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24.05.08 / £4.50

'Mon the Fratellis!



the Fratellis

Here We Stand



Released 9th June

The Fratellis debut album, 'Costello Music' sold over 1 million copies in the UK. In 2007 they won the Brit award for Best Breakthrough Act.

Glasgow's finest, now return with their brand new album 'Here We Stand'.

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The secrets of my success

Simon Fuller on the rules of engagement for artist managers – see pages 12–13

Live sector toasts visa victory

by Robert Ashton

Industry sighs relief as Government U-turns on proposed legislation affecting overseas acts playing in the UK

More than two years of lobbying by the music industry has paid off spectacularly with a surprise U-turn by the Government that will make it easier – and cheaper – for overseas artists and bands to play festivals and gigs in the UK.

In its points-based system for managed migration, unveiled in 2006, the Home Office proposed to adopt a tough stance for temporary workers such as musicians wanting to come to the UK to play a gig.

The system was designed to control migration more effectively, tackle abuse and identify the “most talented workers”.

However, for members of the Arts and Entertainment Task Force established for stakeholders to consult on this major piece of immigration legislation, it was either a “train wreck” or a “one-size-fits-all plan, which wouldn’t work for the entertainment business”.

Paul Fenn, joint managing director of Camden-based agent Asgard Promotions and Task Force member, explains that under the proposed system an agent, promoter or record company sponsoring an artist from a non-visa country, such as the US or Canada, would apply to allow an artist to enter the UK.

The planned policy then stipulated that the artist would need to visit a partner office of the British Consulate in his or her country to get a biometric visa.

They would also leave their passports to be checked out. “That could take as much as five days or a week and was totally impractical,” says Fenn, who lobbied against these changes on behalf of the Concert Promoters Association and Agents Association, with a Task Force team representing everyone from managers to record companies, including BPI director of public affairs

Richard Mollitt, First Contact’s Adam Elin and Serious director David Jones.

On top of that, the Home Office’s UK Border Agency was proposing so-called Tier 5 workers – such as artists travelling into the UK – pay a £100 per head charge, which would have serious cost implications for an orchestra.

Mollitt adds, “This would have been an enormous cost and put a lot of touring musicians off from performing here”.

However, the UK Border Agency has revised its policy in a Statement of Intent that removes many of the obstacles and cost considerations inherent in the original plan.

Now, if an artist from a non-visa country is only planning to stay for three months or less – will cover the vast majority of tours – the sponsor need only apply for a certificate outlining the plan. This will cost £50.

An artist then only needs to present themselves at immigration when they arrive in the country with the certificate and their passport. The relevant checks will be made there and then.

That is a major cost reduction – even from the present system that charges £190 per application – and removes headaches for artists having to organise themselves.

A Home Office spokeswoman confirms the Statement of Intent provides two policy changes for Tier 5. She adds, “If the individual is a non-visa national travelling to the UK for less than three months, they would not need to apply for prior entry clearance and would not need to have their biometrics taken.”

● See page 3.

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Sign Here



● EMI Music Publishing US announced two new additions to its roster last week in the shape of Revelation Theory (pictured) and the Cab. Revelation Theory's debut album will be released by Van Hoes/Waterscope in the US on June 16. The Cab's debut shot to the top of the Billboard Heatseekers chart this month, following its release on Decayence/Runed by Ramen Records. ● SuperVision has secured the management for recent ANE cover stars Crystal Castles. The duo will be managed by James Sandon and Paul Everett there.



Ironik
Stay With Me (Everybody's Free) (AxiM)
The subject of a huge online buzz for months, this threatens to give the revived AxiM imprint its first chart topper. (Single, June 30)



McFly
One For The Radio (Super)
A big, radio-friendly return from McFly who will release their forthcoming album, RadioActive, on their own independent label, Super Records. (Single, July 12)



The Troubadours
I'm Not Superstitious (Loop)
Supporting Paul Weller on his May tour, The Troubadours deliver melo-dy-rich, distinctly memorable rock songs that could reach a broad audience. (Single, June 22)



Jay Jay Pictorial
Friend We Weren't Even Lovers (Unsigned)
Of all the artists to emerge from the London folk scene, Jay Jay Pictorial stands out, almost rarely sounds this good. (Demo)



Jonas Brothers
S.O.S. (Pop)
Released to coincide with a UK tour supporting Avril Lavigne, Jonas Bros's debut single is pitch-perfect teen pop with more character than most. (Single, June 15)



Sadie Ama
Those Were The Days (Unsigned)
Currently enjoying support from AxiM, *Those Were The Days* is a big commercial tune brushed with a club-friendly sensibility. Potential to cross over. (single, tbc)



Seth Lakeman
The Hurtlers (Re-release)
This is an energetic return, driven by rolling drums, loud guitars and typically infectious string accompaniment. Just right for Radio Two. (Single, June 16)



The Cockabullid
On My Own (New/Now/Future)
An upbeat, melonony-produced single by this Londoner who joined the Empire Management stable earlier this year (limited seven-inch, July 7)



Ox Gela/Lion Man
The Lion Man
The Drowned & The Saved (Transgressive)
This is a captivating, adventurous song that wears its Nick Cave influences on its sleeve. (from album, June 10)



High Places
Head Spins Head (Thill Jockey)
Brooklyn's High Places are Thrill Jockey's latest signings, and their lush debut album is brimming with ideas and complex vocal layering. Lovely. (from album, June 5)



Gig Of The Week

Who: Igla & Hartly
When: Thursday, May 22
Where: Another Music - Another Kitchen, Pseud Galleries
Why: Five groups have attracted the same sort of fanfare as Igla & Hartly this year. Following big Souths by Southwest performances in March, the group have been the subject of repeat visits to LA for many a UK A&S soul keen to secure their signa-ture. This show promises to be a lot of fun.

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

Dat3com is venturing into pastures new while still selling the best new music. They are also looking for promoters and record labels to get their artists featured on the site. See www.dat3com

Policy rethink keeps door

by Robert Ashton

Government performs welcome turnaround after consultation on migrant work

Live

It has been a long, tortuous battle, but the music industry has emerged victorious in its efforts to overturn Government plans that could have prevented thousands of overseas artists from playing their music in the UK.

The saga began at the start of 2005 when the Government undertook a top-to-bottom review of migration to the UK and proposed a number of radical changes, including a new points-based system.

In July, the Government then undertook a consultation on the new system, publishing its document *Selective Admission: Making Migration Work for Britain*.

The problem was - as Asgard joint managing director Paul Fern readily acknowledges - most of those in the industry who were asked to respond had already binned it.

"We were meant to respond and say how it would affect our industry, but we did nothing because we didn't realise the implications," he says.

But, just as the deadline was about to close, the live industry realised changes to work permits and visas could have implications for visiting musicians and impact massively on what the live sector could offer in terms of entertainment.

The consultation was due to close in November 2005, but the industry, helped by work permit specialist T&S Immigration Services, managed to get an extension into December.

By the end of that year the live sector began to wake up to the idea that the planned changes would mean obtaining permissions to travel to the



UK would suddenly become the responsibility of the musician based in the US, Canada, Botswana or any other non-visa country - a burden many simply would not take on.

At the time a senior Sony BMG executive said the new system would "effectively ban US musicians from our country". That was probably an overreaction, but the planned moves would certainly have badly hurt the live sector.

In March 2006 the Home Office published a

Bacs sitting on a goldmine

A British Academy-backed record label is poised to unleash a goldmine of new and previously unavailable material by some of the country's leading songwriters.

The move comes as Bacs' chief executive Chris Green realises himself to step down from the role he has enjoyed for the past decade. Academy Recordings is a joint venture between Bacs and online distributor and aggregator The Orchard, and will launch an album at this Thursday's 53rd Ivor Novello Awards. Volume 1: Songs from the British Academy (pictured) will assemble more than a dozen songs, many unreleased, from former Ivor winners including KT Tunstall, Cliff Martin, The Pretenders, Robin Gibb, Brian May, David Arnold and Peter Dinklage.

It is likely to be the first of a raft of recordings made available by the organisation's members to reflect the "huge range" of talent Bacs represents and promotes. Gibb, a Fellow of Bacs, who will present an honour at the Ivors, has contributed the new song *Alan Freeman Days* to the new album. The songwriter says, "It's early days, but it is pioneering. Unfettered by the demands of the traditional album cycle and label system, I can release any musical idea I choose, in a dialogue with my fans, and actually get paid. This is a serious contender for paving the way of an entirely new approach towards making, marketing and selling music. It also gave me an opportunity to write this new song about Alan Freeman."

Bacs chairman David Ferguson says the not-for-profit venture is open to any of its 1,000 professional members (those with full or associate membership of PRS). "I think there is going to be a real mix because of the range of composers we have from classical members to avant garde. There are also bound to be

some early demos of huge hits, stuff people can't get anywhere else," says Ferguson.

He expects that some members who do not have enough material to upload complete albums will also be encouraged to join forces or bundle their tracks in collaborative efforts.

The deal with The Orchard will give composers a better cut than with competing digital operators. There is an 80:20 split between the composers' organisation and the distributor with the owner of sound recordings - in many cases the composer - taking 50% of total receipts.

"Another key thing is we take no assignment of copyright; it is a licence which gives a lot of freedom back to the creator," says Ferguson.

On his own personal situation, Green says he is ready to move on after recently celebrating his 65th birthday and wanting to spend a little more time with his family. "I've been here to 10 years now and loved it. And I can't tell you it's been known that I am looking for one or two different things, but probably not full-time," says Green, who believes Bacs has come a long way in the last few years under his and Ferguson's management. "It was totally financially in the early days, but we have turned that around. I think the Ivors have flourished and the British Composer Awards, which are only five years old, are already well received."

"But I think it is it is the political arena that Bacs has flourished recently. For a small organisation we have consistently punched above our weight and put down some heavy markers. I think that has shown in the way the music industry is closer together in a number of areas."

Green adds Bacs has already had a "quite healthy" response for the job of chief executive, but suspects he will continue to work until at least the end of August to hand over to the new appointee.

Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out www.musicweek.com

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- Fuller leads winners at MAF Rail of Honour

- Gttrax completes publishing big four
- In the City claims it's All About the Music
- Rhino rolls out 'collectible' products

Warrior for overseas acts

Workers risked excluding foreign artists and hitting UK live sector



Social outcasts: Canada's Broken Social Scene tour the UK later this month – but would they have been able to do so under new Government legislation?

The Concert Promoters Association and Agents Association kicked in to help fund the campaign, which at one time also involved the lobbying firm AS Biss & Co.

The ongoing dialogue included a March 30 2006 presentation to around 100 members of the live sector from the then Culture Secretary James Purnell and former Minister for Immigration Tony McNulty.

But, according to Fernn, subsequent meetings with the Government, the Home Office and Border Agency throughout 2007 and 2008 had resulted in no signals that they were listening to the concerns of the music industry.

"In fact it has been going downhill. It wasn't until the Statement of Intent that we realised we had got a breakthrough," says Fernn. "This is a huge turnaround, both in cost and practicality. I was just about to pen a letter [to the Border Agency] saying Tier 5 will be its version of Heathrow's Terminal 5. We didn't see this coming, but it proves they listened to us."

The MP's Richard Mowlart agrees. He says, "Rather than full entry clearance and full biometric information, it is a simple case now of coming to the UK. It is going to benefit thousands of acts who want to perform here."

However, there are still a few issues to be addressed, including how to help artists traveling from many African countries. Currently, a lot of these musicians have to travel thousands of miles into other countries to apply for a visa.

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Points-Based System: Making Migration Work for Britain in response to the consultation and also established the Task Force, comprising Fernn and his music-industry colleagues, to continue the dialogue.

Another problem the music industry faced was creating a fighting fund to battle its corner. Although overseas musicians would be the big losers if the policy had been adopted, they could not be expected to send money for the campaign.

Presenters join the Q

Acid Jazz founder Eddie Miller and comedian Russell Kane are to host shows on Q Radio when it relaunches in June, alongside former XM presenter Samantha.

Kane, who currently hosts Radio Two's Out To Lunch, will present a Sunday afternoon show, while Miller will front a specialist music show on Friday evenings. Samantha will host a flagship daily evening programme called GPM on the digital-only station.

Q Radio programme director Ric Blaxill says that the appointments will give "a variety of depth and style of personality" to the station, which is following fellow Bauer brand Heat Radio in the transition from a jukebox-style digital radio station to a full presenter-led format.

That move proved a success – Bauer says that Heat Radio has doubled its audience in its new format – and Blaxill believes he can work similar magic with Q, which currently has around 282,000 listeners a week.

"We did some research around the country towards the end of last year as to what brands could work better in terms of joining up the radio and the magazine, mixing things more multimedia. The Q brand was really strong. People felt passionate about it," says Blaxill. "We was previously 5 Music head of programmes.

"Heat also was identified as something that could work better and that has been very successful."

Blaxill also hints that further Bauer magazine brands – which include Mojo, Kerrang! and film magazine Empire – could be ripe for a similar treatment.

"Bauer [which completed its



Evening all: former XM presenter Samantha will front a flagship daily evening show on Q's digital-only station

acquisition of Empire's consumer media and radio properties earlier this year) green lighted Q Radio. That has required considerable belief and investment," he says.

"Bauer look at everything in a multimedia way. I am sure that won't be the end of changes to the Bauer brands."

From launch, the new Q Radio will offer distribution on DAB digital radio in London, alongside availability on Freeview, satellite and cable and online. It will also be available as the radio player on FHM.com.

As with Heat Radio, traditional spot advertising is being replaced with exclusive commercial partnerships that Bauer says will allow advertisers to "create brand-led relationships with deeper cut through".

To mark the Q relaunch, REM will present a show, in which they will play some of their favourite songs.

Citizen Kane: comedian Russell Kane will host the specialist slot on Friday evenings



Artists cash in on tickets resale



Artists are set to earn money from a newly-launched website allowing music fans to compare different companies' ticket prices for the same concert.

The new site, which has been launched by ticket information company Tixdaq, lists the 20 best-selling artists and live music events of the day and will enable visitors to search for acts by name.

For each individual event, Tixdaq.com reveals the number of tickets available through secondary sites such as eBay, Viagogo and Seatwave, as well as primary agent ticketmaster – a move that distinguishes it from rival Tickex.

