

## NEWS

### A NEW VOICE

Artists celebrate FAC man Mark Kelly's election to PPL board



## NEWS

### TOP OF THE POP-UPS

HMV sees encouraging signs from its temporary 'pop-up' stores



## FEATURES

### BROTHERS IN ARMS

After 50 years together, Barry and Robin Gibb dedicate their comeback to their brothers

Global deal finally lays to rest Merlin-MySpace discord and paves way for UK service launch

# Merlin conjures up MySpace deal

## Digital

By Robert Ashton

**THE INDIE COMMUNITY** has finally buried the hatchet with MySpace Music after its music agency Merlin signed a groundbreaking global deal that could soon herald the UK launch of the service.

Almost exactly a year since MySpace appeared in the US with just the majors and aggregator The Orchard on board – followed by cries of foul from the independents – the new partnership reels in an estimated 10% of the global music market, including leading labels such as Beggars, Domino and Epiraph, and artists and bands like Tom Waits and Arctic Monkeys.

The sticking block to the negotiations, which have dragged on for around 18 months, had been Merlin's refusal to play second fiddle to the majors, which each have equity stakes in the music service – collectively worth around 40%.

Without a similar equity deal or equitable financial reward in place, the indie community perceived the majors would simply be benefiting directly from their music. The breakthrough is that Merlin has now managed to cut a deal – thought to



'Moving forward with the full support of our members' – Merlin's Charles Caldas on the future of MySpace Music

be a small minority stake – where the indie community can also benefit directly from the financial growth of MySpace Music.

Merlin CEO Charles Caldas refuses to reveal exactly what the terms of this agreement are or how it operates, citing commercial sensitivity. However, he says, "It offers us what we were looking for."

On top of this, the deal also allows for a Merlin nominee to participate in some – but not all – future MySpace Music board meetings.

Caldas adds that the creation of this participation plan, along with

the ability for Merlin nominees to participate in board meetings shows MySpace Music "has recognised the value Merlin offers", adding, "This participation plan will ensure that MSM will move forward with the full support of our members."

Crucially, Caldas believes that by signing with MySpace Music, few new services (Merlin is negotiating with a handful) are now likely to launch – as MySpace did – with only a smattering of indies represented. "In the evolution of Merlin this is a landmark deal," says Caldas, who consistently pushes Merlin's offer as the "most important basket of rights

outside the four majors".

He adds, "We have seen Spotify talk about our value and for any service to be successful I think they recognise the offer has to be comprehensive."

Caldas believes the wholesale changes in management at MySpace Music (CEO Owen Van Natta is a recent hire) also helped change the culture of the Los Angeles-based company and push forward talks.

And with Merlin's indies now secured, MySpace's next launch – believed to be in the UK within months – will be the first to have full comprehensive major and indies in

place: only last month MySpace Music attracted heat from the indie community again for launching its Australian service without some of the region's best-known acts, such as Nick Cave and The Temper Trap.

This is something MySpace Music president Courtney Holt recognises, saying it has been a "top priority" to create a deal that rewards the indie community. He says, "(This) further demonstrates both parties' commitment to the independent communities they represent. We can now provide our users with access to the rich catalogue that Merlin brings."

Beggars Group chairman Martin Mills is also pleased the tortuous talks between Merlin and MySpace, which were put under pressure at the end of last year when indie distributor IODA also signed up to the service, are over and describes himself happy with the agreement "after considerable effort on all sides".

Mills adds, "We now have an agreement through Merlin to participate in the exciting opportunities that MySpace Music offers, and that those labels and artists who were so much at the heart of MySpace from the outset will now be a part of and benefit from its growth."

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# PRS plaque preserves the pop scene for tomorrow

**A RAILWAY MUSEUM** just outside of Colchester is set to become the first place in Britain to receive a Heritage Award in a new scheme from PRS for Music, marking the venue's fame as the setting for the first Blur gig.

On November 30 PRS chairman Ellis Rich and members of Blur will visit the East Anglian Railway museum, where they will draw back a curtain to reveal the legend "Blur First Gigg'd Here 1989" inscribed on a round, black plaque.

Blur drummer and Featured Artists Coalition co-founder David

Rowntree recalled recently that the show was a birthday party "for someone in Damon [Albarn]'s family" and the band had not even christened themselves Seymour, the name they had before Blur.

Two decades later he remembers, "We were extremely energetic, pushing the drum kit over and smashing guitars. We went down very well, they absolutely loved us." Blur returned to the scene earlier this year for a special homecoming gig to celebrate their reunion.

PRS plans to follow the Blur

unveiling with a plaque to celebrate the first performance by Dire Straits. Arguably less auspicious than Blur's debut, Mark Knopfler first gave the public a taste of what to expect from his guitar-heavy band at a punk festival outside Farrar House, a block of flats in London's Deptford. The PRS Dire Straits Heritage Award site will be revealed on December 3.

"It's a bit like the English Heritage blue plaques," says a PRS for Music spokesman. "But ours are for bands and music, not just musty

old bokes."

Indeed one condition of the English Heritage scheme, which has around 800 blue plaques on buildings around the country, is that those celebrated must have been dead for at least 20 years. This means the places where rock'n'roll blossomed are rarely recorded or heralded: Jimi Hendrix's house on Brook Street in Mayfair is a rare example.

PRS hopes to redress the balance and is planning around half a dozen Heritage Award plaques around the

country each year, with a team at the society researching other long-forgotten live debuts.

The society will also encourage the public to get involved: it plans to link the new scheme on the PRS web page with maps, photos, personal reminiscences from band members and other information about those special first gigs.



# News

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

## The Playlist



**DAISY DARES YOU**  
**Number One Enemy**  
Jive

The first taste of this teen's debut, due next year, has the makings of a huge hit. It's energetic pop with attitude to boot and has radio mileage. (single, 2010)



**FIONN REGAN**  
**Protection Racket**  
Bella Union

Protection Racket is a rollicking folk tune, but there's much more to come from this talented solo artist's new studio album. (free download, available now)



**NEW BOYZ**  
**You're A Jerk**  
Warner

Set to go head-to-head with The X Factor this Christmas, this is an infectious novelty track built around a hypnotic, mid-tempo loop. (single, December 21)



**JACK SPLASH**  
**Technology And Love Might Save Us All**  
Columbia

Another production impresario leaves the studio in pursuit of the limelight. Missy Elliott and Lupe Fiasco are among the big names guesting here. (album, May 2010)



**MONSTERS OF FOLK**  
**Whole Lotta Losin'**  
Rough Trade

Fresh from their epic three-hour London debut last week, Monsters Of Folk's latest single is a faultless slice of upbeat, country spiced folk. (single, November 23)



**T2 FEAT. H BOOGIE**  
**Better Off As Friends**  
Island

The producer of one of last year's biggest bassline tracks (Heartbroken) returns with a new label and a big tune that will keep the fire burning at radio. (single, tbc)



**MAGNETIC MAN**  
**Eclipse**  
Columbia

Magnetic Man consist of dubstep producers Skream, Benga and Artwork. If this taste of next year's debut album is anything to go by, we're in for a treat. (single, tbc 2010)



**SMALL BLACK**  
**Despicable Dogs**  
unsigned

A Brooklyn outfit attracting attention in the US, Small Black pen understated, melancholy electronica with a subtle commercial underbelly. (demo)



**MONARCHY**  
**Gold In The Fire**  
Neon Gold

Mid-tempo, synth-driven pop setting the blogosphere alight, Neon Gold will release this debut single by Monarchy in the new year. (single, 2010 tbc)



**JULIAN CASABLANCAS**  
**I Wish It Was Christmas Today**  
Rough Trade

The Strokes frontman offers up his own contribution to the Christmas songbook with this laid-back, guitar-driven tune from his new album. (single, December 21)



## SIGN HERE

A&M has emerged victorious in the battle to sign UK solo artist **Daley**. Daley, managed by Richard Antwi at Levels Entertainment, put pen to paper with the major last week

Polydor has signed London singer/songwriter **Jamie Woon**. Music Week has long been a fan of the young artist, having featured some early demos in our Playlist during 2008



## GIG OF THE WEEK

**Who:** Florence & Friends

**When:** Friday, November 27

**Where:** Tabernacle, London

**Why:** Florence Welch ditched The Machine in favour of a line-up of special guests who will not be revealed until the night. The show is a one off collaboration with NME Calling

Newly-elected PPL board member to give artists a voice

# Kelly promises to ask the tough questions

## Performers

By Gordon Masson

**MARILLION KEYBOARD PLAYER MARK KELLY** is urging fellow musicians to start a dialogue with him following his election to the PPL Performer Board.

Kelly, who is already a board member of the Featured Artists Coalition, will also gain a seat on the main PPL board after his victory last week and he tells *Music Week* he is determined to repay the faith shown in him by PPL's performer members by "asking tough questions when they need to be asked".

As a proactive member of the Featured Artists Coalition – which was launched earlier this year – Kelly campaigned vigorously to win backing for his election to the PPL performer board, using his "Elect Mark Kelly" blog to garner support among the artist community.

"PPL is a well-run organisation and is doing its best to see that performers get as much money as possible, so I'm going in there with my ears open, but hopefully I'll be able to make a contribution," says Kelly.

Far from being a passive member, Kelly is determined to use the mandate given to him by his peers to tackle a number of issues – one of which is getting more musicians involved in the running of PPL.

"I will be the only featured artist on the PPL board, but given that more than 90% of PPL's revenues are generated by featured artists, it would be good to try to open that up to allow more performers to have a say,"



he says. "Basically I'd like to try to move things along so there is as fair and open a system as possible.

"It's important to stress that I don't just want to approach this from a featured artists position, as there are non-featured artists to take into account as well, so I want to hear from as many performers as possible and get feedback through the Elect Mark Kelly blog on what they want me to be asking and campaigning for on their behalf."

PPL chairman and CEO Fran Nevrla welcomed Kelly's appointment, stating, "The election of Mark Kelly onto the performer board, and the main PPL board marks a new and exciting chapter for PPL. The performer board fundamentally exists to represent the rights and needs of our 42,000 performer members, with the main PPL board overseeing the various areas of our entire business. It follows, therefore, that a greater repre-

"Given that more than 90% of PPL revenues are generated by featured artists, it would be good to try to open that up..."

## MARK KELLY

sentation and involvement of artists in the PPL environment is a welcome development. I know that Mark will bring fresh ideas to our boards to ensure that PPL continues to deliver quality services and support to all its constituents, whilst at the same time promoting professional standards, transparency, unity and trust, the values in which we pride ourselves."

And it seems that Kelly already has his sights set on one particular area of controversy. "About 16% of PPL's revenues are generated by non-qualifying performers, but that money at the moment goes to the rights holders – record labels – for some reason," he says.

"As far as I know that money is generated by mostly American artists, but because there is no reciprocal agreement with America it cannot be repatriated to those performers. But it should not be automatically going toward the bottom line of the record companies, so I'll be challenging that and perhaps advocating the establishment of some kind of trust fund for that money," he adds.

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# Play.com pushes Christmas compilations

**PLAY.COM HAS LAUNCHED A MASSIVE PUSH** on compilations, which it says have boomed for them this year despite market statistics showing overall comp sales falling.

The online retailer is trailing "Top compilations for £2.99" on its homepage, as "Perfect gifts for Christmas". This leads to a dedicated website offering price reductions on a number of leading comps, including Now! 74 (pictured), released today (Monday).

Play.com category manager for music Helen Marquis says that compilations have done "very well" for the company all year, despite the comps market being down a massive 19.7% to the end of week 46. This compares to the artist albums mar-



ket down 3.3% to the same point.

"Our share of comps has grown and our units sales are also up," she says. "The compilations market is massively down overall, but that is because of Woolworths' disappearance. That is where the market has been hit the hardest."

Marquis says that Play.com has seen particular success with "100 Hits"-style compilations from companies including Union Square, Demon and EMI. But she explains that the biggest comp of the year will be the new Now!, timed to coincide with the Christmas market.

"We thought with that coming out, people would be looking for compilations," she explains of the timing behind the homepage promotion. "And compilations are ideal Christmas gifts."

Marquis says that the compilations market has also been lucky to avoid much of the worst price cutting that has affected the artist albums market, but still remains good value for consumers.

Publication of Digital Economy Bill greeted warmly by industry figures

# Digital Bill to 'future proof' action against online piracy

## Digital

By Ben Cardew

**THE PUBLICATION OF THE DIGITAL ECONOMY BILL** marks the beginning of "a long and productive relationship" between the music industry and government, regardless of political flavour, according to UK Music CEO Feargal Sharkey.

The Bill, published last week by the Department for Business Innovation and Skills, the Department for Culture Media and Sport and the Intellectual Property Office, outlines Government plans to support the UK's digital economy and creative industries, including provisions to suspend the internet connections of people who persist in illegal filesharing, as well as proposals to extend collective licensing.

It also aims to "future proof" the steps the Government is taking against illegal activity online, according to Digital Britain minister Stephen Timms, by giving the Secretary of State the power to amend the Copyright Designs and Patents Act to prevent online copyright infringement in whatever form it may take.

"The Bill will boost the digital and creative industries. It will open up opportunities for new technology," explains Timms. "This will benefit the artists and mean that consumers can get hold of new products online quicker."

While the Bill contains provisions on everything from the rollout of digital radio to orphan works, the most controversial elements will surely be those that deal with the problem of filesharing.

Already the Internet Service Providers' Association, long a critic of plans to cut the internet accounts of pirates, has said that the Bill "will penalise the success of the internet industry and undermine the backbone of the digital economy".

"Rather than focusing blindly on enforcement, the Government should be asking rights holders to reform the licensing framework so that legal content can be distributed online to consumers in a way that they are clearly demanding," argues ISPA secretary general Nicholas Lansman.

However, Timms believes ISPs will eventually support the anti-piracy proposals. "You look at who the largest ISPs are and there has been a pretty broad measure of recognition that this is a problem that needs to be resolved," he explains.

"If you look at the ISPs that serv-



Timetable for change: the Digital Economy Bill has widespread support in Westminster and with a short legislative window until the next General Election, could pass quickly through Parliament in 2010



'Opening opportunities' - Digital Britain minister Stephen Timms

ice 90% of customers, most of them are pretty supportive - Virgin, Sky, BT. Talk Talk has had a well-articulated and consistent position. But the industry as a whole recognises that this is a problem that needs to be tackled and broadly supports our ways of doing this."

The Government has also gone to some length to distance itself from talk of a controversial "three-strikes" policy. The Bill itself introduces two obligations for ISPs - to send notifications to any of its customers alleged by rights holders to be infringing copyright and to record the number of notifications with which each subscriber is associated.

This information will then be made available to rights holders on an anonymised basis. This will then enable rights owners to apply for a court action to get the names and addresses of repeat infringers, in order to prioritise legal action against them.

The target, Timms explains, is to reduce filesharing by 70% - as measured by Ofcom - although he does not give a timescale for when this must take place.

"The Bill will require that when a content rights holder identifies that somebody is doing something they shouldn't be doing, their ISP will

send them a letter telling them they should not be doing it," explains Timms.

"If that proves to be insufficient, we have the ability to put in place technical measures; amongst them temporary account suspension is a possible measure. That would be very, very much a last resort."

Whatever the views of the ISPs, however, Minister for the Creative Industries Sion Simon says the Bill has widespread political support and this will ease its path through Parliament, in what is a small legislative window before next year's General Election.

"I think there is going to be a lot of support for this Bill because the importance of what we are doing is pretty widely recognised," Simon says. "I am aware of supportive comments that have been made by people in other parties. [Shadow Culture Secretary] Jeremy Hunt said that he supports measures for ISPs."

UK Music's Sharkey, who has been instrumental in industry efforts to influence political thinking, says this cross-party unity on the issue is crucial going forward.

"Regardless of the political flavour, this is the beginning of a very long and productive relationship between the industry and government," he says. When pressed, he adds, "I am talking in terms of government generally. No matter what happens the music industry has a very long and productive future ahead of it."

Sharkey also believes that the publication of the long-awaited Bill will see an end to scaremongering among certain ISPs and anti-copy-right campaigners.

"I hope that when people see what is in the Bill, they will see some

of the ridiculous scaremongering for what it is," he says. "I think it is a very, very, very good step forward and it should be taken positively by the industry."

In this, he has the agreement of BPI chief executive Geoff Taylor, who says the Bill is "an important milestone towards a sustainable future for British music in the digital age".

"While the focus has been on measures to tackle illegal P2P, it is significant that the Government has recognised the need for a mechanism to deal with other forms of illegal downloading," he adds.

Despite receiving a very warm reception from the music industry, the Bill does still leave some questions unanswered, notably the thorny issue of who pays what for this enforcement. The music industry has argued in the past that ISPs should bear the brunt of the cost of enforcement, as rights holders will bear the costs of investigation.

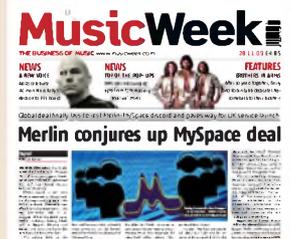
However, the Department for Business Innovation and Skills says that Ofcom will set a fixed charge per notification and will balance costs between rights holders and ISPs as it feels is appropriate.

Outside of the filesharing debate, the Bill makes a provision for the legal use of orphan works (copyright works whose owners cannot be identified) and makes provision for collective licensing, permitting collecting societies to assume a mandate to collect fees on behalf of rights holders who have not specifically signed up to that society.

The Bill also gives the Secretary of State the power to set a date for digital radio switchover, a move widely welcomed by the radio industry.

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Barry and Robin Gibb are reunited for their 50th anniversary, dedicating it to brothers Maurice and Andy

# News

## Editorial Paul Williams



**THE APPEARANCE OF THE DIGITAL ECONOMY BILL** in the Queen's Speech last week represents significant progress for the music industry, as it moves the business another step closer to finally securing some crucial legislative backing in its mammoth fight against online piracy.

But it is vital we do not get too carried away at this stage and presume the job is already done: there are absolutely no guarantees, given how few days of Parliamentary business remain between now and when the General Election has to be called, that there will be enough time for the Bill to pass through the various stages and actually become law.

So heavy is the schedule that awaits MPs that this Bill finds itself sitting alongside 14 others the Government is looking to pass before this Parliamentary term comes to an end.

Taking into account the election has to happen at the very latest by

## Time is tight but The Digital Economy Bill demands Parliament's attention

June 3, when the Government's five-year term is up, that means there are only something like 60 days of Parliamentary business remaining. With a potential 10 new Bills to get through, three carried over from the previous session and two draft Bills, that works out at about a week of Parliamentary time left that can be devoted to each Bill, so something is likely to have to give.

But there is much that works in the Digital Economy Bill's favour in terms of it being pushed through. For a start it comes with the direct involvement and support of Lord Mandelson, whose personal intervention in August saw him putting forward recommendations on how to deal with persistent online offenders that were more in line with what many in the industry were demanding. And it is unlikely the Bill will face much opposition politically because both the Tories and the Lib Dems are broadly in favour of its contents.

It hardly needs pointing out how important getting this kind of legislative support is to the music industry: trying to tackle online piracy through its own endeavours will not be enough. The Bill also demonstrates how far the industry's relationship with the Government has improved, but it will count for nothing if it does not go through. And that really needs to happen in this Parliamentary term because we cannot assume the Bill would automatically re-emerge after the General Election, especially if there is a change in power, because a new Government would have its own immediate priorities to focus on.

Huge venues such as The O2 arena are rightly saluted for their part in keeping the live music business so vibrant, but all too often the back-of-beyond places, where the story begins for many acts, are not given the credit they deserve.

So it is something of a nice touch that PRS for Music is recognising these outlets with the introduction of a Heritage Award, which will throw the spotlight on the kinds of obscure sites that do not immediately spring to mind when thinking of important rock landmarks but where artists such as Blur and Dire Straits first traded their wares publicly.

The launch of these plaques could not come at a better time given Sting's recent criticisms of The X Factor and his concerns that pubs and clubs – what he described as “the real shop floor for musical talent” – were being closed down on a daily basis. These plaques will help us to further appreciate how important to the UK's music scene these locations are.

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:

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

YES 23% NO 77%

### THIS WEEK WE ASK:

Will Susan Boyle become a career artist or a one-album wonder?

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

# Cashless system a money-spinner, says Live Nation

## Conferences

By Gordon Masson

**LIVE NATION IS WORKING WITH BARCLAYCARD** to devise a cashless system for fans visiting its festivals, which include Download, T in the Park, Latitude and Wireless.

Speaking on a panel at the UK Festival Conference at the Vue Cinema in London's O2 complex last week, Live Nation chief operating officer John Probyn revealed that the promoter had come very close to introducing cashless solutions at events in the past, but was not convinced by the technology.

“Now we have the relationship with Barclaycard we're confident we have the right partner to proceed with and so we could introduce a cashless system next year, if not maybe 2011,” says Probyn.

Barclaycard senior sponsorship and promotions manager Daniel Mathieson told delegates that limited trials of a cashless solution had been conducted at the Wireless Festival in London's Hyde Park this year, but admitted that the concept had to be treated carefully with the festival-going public.

“The direction we are going down is that cash on-site at a festival is a headache when it comes to security for both the consumer and the event organiser, so we're looking to remove cash and bring in payment technology to speed up transactions at bars and other points of sale and

ultimately allow people to spend more money at festivals,” says Mathieson.

Although such steps forward in technology are being embraced by the industry, other developments met with a more cautious response. Virtual Festivals founder Steve Jenner suggested that festivals could

in a locker – which we also make money from – so I'd be worried about sending out a mixed message if we were to launch iPhone apps.”

