since launching his solo career a little over 12 years ago - more than any other act in the same timeframe. Reality Killed The Video Star's sales last week were the highest for a number two album since James Blunt's Back To Back sold 273,183 copies to claim runners-up slot in the last chart of 2005.

**Snow Patrol's** first compilation Up To Now looks set to become a major success in the coming weeks, and opens brightly at number three on sales of 70,606 copies.

Scots rockers **Biffy Clyro** have already pulled three Top 20 singles - Mountains, That Golden Rule and The Captain - from fifth album Only Revolutions, which duly turns in the second best weekly sale of the Ayrshire group's career, debuting at number eight on sales of 43,113 copies, falling short only of the first-week sales (47,436) and position (number two) of predecessor Puzzle, which has sold 223,041 copies since its 2007 release - a huge improvement on the group's first three albums all of which sold more than 50,000 but fewer than 60,000 copies.

After clocking up her third number 11 single with new single Party In The USA, **Miley Cyrus** debuts at number 17 (20,674 sales) with her new mini album, The Time Of Our Lives, which hosts just eight tracks and 30 minutes of music.

Canadian **Michael Buble** and American **Harry Connick Jr** have both delivered new albums in the jazz/MOR style in the last month, and this week it is the turn of homegrown **Jamie Cullum**, who notches his fourth chart album, The Pursuit, which debuts at number 16 on sales of 21,882 copies.

Leading an influx of veteran artists, **Rod Stewart** debuts at number 10 (38,804 sales) with his 40th chart album, Sculbeck. Helped by the screening of An Audience With... on ITV last Wednesday (11th), Osmond siblings **Denny & Marie's** album of the same name enters at number 41 (7,241 sales). Although **Vera Lynn** is the oldest woman ever to have a chart album, **Shirley Bassey** became the oldest to have one with new material, when her Get The Party Started album reached number six in 2007, when she was 70. Two years on, she's back, debuting at number 20 (17,463 sales) with her first Geffen set, The Performance. It is Bassey's 38th charted album, in a span of more than 48 years - both records for women. **Alan Jones**

## International charts coverage Alan Jones

### Foo Fighters' four-way fight as Americans lead the world

**AMERICAN ARTISTS DOMINATE** the world sales rankings this week, with Michael Jackson's This Is It soundtrack - a clear number one a week ago - probably still just about ahead in a four-way fight with Bon Jovi's The Circle, Foo Fighters' Greatest Hits and Carrie Underwood's Play On, the latter album picking up 318,000 sales in the US, and 15,000 in Canada.

Two albums which barely managed to debut domestically in the

Top 75 last week are, ironically, the hottest new arrivals on the world scene by British acts. Appearances on BBC TV's Later With Jools Holland and Saturday Kitchen were just enough to give Joss Stone's Colour Me Free! a late lift, though with fewer than 3,000 sales in the week as a whole, it only debuted on the published chart's lowest rung, at number 75. Released a fortnight earlier in the US - where it debuted at number 10, and dipped first to number 59, then

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 JLS JLS	£8.68	£8.99	£8.95	£8.95
2 ROBBIE WILLIAMS Reality Killed...	£6.98	£7.44	£6.99	£7.70
3 SNOW PATROL Up To Now	£6.98	£8.99	£8.95	£6.98
4 THE SOLDIERS Coming Home	£8.68	£8.99	£8.95	£8.68
5 BLACK EYED PEAS The E.N.D.	£8.98	£8.99	£8.95	£6.98