In addition, the site gives specific details of what tickets are available at what price. For example, for Girls Aloud's date at the Echo Arena in Liverpool on May 30, the site last Thursday listed 37 available tickets at prices from £28 (from Ticketmaster) to £190 (for tickets in Block A, via Viagogo).

For each listed ticket, Tixdaq.com links to the ticketing operator in question, earning a commission on most tickets sold in this way. When a ticket is sold for above face value, Tixdaq says it will give 50% of its commission to the artist in question, a practice that founder Will Mulreath believes is fair.

"We were part of the set-up – in partnership with the Music Managers Forum – of the Resale Rights Society and we thought that it would be a bit weird if we ran a ticketing site and we didn't abide by the rules that we are proposing for others," he says. "We think that this is fair."

The site also plots on a graph the average resale price of each event over a period of time and has a stock-exchange-style ticker tape running across the top of the site listing real-time changes in average ticket price.

"That is the future. Isn't it?" Mulreath says of the ticket price. "Ticketing will be a free market. The fans are setting the price for everything else. Look at Radiohead, for example. The secondary market isn't illegal and isn't going to be illegal."

Mulreath says his view is strengthened by the Government's recent response to the DCMS's Select Committee report into the ticketing industry, in which it called for self-regulation between the primary and secondary ticketing markets.

"Ticket exchanges are here to stay," he adds. "They are not going to make individuals criminals for selling tickets. There is a definite need for self-regulation."

One key feature of the new site is its Analytic Premium tool, offering historical transaction information (daily ticket prices and traded volumes) across different artists, promoters, venues and selling platforms.

"It is invaluable information," says Mulreath of the soon-to-be-launched subscription tool. "Every live agent and artist manager that I have shown it to agrees. None of them have access to this data. At the moment they know the date, price of ticket and whether it sold out or not."

"It will help the live industry to manage its business properly. Every other industry relies on data. The live industry has never had that."

Ups And Downs



It's good news for fans of foreign bands, as changes to Government regulation make it easier for overseas artists and bands to play gigs in the UK.

Flascal Rock appears to have found a buyer, after winning digital station of the year at the Sony Radio Awards.

HMF Peter Grant Awards winner Simon Furber lets us in on the secrets to his success in an interview this week.



Revenue falls at Sony BMG, with the company blaming the poor physical market.

Album sales fell to their second lowest level in 438 chart weeks last week thanks to the hot weather.

More departures at EMI.

Ticket Resale

Top 10 Artists By Average Resale Price (Jan 1-May 15)

- 1 Eagles £212.37
- 2 Celine Dion £184.04
- 3 Madonna £172.49
- 4 Muse £170.10
- 5 Liza Minnelli £168.65
- 6 Spice Girls £163.92
- 7 Paul McCartney £158.71
- 8 Nelson Mandela Concert £150.54
- 9 Leonard Cohen £149.18
- 10 Cliff Richard £144.99

Source: www.tixdaq.com

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JYROJETS



"Dead On Arrival"

New single out on 9th June
on jyrojets.com, iTunes

"GREAT SONGS AND BAGS
OF STAGE PRESENCE"
RECORD OF THE DAY

featured in the soundtrack of "20 Cigarettes"

"THEY DESERVE TO HEADLINE
STADIUMS THEMSELVES"
DAILY RECORD

"BEST KEPT SECRET AT SXSW"
SAN FRANCISCO CHRONICLE



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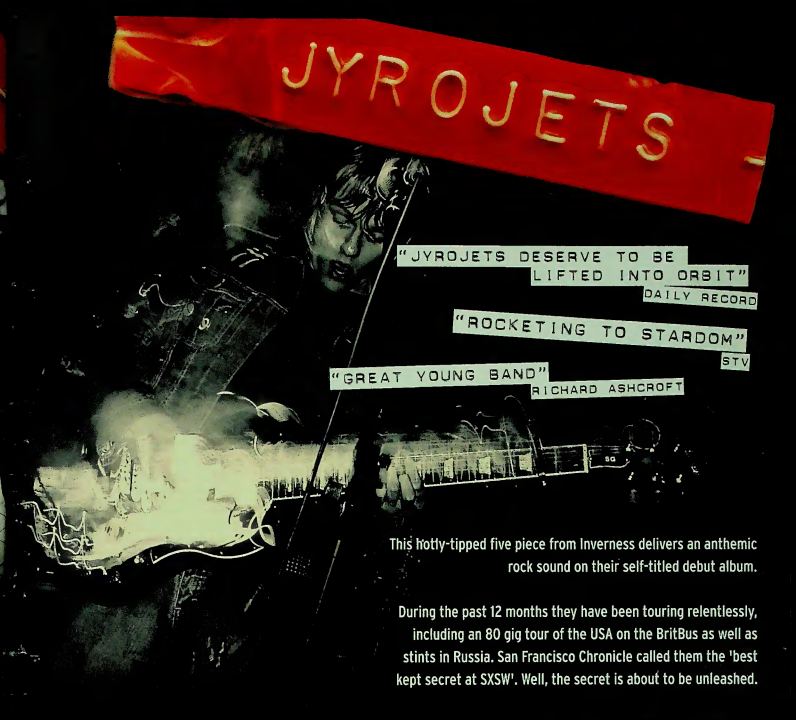
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'against manufactured music'

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JYROJETS

"JYROJETS DESERVE TO BE
LIFTED INTO ORBIT"
DAILY RECORD

"ROCKETING TO STARDOM"
STV

"GREAT YOUNG BAND"
RICHARD ASHCROFT

This hotly-tipped five piece from Inverness delivers an anthemic rock sound on their self-titled debut album.

During the past 12 months they have been touring relentlessly, including an 80 gig tour of the USA on the BritBus as well as stints in Russia. San Francisco Chronicle called them the 'best kept secret at SXSW'. Well, the secret is about to be unleashed.

Debut Album out on 16th June

CD available on 23rd June, hear it for yourself at tinyurl.com/454tak



Catch them appearing on the main stage at
ROCKNESS, 8th June and on the Road to Rockness Tour.

Check out myspace.com/jyrojets for further tour dates.

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News.

Unger-Hamilton leads executive walkout at EMI



● Remy Unger-Hamilton is considering his next move after resigning from EMI last Monday. Unger-Hamilton, who became president of A&R labels for Virgin in April, officially resigned after walking out on the major the previous Friday.

EMI senior vice president commercial Mike McMahon, EMI Music UK senior vice president Mark Collen – who oversees the Angel label – and EMI Records managing director Terry Felgate have also exited the company. EMI did not wish to comment on Unger-Hamilton, Collen and Felgate, although it confirmed that McMahon had left the company, naming Matthew Crosswale as his replacement. Crosswale, formerly vice president of business development within EMI's global digital music team, has become senior vice president of sales and commercial development for EMI UK and Ireland. EMI also denied reports that it is planning up to 1,000 more job cuts this year, in addition to the 15,000-2,000 announced in January. Meanwhile, Virgin Records general manager Mark Terry takes the newly-created position of EMI Music UK and Ireland marketing SVP.

● Universal Music Group has grown revenues significantly in the first quarter of 2008 thanks to the integration of BMG Publishing and Sanctuary, as well as an increase in digital income. Revenue at UMG grew 0.6% year-on-year (5.8% constant currency) to £1.03bn (£0.82bn). UMG's adjusted earnings before interest and income taxes surged during the same period, up 94.7% (111% at constant currency) to £11m (£8.4m), despite the impact of restructuring costs.

Carroll wins key prize at Parliamentary Jazz Awards

● Liane Carroll was named Jazz musician of the year at last week's Parliamentary Jazz Awards. The singer/pianist picked up her award from Culture Secretary Andy Burnham at the event, which took place in the House Of Commons. (See panel, left)

● Revenue at Sony BMG has fallen 3% year-on-year, with the company blaming decline in the physical music market. For the year to March 31, Sony BMG reported sales and operating revenues of \$3.33bn (£2.0bn), down from \$4.1bn (£2.7bn) in 2007. The company said that this was due to the "continued decline in the physical music market not being offset by the growth in digital product sales". Profits, however, were up.

● Otrax has signed a deal with Warner/Chappell. The company now has agreements in place with the "big four" music publishers, EMI Publishing, Universal Publishing, Sony/ATV and Warner/Chappell, alongside deals with label groups Universal, Beggars Group and US indie TVE.

● Usher is teaming up with Sony Ericsson in a deal that will span more than 20 European countries and will include headline sponsorship rights for a full European tour later this year.

● Mayor of London Boris Johnson has appointed Mustafa Mirza as his new director of policy for arts, culture and the creative industries.

● Entries are now open for the 2008 Nationwide Mercury Prize. All albums by UK or Irish acts released between July 10 2007 up to and including July 9 2008 are eligible. Entries must be submitted by May 29.

● In the City 2008 will take place at the Midland Hotel in Manchester on October 5-7 under the heading of "It's All About The Music... Script". The event plans to open up to a more diverse range of delegates encompassing legal, associated new media industries and telecommunications companies.

● Universal Music Group has promoted Tom Bennett to chief executive officer of its global merchandising division Bravado. Bennett will oversee the development, marketing and manufacturing of licensed products through all channels of distribution in 77 countries.

Sharewatch

Chrysalis: 117.0p (-3.3%)
GCap: 223.25p (+9.8%)
HMV: 144.25p (+2.4%)
Sainbury's: 372.25p (-5.65%)
SMG: 11.25p (+2.27%)
Tesco: 434.25p (+1.70%)
WDC: 6.35p (no change)
Wii Smith: 404.75p (+8.32%)
Woolworths: 11.50p (-4.17%)

Table shows companies' share prices at close of trading last Friday. (% change compared to the previous Friday)

Parliamentary Jazz Awards winners

- Jazz musician of the year Liane Carroll
- Jazz broadcaster of the year Helen Mayhew
- Jazz venue of the year - Tiths Barn
- Jazz educator of the year Dennis Rollins
- Jazz publication of the year Jazz UK
- Jazz journalist of the year John Fordham
- Services to Jazz Paul Pace
- Jazz CD of the year Amadeus Project (Guy Barker)
- Jazz ensemble of the year Empenta

Sony BMG's Rome conference domination plans are s

by Ben Cardow

UK signings win unanimous approval from Sony BMG in advance of Rome-held conf

Retail

Sony BMG is backing *The Script* to be its next UK-signed act to achieve an international breakthrough, after the band proved to be the toast of the major's Global MB Conference last week.

The Irish trio were one of 12 UK acts presented to Sony BMG executives at the conference in Rome, alongside new albums from Dido, Annie Lennox, Glasvegas, Judas Priest, Sandi Thom, Sam Beeton, The Zutons, Ido Maria, Scouting For Girls, The Priests and The Ting Tings. The Ting Tings and Annie Lennox performed.

Sony BMG UK chairman and CEO Ged Doherty, who attended the event alongside representatives from the major's 42 international companies, says that reaction from the company to *The Script* has been phenomenal, coming after a string of international hits from Sony BMG UK. "*The Script* has been the one that the whole company is focused on," he says. "Prior to the meeting they polled all the A&Rs and marketing people about what they thought would be the next big act and every single territory voted for *The Script*. That has never happened before."

Signs are already promising for *The Script* internationally; the band's debut single *We Cry* – a UK top 20 hit – is a success in European airplay charts, sitting at number three in Denmark, nine in Ireland, 25 in Germany, 26 in Sweden and 31 in Finland.

In addition, the band are confirmed to perform at the 2008 MTV Asia awards show and will be heading to the US for a promo trip in the second week of June.

Attendees at the Rome conference – largely a mixture of managing directors, general managers, heads of marketing and senior A&R men – also heard updates on the successes of Sony BMG UK signings Natasha Bedingfield and Leona Lewis, both of whom are currently in the Top 10 of the UK Hot 100, with Bedingfield low at two and Pockett Of Sunshine off nine.

The Ting Tings' *Shut Up And Let Me Go* – currently the soundbed of Apple's new TV commercial in the US – climbs to 55 after debuting at 93, completing a trio of Sony BMG UK acts in the Hot 100.

Doherty explains that the major's current success with UK-signed acts has raised interest globally, setting the scene for further breakthroughs. "It is coming at a time when UK music is selling again around the world," he says. "It's a great time for UK repertoire at the moment," he adds. "We don't sign things unless we think they can work globally. It's as simple as that."

Such chart success has raised confidence at Sony BMG and helped it to consolidate its position as the world's second-largest recorded music company. Doherty says he now has Universal in his sights.

"My view is that we want to be the number

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Conference suggests sticking to The Script

conference, which also previewed new material from Dido and Annie Lennox



Learning the lines: *The Script* are one of a raft of acts Sony BMG hopes to achieve success with in 2008

one, most profitable company by 2010," he explains. "Our global ambition is to grow the company. We are not satisfied with second place."

Helping them to achieve this goal, Doherty says that Sony BMG has a particularly strong raft of releases scheduled for Q4 2008, including 35 albums that he believes can be in the Christmas chart.

One of these is the new album from Dido, scheduled for release in the run-up to Christmas.

Doherty did not wish to comment on plans for the singer, other than saying that "plans are coming together nicely".

Meanwhile, further evidence of the continued success of British acts in the US came last week with *EMF's* *Coldplay* scoring two new entries on the Hot 100, with album title track *Viva La Vida* at 15 and *Violet Hill* at 40, despite it previously being available as a free download.

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Editorial
Paul Williams



The record industry could learn a lot from Fuller

Simon Fuller's innovative and rule-breaking managerial methods are exactly what is needed in today's climate

Accepted industry wisdom says that, increasingly going forward, artist managers will have an ever-greater say in the shape and future of the business.

Nobody spells that out more acutely than Simon Fuller, who was deservedly recognised by his peers at last week's MMF Roll of Honour as a talent manager of the highest order.

Since his early days putting on bands on Hastings Pier he has enjoyed a remarkable career with global success. But what really stands out is the way in which he has never followed convention, preferring to make up the rules as he deems appropriate.

At a time when the industry as a whole and managers specifically are having to map out the future themselves, Fuller has led the way, learning lessons from the past but then reinventing the way artists are introduced to the public.

The rise of the *Spice Girls* in the latter half of the Nineties was a textbook example of getting every aspect of a campaign and launch right (as was last year's reunion), including moving the group into territories such as sponsorship in a way that had not happened for an act before. Such an adventurous approach has never been more important for the business than now.