The Festival Futures panel also saw Supervision Management's Malcolm McKenzie admit that some acts were earning too much money from festivals.

“I accept that some acts get too much but promoters are always at each other's throats to get the best headliners and when they bid themselves into the ground the only winners are us, so long may it continue,” says McKenzie.

One major concern raised for festival promoters, which could perpetuate even higher artist fees, was that there were not enough headline acts rising up the ranks.

“Headliners are the be-all and end-all and without them we're screwed, but unfortunately the number of bands capable of headlining a major festival are thin on the ground,” said Giddings.

McKenzie noted that the current state of the record business could lead to the emergence of significantly fewer global superstar acts in the future. “That's one of the reasons that Mama Group has partnered with ATC and Netwerk to form the artist investment fund Polyphonic,” says McKenzie. “The record companies aren't investing in new acts any more and the simple fact is that everyone is going to suffer if we don't come up with new funding models.”



tap into new revenue streams through branded iPhone apps to provide interactive festival guides and live Twitter feeds to fans on site.

However, with festivals already relying on revenue from programme and lanyard sales, Isle of Wight promoter John Giddings noted, “We don't want to shoot ourselves in the foot because we make good money from merchandise.”

Probyn agreed, adding, “We've been encouraging people to leave their phones at home or to put them

# MMF to furnish svengalis with facts

**THE MMF IS RESPONDING** to the vast influx of new managers coming into the business by establishing a fast-track training session designed to furnish any budding svengalis with the tools of the trade in one day.

The first MMF Induction Course, which has been developed in partnership with Music Ally, is set for December 9 with regular sessions then planned every two months.

MMF chief executive Jon Webster says that with the popularity of networking sites such as MySpace there has been an explosion in the number of bands putting music out over the internet. And for every new band there is a new manager.

“Everywhere we go we see new managers. They have the enthusiasm, but often they

don't have the confidence or contacts. And there's so much they need to know, like how PPL works, how MCPS works or how to get on iTunes,” explains Webster.

The MMF course will, Webster says, give these basics in one day and in addition to Music Ally co-founder Paul Brindley, who will be able to update budding managers on digital developments, he expects contributions from Ernst & Young on finance, Robertson Taylor on insurance and at least one lawyer to provide the basics on contract law.

“They have to know these things,” adds Webster. “Every time you put a band on now, venues are looking for public liability insurance so you need to know how to arrange it.”

Webster says the course, which will be held at the MPA boardroom on Berners Street from 10am to 4.30pm, will also cover industry organisations, marketing and manager responsibilities.

It will cost £50 +VAT (£57.50) for members and £95 +VAT (£109.25) for non-members and will include refreshments during the day.

The nine annual modules with the MPA run by Stuart Worthington and designed for more experienced managers will also continue. “This is us basically adding to our selection of services,” adds Webster.

The move follows a series of autumn seminars staged by the managers' organisation, which included presentations from agents and promoters.

Temporary stores give high-street music retail a fillip

# Optimism as HMV 'pop-up' shops fill retail void

## Retail

By Ben Cardew

**HMV IS SEEING ENCOURAGING SIGNS** from its temporary "pop up" stores, which it suggests could become a part of its future trading plans to increase music's presence on the high street.

The retailer has opened 10 temporary stores around the UK over the last two weeks, taking on short-term leases over the festive period and into the January sales.

They are largely situated in towns where HMV is not represented, such as Torquay and Burnley, but there is one in Bluewater, Kent, where it acts as a "spillover" for HMV's existing store in the shopping centre.

HMV director of property Mark Bowles explains that, while HMV is well represented on the high street, the closure last year of Woolworths and Zavvi left many towns without a specialist entertainment retailer.

With some in the industry suggesting that there is now a real shortage of high-street music retailers and a number of recent initiatives launched to address this - including Universal's deal to supply Peacocks, Game and Waterstone's with CDs - talk will inevitably turn to whether these temporary HMV stores could become permanent.

Bowles says that this is certainly an option. "At the present time we are only looking at a temporary retail offer, but one advantage of this approach is that we can effectively

## Top of the pop-ups HMV's temporary stores



**ANDOVER** **HARTLEPOOL**  
**BEDFORD** **LEWISHAM**  
**BLUEWATER** **LOUGHBOROUGH**  
(pictured) **TORQUAY**  
**BURNLEY** **WELWYN -**  
**BURY** **GARDEN CITY**

test particular sites, and if they trade really well, it gives us the option to consider a longer-term solution," he explains.

"HMV is the first major high-street brand to undertake this innovative approach and if the initiative works out, which the early, encouraging signs suggest it will, then it could well become a feature of our trading in future, and may, perhaps, create a model for others to copy in future."

The stores are around 3,000 sq ft in size, use a fit-out and store fascia package and employ between 15 and 20 full- and part-time staff. They largely stock chart titles and other potential gift purchases.

Shopping centres and property managers are keen to avoid empty retail units at peak trading, so have been receptive to making sites available on short leases on relatively favourable terms. Bowles says that this is a cost-effective solution and, while the stores are obviously short-term, they still offer "a pretty reasonable shopping environment, and the standard of store service remains high".

Bowles adds, "We felt there was an opportunity to go in and to set up a store - at least for the run-up



The big picture: HMV Hammersmith Apollo screens The Circus Live

to Christmas, when around 40% of the year's consumer demand is generated.

"Communities deserve to have a store that offers specialist range and service that is dedicated to music, film, games and other related products and HMV is now one of the few retailers that can realistically offer this."

Meanwhile, last Wednesday HMV debuted a cinema screen at its Hammersmith Apollo venue, with a screening of new Take That DVD *The Circus Live*.

The intention is that the screen will serve as a venue for major screenings or premieres - possibly involving a live music element - rather than a traditional cinema.

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## News in brief

● The **BBC** is to launch an internet radio player that will allow users to stream more than 400 stations, including commercial channels, as well as search for individual songs. The UK Radioplayer, due for launch early next year, is a pop-up console that will stream more than 400 licensed national, local, community and student radio stations. Stations which join Radioplayer will be able to accompany their live streams with additional material such as click-to-buy music services.

● **In The City** could be looking for a new general manager in the New Year after making its three permanent staff redundant - including general manager Jon-Paul Waddington - as part of a review of the business. They were let go with a view to re-employing them or others sometime in early 2010 in advance of next year's autumn event.

● A recording of **Vera Lynn** aged 22 is to feature in a duet with the Iron Male Voice Choir on a new version of her wartime classic *We'll Meet Again*, thanks to technology from Audionamix. The new version of the track is released on Today (Monday).

● **The Pirate Bay** founders have changed the way the P2P site operates, taking it away from a centralised system. The site now uses technology that enables filesharers to find peers without accessing a central server.

● Pioneering UK rapper **Derek B**, who became the first home-grown hip hop artist to appear on *Top of the Pops*, has died of a heart attack aged 44.

● The View, King Creosote and Mott the Hoople will perform at this month's **Tartan Clef Awards**, with Lloyd Cole and the Commotions reuniting exclusively for the event. The November 27 ceremony at the SECC in Glasgow will be part of a programme of events to bring the curtain down on Scotland's Homecoming year.

● MySpace CEO **Owen Van Natta** will make his first keynote appearance outside of the US at next year's MidemNet. Van Natta will outline MySpace's vision of the future of musical content on digital platforms, the evolution of the company as a next-generation content distribution platform and the new revenue opportunities for MySpace and its partners on January 23 at the Cannes event.

● **EMI Music Publishing** has unveiled a series of changes to its North American creative A&R team. As part of the shake-up, former Sony/ATV executive Rich Christina has joined the company in the New York-based role of senior vice president of creative and will report to North American creative EVP Dan McCarrall.

● 24% of the EU population had a **broadband access line** subscription in July 2009, up from 21.6% in July 2008, according to a report published last week by the EC.

● **The Wiggles** have signed an international administration deal with BMG Rights Management.

● **Pet Shop Boys** have launched their online store in partnership with Digital Stores. The store forms a fully-integrated part to Pet Shop Boys' new website.

● Cinematic Orchestra mainstay Jason Swinscoe and the band's A&R man at Ninja Tune Dominic Smith have

created a new label, **Motion Audio**. The label will have resources and back-end supplied by Ninja Tune. The first release will be the third solo album from Lou Rhodes.

● Warner Bros Records UK has appointed Lavolta Records co-founder **Ben Durling** as an A&R consultant for the label. Durling will report to Warner Music UK CEO Christian Tattersfield.

● Polydor director of promotions **Neil Hughes** has been promoted to general manager, promotions. Hughes has worked at Polydor for nine years, the last seven as director of promotions.



PAUL PLATZ and her closest friends: Caroline, Tim, Mathew, Noah and Nemo  
regretfully announce the passing on to the next world of

# MAFALDA HALL

after a long illness at home in the south of France on Monday 9th November 2009

"LET THE SUNSHINE IN"

[paul.platz@orange.fr](mailto:paul.platz@orange.fr)

# News media

TV airplay chart top 40 © 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, Flaunt, 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, TME, Vault, VH1 and VH2

## TV Airplay chart Top 40

This Wk	Last Wk	Artist Title Label	Plays
1	2	BLACK EYED PEAS Meet Me Halfway / Interscope	558
2	4	JLS Everybody In Love / Epic	544
3	1	CHERYL COLE Fight For This Love / Fascination	510
4	8	N-DUBZ I Need You / A&T/W/UMTV	460
5	3	JAY SEAN FEAT. LIL WAYNE Down / Island	438
6	5	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco	436
7	6	DIZZEE RASCAL Dirtee Cash / Dirtee Stank	371
7	10	LEONA LEWIS Happy / Syco	371
9	NEW	CHIPMUNK FEAT. TALAY RILEY Look For Me / Jive	352
10	12	BRITNEY SPEARS 3 / Jive	350
11	13	KESHA Tik Tok / Columbia	330
12	9	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc-A-Fella	325
13	7	TINCHY STRYDER You're Not Alone / 4th & Broadway	323
14	18	CHRIS BROWN FEAT. LIL' WAYNE I Can Transform Ya / RCA	310
15	NEW	LADY GAGA Bad Romance / Interscope	294
16	17	JASON DERULO Whatcha Say / Warner Brothers	284
17	NEW	FACTOR FINALISTS You Are Not Alone / Syco	265
18	28	RIHANNA Wait Your Turn / Def Jam	262
19	27	SUGABABES About A Girl / Island	253
20	20	TAIO CRUZ No Other One / 4th & Broadway	236
21	35	ROBBIE WILLIAMS You Know Me / Virgin	228
22	36	WESTLIFE What About Now / J	226
23	33	50 CENT FEAT. NE-YO Baby By Me / Interscope	225
24	11	CHIPMUNK Opsy Daisy / Jive	214
24	26	ALESHA DIXON To Love Again / Asylum	214
26	24	FOO FIGHTERS Wheels / RCA	203
27	25	BLACK EYED PEAS I Gotta Feeling / Interscope	201
28	20	MUSE Undisclosed Desires / Helium 3/Warner Bros	198
29	15	WHITNEY HOUSTON Million Dollar Bill / Arista	194
30	23	DAVID GUETTA FEAT. AKON Sexy Chick / Positiva/Virgin	193
31	16	TAIO CRUZ Break Your Heart / 4th & Broadway	190
32	19	BEYONCE Broken Hearted Girl / Columbia	186
33	14	CALVIN HARRIS Flashback / Columbia	179
34	RE	KINGS OF LEON Sex On Fire / Hand Me Down	175
35	22	FLORENCE & THE MACHINE You Got The Love / Island	174
36	NEW	PIXIE LOTT Cry Me Out / Mercury	172
37	RE	MICHAEL BUBLE Haven't Met You Yet / Reprise	170
38	30	SNOW PATROL Just Say Yes / Fiction	166
39	32	COBRA STARSHIP FEAT. LEIGHTON MEESTER Good Girls Go Bad / Fueled By Ramen	146
40	40	PITBULL Hotel Room Service / J	145

Magazine reveals 'artists of the century' in new issue

# Q lines up heavyweights for Noughties celebration



## Magazines

By Ben Cardew

**Q MAGAZINE HAS PUT TOGETHER** a special "artists of the century" issue to mark the end of the decade.

The new issue, officially out this Friday (November 27), features interviews with more than 30 of the magazine's artists of the Noughties - including Sir Paul McCartney, Amy Winehouse and U2 - including pieces from Russell Brand on Oasis, Michael Favis on Coldplay and Josh Homme on the Arctic Monkeys.

The 34 acts feature on the magazine's triple-gatefold cover in exclusive new photographs by John Wright, while the issue also includes 100 celebrities, including writers, musicians, actors and politicians, picking their best record of the decade.

In addition, author John Niven

has written a themed edition of the magazine's regular Who The Hell... feature entitled Who The Hell Did The Noughties Think They Were, while the Last Request slot features one of the New York fire chiefs who was involved in the 9/11 rescue operation.

Q editor-in-chief Paul Rees explains that the issue is an attempt to get away from the standard 'best albums' format.

"We started talking about it a year ago, thinking about what we could do," he says. "We had done 20 covers [for the magazine's 20th anniversary issue], we thought everyone else was going to do the 100 best records. We wanted to do the artists of the century, in Q's world."

Rees says that of the artists Q approached for the issue only two or three were unavailable and he believes the 34

featured artists show off the magazine's breadth. "We have managed to get a really broad range of people in there and through the albums featured. It's a good summation of popular music," he says. "All of the people there have touched our readers' lives."

NME last week printed its own special souvenir issue marking the last 10 years in music, including pieces examining The Strokes' influence on indie, the 10 best TV moments, a "noughties dictionary" and its albums of the decade. This was topped by The Strokes' Is This

It followed by The Libertines' Up The Bracket, Primal Scream's XTRMNTR, Arctic Monkeys' Whatever People Say I Am, That's What I'm Not and Yeah Yeah Yeahs' Fever To Tell.

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...always listening



Global airplay tracking

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w: www.nielsenmusiccontrol.com



Join the great and good from our industry at the 50th annual

# MPA Christmas Lunch

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Tickets include a glass of champagne, course meal, post lunch entertainment from Hugh Dennis, very special golden surprises and a disco until late.

More info [mpaonline.org.uk](http://mpaonline.org.uk)  
or bookings [shantschmpaonline.org.uk](http://shantschmpaonline.org.uk)



# News media

## Radio playlists

### Radio One

#### A list:

30 Seconds To Mars Kings And Queens; Black Eyed Peas Meet Me Halfway; Chuckie Let The Bass Kick; David Guetta Feat. Estelle 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; Kesha Tik Tok; Lady Gaga Bad Romance; Leona Lewis Happy; Lily Allen Who'd Have Known; Muse Undisclosed Desires; N-Dubz I Need You; Paramore Brick By Boring Brick; Prodigy Invaders Must Die; Sugababes About A Girl; Taio Cruz No Other One

#### B list:

30H!3 Feat. Katy Perry Starstruck; 50 Cent Feat. Ne-Yo Baby By Me; Alesha Dixon To Love Again; Alicia Keys Doesn't Mean Anything; All Time Low Damned If I Do Ya (Damned If I Don't); Arctic Monkeys Cornerstone; Green Day 21st Century Breakdown; Jamie T Man's Machine; La Roux Quicksand; Mika Rain; Mini Viva I Wish; Mumford & Sons Winter Winds; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Robbie Williams You Know Me; Timbaland Feat. Soshy & Nelly Furtado Morning After Dark

#### C list:

Cheryl Cole Feat. Will I Am 3 Words; Chipmunk Feat. Talay Riley Look For Me; J Majik & Wickaman Feel About You; Jay-Z Feat. Mr Hudson Young Forever; Passion Pit Little Secrets; Sean Kingston Face Drop; Shakira Did It Again; Take That Hold Up A Light; Wiley Take That; X Factor Finalists You Are Not Alone

#### 1-Upfront:

Bombay Bicycle Club Always Like This; Grizzly Bear Two Weeks; Iyaz Replay; Kid Sister Right Hand Hi; Sidney Samson Feat. Wizard Sleeve Riverside (Let's Go)

### Radio Two

#### A list:

Alesha Dixon To Love Again; Leona Lewis Happy; Michael Bolton Murder My Heart; Michael Buble Hold On; Norah Jones Chasing Pirates; Pixie Lott Cry Me Out; Robbie Williams You Know Me; Susan Boyle Wild Horses; Take That Hold Up A Light; Westlife What About Now

#### B list:

A-Ha Shadows; Ingrid Michaelson Maybe; James Morrison Get To You; Katherine Jenkins Angel; Lily Allen Who'd Have Known; Mika Rain; Pet Shop Boys All Over The World; 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 (Ne Me Quitte Pas); Davy Knowles And Back Door Slam Coming Up For Air; Gurrumul Gurrumul History (I Was Born Blind); Leddra Chapman Story; Peter Kay's All Star Band The Official Bbc Children In Need Medley; Rosanne Cash Feat. Bruce Springsteen Sea Of Heartbreak; Rox No Going Back; X Factor Finalists You Are Not Alone

### 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 Oopsy Daisy; David Guetta Feat. Akon Sexy Chick; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love; Kesha Tik Tok; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Shakira Did It Again; Taio Cruz Break Your Heart

#### 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; Esmee Denters Admit It; Florence & The Machine You Got The Love; James Morrison Get To You; Janet Jackson Make Me; Jason Derulo Whatcha Say; 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; Robbie Williams You Know Me; Sugababes About A Girl; Whitney Houston Million Dollar Bill

### Absolute

#### A list:

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

#### B list:

Biffy Clyro Many Of Horror (When We Collide); Biffy Clyro The Captain; Bon Jovi We Weren't Born To Follow; Daughtry What About Now; Foo Fighters Wheels; Journey Don't Stop Believin'; Kasabian Underdog; Kings Of Leon Sex On Fire; The Big Pink Dominos; The Temper Trap Fader; The Temper Trap Sweet Disposition

#### C list:

Arctic Monkeys Cornerstone; Athlete Black Swan Song; Green Day 21st Century Breakdown; Keane Snowed Under; Lily Allen Who'd Have Known; Newton Faulkner Over And Out; Noah & The Whale Love Of An Orchestra; Weezer (If You're Wondering If I Want You To) I Want You To

### Galaxy

#### A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Beyonce Broken Hearted Girl; Beyonce Sweet Dreams; Black Eyed Peas I Gotta Feeling; Black Eyed Peas Meet Me Halfway; Britney Spears 3; Cheryl Cole Fight For This Love; Cheryl Cole Feat. Will I Am 3 Words; David Guetta Feat. Akon Sexy Chick; Jason Derulo Whatcha Say; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love; Kesha Tik Tok; Lady Gaga Bad Romance; N-Dubz I Need You; Rihanna Russian Roulette; Shakira Did It Again; Sugababes About A Girl; Taio Cruz Break Your Heart; The Saturdays Forever Is Over; Whitney Houston Million Dollar Bill

#### B list:

David Guetta Feat. Estelle One Love; Dizzee Rascal Dirtee Cash; Florence & The Machine You Got The Love; Janet Jackson Make Me; Leona Lewis Happy; Pitbull Hotel Room Service; Pixie Lott Cry Me Out; Tinchy Stryder You're Not Alone

Yuletide programming heralds a wealth of live music

# R2 marks second coming of Chris with O2 show

## Radio

By Gordon Masson

**CHRIS EVANS WILL BID FAREWELL** to his drivetime show at Radio 2 on December 23, as part of the station's packed festive schedule.

Evans, who replaces Terry Wogan in the station's breakfast slot on January 11, will mark his penultimate show by hosting Bye Bye Drivetime: Hello Breakfast from The O2 in London, celebrating the presenter's four years on Drivetime.

The show will include live performances from The Proclaimers, The Ting Tings and Scouting for Girls, as well as interviews with some of the show's favourite guests, including Cone Man, Ukulele Lady and Oompah Brass.

Meanwhile, Radio 1 breakfast host Chris Moyles is aiming to inject some festive cheer into proceedings by broadcasting from surprise locations around the country in the week of December 14-18, while on December 21 Fearnie Cotton will usher 10am-12.45pm Radio 1 slot over her the Greatest Live Lounge Cover Ever. The show's listeners have been voting for their favourite covers from 10 years of the Live Lounge – including Leona Lewis's version of Run and Will Young's take on Outkast's Hey Ya! – the winner of



Moving: Evans departs his drivetime show on December 23.

which Cotton will announce on her show.

In the week between Christmas and New Year's Eve, Radio 1 will broadcast live music highlights daily from 12-1pm. Confirmed acts including Coldplay, Arctic Monkeys and Dizzee Rascal.

On New Year's Day, the station will allow its breakfast team to dominate the airwaves, with The Chris Moyles All Day Breakfast Show – a full 12 hours of the best bits of the show from 2009.

Radio 2's festive programme of documentaries will include an evening slot on December 19 for Paul Gambaccini's annual review of America's Greatest Hits Of The Year, while on the same evening Noddy Holder looks back at the Seventies wave of Top of the Pops albums.

## Media news in brief

● Legendary pop magazine **Smash Hits** returned to the shelves last week, with a special issue

dedicated to Take That. The magazine, which closed in 2006, was revived for a Michael Jackson special in July following the star's death. The 84-page Take That issue, which arrived in newsstands last

Wednesday, saw Barry McIlheney return as editor-in-chief. McIlheney, who was *Smash Hits* editor during the late Eighties, was also responsible for the Jackson one-off Bauer Media managing director of music and film titles Stuart Williams says that Take That are a perfect fit for the title. "The return of Take That in 2006 heralded a

huge resurgence in pop," he adds. "There is no bigger act in the UK right now than Take That and we're delighted to be bringing everyone's favourite pop mag back for this very special issue."