# Charts sales

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	CHARTJACKERS I've Got Nothing / Swinging Mantis (Swinging Mantis)
2	3	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
3	5	THE BIG PINK Dominos / WAD (PIAS)
4	4	THE TEMPER TRAP Sweet Disposition / Infectious Music (PIAS)
5	1	DUCK SAUCE Anyway / Data (ARV)
6	10	PETER ANDRE Unconditional / Conehead (nova arvato)
7	2	LAURA WHITE U Should Have Known / DCY (AVVA)
8	7	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
9	6	KANO Rock N Roller / Bigger Picture (PIAS)
10	8	EXAMPLE Watch The Sun Come Up / Data (ARV)
11	15	CHUCKIE Let The Bass Kick / R2 (AMATO)
12	11	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
13	NEW	ASH Arcadia / Atomic Heart (ADA CIN)
14	13	PETER ANDRE Behind Closed Doors / Conehead (nova arvato)
15	14	LOSTPROPHETS It's Not The End Of The World / Visible Noise (AEA CIN)
16	NEW	CHASE & STATUS FT PLAN B Pieces / Ram (SRC)
17	NEW	BANDAGED All You Need Is Love / Bandaged (AbsoluteArvato)
18	RE	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ADA CIN)
19	RE	SUB FOCUS Rock It/Follow The Light / Ram (SRC)
20	RE	THE PRODIGY Omen / Fake Me To The Hospital (ADA CIN)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	PETER ANDRE Revelation / Conehead (nova arvato)
2	2	DANIEL O'DONNELL Peace In The Valley / DCY TV (SDU)
3	3	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
4	11	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA CIN)
5	6	MADNESS Total Madness / Union Square (SDU)
6	9	ARCTIC MONKEYS Humbug / Domino (PIAS)
7	7	THE TEMPER TRAP Conditions / Infectious Music (PIAS)
8	5	FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sub Pop (PIAS)
9	4	JULIAN CASABLANCAS Phrazes For The Young / Rough Trade (PIAS)
10	8	SKUNK ANANSIE Smashes & Trashes / One Little Indian (PIAS)
11	10	BASSHUNTER Bass Generation / Hardbeat (ARV)
12	RE	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
13	16	CHASE & STATUS More Than A Lot / Ram (SRC)
14	RE	THE BIG PINK A Brief History Of Love / WAD (PIAS)
15	13	THE XX XX / Young Turks (PIAS)
16	20	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
17	RE	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
18	RE	FRIENDLY FIRES Friendly Fires / XL (PIAS)
19	15	MADNESS One Step Beyond - 30th Anniversary Deluxe Edition / Salvo (SDU)
20	RE	THE PRODIGY Their Law - The Singles 1990-2005 / XL (PIAS)

## Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	2	FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sub Pop (PIAS)
2	1	JULIAN CASABLANCAS Phrazes For The Young / Rough Trade (PIAS)
3	13	THE BIG PINK A Brief History Of Love / WAD (PIAS)
4	4	THE XX XX / Young Turks (PIAS)
5	8	FRIENDLY FIRES Friendly Fires / XL (PIAS)
6	14	JACE EVERETT Red Revelations / Hump Head (ARV)
7	6	WILD BEASTS Two Dancers / Domino (PIAS)
8	12	GRIZZIY BEAR Veckatimest / Warp (PIAS)
9	RE	CHICKENFOOT Chickenfoot / carMUSIC (ARV)
10	7	PINK MARTINI Splendor In The Grass / Wrasse (ARV)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Clubland 16 / AATW/UMTV (ARV)
2	3	VARIOUS Pop Party 7 / UMTV (ARV)
3	1	VARIOUS Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)
4	2	VARIOUS Radio 1's Live Lounge - Vol 4 / Sony Music/UMTV
5	NEW	VARIOUS Anthems - Electronic 80s / EMI TV/MOS (E)
6	4	VARIOUS The Annual 2010 / EMI TV/MOS (E)
7	NEW	VARIOUS Jackie - The Annual 2010 / EMI TV/UMTV (E)
8	6	VARIOUS Now That's What I Call Music 73 / EMI Virgin/UMTV (E)
9	NEW	VARIOUS Magic Ballads / Rhino/Sony BMG (ARV)
10	5	OST The Twilight Saga - New Moon / Atlantic (CIN)
11	NEW	VARIOUS R&B Anthems 1979-2009 / Rhino (CIN)
12	9	VARIOUS Now That's What I Call The 90s / EMI TV/UMTV (ARV)
13	7	VARIOUS Songs That Won The War / Decca (ARV)
14	E	VARIOUS Top Gear - Seriously Rock 'N' Roll / Universal TV (ARV)
15	11	VARIOUS Big Tunes Back 2 The 90s / Hardbeat (ARV)
16	10	VARIOUS 101 Running Songs / EMI Virgin/RCA
17	15	VARIOUS Dreamboats & Petticoats / EMI TV/UMTV (ARV)
18	14	VARIOUS Dreamboats & Petticoats 2 / EMI TV/UMTV (ARV)
19	NEW	VARIOUS Here Comes The Weekend / Sony Music (ARV)
20	12	VARIOUS Now Dance Anthems / EMI TV/MOS (E)