His use of other media, most notably television, has been startling, too, resulting in both TV redefining what programmes it makes and how, and introducing a new approach for the music industry to break artists.

The number of genuine artist careers that have been created out of *Pop Idol*, its spin-offs and other music-based talent shows that have followed is impressive.

And, although there are those acts that were deservedly only successful until the next series and a new batch of contestants came around, this trend has given birth to artists of the order of Kelly Clarkson, Carrie Underwood and Leona Lewis.

But, while the TV aspect has been an important part of Fuller's success, the constant factor throughout his career has been his ability to manage his talent in the most effective manner.

For example, would Will Young have the career he has now without the guidance of Fuller? And would someone like Cathy Dennis have moved so successfully from being a pop star in her own right to a hit songwriter for others without a manager of his abilities and vision backing her?

Fuller offers a valuable lesson in these difficult times for the industry that incredible success can still be achieved. But, more than ever, it takes imagination, a leap of faith and thinking beyond the normal set of "rules".

There were few more deserving wins at last week's Sony Radio Academy Awards than Planet Rock receiving the digital station of the year prize. At any time this would be a fantastic achievement, but coming at a time when its current owner GCap wants to pull the plug on it makes it extra special.

Commercial radio has few distinctive stations as it is afforded to lose one such as Planet Rock, serving an audience otherwise not catered for by mainstream radio.

It is encouraging to hear that new ownership for the station is being lined up and, given the size and loyalty of the rock fanbase and the way Planet Rock's audience has already grown, whoever does inherit it will have an exciting prospect on its hands.

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

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With her album being released in the States

next week, can Duffy repeat Leona Lewis's US success?

Yes | 44%

No | 56%



This week we ask:

With stations such as 6 Music and Radio Two performing well and NME Radio coming, is there a market for the relaunched Q radio?



MusicWeek
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News.



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Rock power triumphs at the

by Paul Williams

Bleaguered station consolidates award win over digital rivals with promising

Radio

Planet Rock looks poised to follow its new-found status as UK digital station of the year by having new owners in place within the next fortnight. Despite facing the axe by current owner GCap, the digital-only service won the national prize at last Monday's Sony Radio Awards where it also picked up silver and bronze awards in two other categories.

"It was just lovely to be recognised," says programme director Trevor White. "I was great for the team as they worked really hard last year." However, White says winning one of the top prizes of the Sonys will not affect ongoing discussions to sell the station, which was put on the block by GCap in February as part of a strategy for the group to reduce its digital interests. The group's other digital-only station theJazz has already closed, but since the February announcement by GCap chief executive Fiu Hazlett the group itself has become the subject of an agreed takeover by Heart and Galaxy owner Global Radio.

"These negotiations [to sell Planet Rock] started before the Sonys and are reaching their final stages. We're very optimistic," says White. "There are people who want to buy it and they're going through the legal processes that take time - a frustrating amount of time - which is why the staff have been brilliant. They don't even know if they're going to be in a job at the end of the day."

White says there has been more interest than was expected in buying the station, while the timescale has precluded a lot of people from continuing their interest. GCap originally set a deadline of March 28 for the station to be sold or face closure but this has since been extended to May 30.

Although White declines to reveal how many parties are interested and who they are, one name publicly linked to the station is Queen's Brian May

who revealed earlier this month he was part of a rescue mission to save the station.

"It's great having someone like Brian May giving their support," says White who further hints, "Being a small station in a very big group has its advantages and disadvantages, but personally I prefer being the only station in a business who care about it."

Although GCap has pulled its support from a station that in the first-quarter Roycons announced a

"It was just lovely to be recognised"

- Trevor White, Planet Rock



Rock On. Planet Rock with their best digital station award

fortnight age hit a new audience high of 563,000. While says there has been no animosity between the group and Planet Rock.

"They've been fantastic," he says. "We could have been in the Jazz's position right now. They've allowed us to go ahead and save the station, while the listeners have been incredible. Petitions have flooded in and they've set up protest groups."

Planet Rock's Sonys win was, outside the UK station of the year award won by Radio Four, part of a clean sweep for commercial radio in the national

Good for Sixties revival Brian

Quickfire

Brian Matthew, whose BBC sessions with The Beatles for his Saturday Club programme during the Sixties have immortalised him with Fab Four fans around the world, received the Gold Award at last Monday's Sony Radio Academy Awards.

The night's highest honour, it is given to recognise a career achievement by an outstanding practitioner. Matthew talks to MusicWeek about winning the award, his memories of the Beatles and the huge popularity of his weekly Radio Two programme Sounds Of The Sixties.

were about 2,000 or so people from the business and you feel it's a nice way of being appreciated. Sounds Of The Sixties has a really big audience. The ceremony's host Paul Gambaccini said at the event it had 3.5m listeners.

It's more than that now. They've been telling me the



"Lesley Douglas bounded over and said, 'You can't go home early, but I can't tell you why.'"

- Brian Matthew, Radio Two

Did you have any linking you would be getting an award? Very, very slightly. When I was invited I thought something might be up because the only time before I had been was when I won an award. When I got the last knockings I thought "Oh, crickey, can we have our cob moved up earlier?", then poor old Lesley [Douglas, Radio Two controller] bounded over and said, "You can't go home early, but I can't tell you why."

What does this special award mean to you? It's fantastic. When they put up the montage I thought, "Wow, what is this all about?" It very much took me aback. It's pretty exciting. You know there

last two quarters it's gone up by another half a million. It's amazing. It's thanks to the brilliant Phil Swern [the show's producer]. He's magnificent. Why has Sixties music remained so popular? It was such a revolutionary change when it happened and I don't think anything has beaten it since. It's got these enduring fans as well. It's absolutely across the spectrum in terms of who is listening. I'm always surprised when we get some of the younger ones writing in and there is an enormous internet audience for it. We get requests from Australia, from America, all over Europe. Of course, you recorded a number of BBC sessions with the Beatles. At the time were you aware in any way that what you were recording was history?

SONY RADIO ACADEMY AWARDS 2008

- Specialist music programme award: Friday Night Floorfills with Kystyle (07.3 Forth One)
- Music radio personality of the year: Jonathan Ross (Radio Two)
- Music broadcaster of the year: Andi Durrant (Galaxy Network)
- Music special award:

- The Feelgood Factor (Radio One)
- Entertainment award: The Russell Brand Show (Radio Two)
- Breakfast show award: The Chris Moyles Show (Radio One)
- Station of the year (under 300,000): Silk FM (Radio Two)
- Station of the year: (300,000 to 1m): SWR Bristol
- Station of the year (1m +)

- Key 103 Manchester
 - Digital station of the year: Planet Rock
 - UK station of the year: Radio Four
 - Gold Award: Brian Matthew
- The above represent selected 2008 winners (source: Radio Academy)

the Sonys

news concerning its future ownership

station categories.

The Local Radio Company's East Cheshire station Silk FM was station of the year with an audience under 300,000, while GCap's GWR Bristol won the 300,000 to 1m category and Bauer's Manchester-based Key 103 the 1m-plus prize.

Commercial stations were also represented among the music-based winners with Bauer-owned 97.3 Forth One's Friday Night Floorfillers with Krystle taking the specialist music programme award as Andi Durrant of Global's Galaxy Network was named music broadcaster of the year.

Radio One's Chris Moyles, who was his first-ever Sony in 2006 when he picked up the entertainment award, finally got his hands on the key breakfast show award as he beat fellow nominees including GCap station Capital's Johnny Vaughan and Bauer-owned Clyde 1's George Bowie.

Radio 2 missed out on the UK station of the year prize, but a profitable night for the BBC station included Jonathan Ross receiving the music radio personality award, while the "music special" prize went to the Smooth Operations production The Feelgood Factor, which was presented on the station by Mark Radcliffe.

Dermot O'Leary won the music programme award and Russell Brand the entertainment gong, with the feature award going to Radio Two's Just Radio production Malcolm McLaren's Life and Times in LA: A Radio Movie.

Brian Matthews, who has presented Sounds of The Sixties on the station for the past two decades, received the night's main prize of the Gold Award, given in recognition of a career achievement by an outstanding practitioner (see below).

Jenny Abramsky, who is stepping down as BBC director of audio and music to become chairman of the UK's National Heritage Memorial Fund, received a special award.

By Paul@musicweek.com

Brian Matthews

I can't pretend I was really, I don't think anybody can say, "I knew they were going to do this" because it was phenomenal. I do remember thinking the first time I met them, which was a live Saturday Club they did. "This is something different, something else." There was no question thinking they were going to be the biggest thing ever; who would know that? They were exceptional with great personalities. I happened to be in Shea Stadium when they played it the first time. Brian Epstein had asked me to go over as their interviewer and send stuff back to the BBC. That was a great experience and there really was a phenomenal response.

As you say, their personalities were an important part of their success. They had this marvellous knack of dealing with the press. One of the real highlights in the Stones was the way they dealt with press conferences. They used their natural wit and answered with polite rudeness.

How much has radio changed since you started? It has transformed. The biggest difference was you were extremely limited in the amount of records you played so most of the Saturday Club music was our recordings. We were only allowed to play six records, including three requests, in a two-hour show. Without those strict "needle-time" rules, we might not have all those amazing BBC sessions now. Very true. It's a good endorsement of how well our engineers coped with very inadequate equipment really.

THIS WEEK IN MUSIC UPFRONT:

● Roadrunner Records has announced a promotion with USB mixtapes manufacturer Mixa to offer an exclusive

laster of Kids in Glass Houses' debut album, ahead of its release at the end of May (p14)

Music Week Webwatch

There was great feedback for HMV on our forums this week - not that they'll see it with their bumper sales. Indeed, the retailer's announcement of seemingly good news led you immediately "Good news for HMV," says Alan Atkinson

"However, from an insular consumer point of view, I would like to see a reduction on catalogue CDs. Nowhere on the high street are prices for uncharted CDs as expensive as HMV. Phil Pavling joined the debate. "Once again the spin doctors at HMV grab the headlines with their 'bumper sales,' he writes, quoting our news story. "I'm sure any of us could report 'bumper sales' if we had a seemingly-endless 70% discount sale running."

And there was more upstall on the horizon, this time caused by the irrepressible Madonna. Helen laments, "I am a huge Madonna fan and I am disappointed that she has never played in Scotland," she complains. "She has a huge Scottish following and the fact is that she was married in Scotland and owns a home here makes it all bizarre!" Or Hard Candy perhaps? But there has been more to musicweek.com than just the forums. This week we had our music meets brands monthly newsletter.

As the sun shone, we cooked up a real flavour of summer for you. We chatted to Gaymans' managing director John Mills on the brand's music and festival strategy for the summer. We also brought you news of this year's Summer Festivals at Somerset House, opening with a collaboration between high street retailers Debenhams and D&M, and tracked down Topman marketing director Jason Griffiths for a word on the brand's relationship with music. If you missed the email, you can inbox catch it here: www.musicweek.com/mmm/bm08

What's new, we haven't stopped with the up-to-the-minute news, new music, features and chart analysis - you know where to go. www.musicweek.com

Hannah Emanuel
● MyRise is to release their new studio album independently, after forming a joint venture label with their management company that will release all of

Dooley's Diary



Summers applies the pressure

So what persuaded the usually ultra-private Simon Fuller to emerge from the shadows and accept the top gong at the MFF Roll of Honour last week? Step forward, please, the organisation's chairman Jazz Summers. "I try to keep away from these things," Fuller let us know collected his award last Wednesday at Park Lane's Intercontinental Hotel, before adding, "Who can say 'No' to Jazz Summers? Actually Lucian Grainge can." As for Gordon Brown, don't come near any music industry event any time soon. The PM was viciously booted after showing up on a video tribute for Fuller. "As you would expect, there were plenty of stories on the night about how various partnerships developed, not least the one between Ian McEwan and Geoff Barrowale, who were named managers of the year. As Barrowale revealed, "I was 40 grand in debt, sick, I was a singer and musician. Ian signed me when I was 36 and dropped me at 37." Eventually, of course, Barrowale switched to artist management, no doubt following his own useful advice. "The key to good management is a car," he reckoned. "Get a hatchback; you can get four amps in there!" Grainge's appearance of the night belonged to Julian Cope, who was on hand to induct Giffen Records chief Ron Fair into the MFF Roll of Honour. "I have to say I don't do these kind of things," said Cope. "I'm here for Ron Fair: Ron Fair is a true moollicker..." In an awards-heavy seven-day, the Sony Radio Awards last week claimed a first as Boris Johnson made his debut appearance at an awards ceremony, which seemed London Mayor... So, who is Chris Moyles' biggest fan? It turns out it is his mum who, along with dad, turned up to present the Radio One leading light with his breakfast show award.