● **Tim Shaw** has left Absolute Radio to move back into TV. Shaw, who presented *Absolution* on Friday and Saturday nights from 10pm-1am, left the station to "prepare for the biggest challenge of his life, an event which Absolute Radio will be involved in".

according to the station's One Golden Square blog. A spokeswoman says that this will involve TV but did not give more details. Shaw has previously featured on TV shows including Channel 4's *Balls Of Steel* and *Extreme Male Beauty*.

● One-time Asda chief executive **Archie Norman** has been announced as ITV's new chairman. The

Other Radio 2 highlights include Dame Shirley Bassey joining Ken Bruce for *Festive Tracks Of My Years*; Keeping Tradition Alive At Christmas, which celebrates local voices and carolling around England and Wales, and Katherine Jenkins' Classical Christmas special.

Alan Carr takes over Radio 2 on Christmas Eve for his *Office Party* from 12-2pm, before Kate Thornton, Jeremy Vine, Steve Wright and the station's listeners get the opportunity to grill Robbie Williams on *Line Of Enquiry* from 8-10pm.

Christmas Day on Radio 2 will include programming such as A Magical Manilow Christmas, Parky's Jazzy Christmas and Dermot O'Leary's interview with Britain's Got Talent runner-up Susan Boyle.

Meanwhile, commercial stations are also lining up strong Christmas packages with the likes of Capital FM featuring music from its sell-out *Jingle Bell Ball* on Christmas Day itself, while on New Year's Eve the last *Big Top 40* show of 2009 will present the 40 most downloaded songs of the year.

Heart is airing the *New Year Hall of Fame* from December 28 to 31, celebrating the best tunes of the decade, while Classic FM presents *The Nation's Favourite Carol* on Christmas Day.

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# News digital

Sampled-songs site uses crowd-sourcing data to monetise its 'Long Tail' strategy

## Sampling the sound of the crowd

### Launches

By Eamonn Forde

**THE WHOSAMPLED.COM DATABASE** of sampled songs and cover versions will get its public launch on December 2, with plans to monetise the furthest extremes of the Long Tail.

The founder of the UK-based site Nadav Poraz says the company needed 12 months to build up enough content and have a sufficiently broad contributor base before it could go public. "The site has now built enough momentum," he says. "There are a lot of users, contributors and moderators. We have just reached 10,000 samples on the database."

While sites such as Discogs and MusicBrainz exist to catalogue information on niche releases, Poraz felt there was a crossover potential for a site that catalogued track samples. After six months in beta, however, the site added in listings of cover versions to broaden its appeal further.

"The idea came from a friend and myself - we are both DJs - discussing how sampling information was really being overlooked on the web," he explains. "It has been the preserve of crate-diggers and not really crossed into the mainstream. We felt it was important to give this information a home on the web."



December launch: after 12 months in beta, WhoSampled.com's 10,000 samples are ready to go public

The site does not host any of the music it catalogues, linking users instead to licensed legal sites such as Yahoo! Music and YouTube. Poraz also stresses that any links to unlicensed sources are removed to ensure the service complies with copyright laws.

WhoSampled works on the Wikipedia model of crowd-sourcing information and then adds an approval layer on top, with 30 mod-

erators who check all submissions before they go public.

"At one point we had around 2,000 samples waiting in the queue for approval and we had to get a process in place to handle that," says Poraz. "A lot of work has also gone into the verification process to make sure the information is right."

Already the site is driving sales of "several thousand songs a month" from affiliate retail partners iTunes and Amazon MP3. WhoSampled takes a cut of all affiliate sales and also generates revenue from display ads.

"Those downloads are mostly older tracks," explains Poraz, "such as Seventies funk and obscure film scores. These are tracks that have been sampled and would not have had exposure otherwise."

It is in opening up the fabled Long Tail that WhoSampled sees its strongest contribution to record companies. While it does not have a formal promotional relationship in place with labels, Poraz says his company is in various stages of negotiation with them.

"For older and obscure tracks that are not really selling at the moment, we can work with the labels to upsell all this content," he argues. "We can also recommend similar artists and tracks to users that they might not otherwise know about."

By cross-referencing its database of samples and covers, the site extends users' dwell time and opens up discovery opportunities for them.

"A site like this simply could not exist without things like crowd-sourcing and drawing on the sharing of knowledge," concluded Poraz.

"To gather all that information and make sure it is comprehensive, you need to come up with a user-generated content model like this. There is a clear trend towards people discussing and sharing information and we want to align with that."

eamonn.forde@me.com

## Hulu and Norah Jones propel EMI push for video platforms

**EMI IS ON THE LOOKOUT** for new commercial platforms for its artists' videos, after becoming the first major to license its content to online video service Hulu.

The deal sees material from EMI artists appear on Hulu, starting with exclusive content from Norah Jones who has her own Hulu page, including several live gigs, music videos and an interview.

EMI North America EVP of sales and commercial development Darren Stupak says the Norah Jones page is an example of the artist-specific approach it will take.

"Hulu gives us a viable new revenue stream for our artists, as well as a nice promotional platform," he explains. "While we can't disclose the specifics, Hulu's business model is based on advertising and there is a revenue share component in our deal with the service."

Stupak says that he hopes that this deal will be the first of many fresh opportunities for the major to make money from its video content.

"We continue to increase the number of legitimate, commercial platforms for our artists' videos



such as Hulu, YouTube and MySpace," says Stupak.

"We also continue to do well with video sales with retail partners such as iTunes. Video is also a big component of the iTunes LP format that Apple launched in September. Norah Jones' Away With Me was one of the albums that we worked with Apple to release in the LP format."

EMI's approach is typical of the ways in which labels are proactively seeking out deals with video platforms. Both Sony Music and Universal are on board for Vevo, a premium and high-definition channel in partnership with YouTube that is set to launch on December 8. Unlike YouTube, however, all videos on Vevo will be con-

trolled by the copyright owners and user-generated content will not be permitted.

Meanwhile, Warner Music has been focusing on monetising its content on YouTube after returning its videos to the site under new deal terms. Warner pulled its content last year in a dispute over royalty rates, but is now able to sell ads around its own videos.

Warner has also appointed online ad technology company FreeWheel to use its Monetization Rights Management technology to track ad usage and ad effectiveness on its artist sites. This will link into Warner's earlier deal with Outtrigger Media to handle its ad sales and sponsorship deals across a variety of sites, including YouTube.

In other YouTube news, the site has announced deals with 60 partners, including Channel 4, to launch a UK TV section, offering full-length shows on demand. It is also moving to offer high-definition streaming at 1,080-pixel resolution, with the current highest resolution on the site being 720 pixels.

### Digital news in brief

- **MySpace** has launched the MySpace Music Charts covering artists, songs, albums and videos across various genres. It also offers territory-specific charts, as well as charts for fastest rising acts/tracks.
- The EU Consumer Commission has shut down 54 sites that were selling **unlicensed ringtones**, while 150 sites will have to change their advertising that misleads on price.
- Microsoft has updated the social features on the **Xbox 360** to allow users to post updates and share content on Twitter and Facebook as well as stream music from Last.fm.
- European ringtone company **Muzical** has raised \$13.5m (£8.1m) in new funding.
- **Spotify** has confirmed its launch in the US will be held over until 2010 as it finalises licensing deals with labels and publishers.
- **Nielsen SoundScan** has reported that four acts have already eclipsed Rihanna's 2008 US record of 9.9m downloads in a year. They were Michael Jackson (11.3m), Lady GaGa (11.1m), Black Eyed Peas (10.3m) and Taylor Swift (9.98m).
- A US federal judge has ordered the permanent closure of **BlueBeat** and **BaseBeat** for selling unlicensed music including The Beatles' catalogue.
- **Gamespot** has reported that Activision's DJ Hero game sold 122,300 copies by the end of its first fortnight. The Beatles: Rock Band game sold 706,913 units in its opening week while Guitar Hero 5 sold 581,476 units in its first week.

### New services

- **TweetURMusic.com** jumps into a crowded space, creating a Twitter-based jukebox by blending the API (application programming interface) of both web/mobile streaming service Play.me and Twitter.
- **ClipGenerator.com** draws on a database of soundalike covers by acts such as Green Day, Lynyrd Skynyrd and Emiliana Torrini, letting users layer music under their own video clips or images.

### Apps round-up

- **Punch Media** claims that more than 60% of paid apps for the iPhone are available free on **jailbroken** handsets.
- **50 Cent's Sound Lab (iPhone - free)** Created in partnership with Vitamin Water, this app lets users create their own remixes (using Romplr's technology) of Baby By Me, a track from 50 Cent's new album.
- **It's Britney! (iPhone - £1.19)** The official Britney Spears app comes with news feeds, photo galleries and messages from the singer. Users can also upload photos of themselves to be superimposed on the face of a dancer on stage with Britney. Shaking the phone also makes it say, "It's Britney, bitch!"

# News publishing

## Kobalt man named CEO of the year

**KOBALT MUSIC GROUP CEO** and founder Willard Ahdritz has been honoured by the British Private Equity and Venture Capital Association (BVCA).

Ahdritz received the CEO of the year (South East and London Region) award from BBC Dragon's Den personality James Caan at a BVCA-hosted ceremony held at the Park Lane Hilton. It was the first of a planned annual event to celebrate the achievements of PE and VC-backed companies throughout the UK.

Ahdritz's name was submitted to the BVCA judging panel of leading venture-capital industry professionals by representatives of Spark Ventures and Balderton Capital – the two investment funds which have backed Kobalt since its online administration and service model publishing operation was launched in 2001.

Kobalt can claim to have produced organic growth of more than 60% a year for the last three years and turned over £37m in the 12 months ending June 2009.

"The way Willard has built the business from scratch to become independent music publisher of the year in the UK as well as capturing around a 6% share of the US market in such a short time is astonishing," says Tom Teichman, chairman of Spark Ventures and non-executive chairman of the Kobalt board.

BMG Rights inks deal for shares of seven Alison Moyet solo albums

## BRM adds Moyet to roster

### Signings

By Chas de Whalley

**ALISON MOYET HAS BECOME THE LATEST** of a number of high-profile signings made by the rapidly-expanding BMG Rights Management (BRM) since it established a presence in the UK earlier this year.

Under an agreement finalised last week, the German-based, multinational independent gains global control of Moyet's shares of seven solo albums. It coincides with her 25th anniversary greatest hits collection released by Sony in October.

Moyet joins a crop of current top 10 writers from both sides of the Atlantic who have recently made deals with BRM either for the world or the world ex-USA via the company's West End offices.

They include Toby Gadd (If I Were A Boy), Mike Busby (Bad Boys), John Reid (A Moment Like This), Timbaland cohort Jim Beanz, Chipmunk trackbuilders' Peter Parker and Kyle James (Oopsy Daisy) and former It Bites keyboard player John Beck, otherwise known as co-composer of Tasmin Archer's 1992 global chart-topper *Sleeping Satellites* and Corinne Bailey Rae's Grammy and Ivor-nominated *Put Your Records On*.

"We've been enormously pleased



Snapped up: Alison Moyet joins a number of signings for the German-based publisher

with the way everything has gone so far," says BRM UK managing director Tony Moss, who joined in April 2009 after working at MCPS (now PRS for Music), Ministry of Sound and, most recently, as publishing consultant at Modest Management, which manages Moyet.

"We spent the initial period concentrating on getting the administration right, building a central database system which would serve all our key territories and then finding the best staff to run it. That may sound boring but I believe that having a good admin team is as important as having a good songplugger or sync manager."

BRM marks Bertelsmann's return to the music industry after

selling its publishing business to Universal in 2006 and its record company interests to erstwhile partner Sony in August 2008. The new entity was formed in Berlin less than four months later by CEO Hartwig Masuch as a joint venture with private equity group Kohlberg Kravis Roberts (KKR). Its initial profile, which was built on a variety of publishing and master rights attached to local artists such as Peter Fox and Nena, was soon enhanced by a stake in Cascada's European-wide chart topper *Evacuate The Dancefloor* and a world ex-UK admin deal with *Big Life* for La Roux.

With offices in New York and Los Angeles as well as France,

Germany, Spain, Italy and the Netherlands, BRM took a step closer to becoming a major international player when it purchased Crosstown Songs America at the end of July. This catalogue, which was built up on the West Coast by former Warner/Chappell UK managing director Robin Godfrey Cass, includes evergreens such as Albatross, contemporary pop hits *Toxic*, *Who Let The Dogs Out* and *Livin' La Vida Loca* as well as Murlyn Songs, the Swedish publisher which controls titles by writer producers Bloodshy & Avant, Arnthor and Peer Astrom recorded by the likes of Celine Dion, Jennifer Lopez and Enrique Iglesias. In addition BRM UK is developing a roster of young writers and acts including Bo Bruce (a finalist in last year's Orange Unsigned competition) and The Tunic.

As a result BRM UK has outgrown the Tottenham Court Road offices it shares with fellow BMG company Freemantle TV and will be moving to an address of its own in the New Year.

"It's essential that we increase our staff levels in order to deliver the quality of service we believe we need to offer our clients – and we don't have the space here," says Moss.

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## Analysis Chas de Whalley

# Cavalry horn ushers in Xmas campaigns

### RINGING THE SEASONAL

**CHANGES**, Argos was one of the first regular TV advertisers to start an overtly Christmas campaign. This year's is based around Jona Lewie's Imagem-published 1980 top three single *Stop The Cavalry*, originally released on Stiff, subsequently purchased by ZTT and, following a deal completed earlier this year, now controlled for syncs and other licences by Union Square.

Once upon a time it was chocolates and perfume which appeared to dominate the ad breaks in the run-up the festive period. Now it is youth-orientated consumer electronics which make all the running on screen. Apple is running two

such campaigns, both featuring the kind of off-the-wall music tracks by largely unknown acts which has become its trademark.

The first is for the latest iPod Nano and utilises the jaunty *Bourgeois Shangri-La*, a Bucks Music-controlled track by Swedish songstress Miss Li. The sync could well provide the kind of boost to her international career that Feist received when her 1234 was similarly licensed in 2007. The second is *She's Got Me Dancing*, a Top 30 single from earlier this year by a fellow Swede, the Global Talent-published Tommy Sparks. This electronic pop track is behind the iPod Touch commercial which focuses on the handset's multi-player gaming potential.

Microsoft's Xbox also has a variety of campaigns on screen designed to appeal to different segments of the gaming public. The latest World Tour version of the hugely successful Guitar Hero is at the centre of an execution featuring a dozen babes dressed in men's shirts throwing classic heavy metal poses. The soundtrack here

is Old Time Rock'n'Roll as recorded for Capitol in 1978 by US rocker Bob Seger, who later penned the Eagles' global hit *Heartache Tonight* with Glenn Frey. Although Seger effectively rewrote the verses when presenting the song by original writers Thomas Jones and George Jackson, he elected not to claim any of the

copyright, which is why publisher Minder can make no claim on what is a 100% Peermusic title.

Simultaneously, Xbox has harnessed Like Dinosaurs, The Big Pink's haunting 4AD single published by Chrysalis to a pair of separate films spotlighting some of the platform's other games and the console's TV connectivity.

Not to be outdone, Sony also has a clutch of ads on screen promoting the Playstation 3, but has looked to mainland Europe for the music content. One features *Body Down*, a piece of Italian sound sculpture from The Shiffers published by Pig Factory, while the other is 1901 by leading French band Phoenix, whose output is controlled by Kobalt. But it is a track by Ninja Tune's Bath-based signing *The Heavy* (published by independent Just Isn't Music) which Sony PSP has licensed to ITV for a series of UEFA Championship League adverts starring a young girl whose ball control skills leave professional footballers standing.



Looking back: Jona Lewie's perennial favourite is used in Argos's Christmas ad campaign

# Domino Music crosses Channel to expand its cinematic horizons

**INDEPENDENT PUBLISHER DOMINO MUSIC** is looking to French art-house cinema "to broaden our horizons and deepen our catalogue".

Its general manager Paul Lambden has just finalised a UK, Ireland and USA administration deal with long-established Paris-based independent Naïve, which gives it control of songs by high-profile French-language artists. These include Moriarty and Aca as well as scores of classic French movies ranging from Claude Berri's epochal 1986 releases *Jean de Florette* and *Manon des Sources* to Roman Polanski's *Tess* and a handful of Jacques Tati titles.

"Administering these kind of works can be more time-consuming than some publishers might like," says Lambden. "But put together the revenue from DVD sales and terrestrial TV broadcasts can be significant enough for us to regard these as valuable additions to our roster."

Domino Music is no stranger to cinematic success. The use of M.I.A.'s *Paper Planes* (which Domino co-controls with Universal and Imagem) in the trailer to 2007 thriller *Pineapple Express* led directly to the title's inclusion in the *Slumdog Millionaire* OST. A sample from the song was subsequently taken by rap star T.I. for *Swagga Like Us*, which featured



on his US double-platinum album *Paper Trail*.

Lambden formed Domino Records' publishing arm with label owner Lawrence Bell in 2005 after seven years running Rykomusic and Warlock Music for Joe Boyd. Domino Music now has its own offices in the US while direct membership of key collection societies means it represents itself in most of Europe.

"We started with about 20 songs and now have about 18,000, most of which are by active artists," Lambden says, pointing to a joint venture with former Creation execs Dick Green and Mark Bowen's Wichita Recordings whereby Peggy Sue, Lovers and Gold Panda have boosted a roster largely consisting of Domino Records' names ranging from Lightspeed Champion to Robert Wyatt via latest signings The Villagers from Dublin.

"You can make money by investing in new and exciting music as long as you're careful and are prepared to wait a long time before you see the returns," he adds. "But, like everybody else, we're always looking for catalogues to add ballast. But they have to fit with our alternative outlook."

Most recently Domino Music acquired the works of the late New York experimentalist Arthur Russell to sit alongside existing controlled catalogues by other iconoclastic artists such as The Jesus And Mary Chain, Spiritualized, Pavement and Siouxsie And The Banshees' Steven Severin.

Other notable Domino Records and Domino Publishing-signed acts are Will Odlham (Bonnie Prince Billy), The Kills, Tricky, Wild Beasts and Dirty Projectors.

## MUSICAL TASTES



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

PRS  
for Music

Pos SONG / Artist / Writer / Publisher

- 1 HALO** Beyoncé Tedder, Knowles, Bogart EMI, Kobalt, Sony/ATV
- 2 PLEASE DON'T STOP THE RAIN** James Morrison Catchpole, Tedder Sony/ATV, Kobalt
- 3 UP ALL NIGHT** Take That Barlow, Owen, Orange, Donald, Norton, Weaver Sony/ATV, EMI, Universal
- 4 BROKEN STRINGS** James Morrison feat Nelly Furtado Woodford, Thornicroft, Catchpole Sony/ATV, Chrysalis
- 5 PLEASE DON'T LEAVE ME** Pink Moore, Martin EMI, Kobalt,
- 6 THE FEAR** Lily Allen Allen, Kurstin Universal, EMI
- 7 LOVE STORY** Taylor Swift Swift Sony/ATV
- 8 POKER FACE** Lady GaGa Germanotta, Khayat Sony/ATV
- 9 I'M YOURS** Jason Mraz Mraz Fintage
- 10 GREATEST DAY** Take That Barlow, Orange, Donald, Owen Sony/ATV, EMI, Universal

We may not eat out as often as we used to, but when we do it appears that we put aside our taste for exotic foreign fare to favour the more immediately-familiar dishes on the menu – at least as far as the music we like to hear while we're at the table.

Indeed the only title in this list with a hint of spice is Beyoncé's Halo, which sits at number one on a chart where half its titles are made up of female soloists.

Alongside the high number of women on the list, James Morrison (pictured) manages two cuts, *Please Don't Stop The Rain* at number two and *Broken Strings* at number four, while Take That's own double presence takes in *Up All Night* and *Greatest Day*.

But compared to the sophisticated productions poured like sauce over these 21st century soft-rock confections, Taylor Swift's *Love Story* at number seven (Sony/ATV) and Jason Mraz's *I'm Yours* (Fintage) at nine boast simpler and more traditional studio dressings which make them sound refreshingly organic.