## Classical albums Top 10

This	Last	Artist Title / Label
1	1	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
2	3	KATHERINE JENKINS Second Nature / UCI (ARV)
3	2	ONLY MEN ALOUD Band Of Brothers / Decca (ARV)
4	5	LUDOVICO EINAUDI Nightbook / Decca (ARV)
5	4	BLAKE Together / Music Intimacy (E)
6	6	KATHERINE JENKINS Living A Dream / UCI (ARV)
7	8	THE PRIESTS The Priests / Epic (ARV)
8	7	BRYN TERFEL Bad Boys / Deutsche Grammophon (ARV)
9	9	KATHERINE JENKINS Premiere / UCI (ARV)
10	NEW	BROTHERHOOD OF ST GREGORY CH Gregorian Christmas / Castle Pulse (ARV)

## Jazz/Blues albums Top 10

This	Last	Artist Title / Label
1	NEW	JAMIE CULLUM The Pursuit / Decca (ARV)
2	1	SEASICK STEVE Man From Another Time / Atlantic (CIN)
3	2	MICHAEL BUBLE Call Me Irresponsible / Reprise (CIN)
4	4	MICHAEL BUBLE It's Time / Reprise (CIN)
5	7	FLEETWOOD MAC The Best Of Peter Green's Fleetwood Mac / Columbia (ARV)
6	3	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
7	9	JAMIE CULLUM Twentysomething / UCI (ARV)
8	6	MICHAEL BUBLE Michael Buble / Reprise (CIN)
9	5	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
10	8	MICHAEL BUBLE Sings Totally Blond / Metro (SDU)

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## h Jones



to number 106 - the album enters at number five in Switzerland, number 16 in the Netherlands, number 17 in Austria, number 26 in Germany, number 30 in Portugal, number 53 in Italy and number 63 in France. Stone is also popular in Japan, where the album has yet to chart, but single Free Me debuts at number 52, becoming the highest

charting of only four songs by UK acts in the Hot 100.

Like Stone, Skunk Anansie have seen better days and their Smashes And Trashes set - essentially a "best of" bolstered by the inclusion of two new songs - barely grazed the chart here last week, debuting at number 74. It had better luck overseas, debuting at

number eight in Portugal, number 12 in Italy, number 31 in Switzerland, 44 in Austria and 53 in Germany.

Meanwhile, Sting's If On A Winter's Night set improves its portfolio, debuting at number 24 in Ireland, number 29 in Denmark and number 58 in Australia, while climbing 3-2 in Poland, 60-5 in Wallonia, 31-13 in the Czech Republic, 19-18 in Norway, 39-21 in Hungary and 56-28 in Flanders. It falls 6-9 in the US, 5-11 in Germany, 8-11 in France, 10-13 in the Netherlands, 11-14 in Canada, 13-17 in Switzerland, 12-20 in Austria and 48-68 in Japan, while holding at number six in Italy.

Roc Stewart had a less successful second week, with Soulbook down 3-5 in Canada, 4-5 in New Zealand, 4-13 in the US, 10-13 in Spain, 37-40 in Austria, 46-49 in Switzerland, 33-55 in Germany and 62-67 in Italy. Or a more positive note, it debuts at number 16 in Sweden, number 22 in Flanders, number 26 in Wallonia and number 44 in Mexico.

Finally, 20 years after their last album, the reconvened Spandau Ballet recently reached number seven with their comeback album. Once Again, in the UK. The album is now sparking interest in Italy, where it climbs 29-17, and the Netherlands, rising 94-46.





# Love from



*“Jonathan has always been an important guide through my career and personal life. He is a great business man and friend. There is so much that wouldn't have been possible without him!  
Love You Lots! X”*

**Jamelia**

*“To the most dedicated, enterprising and charismatic man(ager) in the business. Thank you for your guidance, loyalty and friendship. You have changed everything for myself and my family and we love you dearly.”*

**Myleene Klass**



*“Thanks to Jonathan for pulling all the strings and getting us the big slots and making it all happen, very professional thank you very much and thanks for the red socks.”*

**Dappy, Tulisa and Fazer - N-Dubz**