For Moyles himself, the win served the event. "What a fucking boring ceremony. Radio One have won nothing until now," he stomped before sneaking in a message to Abramsky. "Play Rise! Jenny, you can sign it off before you leave." Charming. This week's big awards bash is, of course, the Ivors, which this Thursday will be giving everyone attending a copy of his songwriter Mitch Murray's book How to Write A Hit Song. The writer of such hits as How Do You Do It has revised his original pose (pictured, above) for an update of the 1964 book, which apparently inspired Sting to start writing songs... It was a veritable who's who of the rock world last Tuesday night when London's A-list residents turned out for the launch of Rock Band at Bloomsbury Bowling Lanes. A £50,000 bar

tab kept the likes of Noel Gallagher, The Courteeners, Vampire Weekend, The Fratellis, Fighter and Scouting For Girls drinking into the early hours, and just when the event looked like it was winding down, the executive karaoke suite opened up, complete with an industrial size Jazuzzi that soon had the grubby stans in attendance stripping to their M&S briefs and clanking in the new day. How very LA. Granted, the Jazuzzi had started to resemble a large bowl of miso soup by the time we left but it's a nice idea in theory... She was on Oprah last week to reveal comeback US dates, but look out tomorrow (Tuesday) for an announcement about a run of The Turner shows at the O2. These will be her first UK concerts since 2000... Speaking of the O2, Celine Dion became the latest star to perform at the successful venue recently, performing three



rights at the riverside location. Dooley spotted Andrew Lloyd Webber and Robin Gibb in the audience, with the former attending the show with his entire cast of Nancys from the I'd Do Anything television show. To mark the occasion, AEG CEO and president David Campbell was on hand to present the singer with a commemorative plaque. Pictured (left to right): head of venue operations Steve Gaskin, head of sales Caroline McMahon, Celine Dion and Campbell... To the Parliamentary Jazz Awards, an event which represents a rare chance for the music industry high politics to nosedive into Britain's elite in the very pleasant surroundings of the House of Commons' terrace bar. This year proved no exception: on a beautiful May evening last Tuesday representatives from sponsors PPL, Classic FM and the jazz industry in general gathered alongside MP's Ken Clarke, Andy Burnham and Charles Kennedy and Dooley in a most incongruous suit to listen to the sweet sounds of jazz guitarist John Etheridge and his band the Blue Spirits Trio. However, the night was not all canapés and chat. No, politics were in the air, with PPL and VPL chairman and CEO Fran Nevrlake taking the opportunity to lobby the assembled dignitaries for changes to the copyright rule. Cue much chattering to the assembled crowd and a political shuffling of feet... To end things off, a couple of rumours: Dooley hears mutterings that talk of an EMI/Warner alliance is stirring to stir again; meanwhile, there is to be further movement at Universal, where one executive is soon to be moving floors...

the band's recordings in the immediate future (p23)



Business as usual?

by Ben Cardew

The days when the kids hung out around the record shop on a Saturday may be long gone but for the surviving retailers in Britain's towns and cities it is very much a case of business as usual. Well, almost usual – it is just that now the kids are mainly ageing thirtysomethings and the most popular product keeping stores in business is vinyl

For a certain type of young man – often the deeply serious ones – it used to be that Saturdays would not be the same without time spent hanging around the local record shop.

These days, however, with physical sales falling and record stores closing, it seems like you would need the threat of physical violence to get youths through the doors of the local music shop. Even shopping has seemingly lost its appeal.

Miserable times, then, for the indie record shop once so lovingly immortalised by Nick Hornby. Or so you might think anyway.

The reality, as ever, is far more complex. "There's no hiding that things aren't good at all," says Kevin Buckie, owner of Avalanche in Edinburgh. "This week I felt like giving up. There was nothing out."

Probe harder, though, and Buckie admits that the situation is slightly more complicated. His shop, for example, is due a major refurbishment later this year.

"It's just very, very tough," he says. "But the shops that are left aren't left for no reason. They know what they are doing. If anyone is equipped to keep going in these times, it is these shops."

Buckie's main gripe is with the record-company schedules, which tend to cram releases into the end of the month, as well as the constant economic bad news. "People are scared to spend money," he laments. "Most of our good customers, their mortgages are quite low and their kids are growing up. But you can't turn on the news without people talking about the whole country going to the wall."

However, his own shop is protected from one of the oft-heard complaints among retailers – that of rising rents – as Buckie bought the premises last year.



(Pictures above) Coalition force: indie stores from top left – Jamba (Leeds), Piccadilly (Manchester), Rough Trade East (London) and Sister Ray (above, London)

What is more, he sees reason for optimism in the coalition of independent record stores he heads. The group – titled, in a very literal fashion, The Coalition Of UK Indie Stores – includes names such as London's Rough Trade, Piccadilly in Manchester, Jamba in Leeds, Avalanche in Edinburgh and Sister Ray in London.

The Coalition, which aims to fight for the interests of independent record stores all over the UK, met for the first time at the end of April in Leeds. At the meeting representatives from the 15 companies involved discussed a general set of principles, as well as the idea of holding a "Coalition Day" at the end of August, before making presentations to record company representatives, who responded enthusiastically.

"We have only had the one meeting and we got along straight away," says Darryl Mothershead, co-director at Piccadilly Records in Manchester, who attended the meeting on his company's behalf.

"If you look at London they have Sister Ray and Rough Trade [represented in The Coalition] and

**ROUGH TRADE SHOPS
RECENT ALBUMS OF THE
WEEK:**
March 3 The Gutter Twins
– Saturnalia
March 10 Bangs – Diary
Of An Afro Warrior

March 17 Bon Iver – For
Emma, Forever Ago
March 24 Blackand –
Barn
March 31 Zombie Zombie
– A Land For Remagneds
April 7 New Bloods – The
Secret Life

April 14 Pete Molinari – A
Virtual Landside
April 21 Mininap –
Bruise Around
April 28 Duet Village –
Silent Move

they seem to get along. We can still talk about things. The good shops seem to find their own markets."

This is a topic that comes up frequently when talking to members of The Coalition: people often expect independent record stores to be at daggers drawn, but they all profess to get along well, making the idea of a coalition eminently workable. Some will even confess, when pushed, to the idea of a vague kinship between indie retailers, doubtless enhanced by the economic insecurities they face.

"Me and Phil [Borton] from Sister Ray got the train together up to Leeds. Even though we are in the same town we are poles apart in what we sell," says Rough Trade East store manager Spencer Hickman. "We are so not competition. That is why we have realised we can work together."

Indeed, talking to independent retailers in 2008 it is striking how little they have in common, not just with the supermarket chains who sell music, but also with the larger entertainment chains. HMV, Zavvi and Borders.

It is rare, for example, to find an independent record store that still sells chart releases (although by no means impossible – Chalky's in Banbury being a good example), with most independents relying on increasingly obscure releases, often in limited runs.

"It is a different game," affirms Hickman. "No disrespect to them [Zavvi and HMV] but it is completely different. They are entertainment stores, not record stores. They sell games, plasmas,

phones. We would never do that."
Equally, while the likes of HMV and Zavvi use computer games, merchandise and DVDs to lure in younger customers, many indies are happy to continue selling music in physical formats in an often aging clientele.

"We have still got a strong brand," says Mothershead. "At the moment we seem to be doing alright and it is mainly vinyl."

This may seem depressing. But the rather counter-intuitive result is that many indie stores are left to run almost without opposition.

"Competitors?" says Buckie. "You can imagine him scratching his head down the telephone wire. We don't really have any competitors. We have Monarch in Glasgow," he adds eventually, before launching into a stream of praise for his so-called rivals.

"When we moved into our new site, we moved away from the main retail drag," says Mothershead, suggesting an isolation that is both geographical and metaphorical. "We decided then to go to more experimental sorts of music. We still do indie chart stuff but there is scope for us to go a bit weirder."

Nevertheless, it is wrong to think of independent retail as a land of milk and honey. The kids, for the large part, are staying well away.

"Generally our customers are over 30," says Mothershead, like a man quite happy with this notion. "These are people who want to own something, be it CD or vinyl."

He reflects for a second then adds, "We do see some youngsters, looking through the seven-inch rack," he says. "That is still going to happen. The nature of people is to want to own something."
"Kids these days aren't interested in buying the whole album," confirms Buckie. "But it's not 100% true that kids don't buy music. It is a very, very reduced market. What the kids have lost is the idea of coming round and hanging out in the shop. The tradition of coming in on Saturday has been lost."

A shame, then, if not the tragic picture often painted of indie retail. "The judgment is still out and we are willing to see," says Buckie. "But we are being positive. There are a lot of positives out there but I would be over the top to say that business is great."

"I am optimistic," says Hickman, who reveals that Rough Trade recently had the best day of trading in its 30-year history. "The really good thing for us is that sales are picking up. Universal is happy to press up vinyl of the new Spiritualized album just for us and that is as well as well creates optimism."

"If you aren't optimistic customers pick up on that," he concludes. "Anyway, I am optimistic because there is always great new music out there."

May 5 No Age – Nours
May 12 The Sharps – Set
– Replica Sun Machine



CONGRATULATIONS SIMON

HERE'S TO AN AMAZING CAREER AND CONTINUED SUCCESS
FROM ALL YOUR FRIENDS AT EMI MUSIC

EMI

'Unfortunately, on occasion relations

by Paul Williams

And if there is one person with first-hand experience of helping his charges attain huge success, it is Simon Fuller. Fresh from receiving the

How do you realise your ambitions as an artist manager? It was a question troubling a 20-something Simon Fuller in the mid-Eighties as he contemplated his next career move while A&R'ing at Chrysalis.

As he recalls, "I had this passion and desire to be a manager and I thought, 'How do you become a manager?' and I looked around Chrysalis at the time and checked out the list of the hot managers of the day."

Fuller came across Chris Morrison, who at the time was looking after a number of the label's acts, including Ultravox, and realised he had found his man. "Everyone thought he was a decent guy who was successful at the time having number ones and I thought, 'He'll have a few bob to spare and could back me as a manager'."

Morrison agreed to back Fuller, giving him office space and even a salary. "Whether he liked it or not I gave him advice," says Morrison. "I don't know what advice I gave him, but I wish he'd tell me because I'd like to emulate it."

Since then, of course, Fuller has gone on to become arguably the UK's most successful artist manager, his status recognised last Wednesday when he was awarded the Peter Grant Award for outstanding achievements in management at the MMF Roll of Honour.

His roster features - or has featured - acts such as Cathy Dennis, Paul Hardcastle, Annie Lennox, Will Young and the Spice Girls, while in recent years his interests have spread to a growing number of US artists such as Carrie Underwood and Daughtry as well as taking in non-music talents including David Beckham and Claudia Schiffer.

Most spectacularly, he has also had a serious impact on another American-dominated medium - television. His American Idol programme regularly tops the Nielsen Media Research ratings with an audience in the States of around 30m, while its format has been the catalyst for the launches of countless other talent TV shows on both sides of the pond.

Like American Idol, a number of these shows screening in America are utilising UK talent, giving the Brits an unprecedented media presence in the US.

Despite his huge success, Fuller is notorious for being private. But to lie in with him winning the Peter Grant Award he has agreed to break cover and exclusively reveal to *Music Week* his thoughts on what makes a successful manager.

In this piece, Fuller offers his unique insight and opinions and talks about subjects ranging from how to break an act globally to how the changing face of the music industry is affecting the art of artist management.

What characteristics and qualities do you need to be a successful manager? How have these changed over the years?

Managers come in all different shapes and sizes and from all different backgrounds. Tenacity, intuition, commitment and focus are a few of the more important qualities that are required. A modern-day manager certainly needs to be more of an entrepreneur now more than ever before. **Were there specific managers that inspired you or you were influenced by?**

Brian Epstein was my inspiration, the fifth Beatle and the most famous of all British managers. His name is revered and he can never be separated from the success The Beatles enjoyed in those early years. His sad departure was in many ways the beginning of the end for the group. Chris Morrison, my first partner, also had a very positive

(Pictured)

19 not out: Simon Fuller with Annie Lennox at last week's MMF ceremony

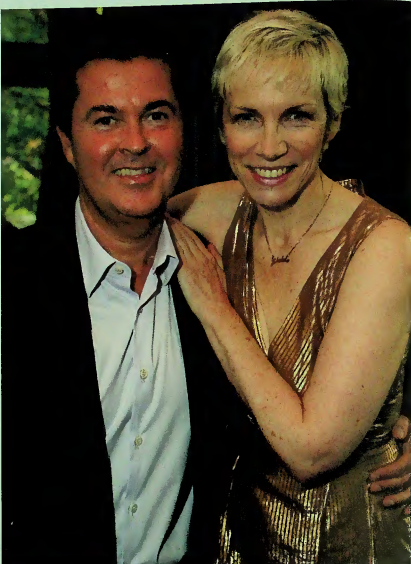


Photo: John Hargrave/Photomiscellaneous

influence on my early years in management. Chris is an outstanding manager with great integrity and I am very grateful to him for all his advice and support.

What should be the motives in wanting to be an artist manager?

Artist management is a calling. There is no greater pleasure than watching your artists' success grow and their dreams and aspirations realised. To be an important part of this process and knowing that you made a difference is motivating enough.

How do you decide whether an artist is right for you to manage?

It's just a gut feeling. If I am excited by their potential and vision and believe I can make an important contribution, then I'm in.

What are the most important elements in making an artist-manager relationship work? Who should ultimately have the final say?

An important quality for any manager is being

able to listen and understand an artist's needs. You have to be able to solve problems calmly, motivate and be positive and optimistic even in the most difficult of circumstances. The artist always has, and should have, the final say - it is their career.

Is there a "set of rules" that work with all artists in terms of managing them or does the "rulebook" have to be rewritten each time when taking on a new act?

From a business perspective, although each artist has their own challenges and objectives and execution may slightly differ, generally it is the same process. However, when it comes to the personal management of an artist, every relationship is unique.

Should new managers seek formal training in terms of doing the job or can you really only learn by actually doing it?

The best way of learning about artist management is hands-on experience and

SIMON FULLER TIMELINE:

1960 born May 17 in Hastings, East Sussex
1976 Wins first sixth form, begins promoting gigs on Hastings Pier and managing local bands
1981 Joins Chrysalis, signing publishing deal

for Madonna's breakthrough hit Holiday
1985 His signing Paul Hardcastle scores a worldwide hit with Me (All Night Long) and goes on to become one of the decade's most successful UK acts Stateside with his including Just Another Dream
1992 Fuller signing Annie Lennox's first solo album Diva is released
1998 Fuller-managed Spice Girls first single



Cathy Dennis achieves her first UK Top 10 hit Touch Me (All Night Long) and goes on to

become one of the decade's most successful UK acts Stateside with his including Just Another Dream
1992 Fuller signing Annie Lennox's first solo album Diva is released
1998 Fuller-managed Spice Girls first single

Wannabe tops the UK chart
1997 A global smash, Wannabe tops the Billboard Hot 100 while their debut album Spice becomes a US number one and the main's top seller of the year. In November his role with

the group ends 1998's Club 7 series Miami 7





ships do change after 'huge success'

the Peter Grant award at last week's MMF ceremony, the publicity-shy figure talks to *Music Week* about life in management

working closely with artists in any capacity. I believe in mentoring. Any job that means you can learn from others is absolutely what I would recommend.

What part should a manager play in terms of selecting repertoire for an artist? And how does that differ between an artist who writes their own material and one who is largely reliant on songs from others?
It depends on what type of manager you are. Not all managers are creative - they may come from a legal, accounting or touring background. I have always been very involved in choosing material for my artists because of my A&R roots. I find even if an artist writes their own material, I can help a great deal with choosing which songs to record and release. Sometimes an artist is so close to a song that they cannot assess its commercial potential.