Source: PRS for Music – www.prsformusic.com

## Sync survey November 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
AMBROSIA – NO GRUMBLE, FEELGOOD PUDS	Happy (Fatboy Slim remix)	Sedgley, Various	EMI, Peters Edition	Max Sedgley	Sunday Best	MCBD	Felt
APPLE IPOD NANO 5G – NANO SHOOT'S VIDEO	Bourgeois Shangri-La	Li, Gustafsson	Bucks	Miss Li	National	Apple	Apple
APPLE IPOD TOUCH 3G – THE FUNNEST IPOD EVER	She's Got Me Dancing	Lindegren	Global Talent	Tommy Sparks	Universal, Island	Apple	Apple
ARGOS – XMAS	Stop The Cavalry	Lewie	Imagem	Jona Lewie	Union Square	CHI & Partners	Band & Brand Assoc
BIRDS EYE – NO PRETENCE/SUPERIORITY RANGE	The Great Pretender	Buck Ram	Peermusic	The Platters	Universal	AMV BBDO	AMV BBDO
DEBENHAMS RETAIL – DESIGN IN EVERY DEPARTMENT	Love Is The Drug	Ferry, Mackay	Universal	Roxy Music	EMI	JWT	Jeff Wayne
DIET COKE – HELLO YOU	Fascination	Boenloeke	Global Talent, Good Songs	Alphabeat	Copenhagen, Good Songs	Mother	n/a
DYSON – STOWAWAY	Emperor Waltz	Strauss	non-copyright	CSR Symphony Orch.	Boosey & Hawkes	The networkone	Ricall
HÄAGEN-DAZ – MELT TOGETHER?	Open Up Your Door	Hawley	Universal	Richard Hawley	EMI	TBWA	Stream
HEINZ – IT HAS TO BE	The Liquidator	Johnson	Sheridans	Harry J Allstars	Universal, Sanctuary	AMV BBDO	N/A
KELLOGGS – NUTRIGRAIN MORNING BARS	More More More	Diamond	EMI	Andrea True Connection	Sony	Leo Burnett	Ricall
MCDONALDS – FAVOURITES	The City	Bernstein	Bernal	Elmer Bernstein	Elmer Bernstein Ents	Leo Burnett	Jeff Wayne
MICROSOFT XBOX – GUITAR HERO 5/DJ HERO	Like Dominos	Furze, Cordell	Chrysalis	The Big Pink	4AD	McCann Erikson	Platinum Rye
MICROSOFT XBOX – GUITAR HERO, WORLD TOUR	Old Time Rock 'n' Roll	Jackson, Jones	Peermusic	B Seger/Silver Bullet Band	Capitol	BBDO, Activision	peercommercialmusic
PATAKS KORMA PASTE – WHY BRITAIN LIKES CURRY	Tumse Achcha Kaun Hai	Jaikishan, Singh	Saregama	M Rafi, S Kapoor	Saregama PLC	JWT	soundlounge
SONY PLAYSTATION – UEFA CHAMPIONS LEAGUE IDENT'S	My Time	Swaby, Taylor, Page, Ellul	Just Isn't Music	The Heavy	Ninja Tune	TBWA	The Sync Agency, Stream
SONY PLAYSTATION PS3 BRAND ADS	Body Down	The Shiffers	Pig Factory	The Shiffers	Irma Records	TBWA London	Stream
SONY PLAYSTATION PS3 – XMAS GIFT	1901	Goquet, Mazzalai, Mazzalai, Moulin	Kobalt	Phoenix	Universal	TBWA London	Stream
SAMSUNG ST550 2VIEW – TWO SCREENS TWICE THE FUN?	Wonderbus	McCracken, Ward, Dalby, Hannan	A&G	Gloria Cycles	Wendy Bikes	Leo Burnett Chicago	Sarah Gavigan
SAMSUNG TV – SEE THE LIGHT	I'm Beginning To See The Light	James, Ellington, Hodges, George	Carlin, Music Sales	Ella Fitzgerald	Universal	Cheil Worldwide	Alice Kendall Consultancy
SMA – NUTRITION	To Cure A Weaking Child	James	Chrysalis	Adem	Domino	Publicis	Ricall

# News live

## Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
103,091	THE SCRIPT Olympia, Dublin	8,056	MCD
152,715	CHRIS DE BURGH Gaiety Theatre, Dublin	3,069	MCD
128,786	RAY LAMONTAGNE Gaiety Theatre, Dublin	3,080	MCD
112,074	BRIAN WILSON The Roundhouse, London	2,911	Live Nation
105,971	THE SCRIPT Waterfront, Belfast	5,253	MCD
48,000	THE SCRIPT Royal Theatre, Castlebar	2,400	MCD
25,000	RODRIGO Y GABRIELA Koko, London	1,250	Live Nation
16,572	THE RED HOT CHILLI PIPERS Fraserburgh Sports Centre	947	Rel Records
10,798	JACK'S MANNEQUIN QMU, Glasgow	900	DF Concerts
7,920	DAVID FORD Bloomsbury Theatre, London	528	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period August 29 - September 5, 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 resale price chart

pos	prev	event	av price (£)	dates
1	4	BEYONCE	201	8
2	NEW	MILEY CYRUS	201	4
3	1	PAUL MCCARTNEY	196	1
4	NEW	BACKSTREET BOYS	182	4
5	2	JINGLE BELL BALL	175	2
6	8	MUSE	171	4
7	5	MICHAEL BUBLE	155	8
8	7	WHITNEY HOUSTON	148	8
9	9	BON JOVI	118	10
10	16	JLS	101	10
11	14	RAMMSTEIN	98	4
12	NEW	DEEP PURPLE	97	3
13	13	SNOW PATROL	95	14
14	NEW	MARK KNOPFLER	93	10
15	6	PINK	90	13
16	20	PARAMORE	85	6
17	18	X FACTOR FINALISTS	83	18
18	NEW	BIFFY CYRUS	79	4
19	15	IL DIVO	75	2
20	NEW	NICKELBACK	75	2

tixdaq.com - Live entertainment intelligence  
See more Tixdaq and Hitwise charts at [musicweek.com](http://musicweek.com)



## Hitwise Secondary ticketing chart

pos	prev	event
1	2	BEYONCE
2	6	PINK
3	5	JLS
4	1	MICHAEL BUBLE
5	7	ROBBIE WILLIAMS
6	8	MUSE
7	13	KASABIAN
8	NEW	PETER ANDRE
9	10	GREEN DAY
10	4	BON JOVI
11	16	SNOW PATROL
12	9	PARAMORE
13	15	THEM CROOKED VUITURES
14	14	VARIOUS
15	11	LADY GAGA
16	NEW	WILL YOUNG
17	18	PAUL MCCARTNEY
18	12	THE PRODIGY
19	NEW	BLACK EYED PEAS
20	NEW	STEREOPHONICS

## Immigration clampdown leads to touring uncertainty

# Red tape poses threat to artists' overseas hopes

### Touring

By Gordon Masson

**ACTS WANTING TO BREAK INTO THE LUCRATIVE UK AND US LIVE MARKETS** are being swamped in red tape as part of stricter immigration policies introduced last month.

While UK restrictions are tightening, in the US the clampdown, which means bands are having to provide authorities with detailed schedules and contracts with promoters, could spell the end of speculative American tours because it effectively rules out musicians picking up extra work as they travel throughout the country.

Prior to the change in bureaucracy artists could pay for a three-year visa, at a cost of between \$2,000 (£1,190) and \$6,000 (£3,570). Now the US Government has decided that visas will only be issued for the duration of a tour, meaning that multiple visas may be needed in the course of a three-year period.

Artists are also being asked to provide documented evidence that they have deals in place before the relevant visas are granted to allow entry to the country.

Immigration specialists usually

deal with two types of visas for musicians visiting the US: the P visa for performing groups; and the O visa for applicants of outstanding ability. "It's an adjustment to how the rules are being applied rather than a set of new rules," explains Traffic Control Group senior project coordinator Katie Ray, who adds that the changes "are not really affecting the P visas as long as the people in America who are filing the petition in America are putting together proper itineraries".

Recently, Traffic Control Group had to help Imogen Heap overcome visa problems which threatened to derail her current three-week US tour. In Heap's case, she would need an O visa while her band would travel under a P visa.

"In the past a scant itinerary of dates and shows might have been accepted, but now the authorities need to know that there is real work out there for acts, rather than just letting people enter the country to see if they can pick up gigs when they are out there," says Ray.

However, it is not just in the US where regulations are being tightened. The UK Border Agency's tiered system makes it relatively easy for acts to visit Britain to perform, but

if an artist wants to stay in the country for any prolonged period of time the red tape can prove burdensome.

Ray says different parts of the new UK system are working better. "For instance, if a company has a licence in place, it can take as little as 20 minutes to get a visa for a visiting artist. However, it can take companies anywhere from four weeks to four or five months to get a licence," she says.

"If they want to maybe go into the recording studio and have a base here for a while it's incredibly difficult to qualify now," says Ray, adding that if there is no sponsor but the artist is recognised as a skilled person (tier 1), one would have to invest a lot of money or have a Masters Degree to qualify. Ray adds, "There aren't many artists I know who have that. And under tier 2, when they have a sponsor, there needs to be a recruitment search, but short of running an advert saying, 'Wanted, Beyoncé for two nights at the O2 arena,' it's not clear how to do that because there's nothing in place to cover recording artists - it's geared towards theatre or film work - so that's making things tricky."

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# Glasto tops the bill

GLASTONBURY TOOK HOME TOP HONOURS at the sixth annual UK Festival Awards last week after being named the year's best major festival, with Blur's closing set voted best headline performance.

Held in London's IndigO2 last Thursday, the event gathered the great and the good of promotion and production to celebrate their work in 2009 - and followed on from the UK Festival Conference, held in the adjacent Vue cinema complex earlier in the day (see p4).

Damon Albarn also picked up the 3am.co.uk festival fifty award to complete a brace of gongs for the Blur frontman, with Lily Allen picking up the ladies' equivalent. DJ and promoter Rob da Bank made two journeys to the stage to collect the prizes for best medium festival for Bestival and best family festival for its Camp Bestival spin-off.

Promoter Katrina Larkin gave an emotional acceptance speech

as she collected the lifetime achievement award in association with Music Week and Nordoff-Robbins Music Therapy for her role in establishing the Big Chill Festival.

Student festival Beach Break Live collected awards for best small festival and promoter of the year, the latter recognising the organisers' remarkable achievement in relocating the festival less than six days before it was due to take place.

Elsewhere, Lounge on the Farm was the surprise winner of the line-up of the year, Kilimanjaro's Sonisphere was best new festival, Croissant Neuf Summer Party won the greener festival award, Creamfields was best dance event, Gaymers Camden Crawl was named best metropolitan festival and Leefest lifted the grass roots festival award, while the prestigious best toilet award went to T in the Park.

# SEEDA generates growth for We:Live's grand launch plans

**INDEPENDENT PROMOTERS AND VENUES ORGANISATION WE:LIVE** is gearing up for a January launch after securing funding and appointing a number of directors to its board.

The South East England Development Agency (SEEDA) has provided a £7,500 grant to help We:Live establish itself, using the Boilerroom venue in Guildford as its base.

We:Live chairman Dominique Czopor has been lobbying a range of businesses and organisations about the trade body's plans, saying she has been successful in persuading a number of people to become members of its board.

"I'm still waiting to hear from two or three people to complete the set-up. Any kind of start-up money we can get is fantastic," says Czopor. "Part of SEEDA's remit is to encour-



Grass roots: Dominique Czopor

age training and that's one of the primary goals of We:Live - to educate people at the grass roots of the business and provide them with training and resources to help improve their businesses."

Among the founding board members are Business Link Surrey CEO Rosemary French, DWFM Beckman music lawyer Irving David,

festival organiser Martin Elbourne, SEEDA representative Anna Smart and British Institute of Innkeeping qualifications manager Jamie Earl.

"Each board member is a specialist in their given field and the idea is to establish a broad base of knowledge and expertise from which We:Live's members can get the greatest benefit," says Czopor.

The plan is to meet in the first week of January to finalise We:Live's constitution and memorandum and to set out the criteria for membership, as well as debating what the organisation's goals should be for 2010 and beyond.

Among Czopor's fledgling plans are to establish a subsidiary group within the organisation to cater for club promoters.

We:Live will also be participating in The Great Escape in May.

# News diary

## The UK's first taste of Poison

### UNEARTHED

**US ROCK GROUP BILLY BOY POISON** have become the latest addition to the Raw Power Management stable, signing up with Craig Jennings and his UK team for representation for the world ex-US.

The four-piece, who are signed to Kiefer Sutherland's Universal-backed label Ironworks and will be fed through the Geffen infrastructure in the UK, are the first US act to join the Raw Power Management roster. They join a line-up of talent including Bullet For My Valentine, Fightstar, Gallows, Funeral For A Friend, Bring Me The Horizon and Cancer Bats.

Raw Power Management CEO Craig Jennings says he hopes to bring more US acts across in the future. "This is our first American act but I'm hoping there might be some more as we continue to grow the roster," he says.

The band were one of the first acts chosen by Geffen managing director Colin Barlow to join the label after it was re-established at the beginning of the year.



PHOTO: ANDY WILKINSON

The label will get the ball rolling on the group's UK assault this week, with the radio service of introductory single Happy Valentines Day. The song will be given away as a free download in a bid to drive awareness and start to build their UK database.

This will be followed in the New Year with the release of first full single On My Way and album Drama

Junkie Queen, both of which are scheduled for a March release.

Jennings says the UK market will lead the global launch. "We want to break this band out of the UK," he says. "Historically, you look at how bands like The Strokes and The White Stripes broke; it was always very led by the UK and with Billy Boy Poison it feels like a very natural

### Cast list

**LABEL**  
Geffen UK  
**Management**  
Craig Jennings and Alex Sayles, Raw Power Management  
**Marketing**  
Anna Derbyshire, Geffen UK  
**Press**  
Sinead Mills, Six07 Press  
**Radio**  
Chris Slade, Alchemy PR

**TV**  
Karen Williams, Big Sister  
**Live**  
Summer Marshall, CODA  
**Regional Radio**  
Steve Tandy, COP media  
**Publishing**  
Ironworks ohh  
Khalf Music

### ON THE WEB THIS WEEK

#### PIRATE BAY CHANGES TACK

**Ricky Lopez:** "Has anyone thought about 'employing' 500+ teenagers/young adults and spending three or four hundred grand getting them 'on the firm' as the old adage goes (ie, not just bore them with a survey)? Get right inside their buying and downloading habits. Let them squeal on their peers' habits as well. 500k sounds a lot but it's only two weeks' revenue lost to the torrent sites."



#### PIONEERING UK RAPPER DIES

**Rick Styles:** "This has come as a tremendous shock to me. I did not know Derek personally but I remember his rise to fame well. Eric B and Rakim were the big hip-hop artists from New York at the time so Derek B, as a hip-hop name, represented the UK well. It was argued back then that his English accent did not sound correct for rap music but obviously he paved the way for UK artists today like Dizzee Rascal and Chipmunk."

### Dooley's Diary



## God save the Queen from those pesky filesharers

**THE MUSIC INDUSTRY WAS IN BOISTEROUS MOOD LAST WEEK**, with anti-filesharing measures finally being proposed in the Queen's Speech to overall glee. To grab the mood, *The Guardian* was proposing a massive special on filesharing with contributions from active P2Pers and sites such as Limewire. Unfortunately for fans of uploading, downloading, online lockers and intricate copyright law, the whole thing got pulled at the 11th hour. Shame... There maybe weren't 10,000 maniacs on hand to witness **Natalie Merchant premiering material** from

Nonesuch debut *Leave Your Sleep* last week in London - but it wasn't too far off. Merchant opened a European promotional tour with performances at London's Barbican, Conway Hall and Free Word Centre and celebrating her return to the capital she was met backstage by the Nonesuch team and members of the wider Warner group. Pictured (l-r) are: Warner Bros. international marketing VP Dion Singer, artist manager Sue Berger, Merchant, Nonesuch Europe label manager Matthew Rankin and Nonesuch publicity and marketing manager Katie Havelock... When Dooley was but a boy, he was a big fan of Mark Goodier on Radio 1.



Now we are all older, though, Dooley has realised that **Goodier is in fact a good-for-nothing pop quiz overlord**, who refuses to give others their place in the sun. Yes, as you may have guessed from this slightly bitter tone that *Music Week* attended the annual **Nordoff-Robbins pop quiz** last Thursday, where Goodier's Wise Buddah team triumphed for the billionth year in a row thanks to their knowledge of S Club Juniors B-sides.

Damn them. Having scraped ourselves off the pavement as midnight struck, however, we can confidently say that a good time was had by all... On the subject of the dark side, Dani Filth, lead singer of the outrageous metal band Cradle Of Filth, has **gone some way to fight eternal damnation** by reviewing Pope Benedict XVI's album *Alma Mater* - Music From The Vatican for rock mag *Metal Hammer*. Filth and his band are, of course, known for their opposition to religion and their now infamous "Jesus Is A C\*\*t" T-shirt, which once contributed to the band being arrested at gunpoint in the Vatican grounds... And talking of poor taste, it's good to see **Nick Cave has been nominated for the annual bad sex award**, for crimes against writing in his recently-published novel *The Death of*

Bunny Munro... It was **wall-to-wall music royalty at the Kensington Roof Gardens** last week during the APRS Sound Fellowship Lunch, which celebrated the contribution the recording sector makes to the entertainment industries. Sir George Martin presented Sound Fellowships to three recipients in person - **Trevor Horn, Peter Gabriel and Robin Millar** - who, according to APRS big man Peter Filleul, each made poignant thank-you speeches. The three other recipients, **Bob Clearmountain, Steve Lillywhite and Phil Dudderidge** sent video messages, with Phil's presented to his wife Jenny Dudderidge. Well done... It's hard to tell who was more delighted by **Beyoncé's latest visit to the UK** - the artist herself or AEG Live president of international **Rob Hallett**. Judging by the promoter's smile, Mrs Z's seventh sold-out show at The O2 delivered the proverbial cream to the cat on the right of our photo, which shows Rob presenting the R&B superstar with a plaque to commemorate the sale of more than 500,000 tickets of her *I Am...* European tour... Reminding us all that there is more than one iconic arena in London, **Kasabian** were pre-



sented with a plaque last week to commemorate their **back-to-back sell-outs at Wembley Arena**. Pictured with the band backstage are various Wembley staff, along with ITB agent Mike Dewdney, Live Nation's Andy Copping, Steve Guest and Jo Headland... **AIM cooked up a late, late breakfast last Thursday**, but thankfully Noel Edmonds was nowhere in sight. Alison Wenham and her team marked 10 years of the indie organisation in style with a Friends of AIM dinner at the Blueprint Café in south-east London, where the regular event continued its tradition of British culinary delights by serving up a full English breakfast, despite it being held in the evening. Naturally, the indie community was out in force, but it was also good to see the likes of the **BPI's Geoff Taylor and PPL's Fran Nevrlka** showing up. Here's to the next 10 years!...



# Features

# A STORM IS BREWING

Miike Snow have become one of 2009's biggest buzz bands without the need for big marketing budgets or promotion schedules. Music Week looks at a snowball that is becoming an avalanche

## Talent

By Stephen Jones

**CLAIMING TO HAVE "EASILY THE MOST BLAGGED RECORD AT SONY"** might be an unusual boast for a major-label MD, but for Columbia's Mike Smith it is simply further evidence that with Miike Snow he has something rare and wonderful on his hands: an act that is capable of creating a buzz without mass marketing.

The Swedish trio's eponymous debut album of intelligently constructed pop has been gaining worthy word-of-mouth praise after a soft release which the label intends to build on over the next 12 months.

Smith describes signing Miike Snow as "one of those rare moments" and did not hesitate to ink a deal after being approached with the finished record by manager Ian Montone, whose fellow charges The White Stripes Smith had signed in his former role at EMI Music Publishing.

"It's one of my favourite records of the year," enthuses Smith. "In terms of new acts I have put so much of my heart and soul into them. It was the first time Ian had been in touch in a while and I instantly felt a personal connection with the record. It's very powerful and compelling music."

"It sounded like something ILR and Radio 1 would get but also sounded like someone doing something completely different to what anyone else was doing. So I jumped on a plane to Sweden."

It was only after hearing the record that Smith discovered the trio's identities: Pontus Winnberg and Christian Carlsson are better known as Swedish songwriting team Bloodshy & Avant, whose credits include producing Britney Spears' Grammy-Award-winning hit Toxic as well as writing hits for the likes of Madonna, Kelis and Jennifer Lopez. Completing the trio is US songwriter Andrew Wyatt, whose recent work includes writing Daniel Merriweather material with Mark Ronson.

To Smith's relief the trio have been accepted as a "rock'n'roll band, as well as producers, comparable with MGMT". He adds, "There were initial concerns people would just talk about their CV but I am delighted people have taken them in the right way and the critical appraisal has them as an incredibly cool band. The issue now is breaking them like any other new band."

To this end the next move in Columbia's ongoing strategy will be the release of new single Sil-via in January and a UK tour in the new year which follows strong reviews of performances across the US and Europe.

Carlsson explains that with backgrounds as DJs and in punk, electro and new wave bands since the age of 16, performing

live came long before their success as producers. He says, "The live side has been extremely important and is getting more and more so, because we really like it. It's going to play a huge role. We don't use any computers or pre-recorded stuff. We bring about 500 kilos of gear on stage: sequencers, drum machines, synths, a piano and live drums."

"It took a long time to build these songs live and not use anything pre-recorded. The songs have been developing on tour. Every show is different. We have open arrangements for each song and sometimes a song can be extremely long – 12 minutes or more."

There should be no question therefore, that Miike Snow – whose name is an amalgamation of the names of an engineer the trio worked with and Japanese film director Takashi Miike – is a real band with a real future and not merely a producer's vanity side-project.

"For me and Pontus, being producers fell into our lap and that is something we got to know, but being in a band is like home to us, says Carlsson.

**"When you write for other people you have to listen to their music and fit in... Now we can do our own thing, we can show our best"**

**CHRISTIAN CARLSSON, MIIKE SNOW**

Reflecting on the addition of Andrew Wyatt, Carlsson says that it was a long struggle before they found the right person. They met in a penthouse suite in New York's Studio 54 back in 2004.

"I was in session doing beats for a lot of different things I was working on and Andrew was the session after me, so he heard my stuff, I heard his, and we kept in contact," says Carlsson. "He came to Sweden and we tried to write music together. We didn't know what for but it was fairly instant that we realised he was thinking about and doing music the same way as us."

Carlsson, who in contrast to the classically-trained Winnberg describes himself as "a punk rocker who fell in love with club music", stresses it is completely different writing for the band compared with writing to A&R briefs for established pop stars.

He explains: "When you write for other people you

have to listen to their music and fit in, whereas now we don't have any boundaries or rules. We do the music we want to do."

"We arrange the songs and structure them exactly as we want [them] to be. We don't think about radio or any format. We just make the music we have always wanted to make, which gives you so much more."

"We always wrote so many great songs which couldn't fit on other records because they stood out, so people had to choose to take the song and reinvent the artist. You know, Toxic didn't fit either. We were never good at fitting in. Now we can do our own thing, we can show our best."

The album was written and recorded in just three weeks, with the trio using Winnberg and Carlsson's new studio, built in a disused Stockholm fire station.

In keeping with the easy and natural recording process, the campaign for the album so far has largely been about word-of-mouth praise and personal discovery, something the hit-making producer duo are a little unaccustomed to.

"I really like it. I definitely prefer it this way, you have to win people over, people don't know about you and then they go to see a show and feel and hear you make music; I think it's very cool," says Carlsson, who adds that the main problem is not convincing people it is a real band, but convincing them it is not just one artist called Miike Snow.

Columbia product manager David Adcock explains that support has not just come from tastemakers such as *NME* or Radio 1's Zane Lowe, Nick Grimshaw and Annie Mac, but other avenues.

"The main thing has been the blogs. You look at The Hype Machine, Elbows or any blog aggregator and Miike Snow are bobbing around all the top 10s. Net-savvy people have done the championing and other artists have been Tweeting or saying in interviews themselves this is their favourite record of the year. It's music fanatics' favourite record – everyone wants to be the one who tells their friends about it," he says.

Adcock describes the band's appearance on Later... with Jools Holland as completing the first part in the jigsaw puzzle and cites comparisons with campaigns for Passion Pit and Friendly Fires. "When everyone finally got to see them live, one person's record suddenly became everyone's favourite record," he says.

"The job's been done as far as tastemakers, but tastemakers alone never sell records. Stage two is touring and establishing the band – that's what's next," he adds.

**yes\_stephen@yahoo.co.uk**

## Cast list

### Management

Ian Montone, Monotone Inc

### Press:

Michael Cleary, Columbia

### Marketing

David Adcock, Columbia,

### TV

Samantha Sewell, Columbia,

### National Radio:

Sam Potts, Columbia,

### Regional Radio

Gary Hobson and Grant Crain, Columbia

### New Media:

Laura Kirkpatrick, Columbia





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# Features

# BROTHERS IN ARMS



The list of the Bee Gees' musical achievements, not just as performers but as composers too, is almost as long as their rich career as the reunited Barry and Robin Gibb make a welcome return in their 50th anniversary year

## Profile: Bee Gees

By Johnny Black

**ON DECEMBER 28, 1957**, Manchester skiffle combo The Rattlesnakes first earned money from their ability to sing in harmony with a 10-minute slot at the Gaumont Cinema, Chorlton, singing covers of Everly Brothers' hits.

Fifty years on, they sing their own songs, their harmony vocal sound is arguably the most famous in the world and they are called the Bee Gees.

Their list of remarkable achievements seems endless, ranging from sales of more than 200m records, seven Grammy awards and 15 US number ones, to the fact that 6,000 cover versions of their songs have been recorded, and that they have been inducted to virtually every music-related hall of fame in existence.

Indeed it often seems that even the Bee Gees still have not quite come to grips with the magnitude of their own success. I was fortunate to be able to interview Maurice Gibb not long before his tragic death in 2003, and asked how he had felt when the band played to 56,000 people in Wembley Stadium in 1998. "That was one of the greatest moments of our lives," he recalled. "We were stood in this little room overlooking the back of Wembley Stadium. Barry looked at me and said, 'We've done it again. We've fooled them.' We really do feel like we've got away with it."

The recent release of the two-CD compilation *The Ultimate Bee Gees* marked the start of an ongoing celebration of the Gibbs' half century in music. The set includes

*Spicks And Specks* (their first number one hit, Australia, January 1967), alongside major international hits from the Sixties (Massachusetts, *To Love Somebody*), the Seventies (*Stayin' Alive*, *How Deep Is Your Love*), and beyond.

As Tim Rice, an internationally-acclaimed songwriter himself, points out, it is a collection which "very few practitioners of popular music could match for quality, originality and emotion. It's the singing, the harmonies, the arrangements, the sound, the rivalry, the love, the intelligence, the determination but, above all, it's the songs".

Barry Gibb and his younger twin brothers Robin and Maurice grew up on the Isle Of Man and later in Manchester in a household where music was as vital as food and drink. Their mother, Barbara, was a singer, and their father, Hughie, ran a dance band. "All we heard around the house was 78s of the Glenn Miller Orchestra and The Mills Brothers," explained Maurice. "Dad loved their close-harmony singing, and made sure we learned it."

There was so little spare cash in the Gibb household that the boys, notably Barry and Robin, augmented their incomes with petty crime to such an extent that the local police suggested the family might consider emigrating to Australia, as an alternative to seeing their boys in jail.

After arriving in the land down under in September 1958, the boys shaped up and concentrated on music. They made swift progress from lounge and bar gigs to a support slot with Chubby Checker at Sydney Stadium and, in January 1963, a contract with Festival Records.

A string of singles made little impact but the Bee Gees

remained ambitious. "We knew The Easybeats," recalls Barry Gibb. "They went to England and had a hit and we thought, 'Well, if they can have a hit so can we.'"

The entire family set sail for the homeland in January 1967. Just as they docked in Southampton, by a happy coincidence, their latest single, *Spicks And Specks*, reached number one in Australia. Within two weeks, they had attracted the attention of Robert Stigwood, then a managing director at NEMS, the company owned by The Beatles' manager Brian Epstein.

"Brian was on holiday," remembers Stigwood, "so I listened to a package of singles and demos their father had sent and was absolutely bowled over, not only by their voices and their harmonies, but by the quality of the songs they'd written."

Inviting them to his office, Stigwood signed them immediately and guided them through the Sixties and Seventies. "I don't ever remember Robert making a bad decision for us," says Barry. "Everything Robert's ever done is from instinct for what a hit single is."

Rather than being some distant money man, Stigwood was very much hands-on with the band. "One night we'd been to dinner at Roland Rennie's house, the president of Polydor," remembers Barry. "While we were there we wrote a song called *Harry Brown*. On our way home at 3.00am we stopped at Robert's, woke him up and sat him in his dressing gown in the lounge to hear the song. We respected what he was going to say and, to us, he was one of the band."



**ABOVE**  
The remaining Bee Gees have got back together in memory of brother Maurice (centre) who died in 2003. Their two-CD *Ultimate Bee Gees* compilation is out now and debuted at number 19 on the UK albums chart

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# Features

## How deep is your love for the Bee Gees?



"It was the 'mining disaster' song that Robert Stigwood played me. I said, 'Sign them, they're great!' And they went on to be even greater."

**PAUL MCCARTNEY**



"Their harmony singing... they were very careful about precision of ensemble and, in fact, they wanted to do things over and over much more than I did."

**GEORGE MARTIN**



"Put them on a microphone, it's pure magic."

**JOHN TRAVOLTA**



"Before Saturday Night Fever I was blind to that kind of music. You didn't hear a lot of dance on the radio, everybody was still into the 1960s and early 1970s idea of getting into your own thing at home. Saturday Night Fever got me out to the clubs."

**GEORGE MICHAEL**



"I can't remember any parties or birthdays or Christmas without the Bee Gees. I grew up with them."

**CELINE DION**



"They led the field in music that was totally singable and absolutely danceable."

**CLIFF RICHARD**



"Their music will touch me forever."

**OLIVIA NEWTON JOHN**



"The Bee Gees had and still have the ability and talent to change musical direction in step with the times we live in. Many bands have a formula that they stick with throughout their career but the truly great bands aren't scared to lead the way and write and record innovative new material even if there is a chance of failing."

**PAUL QUIRK (CHAIRMAN, ERA)**



"I'll fight tooth and nail for the Bee Gees, me. Hometown boys and all that. They were great..."

**NOEL GALLAGHER**



"Great songwriters. I love their music."

**ALICE COOPER**



"My congratulations to the Bee Gees on their 50th anniversary... Being honoured in this fashion is something to be proud of, and may I add, it is very much deserved!"

**DIONNE WARWICK**



"With a disc dedicated to each of the four brothers, it's a fitting tribute to the remarkable talent of the Gibb family."

**DAN CHALMERS, MD, RHINO UK**

Their initial British success in 1967 with New York Mining Disaster 1941 led to international smashes including To Love Somebody, Massachusetts, Words and I've Gotta Get A Message To You. Disastrously, though, the quibbling siblings did not cope well with the pressures of fame. "It was like three different little worlds," Barry explains. "Robin and I were always competing to get the most attention as lead singers, and Maurice was in trouble with drinking problems."



"This is now the Bee Gees' 50th anniversary. And by the Bee Gees I mean all four brothers..."

**BARRY GIBB**

Stigwood still vividly recalls how Barry Gibb phoned him at the Royal Albert Hall during the farewell performance of another of his bands, Cream. "He said, 'I thought I'd better let you know, that we're breaking up as well.'"

Blood being thicker than water, however, the brothers gradually overcame their differences, and scored their first American number one in 1971 with How Can You Mend A Broken Heart, only to lurch straight into another dry period that did not end until 1975, with the song Jive Talkin'. Making prominent use of synthesizers, the track was based on a percussive rhythm the band heard every night as their car wheels rattled the slats on an old wooden bridge in Miami, where they were recording.

When Atlantic Records managing director Ahmet Ertegun visited the studio with Stigwood, both men immediately recognised it as a great dance record, perfect for America's emerging disco culture. With renewed enthusiasm, the Bee Gees continued to experiment with synthesizers, and made another unexpected breakthrough when Barry encountered problems hitting the lowest notes in the melody of another new song, Nights On Broadway.

Producer Arif Mardin came up with the solution. "I said to Barry, 'Why don't you take it up an octave? I think we need more energy.'"

The result was Barry's first attempt at a falsetto vocal, and the creation of a brand new vocal blend for the Bee Gees which produced an astonishing seven US number one hits in the Seventies alone.

Stigwood played his part in this evolution, too, by placing their songs into a low-budget movie he was producing - Saturday Night Fever - about the fast-developing disco scene. The film's soundtrack went on to sell 15m copies, catapulting the Bee Gees to mega-stardom but also causing them some heart-searching.

"It became our albatross," Maurice told me. "Before the film, we were called blue-eyed soul but, after, we were

the kings of disco. How Deep Is Your Love was an R&B ballad but when the film came out it was a disco ballad."

Irrespective of their reservations about being so closely identified with the disco craze, the Bee Gees never faltered creatively. The late Seventies saw them uniting with their younger brother Andy Gibb, to produce a run of solo successes that included another three consecutive US number ones. They also continued to deliver huge hits in their own right, including You Win Again and One in the Eighties, followed by For Whom The Bell Tolls and Alone in the Nineties.

The death in 1988 of Andy Gibb had devastated the trio, so it seemed a cruel twist of fate when Barry and Robin had to face the shocking and unexpected loss of Maurice from a heart attack in 2003. That tragedy halted their onward momentum in the new millennium, causing Barry to announce, when he and Robin were awarded their CBEs at Buckingham Palace, "We are not the Bee Gees now, in respect for Mo."

Time being the great healer, Barry and Robin have gradually come round to the realisation that Maurice would have wanted them to continue, so on February 18, 2006, the two remaining Brothers Gibb performed together again at a private fund-raising concert for the Diabetes Research Institute in Florida.

The pair have since been recording together at Middle Ear Studios, their Miami base, and live shows have not been ruled out. Now, in full ownership of their back catalogue, Barry and Robin are overseeing the digitally re-mastered reissue of their material, starting with Ultimate Bee Gees - The 50th Anniversary Collection, and following through next March with the four-CD set Mythology. Curated and produced by Barry and Robin, Mythology will also include material by Andy Gibb.

"This is now the Bee Gees' 50th anniversary," explains Barry. "And by the Bee Gees I mean all four brothers."

## More than a song Bee Gees covers and collaborations

From the start of their career, the Bee Gees were more than just hitmakers in their own right, they were songwriters whose compositions were in high demand by their contemporaries.

Back in November 1964, long before they had even left Australia, top US night club act Wayne Newton recorded They'll Never Know, one of the earliest cover versions of a Barry Gibb song.

For Barry, the urge to compose had arrived at a very early age. "When I was about eight or nine years old, I got inspired by a song called Story Of My Life," he recounts, "which I later discovered, with great shock, was written by Burt Bacharach and Hal David. So, yeah, that kicked me off and I wrote a song called Turtle Dove which, before you ask, I no longer remember."

Not long after they arrived back in England

in 1967, Bee Gees songs were being recorded by Status Quo, Billy J. Kramer, Gerry Marsden, P.P. Arnold, Vicky Leandros, The Sands, The Montanas, Tangerine Peel and others and, although none of them were significant hits, their prolific output served notice that the Bee Gees were here to stay.

Come the mid-Seventies, at the peak of their Saturday Night Fever era, the Bee Gees provided hits for Frankie Valli (Grease), Yvonne Elliman (If I Can't Have You), Samantha Sang (Emotion) and, of course, their non-band-member brother Andy Gibb (Shadow Dancing, I Just Want To Be Your Everything).

Asked to describe their songwriting process, producer Arif Mardin explained, "It's not like one brother goes into seclusion and comes out with a song. They write them together. In the beginning, their process is that they have nonsensical syllables to accommo-

date the melody, and then the lyrics come after that. They do the melody first."

In the Eighties they wrote Woman In Love for Barbra Streisand and followed through with the Streisand-Barry Gibb duet Guilty. Heartbreaker revived Dionne Warwick's career in 1983, the same year in which the Dolly Parton-Kenny Rogers duet, Islands In The Stream, transformed the Brothers Gibb into top country-music composers. Two years later, their Chain Reaction gave Diana Ross her first UK chart-topper since 1971.

"Their catalogue is so rich and diverse that many of their songs are in demand all the time," notes Universal Music Publishing Group executive vice president (international) Andrew Jenkins. "I was especially pleased this year to see Islands In The Stream give them number one singles in each of the last five decades, an

amazing achievement for any body of work."

A whole new generation of pop stars discovered the Bee Gees in the Nineties, with Gibb songs providing number ones for Take That (How Deep Is Your Love), Boyzone (Words) and Steps (Tragedy).

"On behalf of the world of music," says PRS for Music chairman Ellis Rich, "we are honoured and delighted to congratulate the Bee Gees on 50 years of superb music making. They have written and composed some of the best songs you have ever heard and have provided inspiration to a generation of musicians."

And now, with the news that Barry and Robin Gibb are back together as the Bee Gees, there is good reason to be optimistic that the future will hold still more classic songs from the only artists ever to have written and produced six consecutive US number one smashes.

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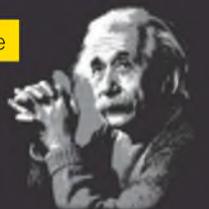
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## Out this week

### Singles

- **Mariah Carey** I Want To Know What Love Is (Mercury)

Previous single: Obsessed (52)

- **Flo-Rida feat. Akon** Available (Atlantic)

Previous single: Jump (21)

- **Lady GaGa** Bad Romance (Interscope)

Previous single: Lovegame (19)

- **David Guetta** One Love (Positive/Virgin)

Previous single: Sexy Trick (1)

- **Sean Kingston** Face Drop (Beluga Heights/Epic)

Previous single: Fire Burning (12)



- **La Roux** Quicksand (Polydor)

Previous single: I'm Not You - Toy (27)

- **Pixie Lott** Cry Me Out (Mercury)

Previous single: Boys & Girls (1)

- **Mika** Rain (Casablanca)

Previous single: We Are Golden (4)

- **Paramore** Brick By Boring Brick (Fueled By Ramen)

Previous single: Ignorance (14)

- **Sting** Soulcake (Decca)

Previous single: Stolen Car (Take Me Dancing) (60)

- **Taylor Swift** Fifteen (Mercury)

Previous single: Teardrops On My Guitar (51)

### Albums

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

Debut album

- **Camilla Kerslake** Camilla Kerslake (Future)

Debut album

- **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)

Previous album: First-week sales/total sales: E=MC<sup>2</sup> (34,778/136,986)

- **Ray Davies and the Crouch End Festival Chorus** The Kinks Choral Collection (Decca/UMTV)

Previous album: Working Man's Café

(1,081/6,294)

- **Enya** The Very Best Of Enya (Warner Brothers)

Previous album: And Winter Came (35,816/258,397)

- **Fron Male Voice Choir** Voices Of The Valley - Memory Lane (Decca)

Previous album: Voices Of The Valley - Home

(24,937/189,030)

- **Janet Jackson** The Best (A&M)

Previous album: Discipline (3,914/10,153)

- **Aled Jones** The Ultimate Collection (Universal)

Previous album: Reason To Believe

(11,771/43,970)

- **Rihanna** Rated R (Mercury)

Previous album: Good Girl Gone Bad

(53,780/1,556,374)

- **Britney Spears** The Singles Collection (Jive)

Previous album: Circus (76,255/341,815)

- **Sugababes** Sweet 7 (Island)

Previous album: Catfights and Scootights (23,132/119,157)

## Out next week

### Singles

- **30 Seconds To Mars** Kings And Queens (Virgin)

- **50 Cent feat. Ne-Yo** Baby By Me (Interscope)

- **Lily Allen** Who'd Have Known (Regal)

- **Backstreet Boys** Bigger (Jive)

- **Chris Brown feat. Lil' Wayne** I Can Transform Ya (Jive)

- **Ian Brown** Just Like You (Fiction)

- **Taio Cruz** No Other One (4th & Broadway)

- **Alesha Dixon** To Love Again (Asylum)

- **Eliza Doolittle** EP (EMI)

- **Fall Out Boy** Alpha Dogs (Mercury)

- **Newton Faulkner** Over And Out (Ugly Truth/RCA)

- **Gallows** Misery (Warner Brothers)

- **Kesha** Tik Tok (Columbia)

- **Alicia Keys** Doesn't Mean Anything (I)

- **Matthew P** Swimming (Polydor)

- **Music Go Music** Just Me (Mercury)

- **Pearl Jam** Got Some/Just Breathe (Universal)

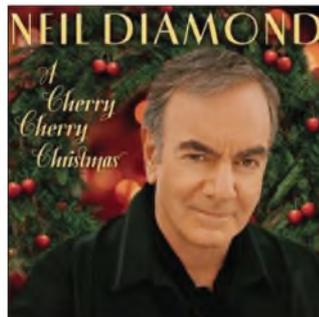
- **Seal** I Am Your Man (Warner Brothers)

- **Regina Spektor** Fet (Sire)

- **Timbaland feat. Soshy & Nelly Furtado** Morning After Dark (Interscope)

### Albums

- **Andrea Bocelli** My Christmas (Decca)



- **Neil Diamond** A Cherry Christmas (Columbia)

A Cherry Christmas boasts the singer's take on classics such as Jingle Bell Rock, White Christmas and Winter Wonderland, plus three new Diamond compositions. Over the course of Diamond's musical career, he has sold more than 125 million albums worldwide.

- **Il Divo** Live In Barcelona 2009 (Syco)

- **Fall Out Boy** Believers Never Die (Mercury)

- **Faryl** Wonderland (Decca)

- **Flo-Rida** Hits Mix EP (Atlantic)

- **Gay For Johnny Depp** Manthology (Captains Of Industry)

- **R Kelly** Untitled (RCA)

- **Music From The Vatican** Alma Mater Featuring The Voice Of Pope Benedict XVI (Geffen)

- **Rhydian Roberts** O Fortuna (Syco)

- **Rodrigo Y Gabriela** Busta Voodoo (Ruby Works)

- **Seal** Hits (Warner Brothers)

- **Jay Sean** All Or Nothing (Jayded)

- **Take That** The Greatest Day: Take That Present The Circus Live (Polydor)

- **Connie Talbot** Connie Talbot's Christmas Magic (Rainbow)

- **Tricky** Tricky Meets South Rakkas (reW) (Domino)

- **Various** Floorfillers 2010 (AATW/UMTV)

- **Various** Motown 50 Love (UMTV)



- **Hayley Westenra** Winter Magic (Decca)

- **Westlife** Where We Are (Syco)

- **Wetdog** Frauhaus! (Angular)

## December 7

### Singles

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

- **Leddra Chapman** Story (AIC)

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

- **Enter Shikari** Wall (remix) (Ambush Reality)

- **Fight Like Apes** Lend Me Your Face (Model Citizen)

“Recipients of various Irish album of the year nominations in their homeland, this Dublin quartet bash out standard indie rock tunes with the odd snippet of metal, pop and electronica, rounded off with IIS-friendly shiny/thrasy guitars. Fronted by in-yeer-face former choir singer MayKay Geraghty, this latest single is a curious choice, weighing in at a little under two minutes. The title punches through via a repetitive chorus as Geraghty lets the attitude hang out and intones, “Lend me your face!” “I’ll bust it up and I’ll replace it.” The melodic verses are actually more memorable than the chorus and, while this isn’t the best cut from the FLA album, it captures the band’s red-hot live energy and obvious ear for a spiky hook. Fight Like Apes are currently writing

songs for their second album, due for release in 2010.”

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

- **Frankie and the Heartstrings** Hunger/Fragile (Rough Trade)

- **Frankie Goes To Hollywood** The Power Of Love (AATW/UMTV)

- **Goldhawks** Running Away (V-tigon)

- **Green Day** 21st Century Breakdown (Reprise)

- **Katherine Jenkins** Angel (Warner Brothers)

- **London Blackmarket** The Hardest Stone To Throw (Fiction)

- **Mumford & Sons** Winter Winds (Island)

- **Riton Vs Primary 1** Radiate (Atlantic)

- **V Vs X** Santa Baby (Specific)

### Albums



- **30 Seconds To Mars** This Is War (Virgin)

30 Seconds To Mars this week announced their biggest UK tour to date, scheduled for February 2010 and including a show at London's Wembley arena. This Is War is preceded by lead single Kings And Queens, set for release on November 29.