Does the relationship between an artist and manager change once the artist becomes successful? How do you deal with an artist who, now they are successful, may want an increasing say in their affairs as they may now feel they have more power?
Unfortunately, an occasion relationship does change after huge success. Power and fame is very difficult for anyone to handle. At the end of the day an artist can do whatever they want to do. It is my job to help them make the right decisions during those challenging times. My input with an artist is consistent regardless of the level of success, and my demeanour stays the same.

Many of your artists have had global success. What is the best approach in taking an act that is successful domestically and turning them into a success overseas?
Success abroad rarely happens by accident and, if it does, it rarely lasts. It is important to choose the right artist to promote, at the right time, in the right market. It is then about utilising maximum resource, commitment and devoting as much time as it takes to get results. If you treat each territory with the same amount of respect, care and attention as you do to your home market, the chances of success increase dramatically. How much has the order of priorities changed since when you first became a manager? For example, has selling records fallen down the pecking order and live performances risen?

"The relationship between an artist, their fans and music lovers is essential to building a career and a business - the more meaningful the connection, the more fruitful the rewards."

Everything is changing very fast in the music industry today and although, of course, music sales are still important, they certainly do not mean the same now as they used to. The priority for me is creating fame and finding an audience. The relationship between an artist, their fans and music lovers is essential to building a career and a business - the more meaningful the connection, the more fruitful are the rewards.

What advice would you give managers looking to top into other revenue streams for their artists, beyond the traditional ones such as CD sales? Explore every opportunity and understand and acknowledge the power of music and its value. Music is important to people and consequently anybody hoping to connect and communicate with consumers cannot ignore music. With this recognition we can then more easily create and discover new revenue opportunities.

Many have made the observation that the centre of power in the industry is increasingly shifting away from record companies and to managers and their artists. Is that an observation you agree with and, from a manager's perspective, does that have any consequences in how to carry out the job?
I believe the centre of power is shifting dramatically towards the artist. This in turn means anyone close to the artist has more power now than ever before, so by association managers have more power. This is an important moment in the evolution of the music business. Artists may not always realise how much power and influence that they actually have. One of the things that I am currently enjoying most is helping to deal with this on the back of success.

Many of the people you manage have been with you for a very long time, which obviously isn't always the case with all artists and managers. What do you put this down to and what are the factors that help ensure an artist remains with a manager long-term?

If an artist feels the support, loyalty and honesty of their manager and there is mutual respect and trust, then you have the foundations for a long and rewarding relationship. I've always seen management as an emotional and spiritual bond. I have become close friends with all of my long-standing artists and I actually value our friendship more than any contractual arrangement.

(Pictured)

Making dreams come true: Fuller with Kelly Clarkson, the first American Idol winner

What are the factors in trying to ensure an artist has a long-term career in the industry, rather than being successful for a short period and then disappearing off the radar?

It is important to create a meaningful and long-term relationship with your audience. Timing and momentum are also essential and you should take nothing for granted and treat each release as if it were your first. It is also important to be financially responsible: big debts increase pressure to have huge success quickly. An artist's career needs time to breathe and must still be nurtured through the good times to then be strong enough to survive through the inevitable bad times.



Annie Lennox leads star-studded tributes

Annie Lennox hailed Simon Fuller as the "best manager in the world" as she presented him with the Peter Grant Award at the MMF Roll of Honour for outstanding achievements in artist management.

Lennox revealed at the event at the Intercontinental Hotel on London's Park Lane last Wednesday how she had chosen Fuller as her manager ahead of launching a solo career, after asking her lawyer to draw up a list of possible candidates.

"He came to me and said very little," she recalled of that first meeting. "He was incredibly powerful in the most quiet kind of way. As he left the house I tore up the list of names."

Some 19 years later, they are still working together. "I've seen Simon develop and grow and expand and seen him become something way beyond what a manager is about," she observed. "I think that is telling about potentiality, which



shows you don't have to be stuck with the label you've been given," she said.

Lennox's presentation followed an extensive video tribute to Fuller with tributes from names such as Prince Charles, Gordon Brown, Bono, David Beckham, Paul McCartney, Cathy Dennis (pictured with Fuller, left), three of the Spice Girls and Will Young, who opened the event by performing two songs.

"The people of Britain are really proud of what Simon Fuller has achieved," noted the Prime Minister, while Dennis told him, "I said I wanted to be a songwriter and you helped it happen by setting up the most amazing talent like Burt Bacharach. I've won two Grammys and had number one singles around the world. You have an amazing talent of making people believe in themselves."

Other winners on the night were Ian McEwan and Geoff Bannardale, who were named managers of the year for their work with Arctic Monkeys and

Reverend and the Makers, while Sharonne Spiteri handed Bernard Butler the producer of the year award. Getten Records' US-based head Ron Fair, who worked in London in the Eighties and has helped launch the careers of a number of UK acts including Snow Patrol in the States, was inducted into the MMF Roll of Honour.

He was joined by MMF co-founder Dennis Mulheed, who was the organisation's first chairman, and MMF director of copyright and contracts and Howard Jones' manager David Stoppa.

The Network Group CEO Terry McBride, whose roster includes Dido, Avril Lavigne and Stereophonics, was named international manager of the year, while Radiohead's commercial arm Sandbag won the newly-introduced Innovation of the year award for its work on the band's In Rainbows album.

debuts on B&C1 and ends up being screened in more than 100 countries, while the spin-off group score the first of a series of hits with *Bring It All Back* 2007 TV talent show Pop Idol finalist in the UK with Will Young becoming its first winner

the following February. Young more than 1m units of his debut single in its opening week

2002 American Idol, the US version of Pop Idol, debuts on the Fox network and is won in its first year by Kelly Clarkson with other subsequent winners including Carrie Underwood and Daughtry. The format is further developed in other territories, including Australia

and Canada 2002 19 begins managing Amy Winehouse, although the relationship ends in 2007 remaining with the company. Fuller sells 19 in a \$100m deal

to CKX, which previously acquired a controlling stake in Elvis Presley Enterprises 2007 The board of US-based entertainment

giant CKX agrees a \$1.3bn (\$160m) buyout proposal by Fuller and founder Robert Sillerman 2007 Overseas Spice Girls reunion, including a comeback tour 2008 Wins Peter Grant Award at MMF Roll of Honour



CreativeArtistsAgency
congratulates our friend and client

SIMON FULLER

Peter Grant Award Recipient



CAA

have your cake and eat it



10 years of empowering labels and artists

helping artists and labels to maintain control
of their careers, business and copyrights

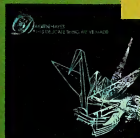
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 "The missing link between Richie Havens and Stevie Wonder" **THE INDEPENDENT**
 "The most important solo musician to emerge from Northern Ireland since Van Morrison" **THE BELFAST TELEGRAPH**
 "An unbelievable voice... in the premier league of British songwriters" **THE SUNDAY TIMES**
 "Hugely impressive" **UNCUT**
 "Steeped in soul, blues and funk, his voice calls to mind Otis Redding with a husky touch of Tom Waits" **SUNDAY MAIL**



Darren Hayes This Delicate Thing We've Made POWSUG001
 "...a momentous spiritual tour de force, an undressed lyrical exploration of a soul reborn, tucked into a labyrinth of sonic textures" **CHUCK TAYLOR, BILLBOARD**

Look out for Darren's new DVD of the Albert Hall show, due later this summer. POWSUGDVD1



Delirious? Kingdom of Comfort FURY0013
 Delirious? - their most real and risky album, "Kingdom of Comfort". Where hooks and melodies drip from every track, drawing listeners in only to have razor-words slash away all that's fake and artificial. It comes from years of travel and seeing poverty face to face, only to return home to a life of comfort, leaving them asking questions. The sounds that came as answers are bigger and more honest than they've made before.



Ocean Colour Scene Live at Birmingham Town Hall 009490
 Renowned as one of the UK's best live bands, it makes total sense that the guys have decided to release a live DVD. Recorded in April of this year in their home town, the DVD features all the bands favourites as well as a selection of rarely heard live tracks and some great, exclusive backstage footage, plus interviews with the band.



Lazenby The Loft Years 706CD001
 The Loft Years is the long-awaited debut album from Lazenby. From huge Burlesque shows and fashion catwalks to intimate acoustic sets, Lazenby have made their name across the UK with their live performances and have finally given in to demand by releasing their album to coincide with their first ever Glastonbury showcase.



Phil Campbell After The Garden 5AFED03CB
 "Decca has been infamous for more than 40 years as the label that rejected the Beatles. In 40 years time EMI will be similarly infamous as the company that rejected Phil Campbell twice..."
 "All set to cosy up against the works of David Gray, Damien Rice & Ray LaMontagne. For all those who have fallen in love with the recent return to proper songs, sung properly, by proper songwriters." **THE SUNDAY TIMES**



Miriam Stockley Eternal TULACD001B
 Perhaps best known for her seminal featured vocals on Karl Jenkins' multi-million selling *Adiemus* project, Miriam Stockley is widely regarded as one of the best female singers in the world.
 Her latest classical crossover album 'Eternal' sees a return to her classical roots with her own unique interpretations of classics such as Albinoni's 'Adagio', Purcell's 'Rondeau', 'Moonlight Sonata' and a new recording of 'Adiemus'.



Dame Shirley Bassey Get This Party Started 5B800106
 The Tigress of Tiger Bay is back! Shirley Bassey can take any song & kick it up through the gears in spectacular style and that's exactly what she's doing here. AOL
 "As shown by the Pink title track and recent powerhouse single 'The Living Tree', the lady herself remains a formidable force of nature." **Q MAGAZINE**
 "A jaw-dropping collection with all the drama and glamour you'd expect" **BBC**

Promotional Feature.

Absolutely fabulous

The DIY label management solution that is Absolutely made for today's music market

With the launch of Absolutely as Europe's first full-service label management company, Henry Semmence and Simon Wills were determined to challenge the old way of doing things. They've certainly done that.

Together, they have created a unique business model that is proving to be the ideal answer to the needs of independent labels and artist-owned labels in today's marketplace.

When Absolute Marketing & Distribution was launched in May 1998, nobody could have predicted the seismic shift that is taking place in the industry today. Back then, who would have thought that the balance of power would shift away from traditional record companies? Who would have expected to see important new artists and established artists like Wet Wet Wet, Ali Campbell and Dame Shirley Bassey refuse to sign their rights away to the majors – and opt to take a DIY route to market instead?

Few people would have anticipated such a dramatic change in 1998 because, back then, most artists and artist managers didn't have access to the resources and skills required to be able to do everything that a major record company could do.

Enter Henry Semmence, former managing director of sales and distribution company Total Records and one of the industry's most experienced sales, distribution and marketing specialists.

Semmence saw an opportunity for a completely fresh approach under which Absolute would provide tailor-made sales, marketing and business management solutions for indie labels and single-artist labels. It would offer all of the services required to run a successful imprint: from administration to television advertising.

It was a radical new model designed to empower independent label artists to take control of their careers, businesses and copyrights by fully managing a "virtual" label on their behalf.

As AIM CEO Alison Whanham puts it: "Henry has stayed ahead of the market for his entire career, so introducing this business model 10 years ago is what I would have expected from him."

In 2000, Simon Wills – who had worked alongside Semmence at Total Records – also joined Absolute in the key role of sales and marketing director, becoming a director and partner four years later.

Since then, Absolutely's business model has proved to be the ideal solution for both established artists and new talent. The company's impressive list of label management clients currently includes, among others, Ali Campbell, Dame Shirley Bassey, Paul Carrack, Coscaud, Phil Campbell, Darren Hayes, Jay Sean, Sir, Jill Scott, Ultrabeat, Foy Vance, The Dave Matthews Band and Wet Wet Wet.

The company has also represented Melanie C, Herbie Hancock, Bananarama, Marillion, Editors, Raphaela Saadig, Hall & Oates, Boy George, Coolio and Ocean Colour Scene, among many others. So it's hardly surprising that Absolutely is bucking the industry trend by achieving significant year-on-year growth while many major companies are struggling to sustain sales and market share.

"We give our clients the ability to implement their own new business models," says Absolute managing director Henry Semmence.

"The desire for management companies, copyright owners and artists to embrace the 360-degree model is all well and good," he says, "but without the correct infrastructure, routes to market and the experience, it's virtually impossible."

Absolute's sales and marketing director Simon Wills also highlights a shift in artists' attitude to the majors: "What many major labels are expecting artists to sign away more rights – such as live performances and merchandise – a growing number of artists actually want to give away less so that they make the most of their copyrights."

He says, "Absolute can offer all the services



Sparks fly: the LA brothers are the latest act to sign a label management deal with Absolutely



"We give our clients the ability to implement their own new business models..."

Henry Semmence,
Managing Director



"Absolute can offer all the services required to get to market"

Simon Wills,
Director

singles and more than 1m albums sold over the past 10 years – including three number one singles in 2004, with sales of over 1.5m units. Paul Carrack – One of Absolute's artist-

required to get to market, but the copyright always remains in the hands of the label or the artist."

According to Semmence and Wills, a key part of Absolute's role today is to develop and exploit new income-generating opportunities not usually available to artists under traditional recording or licensing deals.

"Ten years ago, the only way for artists to monetise their copyrights was via a physical release," says Semmence. "Today, we help our clients to access and control a wide range of new revenue opportunities – including mobile, digital, compilations, synchronisation, sponsorship and brand partnerships." This enables them to retain the lion's share of the potential profits.

He adds: "It also means artists have greater control of how and when they get to market, which markets they embrace, and at what level. They're not forced into releasing music for reasons that relate to someone else's agenda."

Absolute also helps artists and DIY labels to compete more effectively with product being released by the majors. "They can have their own labels and participate in income sources they would not normally see," says Semmence. "We help to counter-balance retailing physical sales."

While the development of alternative routes to market gives DIY labels and artists for greater direct access to the marketplace, it means they also have to be able to co-ordinate, manage and continually update these new channels. Under the traditional record company model, Absolute claims, this would be cost-prohibitive for small labels with lower sales.

Under the Absolute model, though, the shift to "virtual labels" and "virtual marketing departments" means the essential skills can be provided on a "needs must" basis – and so avoid burdening indie labels with huge costs and overheads.

Looking ahead to the next 10 years, Semmence and Wills see the methods of delivering music to consumers continuing to fragment, with the physical market shrinking further and different demographics and age groups gravitating towards different delivery systems. But they have no doubt that the inherent flexibility within the Absolute model will enable them to adapt to any further dramatic changes.

"The Absolute model has been constantly evolving since we started and will continue to do so in future," says Semmence.

"We want to encourage talent representatives – such as artist managers, lawyers and accountants – to work closely with us to create even greater opportunities for their clients," he says. "They can use our experience and market knowledge to advise their clients about the expanding opportunities available to them. And together we can fully exploit those opportunities in future."

before signing them on to Sony BMG. **Cascada** – More than 500,000 copies of Cascada's debut album sold over the past year. **Kate Price and Peter Andre** – Single went from

Full circle

A true 360-degree model would not work without the kind of services provided by Absolute, says Tim Clark, joint managing director of IE Music Group



Absolute were extremely prescient when they introduced their innovative label management business model in 1998.

Empowering labels and artists to maintain control of their careers and their copyrights by fully managing a "virtual label" on their behalf was a radical move back then. But it is exactly what is needed in today's marketplace. The old industry models are no longer appropriate because of the increasing pace of revolutionary change being forced by the impact of digital technology.

Today, artist managers need to keep all of their artists' rights in one basket in order to maximise revenue from all sources. And they need a way of separating financing from the services that their artists need.

IE Music was one of the first companies to develop what we consider to be a true 360-degree model in which artists' rights are all kept in one place and we then find the investment needed to finance the recording and exploitation of those rights.

But we could not run a true 360-degree model if we were not able to go to a company like Absolute to obtain the wide range of label management services they provide – and at such a keen price.

With Absolute, you know exactly what you are getting. They are very open with us, and we are with them. We have tried other service providers, but in my view Absolute are second to none in terms of the high standard and professionalism of their services. So we can go off and find the money for our artists – and then come back to Absolute and say here is a great artist that we want to get to market. That is fantastic for us.

But we are very involved in the creative process and provide us with lots of information about the market and how we can get our message through to retailers. It has developed a complete marketing and distribution system across both physical and digital which is perfect for our needs.

The company's approach of e-commerce and m-commerce is incredibly impressive and its online marketing and mobile marketing is particularly innovative. And where they use third-party consultants, they simply pass them on to us without trying to take a fee.

Would IE Music be happy to recommend Absolute to other management companies and independent record labels? The answer is a resounding yes.

ABSOLUTE ACTIVITIES:
Ali Campbell – Biggest-selling 500 album and outlet for 10 UK40 albums for the past 10 years.
Dame Shirley Bassey – Her most successful album for 17 years. She

even appeared on the *Glastonbury* main stage in 2007.
Wet Wet Wet – Their first Top 10 single for 11 years.
All Around the World Records – Over 5m

singles and more than 1m albums sold over the past 10 years – including three number one singles in 2004, with sales of over 1.5m units. **Paul Carrack** – One of Absolute's artist-

owned label clients. Eight albums and three DVDs released to date, generating sales of more than 300,000 units.
Editors – Absolute launched and charted the band's first two singles

zero to gold status in only four weeks.
April 2008 – four singles on Radio One playlist and four singles on Radio Two playlist – all in the same week.

Mobile Entertainment Forum's Maffly Awards 2008 – Winner of the Retail Campaign Award for Wet Wet Wet SMS Pre-Order Campaign

Quote unquote

Paul Carrack



"When I started my label in 2000 I had very little idea of what I was doing. But Henry and all the staff at Absolute have been brilliantly helpful in every aspect of the business from beginning and - from manufacturing and distribution to administration.

"I really appreciate all their advice. Their hands-on, friendly, enthusiastic and down-to-earth help has enabled me to establish myself as an independent artist/label."

Alison Wenham, Aim CEO



"Labels often don't have the time, skills or resources to manage all their business needs. The kind of one-stop label management service provided by Absolute gives a label the support to concentrate on the A&R and creative processes.

"It provides a workable financial model for many labels with great music, but little resource. Crucially, it also provides flexibility and speed to market - two key ingredients for success.

"With their experience and industry knowledge, Absolute can make sure that labels are properly set up and managed. This means that more revenue is generated from the music, helping labels to compete and grow."

"Absolute is a member of AIM, supportive and represented on the board by Henry. That alone shows their commitment to the Independent sector, and to ensuring the companies to act collectively for the entire community."

Steve Hogarth, Marillion lead singer



"We go back quite a long way with Absolute. Unlike a lot of music business directors, Henry makes an effort to stay 'hands-on' with his projects. We've always found him to be approachable, helpful and honest."

"The systems of selling music are changing almost daily and it's important to be with a company who have their finger on that pulse - and are flexible enough to move with it. Henry has a good team around him and they truly understand the business - past and present - whilst keeping a keen eye on the future."

Kim Revie, RSM Management (Ali Campbell)

"I'm so glad we went to Absolute with Ali Campbell's project and the label Crumbs Music. Absolute are highly professional, efficient and effective - and they're good fun too!"

"Absolute allow everyone to play to their strengths. The artist has the freedom to make the album they want and the management and label have the freedom to market and sell that album in the way they envision."

"What Absolute do brilliantly is provide the much needed and valuable tools - advice, support and structure - to make it happen in the best way possible. It's like having a major record company working with you - but with none of the negatives."

"Their contribution is major and I think their model is the way forward for artists, managers and labels in today's marketplace."

Wet Wet Wet

When Wet Wet Wet reformed last year and signed an agreement with Absolute for their own label Dry



Records, the band ended up achieving substantial chart success with 'Timeless' - their first full album of all-new recordings for 10 years - and scored their first Top 10 single since 1997.

Working closely with the band's management company No Hall Measures, Absolute devised a heavyweight marketing campaign designed to give the strength of the band's enormous fan base. Absolute put together tailor-made PR and promotions teams and brought in marketing consultant John Waller to act as project manager.

The campaign was spearheaded by a £100,000 national TV advertising campaign, while a series of co-operative TV ads with retailers resulted in the album being stocked across all of the UK's leading supermarkets.

As well as extensive national radio airplay - including a Radio Two playlisting, other key promotional activities included a Live at Maida Vale session for Radio Two and major television appearances on shows such as GMTV.

The album was also promoted during Wet Wet Wet's 20th anniversary arena tour in December 2007 which took in most major UK cities. All of the shows included a mixture of new songs from the Timeless album, and material drawn from the band's extensive repertoire.

Innovative marketing ideas linked to the tour included giving fans at the concert an opportunity to purchase a unique live CD of that evening's performance. The CD - produced in conjunction with Absolute Live - was recorded live and made available to fans 20 minutes after the show.

Absolute also partnered with indie mobile to launch an SMS pre-order service for personalised live recordings of Wet Wet Wet's second single from the album, Weightless, as performed by the band at each venue during their tour.

The aim of the SMS pre-order campaign was to accelerate advance sales of the band's single prior to release date by offering fans a unique version that could only be ordered via SMS. This significantly improved the single's chart entry position when chart-eligible SMS pre-orders were redeemed alongside physical sales during the week of release.

The single Weightless subsequently entered the UK Singles chart at number 10, making it the band's first Top 10 single for 11 years. The campaign itself went on to win the prestigious Artist Campaign Award at the Mobile Entertainment Forum's 2008 Merit Awards in Cannes in May.

As part of the ongoing marketing campaign, Wet Wet Wet recently performed live at Tesco's Mum of the Year Awards - and the band's Timeless album is currently Album of the Week in the UK's high-circulation customer magazine, resulting in prominent ranking in the supermarket chain's Chart Offers section.

Ali Campbell



UB40 lead singer Ali Campbell achieved his biggest-selling solo album to date after signing to independent label Crumbs The Label, which is marketed and distributed by Absolute. The album - titled Running Free - is well on its way to go platinum.

Running Free was produced by Sly & Robbie and featured a host of guest stars - including Smokey Robinson, Mick Hucknall, Lemar, Katie Melua, Beverley Knight, Bitty Miller, and Ali's brother and UB40 member Robin Campbell.

Absolute mounted a massive marketing campaign which was project-managed by marketing consultant John Waller. The campaign included a £150,000 national television advertising

campaign, print advertising, and a big PR drive across all TV, radio, press and online media. Absolute also helped to build a dedicated website for the album in order to target UB40 fans with online promotional activity.

All Campbell's manager, Kim Revie of RSM Management, says, "Absolute's innovative marketing ideas were always well thought out and in keeping with what we were trying to achieve with the artist. It's so refreshing to work with people who are able to think creatively and are not bound by 'one size fits all' mentality in their approach to marketing."

In conjunction with Henry Semmence and John Waller, we hand-picked the promotions team for the project. In effect, we had a tailor-made team to promote and market the album."

John Waller adds, "The campaign was aimed at fans of UB40 and the guest artists on the album, as well as targeting fans of Ali Campbell himself."

The marketing campaign for Running Free culminated in Ali Campbell's acclaimed concert at the Royal Albert Hall in April. The concert was recorded and filmed and will shortly be released as a DVD and live album.

Dame Shirley Bassey



When Dame Shirley Bassey embraced the independent DIY route to market offered by Absolute, it resulted in her most successful album for 20 years. The album stormed into the UK chart at number six and took only eight weeks to achieve silver status.

Dame Shirley's album - titled Get The Party Started - was released in June 2007 through Lock Stock & Barrel Records.

The independent label, owned by songwriting partners Catherine Feeney and Neil Lamborn of London-based band New! The Bride.

Lock Stock & Barrel Records signed a worldwide agreement with Absolute under which Absolute provided a full label management and label development service that covered everything from A&R, TV advertising and marketing services to manufacturing, sales, distribution, e-commerce management and label administration.

Absolute brought in Nathan Graves to oversee A&R for the album.

Get The Party Started featured 13 classic tracks - including Big Spender, You Only Live Twice, I Wanna Have Nothing and I Will Survive. The tracks were specially remixed and re-worked by innovative contemporary producers such as NorthWestWest, The Glimmers, Mark de Clive-Lowe, Buz in the Attic, Bruno and Restless Soul.

The lead single from the album was Dame Shirley's amazing version of P!nk's Get The Party Started which was originally featured in a spectacular Marks & Spencer TV advertising campaign. The single went on to chart well in the UK and reached number three on the US Billboard charts.

Absolute mounted a heavyweight UK marketing campaign which was overseen by marketing manager Mark Dowling. The campaign included an initial £100,000 national TV advertising push, print and poster advertising, and a massive PR offensive which focused on Dame Shirley's return to recording and her groundbreaking live appearance on Glastonbury's main stage at the age of 70.

The campaign also included TV and radio specials, plays on online video channels, and promotional tie-ins with national press.

As a result, Absolute secured Get The Party Started as 'Album of the Week' in leading retail multiples such as WH Smith, Tesco, Woolworths, Sainsbury's and Morrisons.

Catherine Feeney, managing director of Lock Stock & Barrel Records, says, "As a new indie label, we were fortunate to find a guiding light in the expert help and guidance of Henry Semmence and his lead at Absolute."

She adds, "Dame Shirley Bassey is not quite the sort of international artist that an indie label usually

takes on - so we really needed the expertise of a company such as Absolute. They were fantastic in guiding us through and helping us make the decisions along the way that quickly took our album into the charts."

Jay Sean



After signing a partnership agreement with Absolute for their new R&B/pop label, 2Point9/Jayded, R&B singer-songwriter Jay Sean and his managers Billy Grant and Rob Stuart of 2Point9 saw his single Ride 11 gallop into the UK singles

chart as the highest new entry. With strong support from radio and TV stations, the single remained in the UK Top 40 for eight weeks, selling over 70,000 copies. The Ride 11 video has so far received more than 7m views on YouTube alone.

Jay Sean's latest single, Maybe, made a strong Top 20 entry on the UK singles chart at the beginning of May. His debut album My Own Way was released on May 12 and went straight into the Top 10, supported by a major TV and online advertising campaign.

Absolute provides a complete label management service that covers all of the key functions required to get 2Point9/Jayded's new releases into the physical and digital marketplace.

While 2Point9's in-house marketing team is responsible for grassroots activity, Absolute handles all sales, retail marketing, online marketing, mobile marketing, manufacturing, distribution and digital management. It also advises 2Point9/Jayded on international licensing.

Billy Grant, managing director of 2Point9, says, "Absolute has taken the Jay Sean project to another level. As an independent label trying to break an artist in the UK, it's not easy. But Absolute believed in the project from day one and have contributed massively, bringing elements to the table which we would have found it harder to do."

Foy Vance



Hailed by Bonnie Raitt as "one of the most soulful and powerful singers and writers I've heard in a long while", Foy Vance's debut album Hope received widespread critical acclaim when it was released by Wundtman Records - through Absolute - last September. This was preceded by a 12-month seeding campaign that saw Absolute working several limited edition EPs at both traditional retail level and via iTunes.

Absolute mounted a major TV, radio and national press campaign which was supported by a three-month UK tour. Recent live performances on iTunes London Live Sessions, MTV's Spanning New Sessions and Tiscali Sessions have all given the album a further boost.

Vance's latest double A-side single features two tracks from the Hope album. Shed A Little Light (currently on the Radio Two playlist), and the hot Club Track Be With Me which was re-recorded by The Fratres Association (a.k.a. David Holmes).

Major sync deals are also helping to build consumer awareness of Foy's truly unique talent. His songs Gabriel and the vagabond and Homebird have already featured in cult US drama series Grey's Anatomy. Later this month, his song Indiscriminate Act of Kindness - also from the Hope album - will be featured in a TV commercial for Great Ormond Street Children's Hospital.

Phil Campbell



Last month, enigmatic Scottish singer-songwriter Phil Campbell released his stunning new album After The Garden on Safehouse Recordings, via a label management deal with Absolute.

The album was produced by Grammy-nominated producer Andy Bradfield, famed for his work with Rufus Wainwright and Damien Rice amongst others.

The first single from the album, Maps (How I Feel About You) was released on April 21 and was immediately hailed by the Sunday Times as "one of the best love songs of the year".

After supporting Turin Brakes on a UK tour in February, followed by a UK tour with David Gray in March, Campbell's major breakthrough came when he performed 'Maps' live on Jojo Holland's Later in April. He also recorded a performance of his song Cold Engines for the Later website.

With Absolute lining up carefully-targeted regional advertising to support the single and album, Maps is currently attracting strong support from Radio Two, national press and regional newspapers and radio.