- **Agnes Dance** Love Pop (AATW/UMTV)

- **Beardsmith** A Family Christmas (Polydor)

- **Chris Brown** Graffiti (Jive)

- **Paul McCartney** Good Evening New York City (Mercury)

- **Phantom Limb** Phantom Limb (Naim Edge)

- **Snoop Dogg** Malice 'N Wonderland (Interscope)

- **Timbaland** Shock Value II (Interscope)

- **Usher** tbc (RCA)

- **Various** Big Top 40 (UMTV)

- **Various** Clubland Xtreme Hardcore 6 (Aatw/UMTV)

- **Neil Young** Dreamin' Man 92 (Reprise)

## December 14

### Singles

- **30!3** Feat. Katy Perry Starstruck (Atlantic)

- **Beyoncé** Video Phone (Columbia)

- **Michael Buble** Hold On (Reprise)

- **The Ian Carey Project** Shot Caller (3 Beat Blue/AATW)

- **Whitney Houston** I Look To You (Arista)



- **Kid Sister** Right Hand Hi (Asylum)

- **Madonna** Revolver (Warner Brothers)

- **Metro Station** Kelsey (Columbia)

- **George Michael** December Song (I Dreamed Of Christmas) (Island)

- **Mini Viva** I Wish (Xenomania/Geffen)

- **Noisettes** Every Now And Then (Mercury)

- **Passion Pit** Little Secrets (Columbia)

- **Pet Shop Boys** Christmas EP (Parlophone)

- **Shakira** Did It Again (Epic)

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

“Considering the amount of TV airtime You Know Me has enjoyed over the past weeks, it may come as a surprise that the single is not actually being released officially until mid-December. Not that the exposure is not justified: the single is a real highlight from his

## THE PANEL

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



### SEAN GENOCKEY (PRODUCER)

**Robot Disaster: Boy** (Gash Digital)

I'm a big fan of a band with a unique sound, one that is recognisable from the get go – an essential factor in the current musical quagmire. Robot Disaster are a band with a true vision and a true leader, they perform effortlessly both in the studio and on the stage... I love these guys!



### SCOTT WRIGHT, NME.COM

**Silver Columns: Browbeaten** (white label)

This song from dance pop's newest enigma sounds like the product of an Italo obsession, a videogame addiction and a heavy heart. With its SNES-powered Hi-NRG Bronski beats and haunting, high-register histrionics, expect teardrops on the dancefloor.



### CLINT BOON (XFM)

**The Scratch: Whatever Happened to Friday Night?** (Ponyland)

Not only are The Scratch knocking out some of the best new punk rock in Britain today, they are a pleasure to watch live and fun to hang out with, too. Everything's right about them: the sound, the look, the spirit. They'll go all the way, you watch.



### JAYMO (RADIO 1)

**Grum: Heartbeats** (Heartbeats)

Grum's love affair with sampling, synths and Eighties aesthetics is as prominent as ever here. From the video game bleeps to the grinding bass, catchy hooks and floaty arps, this is a great introduction to a producer that will play a big part in UK dance over the coming years!

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

current album and, on any other week than this would be a shoe-in for the top spot. A retro-styled, track smothered in strings and sprinkled with Williams' charm, *You Know Me* will nevertheless be near-ubiquitous in the run-up to Christmas"

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

## Albums

- **Alicia Keys** *The Element Of Freedom* (I)
- **Various** *Avatar* (OST) (Atlantic)

## December 21

### Singles

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

## December 28

### Singles



- **Chipmunk** *Look For Me* (Ive)
- **Esme Denters** *Admit It* (Polydor)
- **Emika** *Drop The Other* (Ninja Tune)
- **Mr Hudson** *Everything Is Broken* (Mercury)
- **Wiley** *Take That* (Island)

“Wiley must surely be unique in UK music in having been signed to at least five labels, both major and independent, over a 10-year career. But *Take That* shows precisely why so many people are still willing to take a gamble on this eccentric talent: the track combines a monstrously odd, stuttering techno

backing with gigantic pop hooks that should delight clubs and radio alike (it's already C-listed at Radio 1), much as previous hit *Wearing My Rolex* did a year or so ago. And while *Take That* may not be as forward looking as some of Wiley's previous tunes, it is without doubt great British pop music.”

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

## Albums

- **3OH!3** *Want* (Atlantic)
- **Leddra Chapman** *Telling Tales* (ALC)

## January 4 and beyond

### Singles

- **Aggro** *Rhythm N Flow* (Mercury) (25/1)
- **Justin Bieber** *One Time* (Mercury) (04/01)



- **Toni Braxton** *Yesterday* (Atlantic) (22/2)
- **Biffy Clyro** *Many Of Horror* (When We Collide) (14/1)
- **Bon Jovi** *Superman* (Mercury) (04/01)
- **Cobra Starship** *Hot Mess* (Atlantic) (15/2)
- **Ben Dalby** *Doctor Can* (Madrigal) (18/1)
- **Fan Death** *A Coin For The Wall* (Mercury) (04/01)
- **Four Tet** *There Is Love In You* (Domino) (25/1)
- **Goldhawks** *Where In The World* (Mercury) (1/3)
- **Good Shoes** *No Hope, No Future* (Brille) (04/01)
- **Mr Hudson** *Time* (Mercury) (15/3)
- **Jay-Z feat. Mr Hudson** *Young Forever* (Roc Nation) (11/1)

- **Kaskadee Vs Deadmau5** *Move For Me* (3 Beat Blue) (04/01)
- **Kid Sister** *Daydreaming* (Atlantic) (8/3)
- **Lykke Li** *Possibility* (U. Recordings) (22/2)
- **Amy Macdonald** *Don't Tell Me That It's Over* (Mercury) (1/3)
- **Marina And The Diamonds** *Hollywood* (Atlantic) (1/2)
- **McLean** *My Name* (Asylum) (22/2)
- **Music Go Music** *Light Of Love* (Mercury) (8/3)
- **Paolo Nutini** *10/10* (Atlantic) (11/1)
- **One Republic** *All The Right Moves* (Interscope) (11/1)
- **Plan B** *Stay Too Long* (Sixsevenine) (11/1)
- **Florence Rawlings** *Love Can Be A Battlefield* (Dramatico) (04/01)
- **Rihanna** tbc (Mercury) (8/2)
- **Seasick Steve** *Never Go West* (Atlantic) (8/2)
- **Senadee** *My Fault* (Prosumer) (22/2)
- **The Seventeenth Century Notes** (10 Five) (25/1)
- **Simian Mobile Disco** feat. **Beth Ditto** *Cruel Intentions* (Wichita) (04/01)
- **Danielle Spencer** *On Your Side* (Danielle Spencer Music) (25/1)
- **Stereophonics** *Could You Be The One* (V2) (04/01)

## Albums

- **All Angels** *Fly Away* (Decca) (11/1)



- **Alphabeat** *The Spell* (Polydor) (25/1)
- **Animal Collective** *Campfire Songs* (Paw Tracks) (25/1)
- **Justin Bieber** *My World* (Mercury) (18/1)
- **Black Box** *Greatest Hits* (UMTV) (1/2)

- **Toni Braxton** tbc (Atlantic) (1/3)
- **David Byrne** *Here Lies Love* (Nonesuch) (22/2)



- **Fyfe Dangerfield** *Fly Yellow Moon* (Geffen) (18/1)

Two months after joining the likes of Bon Iver, The National and Beirut at 4AD, Efterklang turn out their most accessible and immediate album to date. Their third studio set, *Magic Chairs* was mixed by Gareth Jones (Nick Cave, Depeche Mode, Grizzly Bear).

- **Efterklang** *Magic Chairs* (4AD) (22/2)
- **Eight Legs** *The Electric Kool-Aid Cuckoo Nest* (Weekender) (15/2)
- **Esme Denters** *Outta Here* (Polydor) (11/1)
- **Goldhawks** *Trick Of Light* (Mercury) (19/4)
- **Good Shoes** *No Hope, No Future* (Brille) (18/1)
- **Natalie Imbruglia** *Come To Life* (Island) (15/2)
- **Kid Sister** *Ultraviolet* (Atlantic) (22/3)
- **Los Campesinos!** *Romance Is Raging* (Wichita) (1/2)
- **Lil Wayne** tbc (Island) (tbc)

With the album's release date and title remaining strictly under wraps, it's fair to say there is a level of mystery surrounding the new album from Lil' Wayne. Island did however, unveil the album artwork by way of press release last week. Regardless of its arrival date, it promises to make a big splash given the rising success he has enjoyed over the past two years. He was recognised at the 2009 Grammys, where he won four awards, and previous studio album *The Carter III* was the top-selling album of any genre in the US last year, with sales approaching the 3m sales mark.”

- **Amy Macdonald** tbc (Vertigo) (8/3)
- **Marina And The Diamonds** *Family Jewels* (Atlantic) (15/2)
- **Music Go Music** *Expressions* (Mercury) (25/1)
- **Plan B** tbc (sixsevenine) (22/3)



- **The Postmarks** *Memoirs At The End Of The World* (Unfiltered) (1/2)

Fresh from supporting Reli XX, this trio from Florida's second album is a collection of mid-tempo pop songs soaked with the textures of dub reggae, classic soul and old-school electronica. The band have already enjoyed support from *NME* Radio and *The Guardian* and over the past two years have toured with the likes of The Apples in Stereo, The Album Leaf and The New Pornographers.

- **Sharleen Spiteri** tbc (Mercury) (1/3)
- **Tinie Tempah** tbc (Parlophone) (tbc)

A huge priority for Parlophone in 2010, Tinie Tempah will be hoping to follow in the commercial footsteps of Tinie Turner and Chipmunk over the next 12 months. The 20-year-old artist stood in for Kanye West at Mr Hudson's Radio 1 Maida Vale session earlier this year, and his music has been a staple on Tim Westwood, Xtra, Kiss, Choice and Galaxy of late. He has also featured on the cover of *RWD* and in the *New York Times*. Underground favourite Tears has to date clocked up more than 1m YouTube views, with Wiley Riddim not too far behind. Parlophone will release his major-label debut single in early spring.

- **To Rococo Rot** *Speculation* (Domino) (15/3)
- **Vampire Weekend** *Contra* (XL) (11/1)
- **White Rabbits** *It's Frightening* (Mute) (25/1)
- **Yeasayer** *Odd Blood* (Mute) (8/2)

## SINGLE OF THE WEEK

**Mariah Carey** *I Want To Know What Love Is* (Mercury)

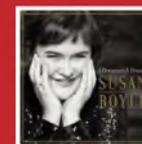


Mariah Carey is poised to make a splash at retail with this taster from *Memoirs Of An*

*Imperfect Angel*, also released today (Monday). A cover of Foreigner's 1985 chart-topper, the track went to radio across Europe earlier this year. The focus is now firmly on the UK and, with healthy radio play giving it a strong foundation, the single is on track to make an impact. Again, there is just no arguing with that voice and here it is in full flight giving the song a fresh take while holding on to its commercial appeal. A strong outdoor advertising campaign for the album will help give this a marketing boost.

## ALBUM OF THE WEEK

**Susan Boyle** *I Dreamed A Dream* (Syc0)



It is impossible to argue with the sheer scale of Susan Boyle's achievements to date. Following

her now-legendary audition on Britain's Got Talent, the Scottish singer quickly found herself the subject of global media interest – most importantly in the US, where the Cowell factor helped secure prime-time TV exposure. Fast forward six months and her stock remains high for this surefire hit album, which arrives in time for the big-spending Christmas market. The album includes tastefully recorded covers of *Wild Horses*, *Cry Me A River*, *Amazing Grace* and, of course, *I Dreamed A Dream*, while her performance on *The X Factor* at the weekend will ensure massive first-week sales.

# Key releases

## Westlife find themselves in demand



**VETERAN BOY BANDS WESTLIFE AND TAKE THAT** duopolise the leading retailers' pre-release charts this week: Westlife's *Where We Are* is number one at Amazon and HMV and two at Play, while *The Greatest Day - Take That Present The Circus Live* is number one at Play and two on the other lists. The two acts have sold 17m albums between them in the UK this decade, and should add

another million or so to that tally before Christmas. With *The Soldiers'* *Coming Home* album selling around 250,000 copies in just four weeks, the appetite for music by military men is also finding an outlet in the upcoming *Coldstream Guards* release, *Heroes*. Pre-release demand is building nicely, with the album number three at Amazon, five at HMV and seven at Play.

With Jason DeRulo's *Whatcha Say* duly delivered to the OCC sales chart after four weeks atop the Shazam list, the tune-identifying database's new most-tagged title is *Riverside* (Let's Go) by Dutch DJ Sidney Samson. The track is simultaneously a huge club hit, leaping 14-7 on its 20th week in *Music Week's* Upfront club chart.

Finally, in a rundown where they

keep company with multi-million selling legends such as Fleetwood Mac, Michael Buble and Spandau Ballet, the number one record on Last.fm's Hype chart is *Burst Its Banks* by UK quintet Kill It Kid. Quite an achievement, since the track has sold just 180 copies, both physically and digitally, since its release as a single 15 weeks ago.

Alan Jones

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

Pos	ARTIST	TITLE	Label
1	TAKE THAT	The Greatest Day...	Polydor
2	WESTLIFE	Where We Are	RCA
3	30 SECONDS TO MARS	This Is War	Virgin
4	EMINEM	Relapse 2	Interscope
5	IL DIVO	An Evening With...	Syco
6	ANDREA BOCELLI	My Christmas	Decca
7	THE COLDSTREAM GUARDS	Heroes	Decca
8	LOSTPROPHETS	The Betrayed	Visible Noise
9	RHYDIAN	O Fortuna	Sony Music
10	FALL OUT BOY	Believers Never Die...	Mercury
11	SUGABABES	Sweet 7	Island
12	DELPHIC	Acolyte	Polydor
13	CHRIS BROWN	Graffiti	RCA
14	NATALIE IMBRUGLIA	Come To Life	Island
15	ALICIA KEYS	Element Of Freedom	Sony Music
16	JAY SEAN	All Or Nothing	Point9
17	VARIOUS	Twilight: New Moon OST	Atlantic
18	LIL WAYNE	Rebirth	Island
19	JONAS BROTHERS	Lines, Vines...	Polydor
20	HAYLEY WESTENRA	Winter Magic	Decca

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	WESTLIFE	Where We Are	Syco
2	TAKE THAT	The Greatest Day...	Polydor
3	COLDSTREAM GUARDS	Heroes	Decca
4	ANDREA BOCELLI	My Christmas	Decca
5	RHYDIAN ROBERTS	O Fortuna	Syco
6	IL DIVO	An Evening With...	Syco
7	HAYLEY WESTENRA	Winter Magic	Decca
8	FARYL SMITH	Wonderland	Decca
9	ALL ANGELS	Fly Away	Decca
10	30 SECONDS TO MARS	This Is War	Virgin
11	PAUL MCCARTNEY	Good Evening NYC	Mercury
12	MUSIC FROM THE VATICAN	Alma Mater	Ceflen
13	NEIL DIAMOND	A Cherry Cherry...	Columbia
14	NATALIE IMBRUGLIA	Come To Life	Island
15	ROLLING STONES	Get Yer Ya-Ya's Out!	Decca
16	SUGABABES	Sweet 7	Island
17	THE BEATLES	The Beatles (USB)	Apple
18	SPIRITUALIZED	Ladies & Gentlemen...	Sony
19	LINKIN PARK	Songs From...	Warner Brothers
20	T PETTY/HEARTBREAKERS	Live...	Warner Bros

### Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	SIDNEY SAMSON	Riverside	Data
2	CHUCKIE & LMFAO	Let The Bass Kick...	Cr2
3	RIHANNA	Russian Roulette	Def Jam
4	IYAZ	Replay	Reprise
5	TIMBALAND	Morning After Dark	Interscope
6	MUMFORD & SONS	Winter Winds	Island
7	30 SECONDS TO MARS	Kings...	Virgin
8	ALICIA KEYS	Doesn't Mean Anything J	
9	PARAMORE	Brick By...	Fueled By Ramen
10	LIYY ALLEN	Who'd Have Known	Regal
11	RIHANNA	Wait Your Turn	Def Jam
12	CHIPMUNK	Look For Me	Jive
13	KID SISTER	Right Hand Hi	Asylum
14	JANET JACKSON	Make Me	A&M
15	SUSAN BOYLE	Wild Horses	Syco
16	MCLEAN	Broken	Asylum
17	MIKA	Rain	Casablanca
18	JAMIE T	Man's Machine	Virgin
19	SNOOP DOGG	Gangsta Luv	Doggystyle
20	J MAJIK/WICKAMAN	Feel About You	Infrared

### Top 20 Last.fm Hype chart

Pos	ARTIST	TITLE	Label
1	KILL IT KID	Burst Its Banks	One Little Indian
2	BETWEEN THE BURIED...	Mirrors	Victory
3	FLEETWOOD MAC	You Make Loving Fun	Rhino
4	ALEXANDRA BURKE	Good Night...	Syco
5	FEVER RAY	Stranger Than Kindness	Rabid
6	FLEETWOOD MAC	Dreams	Rhino
7	WEEZER	I'm Your Daddy	Interscope
8	SPANDAU BALLET	Once More	Mercury
9	FLEETWOOD MAC	The Chain	Rhino
10	BETWEEN THE BURIED...	Obfuscation	Victory
11	FRANZ SCHUBERT	Ave Maria	Harmonia Mundi
12	MICHAEL BUBLE	Georgia On My Mind	Reprise
13	FLEETWOOD MAC	Don't Stop	Rhino
14	KINGS OF CONVENIENCE	Mrs.	Cold EMI
15	SUJIAN STEVENS	Introductory...	Asthmatic Kitty
16	MICHAEL BUBLE	Haven't Met You Yet	Reprise
17	SEASICK STEVE	Diddley Bo	Atlantic
18	CHARLOTTE HATHERLEY	Alexander	Little Sister
19	FEVER RAY	Here Before	Rabid
20	SUJIAN STEVENS	Prelude...	Asthmatic Kitty

### 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	30 SECONDS TO MARS	This Is War	Virgin
4	LIL' WAYNE	Rebirth	Island
5	COLDSTREAM GUARDS	Heroes	Universal
6	IL DIVO	An Evening With...	Syco
7	SUGABABES	Sweet 7	Island
8	RHYDIAN ROBERTS	O Fortuna	Syco
9	DANNII MINOGUE	1995 Sessions	Cargo
10	PAUL MCCARTNEY	Good Evening NYC	Mercury
11	ALICIA KEYS	The Element Of Freedom J	
11	JAY SEAN	All Or Nothing	Jayded
13	HAYLEY WESTENRA	Winter Magic	Decca
14	DANNII MINOGUE	Get Into You	Cargo
15	BEASTIE BOYS	Hot Sauce	Committee EMI
16	FALL OUT BOY	Believers Never Die	Mercury
17	CHRIS BROWN	Graffiti	Jive
18	ALL ANGELS	Fly Away	Decca
19	MARY J BLIGE	Stronger	Warners
20	ANDREA BOCELLI	My Christmas	Decca

PLAY.COM

amazon.co.uk

shazam

last.fm

hmv.com

## CATALOGUE REVIEWS

**FRANK SINATRA**  
*My Way* (40th Anniversary Edition)/Sinatra & Company/  
*Swing Along With Me*/Sinatra - Basie: An Historical Musical First/Some Nice Things I've Missed/Sinatra At The Sands With Count Basie & His  
*Orchestral Concert* Sinatra (Universal 0602527172736/7203010/7169163/200064/2000571200088/200040/7168692)



A cluster of albums Old Blue Eyes recorded for his own

Reprise label between 1960 and 1974 make a welcome return via Universal in newly-remastered editions. The whole exercise is pinned around the 40th anniversary of the release of the *My Way* album, which now includes a couple of bonus tracks and liner notes from Bono. Some of the other albums have no bonus tracks but all are superb examples of Sinatra's artistry. The live set *Sinatra At The Sands* is a highlight, capturing him at his

favourite Las Vegas venue, in great voice and equally good humour. The only note of caution should apply to 1974's *Some Nice Things I've Missed* which finds Sinatra's ill-judged attempt to apply a swing style to contemporary material such as *Sweet Caroline* and *Tie A Yellow Ribbon Round The Old Oak Tree*.

**THE SUPREMES & THE FOUR TOPS**  
*Magnificent: The Complete Studio Duets (Hip-O Select/Motown/Universal CDB 001311902)*

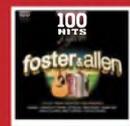


By 1970, Diana Ross had moved on but The Supremes

were still Motown's top female group, while The Four Tops were their best male group. Motown had previously had success pairing the Ross-vintage Supremes with The Temptations, and decided, second time around, to vary the formula by combining the Supremes' vocals with those of The Four Tops.

With producers such as Ashford & Simpson and Clay McMurray on board, the experiment was a success, even spinning off the hits *River Deep*, *Mountain High* and *You Gotta Have Love In Your Heart*. In total, three albums - now highly rated - were issued. Two have never been on CD before but all are included on this double-disc limited-edition set, along with a further 11 songs the acts recorded together. Completing an excellent package, a 28-page booklet is full of rare photos, an essay, group reminiscences and detailed annotations.

**FOSTER & ALLEN**  
*100 Hits: Legends (100 Hits/DMG LEGENDS 005)*



Back in the albums chart with their new *Sing The Million Sellers* set, the whimsical charm of Foster & Allen is well-served by this five-CD boxed set, one of the first batch of individual artist

compilations to join DMG's highly successful 100 Hits range. Gentle Irish/folk hybrids, all prettily sung and orchestrated, are here, including their early Eighties hits *A Bunch Of Thyme* and *Maggie*.

**THE COWSILLS**  
*The Cowsills (Now Sounds CRNOW 13)*



The Cowsills were a talented family group, comprising five brothers, their sister and their mother. They were all excellent vocalists and competent musicians, with a fresh-faced image and a knack for blending psych and sunshine pop into their commercial mix. This is an expanded version of their 1967 debut album, from which their haunting and timeless single *The Rain*, *The Park & Other Things* was taken, and includes eight bonus tracks, and an informative 24-page booklet. Alan Jones

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	LEONA LEWIS	Spirit	Syco	(ARV)
2	3	MICHAEL JACKSON	Bad	Epic	(ARV)
3	2	MICHAEL BUBLE	Call Me Irresponsible	Reprise	(CIN)
4	4	MICHAEL JACKSON	Thriller	Epic	(ARV)
5	5	PAOLO NUTINI	These Streets	Atlantic	(CIN)
6	8	THE BEATLES	Abbey Road	EMI	(E)
7	10	THE BEATLES	Sgt Pepper's Lonely Hearts Club Band	EMI	(E)
8	13	MICHAEL BUBLE	It's Time	Reprise	(CIN)
8	17	TAYLOR SWIFT	Taylor Swift	Mercury	(ARV)
10	12	MUSE	Black Holes & Revelations	Helium 3/Warner Bros	(CIN)
11	RE	TAKE THAT	Beautiful World	Polydor	(ARV)
12	16	RIHANNA	Good Girl Gone Bad	Def Jam	(ARV)
13	11	MICHAEL JACKSON	Off The Wall	Epic	(ARV)
14	9	CAVIN HARRIS	I Created Disco	Columbia	(ARV)
15	15	THE KILLERS	Hot Fuss	Vertigo	(ARV)
16	RE	THE BEATLES	Revolver	EMI	(E)
17	RE	THE BEATLES	The Beatles	EMI	(E)
18	RE	THE BEATLES	Rubber Soul	EMI	(E)
19	14	KINGS OF LEON	Boxed	Hand Me Down	(ARV)
20	19	PINK	Can't Take/Missundaztood/Try This/I'm Not Dead	RCA	(ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	12	4	TIESTO FEAT. CC SHEFFIELD	Escape Me	Musical Freedom
2	7	3	TOGETHER	Hardcore Uproar 2009	House-Trained
3	15	4	KID SISTER	Right Hand Hi	Asylum
4	25	2	KASKADE VS DEADMAU5	Move For Me	3 Beat Blue
5	10	4	MIKA	Rain	Casablanca
6	5	5	CAVIN HARRIS	Flashback	Columbia
7	14	2	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data
8	1	4	THE IAN CAREY PROJECT	Shot Caller	3 Beat Blue/AATV
9	3	4	KESHA	Tik Tok	Columbia
10	16	4	ERIKA JANE	Give You Everything	E1 Music
11	18	2	K-KLASS & REZA	Finally	Muzik-C
12	4	6	LITTLE BOOTS	Earthquake	sixsevenine
13	11	7	STED-E & HYBRID HEIGHTS	En El Momento	Loverush UK/Sea To Sun
14	6	5	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach	CR2
15	6	3	SNOW PATROL	Just Say Yes	Fiction
16	17	3	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank
17	24	4	SARAH MATTEA	Heart On Fire	Saltrenz
18	13	6	SUGABABES	About A Girl	Island
19	NEW		MUSE	Undisclosed Desires	Helium 3/Warner Bros
20	23	4	THE SCORE	Girls Gone Wild	Coast Music
21	NEW		MARINA & THE DIAMONDS	Mowgli's Roar	sixsevenine
22	NEW		KENNETH BAGER	I Can't Wait	A&M
23	NEW		K-CAT	Boys Don't Cry	Mindset
24	2	4	SOULSHAKER & KATHERINE ELLIS	Time 2 Play	Audioreaks
25	27	2	MINI VIVA	I Wish	Xenomania/Geffen
26	20	5	FLORENCE & THE MACHINE	You Got The Love	Island
27	22	7	AUDIO AFFINITY PRESENTS	Candy	Champion
28	34	2	THE X-WHY	Fight In Sight	XY Recordings
29	NEW		EXAMPLE	Won't Go Quietly	Data
30	31	1	ARMAND VAN HELDEN + A-TRAK PRESENT DUCK SAUCE	Anyway	Ministry
31	30	6	ANDY DUGUID	My Number	Black Hole
32	28	8	AGNES	I Need You Now	AATV/UMTV
33	35	2	DAVID GUETTA FEAT. ESTELLE	One Love	Positiva/Virgin
34	9	6	SCARLETTE FEVER	Lovestruck/You Don't Know My Name	Starfish 1
35	19	7	FRANKIE GOES TO HOLLYWOOD	Relax	AATV/UMTV
36	21	8	PRIVATE	My Secret Lover	Relentless
37	37	6	DAVID JIMINEZ	Barca	Tentigo
38	NEW		LADY GAGA	Bad Romance	Interscope
39	38	5	KILLERS ON THE DANCEFLOOR	Gringo Oba Oba	DJ's Are Not Rockstars
40	26	11	AVIV GEFEN	It's Alright	Mers

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	LADY GAGA	Bad Romance	Interscope
2	6	2	BRITNEY SPEARS	3	Jive
3	10	3	BASSHUNTER	I Promised Myself	Hardbeat
4	13	3	MIKA	Rain	Casablanca
5	19	2	TIESTO FEAT. CC SHEFFIELD	Escape Me	Musical Freedom
6	NEW		SNOW PATROL	Just Say Yes	Fiction
7	11	2	CAVIN HARRIS	Flashback	Columbia
8	NEW		SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)	Data
9	20	2	JESSICA CLEMMONS	Relentless	Johnny Boy
10	14	3	SKYLA	Ayo Technology	3 Beat Red
11	28	2	TAIO CRUZ	No Other One	4th & Broadway
12	26	2	CADENCE	Surrender	AATV
13	22	2	CORNEILLE	Liberation	Motown
14	25	2	LEVI ROOTS	So Out Of My Mind	Sound Box Media
15	7	2	KESHA	Tik Tok	Columbia
16	21	2	ERIKA JANE	Give You Everything	E1 Music
17	1	3	MARIAH CAREY	I Want To Know What Love Is	Mercury
18	NEW		DIGITAL RUSH	I'm On My Way	AATV
19	27	3	MICHAEL MENACE	Turn It On	White Label
20	NEW		VICTORIA AITKEN	Daisy	White Label
21	NEW		ANNA ABREU	Vinegar	Upside
22	2	4	SOULSHAKER & KATHERINE ELLIS	Time 2 Play	Audioreaks
23	29	3	DAKOTA	Heart And Soul	Right Track
24	12	5	SUGABABES	About A Girl	Island
25	18	6	CHERYL COLE	Fight For This Love	Fascination
26	NEW		THE SCORE	Girls Gone Wild	Coast Music
27	NEW		CHERRI V FEAT. WILEY	Skool Daze	6060
28	NEW		ITONE	The Climb	AATV
29	NEW		DARIN FEAT. KAT DELUNA	Breathing Your Love	Upside/Sony
30	NEW		DANCE ASSASSINS	Never Leave You Alone	AATV

# Escape route takes DJ Tiesto to new territory

Great Escape: Tiesto and CC Sheffield climb 11 places to number one on Upfront chart



AFTER SOME INDIFFERENT club-chart performances in the last couple of years, Tiesto is back at the top of his game. The Dutch trance DJ's last single I Will Be Here – a collaboration with Sneaky Sound System – climbed as high as number three on the Upfront chart in September, and follow-up Escape Me jumps 12-1 on the list this week.

Featuring American actress and singer C.C. Sheffield, the track has a victory margin of less than 2% over new runners up Together's newly-remixed rave classic Hardcore Uproar. Originally a major club hit in 1989 and 1990, the track was the work of Suddi Raval and Jonathan Donaghy. Sadly, the latter did not live to see the track's current revival.

Alan Jones

Lady Gaga establishes a new Commercial Pop chart record, by landing her fifth number one in less than a year. GaGa's Bad Romance moves 3-1 on the list, where its nearest challenger is Britney Spears' 3. Bad Romance follows earlier Commercial Pop chart number ones on the chart in 2009 for GaGa's Just Dance, Pokerface, Paparazzi and I LoveGame.

Its lead slashed to just 3%, Jay Sean feat. Lil Wayne's Down nevertheless extends its run atop the Urban club chart to five weeks. The track is coming under increasing pressure from the Jay-Z and Alicia Keys track Empire State Of Mind, which has held second place for five of the last six weeks.



Jump: Lady GaGa climbs to the Commercial summit



He'll take that: Wiley tops Cool Cuts

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	7	JAY SEAN FEAT. LIL WAYNE	Down	Island
2	2	9	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind	Roc Nation
3	4	6	DIZZEE RASCAL	Dirtee Cash	Dirtee Stank
4	6	6	JASON DERULO	Whatcha Say	Warner Brothers
5	5	3	CHRIS BROWN FEAT. LIL' WAYNE	I Can Transform Ya	RCA
6	7	3	KARDINAL OFFISHALL	Clear	Kon Live
7	3	12	PITBULL	Hotel Room Service	J
8	17	3	LADY GAGA	Bad Romance	Interscope
9	6	7	JLS	Everybody In Love	Epic
10	20	2	SEAN KINGSTON	Face Drop	Beluga Heights/Epic
11	18	3	T-PAIN	Take Your Shirt Off	RCA
12	26	2	KESHA	Tik Tok	Columbia
13	10	8	WHITNEY HOUSTON	Million Dollar Bill	Arista
14	15	6	FLO-RIDA FEAT. AKON	Available	Atlantic
15	13	7	BEYONCE	Broken Hearted Girl	Columbia
16	12	9	SEAN PAUL	Press It Up	Atlantic
17	11	8	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys	Syco
18	21	5	TINCHY STRYDER	You're Not Alone	4th & Broadway
19	9	13	CHIPMUNK	Oopsy Daisy	Jive
20	NEW		TAIO CRUZ	No Other One	4th & Broadway
21	14	5	KANO	Rock N Roller	Bigger Picture
22	NEW		IYAZ	Replay	Reprise
23	24	2	NEW BOYZ	You're A Jerk	Warner Brothers
24	NEW		TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark	Interscope
25	19	17	JEREMIH	Birthday Sex	Def Jam
26	16	6	USHER	Papers	RCA
27	NEW		WILEY	Take That	Island
28	25	6	R. KELLY FEAT. T-PAIN & KEYSHIA COLE	Number One	RCA
29	22	16	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town	Roc Nation
30	29	14	BLUEY ROBINSON	I Know	London Village Music

## Cool Cuts Top 20

Pos	ARTIST	Title
1	WILEY	Take That
2	EXAMPLE	Won't Go Quietly
3	SIMIAN MOBILE DISCO	Cruel Intentions
4	PRODIGY	Invaders Must Die
5	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go)
6	BORIS DLOGOSCH	Bangkok
7	MAX LINEN	The Soulshaker
8	ALI LOVE	Diminishing Returns
9	CICADA	One Beat Away
10	RITON VS PRIMARY 1	Radiates
11	ANGELIC	It's My Turn
12	DOMINATORZ	Why Can't We Live Together
13	STEVE ANGELLO	Alpha Baguera
14	NOFERINI & MARINI VS SYLVIA TOSUN	Push N Pull
15	DON DIABLO	I Am Not From France
16	ELEZE	Glory Box
17	MORRIS T FT JULIET RICHARDSON	Break Of Dawn
18	LOVERUSH UK FEAT. CARLA WERNER	Give Me Your Love
19	8 BALL	Odyssey To Anyoona
20	THE BEEKEEPERS	Bee Funk EP



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



# Finalists take the X tally to 13

**YET AGAIN, INGREDIENT X EXERTS A MASSIVE INFLUENCE ON THE CHARTS** this week, with recordings by artists who have recently performed on *The X Factor* providing the country's fifth straight number one single and fourth consecutive number one album.

On the singles chart, **The X Factor Finalists'** recording of Michael Jackson's 1995 chart-topper *You Are Not Alone* debuts at number one on sales of 193,176 copies. It is the ninth week this year that the number one single has sold a six-figure sum, and the sixth in a row, equalling the longest such sequences in the 21st Century – there were previous strings of six weeks in 2000 (weeks 46-51) and in 2001 (weeks 7-12).

A charity single aiding Great Ormond Street Hospital, *You Are Not Alone* is the 13th number one by an X Factor act or amalgam of X Factor acts. The 2008 X Factor Finalists' recording of Mariah Carey's hit *Hero* spent three weeks at number one last November, and sold 801,659 copies, including 313,244 on its first week on release.

Meanwhile, the show's 2006 champion **Leona Lewis** racks up her second straight number one album debuting in pole position with *Echo*,

despite introductory offcut *Happy* falling short of the singles summit last week. *Echo* sold 161,929 copies in reaching the apex – the third highest tally of the year for a number one. Lewis's debut album, 2007's *Spirit*, had higher first-week sales than any debut album in history, selling 375,872 copies on its first week in the shops. It has since gone on to sell 2,868,266 copies, becoming the fourth-biggest-seller to date by a female solo artist, the fourth-biggest-seller of the 21st Century, and the 24th-biggest-seller of all time.

Although **Queen's** three previous hits compilations have sold a combined tally of nearly 11m copies – *Greatest Hits* is the most successful album of all-time, selling a mighty 5,784,966 copies to date, while *Greatest Hits II* has sold 3,842,312 copies, and *Greatest Hits III* has sold 1,224,446 copies – their new *Absolute Greatest* set is off to a brisk start, selling 102,522 copies to debut at number three, doubtless helped immensely by their own appearance on *The X Factor* last week.

After piggybacking to the top of the singles chart with Tinchy Stryder, **N-Dubz** secured their first Top 10 single in their own right last

### Sales statistics

Last week	Singles	Artist albums
Sales	2,743,427	2,723,172
prev week	2,617,260	2,463,352
% change	+4.8%	+10.5%

Last week	Compilations	Total albums
Sales	553,756	3,276,928
prev week	452,240	2,915,592
% change	+22.4%	+12.4%

Year to date	Singles	Artist albums
Sales	120,026,487	75,753,626
vs prev year	90,778,913	77,905,067
% change	+32.2%	-2.8%

Year to date	Compilations	Total albums
Sales	18,672,111	94,425,737
vs prev year	23,410,210	101,315,277
% change	-20.2%	-6.8%

Compiled from sales data by Music Week

week when *I Need You* debuted at number five. The track dips to number nine this week (31,349 sales) while their second album, *Against All Odds*, debuts at number six (63,240 sales), easily beating the number 11 peak of their debut set, *Uncle B*, which has sold 462,850 copies to date.

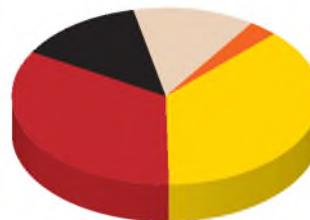
Robbie Williams' string of seven straight number one studio albums came to a halt last week when his new set, *Reality Killed The Video Star*, debuted at number two. That album dips to number four this week (85,724 sales). Meanwhile, **The Stereophonics'** run of five straight number one studio albums also comes to a halt, but more jarringly, with new album *Keep Calm And Carry On* debuting at number 11 (42,771 sales). It is the second-lowest charting of nine albums by the Welsh band, beating only their 2006 concert set, *Live From Dakota*, which reached number 13.

Dave Grohl achieves the unique feat of charting as a member of three different groups in as many weeks, debuting as a member of new 'supergroup' **Them Crooked Vultures** – they also feature John Paul Jones of Led Zeppelin and Josh Homme of Queens Of The Stone Age – whose eponymous debut album enters at number 13 (38,686 sales). Last week, Grohl charted as a member of Foo Fighters, whose *Greatest Hits* album reached number nine, and the week before as a member of Nirvana, whose *Live In Reading* debuted at number 32.

Of more than 20 seasonal selections of songs to be released last week, the only one to breach the Top 75 is **Ronan Keating's** *Winter Songs*, which arrives at number 16 (27,909 sales). It is the Boyzone member's seventh solo album, all of which have charted higher.

Three disparate US acts return to the chart with new albums, two of them under-achieving: **50 Cent's** *Before I Self-Destruct* debuts at

### ARTIST ALBUMS



Universal	37.4%
Sony	33.5%
Warner	13.2%
EMI	13.0%
Others	2.9%

### SINGLES



Sony	42.6%
Universal	37.3%
Warner	12.7%
EMI	4.2%
Others	3.2%

have both fallen short of the Top 50, but he still has the biggest-selling single of the decade in the form of his 2002 debut *Anything Is Possible/Evergreen*, and his first compilation, *The Hits*, debuts at number nine (55,967 sales).

Celebrating *The Carpenters* on ITV last Wednesday has helped the duo's new compilation, *40/40* (a 40-track double issued to mark the 40th anniversary of their first release) to debut at number 21 (22,887 sales). It is **The Carpenters'** 22nd chart album, and their third in the 21st Century following *Gold: Greatest Hits* (number four, 2000, 1,028,424 sales) and *The Ultimate Collection* (number 53, 2006, 114,130 sales).

In other albums chart news, **Boyz II Men's** covers album *Love* debuts at number 54 (7,334 sales) and is the third album to chart this month with a Beatles remake, following *The Soldiers' Home (With A Little Help From My Friends)* and Harry Connick Jr's *Your Songs (And I Love Her)*. The *Boyz II Men* set includes *In My Life*.

In the singles chart, recent US chart-topper **Jason DeRulo's** debut *Whatcha Say* enters at number three (66,737 sales). **Alesha Dixon's** *To Love Again* enters at 15 (16,972 sales), and **Florence + The Machine's** *Candi Staton* cover *You Got The Love* makes the Top 20 on its 12th week in the Top 75, moving 27-16 (16,640 sales). **Shakira's** *Did It Again* debuts at number 26 (11,495 sales), a week after she performed it on *The X Factor*. Given surprisingly little exposure during BBC's *Children In Need* night last Friday (20th), **Peter Kay's** *Animated All Star Band's* medley debuts at number 18, on one day sales of 15,763 downloads.

Singles sales increase 4.8% week-on-week to 2,743,427 – their third highest level of the year, and 32.40% above same-week 2008 sales of 2,072,035. Album sales climb 12.4% week-on-week to 3,276,929, their second highest level of the year, and 1.49% above same week 2008 sales of 3,228,964.

Alan Jones

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LEONA LEWIS <i>Echo</i>	£8.98	£8.99	£8.95	£8.70
2 JLS <i>JLS</i>	£8.98	£8.99	£8.95	£8.95
3 QUEEN <i>Absolute Greatest</i>	£8.98	£8.99	£8.95	£8.95
4 ROBBIE WILLIAMS <i>Reality Killed...</i>	£8.98	£8.99	£8.95	£8.95
5 BLACK EYED PEAS <i>The E.N.D.</i>	£8.98	£8.99	£8.95	£6.98

Source: Music Week

## International charts coverage Alan Jones

# Williams' resurgence resonates around the world's charts

**DESPITE SOME RESISTANCE FROM THE US AND BELGIUM**, there is no doubt what the world's biggest-selling album was last week: Robbie Williams' *Reality Killed The Video Star*.