Phil Campbell came to Safehouse and Absolute after taking the traditional route via the majors twice before reaching the age of 21 in the mid-Nineties. He signed a development deal with WEA when he was just 18 and released his debut album Fresh New Life on EMI before he had turned 20.

But taking the DIY indie route this time appears to be paying off for Campbell.

Sia



Perhaps best known for her work with Zero 7, Australian singer

songwriter Sia looks set to finally break through as a solo artist with her latest album, Some People Have Real Problems.

The Mercury-nominated artist's album was the first significant release under a long-term

label management agreement between Absolute and leading music management company IE Music.

Under the agreement, Absolute handles all sales, retail marketing, online marketing, mobile marketing, manufacturing, distribution and digital management functions, while Absolute and IE share responsibility for artist marketing and promotion. Released on Monkey Puzzle Records last January, Some People Have Real Problems was produced by Jimmy Hogarth, known for his work with Corinne Bailey Rae, Amy Winehouse, James Blunt and James Morrison.

The album was backed by a significant multi-platform marketing campaign which included a sell-out tour of the UK and Ireland, targeted print advertising, and online advertising on sites such as MySpace and Last.fm. Intensive press, radio and TV promotion resulted in strong support from BBC Radio Two and BBC 6Music (Album of the Week on both stations), as well as extensive coverage in the national press and on regional radio, iXsTV TV channels and influential online music sites.

The viral video for Sia's song Buttons is now a YouTube phenomenon. It became one of the most-linked and most-watched music videos on YouTube after being picked up by celebrity blogger Perez Hilton. Innovative marketing activities to support Sia's latest single, The Girl You Lost (released on April 21) include an online pre-order offer for the album, and an SMS pre-order service for exclusive chart-eligible live recordings of the single, as performed by Sia at each venue during her tour.

Dave Robinson, Stiff founder and music consultant

"Henry Semence is the smartest marketer around."

Billy Grant, joint managing director, 2Point9

"If you're a small label, you can't do everything - especially when you start to have some success. Using a bolt-on such as Absolute enables you to carry on with what you do best, while they do what they're best at."

"Working with Simon, Mark and the rest of the team, it's like one big family. We've got the same ethos and enthusiasm - and we complement each other when it comes to brainstorming with their creative team to develop innovative ideas."

"Absolute has taken the Jay Sean project to another level... they believed in the project from day one and contributed massively.."

Billy Grant, 2Point9, joint managing director

Dougie Souness, No Half Measures Management (Wet Wet Wet)

"The music business has completely evolved and artists no longer need to work under the constraints of a major record company deal. Wet Wet Wet have always enjoyed a certain amount of creative control, but now they are completely in charge of their own destiny by being able to tap into the resources and expertise available through Absolute."

Matt Cadman, All Around The World Records

"We've worked with Absolute for their full 10 years - and with Henry, Simon, Fran and many of the Absolute crew for over 17 years. They're not only fantastic at what they do, they're the nicest company we deal with."

"Absolute are invaluable for any independent label - new or old - in providing the essential knowledge and manpower to facilitate successful releases. The marketplace is ever-changing and everyone needs an Absolute to keep abreast of developments in the way the industry operates."

"We wouldn't have had anywhere near the success we've had without them. It's that simple."

Keith Armstrong, founder and CEO, Kitchensware Records

"Henry's great strengths are his knowledge of the business, how to make it work according to your varying strengths, and his flexibility in accommodating deals."

"For instance, the hard work of getting Editors (below) noticed and firmly in the marketplace was all done with Absolute, but we were all aware that at some stage we'd need major money to push the act further."

"Absolute is also great at responding quickly to the changes in the music business. With the huge shift in the way people receive music, they've been able to adapt and add value in terms of marketing, idea generation, and modern services."

"I like them as people. They're honest, straightforward and have a good sense of humour. You can't ask for more than that!"



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Absolute provides everything it takes to run a successful independent record label – from label administration to television advertising.

Operating as a "virtual record label" on a client's behalf, Absolute's highly experienced teams take care of all of the essential functions needed to ensure that each release gets to market efficiently and on time.

"Many new indie labels often find that they need expert guidance to help them make the right decisions about building their business," says Absolute managing director Henry Semence, "so we also offer independent advice on the creative and strategic development of a label as part of our service."

With digital and mobile media playing an increasingly influential role in delivering music to

consumers, Absolute's full-service label management model now also puts e-commerce and m-commerce strategies at the heart of its tailor-made business solutions for indie labels and single-artist labels.

"Digital and mobile marketing now stand alongside our traditional routes to market, both in the UK and internationally," says Absolute's sales and marketing director Simon Willis.

Absolute's range of services: full provision for labels' needs

MARKETING AND PROMOTION



Absolute can initiate, implement and oversee retail and solus marketing and promotion campaigns for a label's singles and albums – and can also provide advice on release strategy and timing.

Functioning as a "virtual marketing department",

Absolute typically sets up a dedicated

marketing and promotions team for every label client and helps to create a tailored campaign for each stage of a new release.

Overseeing these services are sales and marketing director Simon Willis (right) and marketing manager Mark Dawling (above).



MANUFACTURING



Absolute manages and oversees all of a label's manufacturing needs – with the company's manufacturing department responsible for controlling and managing a label's stock requirements.

Absolute's production manager Rob Dwyer (left) manages the manufacturing and packaging of all new releases – from initial sleeve design through to the finished product.

PHYSICAL SALES AND DISTRIBUTION

Absolute has a longstanding agreement with Universal Music which covers physical distribution of its label clients' product throughout the UK and Ireland. Absolute works closely with national account managers at Universal Music and with Universal's field/telesales operation. The company provides extra back-up at the new release stage – and then focuses on campaigns and non-traditional sales throughout the lifetime of a release across all UK retailers and major exporters.

ONLINE SALES AND MARKETING

Absolute's dedicated online team – led by



experienced online manager Richard Austin-Smith (left) – provides advice on all aspects of online and download retailing. The team actively markets each client's product on all of the major download retail sites, ensuring that titles are correctly coded and set up.

Absolute will also advise a label on the appointment of third-party digital/online marketing and promotions specialists – and then oversee their activities on the label's behalf.

MOBILE SALES AND MARKETING

Led by mobile manager James McGinness (below), Absolute's mobile marketing team is fast gaining a reputation for devising highly innovative mobile-led campaigns.



The team recently won the prestigious Artist Campaign Award at the Mobile Entertainment Forum's 2008 Mefly Awards in Cannes. The award recognised Absolute's creation of a new way of using the mobile platform to market and distribute personalised content.

Absolute won the Mefly award for its innovative SMS Pre-Order Campaign for Wet Wet Wet's single Weightless. The campaign utilised SMS pre-ordering to make Wet Wet Wet the first band to benefit from the Official Chart Company's trial of chart-recognised "live sales".

Absolute partnered with Indie Mobile to launch an SMS pre-order service for unique live recordings of Wet Wet Wet's single Weightless, as performed by the band at each venue during their UK tour last December.

The aim was to steadily accumulate advance sales of the band's single prior to release date by offering fans a unique personal version that could only be ordered via SMS. This was designed to significantly improve the chart entry position for the single when SMS pre-orders were redeemed during the week of release. The result was a Top 10 single – and a major industry award.

Absolute has agreements and strong relationships with all of the leading mobile operators, mobile download sites and ringtone

Absolute can implement retail and solus marketing and promotion campaigns

Absolute has agreements and strong relationships with all of the leading mobile operators

Absolute assists label clients to maximise additional income streams

companies. It gives its label clients advice on how to maximise potential income streams and promotional opportunities in the mobile telecoms space.

BUSINESS DEVELOPMENT SERVICES

Compilations, synchronisation, sponsorship, brand partnerships

With artists and labels able to retain full control of their copyrights under the Absolute model, they are able to exploit a wide range of new revenue opportunities – such as third-party compilations, own-label compilations, synchronisation deals, artist sponsorship and brand partnerships.

Absolute's strong relationship with the leading compilation companies means it can place a client's tracks on TV-advertised and non-TV advertised albums – as well as using its in-house experience in the compilations market to create and market exclusive compilations on a label's behalf.

Absolute assists label clients to maximise additional income streams – helping to negotiate synchronisation deals with companies which use music in films, TV programmes, advertising, computer games and corporate communications.

Absolute also recognises that tie-ins with major brands can provide an important platform for launching a new artist's career – or for introducing an established act to a new audience. That's why it puts a heavy emphasis on securing sponsorships, branded content deals, and tie-ins with brand marketing campaigns by non-music brands.

LABEL ADMINISTRATION



Under the watchful eye of experienced administration manager Fran O'Donnell (left), Absolute provides a full label administration service that includes

registering and administering a label's music tracks with the appropriate mechanical and performance royalty collection agencies – and making sure all licences are correct.

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and it was very nice...



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Cream of songwriting comes to capital city

by Stuart Clarke

A Q&A with writing royalty Rick Nowels will be one of many highlights during this week's London Songwriters Week, taking place in various venues across the capital. *Music Week* previews five days of seminars, exhibitions and debate – all in the name of the song

Will songwriter Rick Nowels will tonight (Monday) help to launch the Inaugural London Songwriters Week by hosting a session looking at the art of the hit song.

In the same week of the Ivor Novello Awards, Nowels who has delivered number hits for the likes of Madonna, Dido, Celine Dion and Fleetwood Mac, will discuss his songwriting methods in a seminar entitled *The Big Hit*.

"A session with Rick Nowels is a fantastic way to start the week's events," says Director of Music Matrix Alastair Davis, who, in collaboration with Arts Council England, has spearheaded the organisation of London Songwriters Week.

"His songwriting credentials are hugely impressive, with more than 10 number one singles with artists like Celine Dion, Ronan Keating and Dido. As well as a one-on-one Q&A session, this event invites people to have their own songs critiqued by Rick; an invaluable learning experience for any developing songwriter."

The thinker leads a strong line-up of artistic talent set to bring their own methods and experiences to this week's event.

Other sessions will see urban recording artist Kano examining the art of writing lyrics, while Soweto Kinch will spearhead a one-day jazz improvisation session for artists and musicians to participate in.

"With the Ivor Novellos celebrating the finest songwriters, we saw an opportunity to do something into it which would give a platform for the next generation to develop their own skills," says Jonathan Wears from Music Matrix. "Among the slew of conferences and music events out there, it felt to us like this was an area of the industry that was largely under-served."

The five-day event will be entirely accessible to the public, with most events on the schedule free to attend. Wears says the intention is to raise the profile of songwriting and songwriters in the UK while providing additional opportunities for networking and development.

"Songwriting is the bread and butter of the music industry. It provides income for its participants years after a song is first released," he says. "Thus the career of an artist who writes their own songs has

"We are looking to bring young songwriters to the attention of the wider industry"

Jonathan Wears
Music Matrix

far greater longevity than one who doesn't. London Songwriters Week is looking to bring young songwriters to the attention of the wider industry as well as providing educational opportunities through Q&A sessions and mini seminars."

As well as the creative side of the business, the week's events will cover key issues such as how to make money from your songs, writing music for film and TV, and how to make the move from producing to writing. One of the most interesting events on the schedule, *The Negotiation*, will see the Musicians' Union and Music Publishers Association coming together to negotiate a publishing deal in real time.

"The Negotiation is a unique event in the London Songwriters Week schedule," says Wears. "The event will allow those present to view a publishing contract being negotiated live. Contract negotiation is a grey area for the vast majority of those entering the professional music industry. This event will provide a first-hand look at the kind of intercession that takes place before contracts are finalised."

The events schedule will also be supported by a photography exhibition in conjunction with PPS which will showcase exclusive portraits of past Ivor Novello winners.

Anyone wishing to attend this week's activities must register for the seminars via the official website, www.london-songwritersweek.co.uk

Plugging in to Music Matrix

Music Matrix is a cutting-edge music consultancy based in London. It is supported by and works with several key government and music industry bodies in the UK such as The Arts Council, The Performing Right Society, Universal Records and London Development Agency. Its aim is to provide access to a range of opportunities for diverse UK artists and creative organisations and build a sustainable and successful relationship between the commercial, public and voluntary sectors of the music business, and encourage groundbreaking partnerships and projects that will support the diversity and innovation of the UK music and creative industries.

Music Matrix has successfully hosted a number of events in the past, including *The RNIB Season 2007* and the recent *40 Year Tribute to Martin Luther King Jr* at the Royal Festival Hall in 2008.

(Pictured)

Emerging talent, 18-year-old Arthur Dulaney is featured on this week's CD marking London Songwriters Week



London Songwriters Week: schedule of events

Monday, May 19

Afternoon

Gallery Opening (showing all week)

A photography exhibition in conjunction with the Performing Right Society showcasing exclusive portraits of past Ivor Novello winners, accompanied by their song lyrics.

Venue: Exposure, 22-23 Little Portland Street, W1W 8BU

Evening

Writing For Film And TV (18:00 to 19:30)

This session is designed to fill in the blanks for people interested in making music for film and television.

Featuring: Manon Dave and The Rebs
Venues: PPS basement, Copyright House, 29-33 Berners St, W1T 3AB

The Big Hit with Rick Nowels (18:30 to 22:00)



An evening with Grammy and Ivor Novello-winning songwriter Rick Nowels (pictured). Nowels has more than 50 top 20 songs to his credit and has worked with some of the world's greatest performers, including Madonna, Dido, Fleetwood Mac and Celine Dion. His songs have hit the number one spot more than 10 times throughout his career.

Tuesday, May 20

Afternoon

Making Money From Your Song (14:00 to 16:30)

A two-hour seminar seeking to address the issues of how to generate income from songs. Music industry specialists will communicate examples of how to make money via sales, marketing, synchronisation and airplay.

Featuring: Paulette Long, Westbury Music Venue: Gateway School of Recording, SW4 0BG

Groundwork (12:15 to 17:00)

A one-day jazz improvisation workshop for singers and instrumentalists. The workshop is aimed at young people interested in developing and honing their skills in jazz playing, singing, improvisation and harmony.

Featuring: Soweto Kinch, Trevor Watkis and Cleveland Watkiss
Venue: The Roundhouse, NW1 8EH

Evening

The Bedford presents London Songwriters Week Special hosted by Ben's Brother
Venue: Indigo2, SE10 0BB

The Negotiation (18:30 to 20:00pm)

Hosted by the Musicians' Union and Music Publishers Association, The Negotiation will give people a chance to see a negotiation on a publishing deal happen in real time.