The album debuts at number 160 in the US and 57 in Canada, while in Belgium it debuts at 12 in Flanders and 17 in Wallonia. Elsewhere, it is Top 10 placings all round: number one in Australia, Austria, Germany, The Netherlands and Switzerland, number

two in The Czech Republic, France and Italy, number three in Denmark, six in Norway, seven in Hungary, New Zealand, Portugal and Spain, nine in Finland, and 10 in Russia. It is Williams' fourth number one album in Australia, following *Greatest Hits* (2004), *Intensive Care* (2005) and *Rudebox* (2006) and his fifth number one album in New Zealand, marking a major comeback after *Rudebox* only reached number 14. More incredibly, although

# Charts sales

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Key  
■ Highest new entry ■ Highest climber

## Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	2	<b>DIZZEE RASCAL</b> <i>Dirtee Cash</i> / Dirtee Stank (PIAS)
2	NEW	<b>TAKEN BY TREES</b> <i>Sweet Child O' Mine</i> / Rough Trade (PIAS)
3	3	<b>THE BIG PINK</b> <i>Dominos</i> / uAD (PIAS)
4	4	<b>THE TEMPER TRAP</b> <i>Sweet Disposition</i> / Infectious (PIAS)
5	5	<b>DUCK SAUCE FEAT. VAN HELDEN</b> <i>Anyway</i> / Data (ARV)
6	6	<b>PETER ANDRE</b> <i>Unconditional</i> / Gonthead (NOU/ARV)
7	8	<b>DIZZEE RASCAL FEAT. CHROME</b> <i>Holiday</i> / Dirtee Stank (PIAS)
8	NEW	<b>ARCTIC MONKEYS</b> <i>Cornerstone</i> / Domino (PIAS)
9	NEW	<b>THE BLACKOUT</b> <i>I Don't Care (This Is Why We Can't Have Nice Things)</i> / Epitaph (ADA/CIN)
10	1	<b>CHARTJACKERS</b> <i>I've Got Nothing</i> / Swinging Mantis (SM)
11	12	<b>DIZZEE RASCAL FEAT. ARMAND VAN HELDEN</b> <i>Bonkers</i> / Dirtee Stank (PIAS)
12	10	<b>EXAMPLE</b> <i>Watch The Sun Come Up</i> / Data (ARV)
13	9	<b>KANO</b> <i>Rock N Roller</i> / Bigger Picture (PIAS)
14	7	<b>LAURA WHITE</b> <i>U Should Have Known</i> / DCW (AWAL)
15	NEW	<b>THE PRODIGY</b> <i>Invaders Must Die / Take Me To The Hospital</i> (ADA/CIN)
16	NEW	<b>J MAJIK &amp; WICKAMAN</b> <i>Feel About You</i> / Mosquito Music (SRE)
17	NEW	<b>IMOGEN HEAP</b> <i>Hide And Seek</i> / Megaphonic (AMD)
18	NEW	<b>ROISIN MURPHY</b> <i>Orally Fixated</i> / Mickey Murphys (MM)
19	17	<b>BANDAGED</b> <i>All You Need Is Love</i> / Togs Calendar (AMD/ARV)
20	18	<b>THE PRODIGY</b> <i>Warrior's Dance</i> / Take Me To The Hospital (ADA/CIN)

## Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>PETER ANDRE</b> <i>Revelation</i> / Gonthead (NOU/ARV)
2	NEW	<b>FOSTER &amp; ALLEN</b> <i>Sing The Million Sellers</i> / DMG TV (SDU)
3	2	<b>DANIEL O'DONNELL</b> <i>Peace In The Valley</i> / DMG TV (SDU)
4	3	<b>DIZZEE RASCAL</b> <i>Tongue N Cheek</i> / Dirtee Stank (PIAS)
5	6	<b>ARCTIC MONKEYS</b> <i>Humburg</i> / Domino (PIAS)
6	5	<b>MADNESS</b> <i>Total Madness</i> / Union Square (SDU)
7	4	<b>THE PRODIGY</b> <i>Invaders Must Die / Take Me To The Hospital</i> (ADA/CIN)
8	7	<b>THE TEMPER TRAP</b> <i>Conditions</i> / Infectious (PIAS)
9	14	<b>THE BIG PINK</b> <i>A Brief History Of Love</i> / uAD (PIAS)
10	17	<b>ARCTIC MONKEYS</b> <i>Whatever People Say I Am, That's What I'm Not</i> / Domino (PIAS)
11	10	<b>SKUNK ANANSIE</b> <i>Smashes &amp; Trashes</i> / One Little Indian (PIAS)
12	9	<b>JULIAN CASABLANCAS</b> <i>Phrases For The Young</i> / Rough Trade (PIAS)
13	11	<b>BASSHUNTER</b> <i>Bass Generation</i> / Hard2beat (ARV)
14	16	<b>FLEET FOXES</b> <i>Fleet Foxes</i> / Bella Union (ARV)
15	RE	<b>EVA CASSIDY</b> <i>Songbird</i> / Blix Street (ADA/CIN)
16	8	<b>FLIGHT OF THE CONCHORDS</b> <i>I Told You I Was Freaky</i> / Sub Pop (PIAS)
17	15	<b>THE XX</b> <i>The XX</i> / Young Turks (PIAS)
18	13	<b>CHASE &amp; STATUS</b> <i>More Than Alot</i> / Ram (SRD)
19	RE	<b>ARCTIC MONKEYS</b> <i>Favourite Worst Nightmare</i> / Domino (PIAS)
20	NEW	<b>JACE EVERETT</b> <i>Red Revelations</i> / Hump Head (ARV)

## Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>TAKEN BY TREES</b> <i>Sweet Child O' Mine</i> / Rough Trade (PIAS)
2	2	<b>THE BIG PINK</b> <i>Dominos</i> / uAD (PIAS)
3	3	<b>DUCK SAUCE</b> <i>Anyway</i> / Data (ARV)
4	1	<b>CHARTJACKERS</b> <i>I've Got Nothing</i> / Swinging Mantis (SM)
5	4	<b>LAURA WHITE</b> <i>U Should Have Known</i> / DCW (AWAL)
6	NEW	<b>J MAJIK &amp; WICKAMAN</b> <i>Feel About You</i> / Mosquito Music (MOSQ)
7	9	<b>IMOGEN HEAP</b> <i>Hide And Seek</i> / Megaphonic (AMD/ARV)
8	NEW	<b>BOYD CLACK &amp; FRIENDS</b> <i>Daydream Believer</i> / Music Wales (MW)
9	6	<b>SUB FOCUS</b> <i>Rock It/Follow The Light</i> / Ram (SRD)
10	7	<b>OU EST LE SWIMMING POOL</b> <i>Dance The Way I Feel</i> / SEH (ADA/CIN)

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>VARIOUS</b> <i>Words For You</i> / Universal (ARV)
2	1	<b>VARIOUS</b> <i>Clubland 16</i> / AATWUMTV (ARV)
3	2	<b>VARIOUS</b> <i>Pop Party 7</i> / UMTV (ARV)
4	RE	<b>VARIOUS</b> <i>R&amp;B Collection</i> / UMTV (ARV)
5	5	<b>VARIOUS</b> <i>Anthem - Electronic 80s</i> / EMI TVMOS (E)
6	3	<b>VARIOUS</b> <i>Dreamboats And Petticoats 3</i> / EMI TVMIMTV (ARV)
7	4	<b>VARIOUS</b> <i>Radio 1's Live Lounge - Vol 4</i> / Sony Music/UMTV (ARV)
8	7	<b>VARIOUS</b> <i>Jackie - The Annual 2010</i> / EMI TVMIMTV (ARV)
9	NEW	<b>VARIOUS</b> <i>Ministry Of Sound - One</i> / EMI TVMOS (E)
10	6	<b>VARIOUS</b> <i>The Annual 2010</i> / EMI TVMOS (E)
11	NEW	<b>VARIOUS</b> <i>Gatecrasher's Club Anthems 1993-2009</i> / Rhino (CIN)
12	10	<b>OST</b> <i>The Twilight Saga - New Moon</i> / Atlantic (CIN)
13	8	<b>VARIOUS</b> <i>Now That's What I Call Music! 73</i> / EMI Virgin/UMTV (E)
14	NEW	<b>VARIOUS</b> <i>The Best Rock Anthems Ever</i> / EMI TVMIMTV (ARV)
15	NEW	<b>VARIOUS</b> <i>101 Indie Classics</i> / EMI Virgin (E)
16	12	<b>VARIOUS</b> <i>Now That's What I Call The 90's</i> / EMI TVMIMTV (ARV)
17	9	<b>VARIOUS</b> <i>Magic Ballads</i> / Rhino/Sony Music (ARV)
18	13	<b>VARIOUS</b> <i>Songs That Won The War</i> / Decca (ARV)
19	RE	<b>VARIOUS</b> <i>Now That's What I Call Xmas</i> / EMI Virgin/UMTV (E)
20	18	<b>VARIOUS</b> <i>Dreamcoats &amp; Petticoats 2</i> / EMI TVMIMTV (ARV)

## Rock albums Top 10

This	Last	Artist Title / Label
1	NEW	<b>THEM CROOKED VULTURES</b> <i>Them Crooked Vultures</i> / RCA (ARV)
2	1	<b>FOO FIGHTERS</b> <i>Greatest Hits</i> / RCA (ARV)
3	2	<b>MUSE</b> <i>The Resistance</i> / Helium 3/Warner Bros (CIN)
4	4	<b>PARAMORE</b> <i>Brand New Eyes</i> / Fueled By Ramen (CIN)
5	5	<b>GREEN DAY</b> <i>21st Century Breakdown</i> / Reprise (CIN)
6	3	<b>NIRVANA</b> <i>Live At Reading</i> / Geffen (ARV)
7	<b>MUSE</b> <i>Black Holes &amp; Revelations</i> / Helium 3/Warner Bros (CIN)	
8	8	<b>GUNS N' ROSES</b> <i>Greatest Hits</i> / Geffen (ARV)
9	RE	<b>NICKELBACK</b> <i>Dark Horse</i> / Roadrunner (CIN)
10	RE	<b>MUSE</b> <i>Origin Of Symmetry</i> / Taste Media (CIN)

## Music DVD albums Top 10

This	Last	Artist Title / Label
1	1	<b>CLIFF RICHARD &amp; THE SHADOWS</b> <i>The Final Reunion</i> / JEntertain (S DAD)
2	2	<b>THE KILLERS</b> <i>Live At The Royal Albert Hall</i> / Vertigo (ARV)
3	NEW	<b>JOHN BARROWMAN</b> <i>An Evening With</i> / Lace DVD (US DAD)
4	4	<b>DANIEL O'DONNELL</b> <i>Hope &amp; Praise</i> / Demon Vision (DV)
5	3	<b>JLS</b> <i>The Videos</i> / Epic (ARV)
6	5	<b>MICHAEL JACKSON</b> <i>Moonwalker</i> / Warner Home Video (CIN)
7	NEW	<b>NOLANS</b> <i>I'm In The Mood Again Tour - Live</i> / Lin venter Pictures (CIN)
8	7	<b>KINGS OF LEON</b> <i>Live At The O2</i> / Columbia (ARV)
9	8	<b>PINK</b> <i>Funhouse Tour - Live In Australia</i> / RCA (ARV)
10	9	<b>HANNAH MONTANA/MILEY CYRUS</b> <i>Best Of Both Worlds Concert</i> / Buena Vista (E)

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## Jones



his first two albums - *Life Thru A Lens* and *I've Been Expecting You* - reached numbers 43 and 16 respectively in Germany, his entire output since then (eight albums including the *Live At Knebworth* and *Greatest Hits* sets) has topped the chart there. Reality Killed The Video Stars' debut coincides with *Body* returning to the top of the German singles chart after a week's break. Surprisingly, in view of his album success, it's only his third number one there, following *Tripping* (2005) and *Rudebox* (2006).  
Jamie Cullum's new album *The Pursuit* debuted at number 16 in the UK last week, but it fares better in

Switzerland, where the album debuts at seven, and The Netherlands (11). It also surfaces in Spain (21), Portugal (25), The Czech Republic (30), Austria (35), Norway (40), Denmark (40), Flanders (83) and Ireland (97).  
*Snow Patrol's* *Up To Now* is another border breaker, debuting at number five in both The Netherlands and Ireland, 36 in Switzerland, 48 in Flanders, 98 in Wallonia, 99 in Canada and 182 in the US.  
Elsewhere, there is an early debut for *Queen's* *Absolute Greatest* in New Zealand (number 13) and Japan (37). Japan's chart also provides a new home for the Bee Gees' *Ultimate* set,

which debuts at number 42.  
Meanwhile, as Christmas approaches, *Sting's* seasonal selection *If On A Winter's Night* continues to prosper. The album slips 6-8 in Italy, 9-12 in the US, 5-13 in Wallonia, 13-15 in The Czech Republic, 14-17 in Canada, 17-20 in Switzerland, 18-21 in Norway, 20-26 in Austria, 28-32 in Flanders, 24-45 in Ireland and 66-89 in Japan but climbs 2-1 in Poland, 12-4 in Russia, 14-8 in Hungary, 11-9 in Germany and 13-12 in The Netherlands. It makes slightly belated debuts in Sweden (12), Spain (18) and Finland (31), while re-entering the Danish chart at number 34.

## Music Week

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# Charts sales

The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
1	New		<b>X FACTOR FINALISTS</b> You Are Not Alone	Syco 8869762212 (ARV)
2	1	7	<b>BLACK EYED PEAS</b> Meet Me Halfway	Interscope 2724544 (ARV)
3	New		<b>JASON DERULO</b> Whatcha Say	Warner Brothers CAT0149227243 (CIN)
4	2	2	<b>LEONA LEWIS</b> Happy	Syco 88697574692 (ARV)
5	4	5	<b>CHERYL COLE</b> Fight For This Love	Fascination 727278 (ARV)
6	3	3	<b>JLS</b> Everybody In Love	Epic 88697567162 (ARV)
7	6	3	<b>KESHA</b> Tik Tok	Columbia 88697619042 (ARV)
8	11	4	<b>LADY GAGA</b> Bad Romance	Interscope ATC0154827842 (ARV)
9	5	2	<b>N-DUBZ</b> I Need You	AATWJUMTV (DG)08E1781 (ARV)
10	7	2	<b>BRITNEY SPEARS</b> 3	Live CAT0155367752 (ARV)
11	10	6	<b>ALEXANDRA BURKE FEAT. FLO-RIDA</b> Bad Boys	Syco 88697597932 (ARV)
12	9	4	<b>JAY SEAN FEAT. LIL WAYNE</b> Down Island	2724316 (ARV)
13	8	2	<b>SUGABABES</b> About A Girl	Island 2725741 (ARV)
14	14	23	<b>BLACK EYED PEAS</b> I Gotta Feeling	Interscope ATC0151960369 (ARV)
15	New		<b>ALESHA DIXON</b> To Love Again	Asylum ASYLUM12CD (CIN)
16	27	12	<b>FLORENCE &amp; THE MACHINE</b> You Got The Love	Island 2726759 (ARV)
17	12	10	<b>JAY-Z FEAT. ALICIA KEYS</b> Empire State Of Mind	Roc-A-Fella 0350CD (CIN)
18	New		<b>PETER DINKlage's ALL STAR BAND</b> The Official BBC Children In Need Medley	Epic 88697618362 (ARV)
19	16	4	<b>WESTLIFE</b> What About Now	S 886976282 (ARV)
20	25	3	<b>PIXIE LOTT</b> Cry Me Out	Mercury ATC015647469 (ARV)
21	13	3	<b>CHASE &amp; STATUS FEAT. PLAN B</b> End Credits	Vertigo 2723595 (ARV)
22	17	2	<b>ROBBIE WILLIAMS</b> You Know Me	Virgin CAT0155572424 (E)
23	New		<b>50 CENT FEAT. NE-YO</b> Baby By Me	Interscope 2727064 (ARV)
24	15	6	<b>MICHAEL BUBLE</b> Haven't Met You Yet	Reprise ATC0153174701 (CIN)
25	21	6	<b>PAOLO NUTINI</b> Pencil Full Of Lead	Atlantic ATUK191CD1 (CIN)
26	New		<b>SHAKIRA</b> Did It Again	Epic ATC0155366884 (ARV)
27	26	3	<b>CHRIS BROWN FEAT. LIL' WAYNE</b> I Can Transform Ya	RCA CATC0155368757 (ARV)
28	19	7	<b>WHITNEY HOUSTON</b> Million Dollar Bill	Arista 88697539782 (ARV)
29	20	3	<b>SNOW PATROL</b> Just Say Yes	Fiction 2724796 (ARV)
30	18	4	<b>MILEY CYRUS</b> Party In The USA	Hollywood B 517832 (ARV)
31	38	9	<b>DIZZEE RASCAL</b> Dirtee Cash	Vertee Stark AIC0156222498 (PIAS)
32	23	7	<b>CHIPMUNK</b> Oopsy Daisy	Jive 88697588692 (ARV)
33	30	10	<b>TAIO CRUZ</b> Break Your Heart	4th & Broadway 2717453 (ARV)
34	35	11	<b>SHAKIRA</b> She Wolf	Epic 88697562752 (ARV)
35	24	5	<b>CAVIN HARRIS</b> Flashback	Columbia 88697606782 (ARV)
36	31	15	<b>DAVID GUETTA FEAT. AKON</b> Sexy Chick	Positiva/Virgin ATC0152914639 (E)
37	22	6	<b>ROBBIE WILLIAMS</b> Bodies	Virgin VSCD01998 (E)
38	New		<b>TAKEN BY TREES</b> Sweet Child O' Mine	Rough Trade AIC0156222933 (PIAS)

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)
39	28	14	<b>JOURNEY</b> Don't Stop Believin'	Columbia USSM1810116 (ARV)
40	New		<b>AGNES</b> I Need You Now	AATWJUMTV CD5108E1282 (ARV)
41	33	19	<b>JLS</b> Beat Again	Epic 88697545842 (ARV)
42	42	7	<b>THE BIG PINK</b> Dominos	4AD CAT0153495954 (PIAS)
43	37	4	<b>CHERYL COLE FEAT. WILL I AM</b> 3 Words	Fascination GRIM709078 (ARV)
44	New		<b>CHIPMUNK FEAT. TALAY RILEY</b> Look For Me	Jive CAT0156029214 (ARV)
45	43	61	<b>KINGS OF LEON</b> Sex On Fire	Hard Me Down 8869737332 (ARV)
46	34	15	<b>PITBULL</b> Hotel Room Service	J 88697678242 (ARV)
47	29	9	<b>TINCHY STRYDER</b> You're Not Alone	4th & Broadway 272278 (ARV)
48	32	9	<b>BEYONCE</b> Broken Hearted Girl	Columbia 88697614332 (ARV)
49	39	7	<b>THE SATURDAYS</b> Forever Is Over	Fascination/Geffen 2720426 (ARV)
50	44	16	<b>THE TEMPER TRAP</b> Sweet Disposition	Infectious INFECT1735 (PIAS)
51	New		<b>MUSE</b> Undisclosed Desires	Helium 3/Warner Bros CAT0155386732 (CIN)
52	49	12	<b>PIXIE LOTT</b> Boys And Girls	Mercury 2714871 (ARV)
53	New		<b>ELLIE GOULDING</b> Under The Sheets	Polydor CAT0155380642 (ARV)
54	New		<b>STEREOPHONICS</b> Innocent	Mercury CAT0155380954 (ARV)
55	New		<b>LEONA LEWIS</b> Stop Crying Your Heart Out	Syco GBHM1090080 (ARV)
56	63	95	<b>SNOW PATROL</b> Chasing Cars	Fiction 1714397 (ARV)
57	48	20	<b>BEYONCE</b> Sweet Dreams	Columbia 88697565722 (ARV)
58	40	4	<b>BIFFY CIROY</b> The Captain	14th Floor 14FL147CD (CIN)
59	Re-entry		<b>PAOLO NUTINI</b> Last Request	Atlantic A1UK334LUX (CIN)
60	41	5	<b>YOUNG SOUL REBELS</b> I Got Soul	Universal 2719613 (ARV)
61	51	28	<b>BLACK EYED PEAS</b> Boom Boom Pow	Interscope 2727191 (ARV)
62	New		<b>N-DUBZ FT MR HUDSON</b> Mixing With Fire	AATWJUMTV GBFL7900637 (ARV)
63	New		<b>QUEEN</b> Who Wants To Live Forever	Parlophone CAT0154757971 (E)
64	New		<b>LILY ALLEN</b> Who'd Have Known	Regal ATC0153869409 (E)
65	Re-entry		<b>SNOW PATROL/MARTHA WAINWRIGHT</b> Set The Fire To The Third Bar	Fiction 1714673 (ARV)
66	70	27	<b>TINCHY STRYDER FEAT. N-DUBZ</b> Number 1	4th & Broadway 270362 (ARV)
67	Re-entry		<b>TAKE THAT</b> Rule The World	Polydor 1746285 (ARV)
68	55	4	<b>JACE EVERETT</b> Bad Things	Epic USSM17577166 (ARV)
69	46	4	<b>DUCK SAUCE</b> Anyway	Data DATA224CDX (ARV)
70	64	45	<b>LADY GAGA</b> Poker Face	Interscope 2723459 (ARV)
71	59	60	<b>KINGS OF LEON</b> Use Somebody	Hand Me Down 88697412182 (ARV)
72	64	50	<b>JASON MRAZ</b> I'm Yours	Atlantic AT7378CD (CIN)
73	56	9	<b>KASABIAN</b> Underdog	Columbia AIC015470723 (ARV)
74	57	12	<b>JAY-Z FEAT. RIHANNA &amp; KANYE WEST</b> Run This Town	Roc-A-Fella AIC015216346 (CIN)
75	75	2	<b>DAVID GUETTA FEAT. ESTELLE</b> One Love	Positiva/Virgin AIC0152432233 (E)

Official Charts Company 2009.

3 10	Broken Hearted Girl	48	Forever Is Over	49	Look For Me	44	Bar	65	To Love Again	15	You're Not Alone	47	Key	As used by Radio 1
3 Words	43	Chasing Cars	56	Happy	4	Meet Me Halfway	2	Sex On Fire	45	Under The Sheets	53	★ Platinum (600,000)		
About A Girl	13	Cry Me Out	20	Haven't Met You Yet	24	Million Dollar Bill	28	Sexy Chick	36	Underdog	73	● Gold (400,000)		
Anyway	69	Did It Again	26	Hotel Room Service	46	Number 1	66	She Wolf	34	Undisclosed Desires	51	● Silver (200,000)		
Baby By Me	23	Dirtee Cash	31	I Can Transform Ya	27	One Love	75	Stop Crying Your Heart Out	55	Use Somebody	71			
Bad Boys	11	Dominos	42	I Got Soul	60	Oopsy Daisy	32	What About Now	19	Whatcha Say	3			
Bad Romance	8	Don't Stop Believin'	39	I Gotta Feeling	14	Party In The USA	30	Whatcha Say	3	Who Wants To Live Forever	63			
Bad Things	68	Down	17	I Need You	9	Pencil Full Of Lead	25	Who'd Have Known	64	Forever	63			
Beat Again	41	Empire State Of Mind	17	I Need You Now	40	Playing With Fire	62	You Are Not Alone	16	What About Now	19			
Bodies	37	End Credits	21	Innocent	54	Poker Face	70	You Got The Love	16	Whatcha Say	3			
Boom Boom Pow	61	Everybody In Love	6	Just Say Yes	29	Ride The World	67	You Know Me	22	Who'd Have Known	64			
Boys And Girls	52	Flashback	35	Last Request	59	Run This Town	74							
Break Your Heart	33					Set The Fire To The Third								



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