Venue: Rex Cinema, W1V 7FE

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Job of the Week

Operations Manager, US Digital Media Distribution Company - London Office

The role of the operations manager is to administer the ingestion and delivery process while building crucial international relationships both internal and external. The operations manager will provide a source of information and organisation to all across desktops and product managers, helping to communicate needs of European partners while understanding how everything fits into the larger operational picture. Building external relationships with retailers from the point of a deal closing will not only build a reliable flow of sales into data, but create necessary channels to resolve problems quickly as they arise.

Candidates should possess any number of the following skills:

- Operating systems, system administration
- Database analysis and implemented basic software solutions
- teamwork and technical collaboration
- Troubleshooting and problem resolution
- Project Planning
- Keep current with the latest technologies
- Must be experienced with using trouble ticket systems
- Intermediate to advanced MS-Office experience including MS Word, Excel and Outlook
- Installation and maintenance experience in PC hardware, software, wireless LAN, printer and peripherals
- Good verbal and written communication skills
- Technical knowledge of music content hardware, protocols and standards

If you think you fit the bill and possess the above skills then please forward your CV and covering letter to musicbox@musicweek.com, including your current salary.

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More information about Tune Up is available at www.tuneup.org.uk

The deadline for submission of tenders is 2 June 2008 at 12 noon.

For more information and a copy of the brief and tender material, please email sillya.corradin@scottisharts.org.uk at the Scottish Arts Council.

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Experience:

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Product Manager, Digital

This is an opportunity to work on the exciting and newly-launched Music Downloads area of Play.com. In this role, you will be developing and managing new opportunities to expand the digital music store both commercially and in terms of customer experience and functionality improvements.

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Experience:

- Experience of Business Development and Product management within e-commerce industries.
- Specific experience of online retail would be preferable.
- Experience of developing and implementing strategic business growth.
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Both roles require:

- Excellent IT ability including Excel.
- Experience of music retail industry and/or label business
- Ability to deal with strong organisational skills and proven ability to build and maintain relationships.

If you would like to learn more about these opportunities and apply, please send your CV with a covering letter and salary expectations to work@play.com

Closing Date of the 31st May 2008



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Datafile: Singles

What's in a name as chart-topping Ting Tings live up to the hype?

by Alan Jones



02. Rihanna
One of four tracks due to be added to the new edition of Rihanna's *Good Girl Gone Bad* — on June 2 — Take A Bow soars 53-1 in America and debuts here this week at number two on sales of 34,585 downloads. It secures the Barbadian singer her 100th number-one single, following *Pon De Replay* (2005), *S.O.S.* (2006) and *Unfaithful* (2008). The first hit from *Good Girl Gone Bad*, the all-conquering *Umbrella*, debuted at number one a year ago this week, spent 10 weeks at number one, 48 weeks in the Top 75, and has sold 570,730 copies.



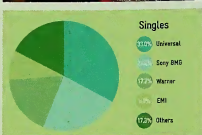
03. Madonna
4 is the magic number: after four weeks at number one, *Madonna* and Justin Timberlake's 4 Minutes dips to number three (28,021 sales). It is the fourth consecutive number one to spend four or more weeks at the summit, the first sequence of this kind since 1972-73, when Chuck Berry's *Ding-A-Ling*, Little Jimmy Osmond's *Long Haired Lover From Liverpool*, The Sweet's *Blockbuster* and Slade's *Cum On Feel The Noise* did likewise. While 4 Minutes lasts, a second track from Madonna's hard-core ballad — Give It 2 Me — climbs 93-60 on sales of 23,620 downloads, seven weeks ahead of its physical release.

Salted duo The Ting Tings make their chart debut at number one with *That's Not My Name*. The simultaneous release of 7-inch, CD and digital formats secured the song sales of 60,204 last week, placing it ahead of an otherwise all-run top five. The success here of *That's Not My Name* comes a week after The Ting Tings made their US chart debut with *Shut Up And Let Me Go*. The song, featured in the current *Pod TV* campaign, vaults 93-55 this week.

The Ting Tings comprise 25-year-old Katie White (formerly with *Q & A*) and 40-year-old Jules De Martino, who were previously together in the group *Dead End Jam* [sic]. That's Not My Name's release comes 10 weeks after the release of their debut Columbia single *Great DJ*. Neither the 7-inch nor download version of *Great DJ* was chart eligible, the former because it was packaged in their old record sleeves turned inside out and customised, the latter because it included a widget for a competition.

The Ting Tings' success is yet another indicator of the occupancy of the BBC's *Sounds Of 2008* pot, in which they were voted third by a panel of critics and broadcasters behind *Adelle* and *Duffy*, both of whom have already scored a number one single this year.

Still a week away from physical release, Duffy's third single, *Warwick Avenue*, jumps 17-43 with download sales leaping 68.6% week-on-week to



17,53. It becomes the Welsh singer's highest placed single, eclipsing the former chart-topper *Mercy*, which slides 12-18 on sales of 7,287. Duffy's debut album *Rockferry* continues to impress. Although it slips 3-4, it sales improved 17.6% to 31,208 last week, lifting its overall tally to 616,507. *Mercy* — with total sales of 44,961 — and *Rockferry* continue to top the year-to-date sales charts.

It is another excellent week for 16-year-old Australian singer/songwriter Gabriella Cilmi, with her debut single and album both reaching new peaks. Cilmi's *Sweet About Me* single reached number 20 a fortnight ago, and now jumps 23-99 with sales of 7,238 lifting its overall tally in an 11-week run to the Top 75 to 48,990. Meanwhile, her album *Lunatics To Be Learned* jumps 14-8 on sales of 10,938. In seven weeks since release, it has sold 52,331 copies.

Chanelle Hayes becomes the mid-20s-celebrity Big Brother housemate to make the chart. Hayes, who enjoyed a limpet-necked relationship with former Northern Line boyfriend star Zak Ziegler Lichman in the last (eighth) season of the Channel 4 series, debuts at number 63 with *I Want It On* sales of 2,216.

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Hit 40 UK

The Last	Artist/Title/Label
1	The Ting Tings <i>That's Not My Name</i> / Universal
2	Rihanna <i>Take A Bow</i> / Def Jam
3	Madonna Feat. Justin Timberlake <i>4 Minutes</i> / Warner Brothers
4	WILLIAM FEAT. CHERYL COLE <i>Heartbreaker</i> / JAM
5	Wiley <i>Wearing My Rolex</i> / Arylum
6	Sam Sparo <i>Black & Gold</i> / Island
7	Usher Feat. Young Jeezy <i>Love In This Club</i> / LaFace
8	Colldipay <i>Violet Hill</i> / Polygram
9	Estelle Feat. Kanye West <i>American Boy</i> / Atlantic
10	September Cry For You / Herdbeat
11	Scouting For Girls <i>Heartbeat</i> / Eps
12	Duffy <i>Warwick Avenue</i> / JAM
13	Flo-Rida Feat. T-Pain <i>Low</i> / Atlantic
14	Duffy <i>Mercy</i> / JAM
15	Kelly Rowland Feat. Travis McCoy <i>Daylight</i> / RCA
16	Chris Brown <i>With You</i> / Jive
17	Kylie Minogue <i>In My Arms</i> / Polygram
18	Sara Bareilles <i>Love Song</i> / Columbia
19	Leona Lewis <i>Better In Time</i> / Footprints In The Sand / Eps
20	Nickelback <i>Rockstar</i> / Westwood
21	One Republic <i>Stop And Stare</i> / Interscope
22	Alphabet <i>Rassination</i> / Chorus
23	Pendulum <i>Propane Nightmares</i> / Warner Brothers
24	The Kooks <i>Anyone Who Needs To Be Told</i> / Eps
25	Adelle <i>Cold Shoulder</i> / Jive
26	Rihanna <i>Don't Stop The Music</i> / Def Jam
27	Raymond Dutt / Virgin
28	Girls Aloud <i>Can't Speak French</i> / Festival
29	Timbaland Presents One Republic <i>Apologize</i> / Interscope
30	Gabriella Cilmi <i>Sweet About Me</i> / Island
31	NE-YO <i>Closer</i> / Def Jam
32	The Hoosiers <i>Copy And Paste</i> / RCA
33	Mark Ronson Feat. Amy Winehouse <i>Valerie</i> / Columbia
34	The Pigeon Detectives <i>This Is An Emergency</i> / Dance To The Radio
35	Taio Cruz <i>Can Be Felt</i> / A&B
36	Nelly & Fergie <i>Party People</i> / Arylum
37	Sandt <i>Don't The Devil's Deal</i> / RCA
38	Britney Spears <i>Break The Ice</i> / Jive
39	Mariah Carey <i>Touch My Body</i> / Def Jam
40	Utah Saints <i>Something Good</i> / Def Jam

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Indie Singles Top 10

The Last	Artist/Title/Label/Distributor
1	The Pigeon Detectives <i>This Is An Emergency</i> / Dance To The Radio (P&A)
2	James Fox <i>Bluebirds Flying In Plastic Taste</i> (MS)
3	Ladytron <i>Ghosts</i> / Herkoff (P)
4	Lightstep <i>Champion Galaxy Of The Lost</i> / Decca (P&A)
5	The Last Shadow Puppets <i>The Age Of The Understatement</i> / Domino (P&A)
6	Adelle <i>Cold Shoulder</i> / Jive (P&A)
7	Dan Le Sac Vs Scroobius <i>Pip Look For The Woman</i> / Swanley Beat (P&A)
8	The Charlatans <i>The Misogynist</i> / Cooking Vinyl (P)
9	These Oh Holy Days <i>Old Soul</i> / Swanley (M&V)
10	Fresh Call <i>Capitain</i> / Swanley (MS)

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Dance Singles Top 10

The Last	Artist/Title/Label
1	Wiley <i>Wearing My Rolex</i> / Arylum
2	September Cry For You / Herdbeat
3	Wideboys Feat. Shaznay Lewis <i>Lady-D</i> / All Around The World
4	T2 Ft. Jodie Aysha <i>Heartbroken</i> / 21VAAR/MS
5	H2WO Ft. Platinum <i>What's It Gonna Be</i> / Herdbeat
6	Count & Sinden Ft. Kid Sister <i>Beep</i> / Warner Records
7	Pendulum <i>Propane Nightmares</i> / Warner Bros
8	Ida Corr Vs Freddie Le Grand <i>Get Me Think About It</i> / Def Jam
9	Bob Sinclar & Steve Edwards <i>Together</i> / Defected
10	Utah Saints <i>Something Good</i> / Def Jam

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

Downloads Top 10

The Last	Artist/Title/Label
1	Madonna 4 Minutes / Warner Music
2	Duffy Mercy / JAM
3	Estelle Feat. Kanye West American Boy / Atlantic
4	Colldipay Violet Hill / Polygram
5	Sam Sparo Black & Gold / Universal
6	WILLIAM FEAT. CHERYL COLE Heartbreaker / JAM
7	Usher Feat. Young Jeezy Love In This Club / Sony BMG
8	Wiley Wearing My Rolex / Warner Music
9	Flo-Rida Feat. T-Pain Low / Atlantic
10	Utah Saints Something Good / Def Jam

The Official UK Charts Company 2008. Covers period from last Sunday to Saturday.

SALES STATISTICS

Last week	Singles	Artist albums	Compilations	Total albums	Titles A-Z
Sales	37,944,194	1,448,205	360,878	1,810,083	Break The Ice 38
vs prev week	1,214,745	1,263,394	388,567	1,531,961	Can't Speak French 13
% change	+7.0%	+4.5%	-1.5%	+10.3%	Change Arguments 59
Year to date	Singles	Artist albums	Compilations	Total albums	Clear 24
Sales	37,944,194	33,036,608	9,756,510	42,792,918	Cold Shoulder 19
vs prev year	+92.5%	-11.3%	+0.8%	-8.9%	Come On Girl 52
					Cops And Robbers 36
					Cry For You 10
					Daddy O 17
					Daylight 15
					Girls Revenge 2018 54

The Official UK Albums Chart



MusicWeek
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THE OFFICIAL
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Pos	Artist	Album	Label
1	Neil Diamond	Home Before Dark	Capitol
2	Pendulum	In Silico	Capitol
3	Scoter Jumping All Over The World	(Various)	Capitol
4	Duffy	Rockferry	Capitol
5	Madonna	Hard Candy	Warner
6	Jay Sean	My Own Way	Capitol
7	Scouting For Girls	Scouting For Girls	Capitol
8	Gabriella Cilmi	Lessons To Be Learned	Capitol
9	The Platters	The Very Best Of	Capitol
10	Frank Sinatra	Nothing But The Best	Capitol
11	The Searchers	The Very Best Of	Capitol
12	Sam Winchester	Back To Black - The Deluxe Edition	Capitol
13	Sam Sparro	Sam Sparro	Capitol
14	Iron Maiden	Somebody Else's Back In Time	Capitol
15	Robert Plant & Alison Krauss	Raising Sand	Capitol
16	Adelle	19	Capitol
17	The Kooks	Konk	Capitol
18	Bobby Vee	The Very Best Of	Capitol
19	Leona Lewis	Spirit	Capitol
20	Portishead	Third	Capitol
21	The Last Shadow Puppets	The Age Of The Understatement	Capitol
22	Josh Groban	Awake Live	Capitol
23	Kelly Rowland	Mis Kelly - Deluxe Edition	Capitol
24	Death Cab For Cutie	Narrow Stairs	Capitol
25	Nickelback	All The Right Reasons	Capitol
26	Santogold	Santogold	Capitol
27	One Republic	Dreaming Out Loud	Capitol
28	Moby	Last Night	Capitol
29	Martha Walwright	I Know You're Married But...	Capitol
30	Willie Nelson	Legend: The Best Of Willie Nelson	Capitol
31	Dan Le Sac Vs Scroobius Pip	Angles	Capitol
32	Flight Of The Conchords	Flight Of The Conchords	Capitol
33	Amy Macdonald	This Is The Life	Capitol
34	The Hooters	The Trick To Life	Capitol
35	Amy Winehouse	Frank & Alice	Capitol
36	The Raconteurs	Considers Of The Lonely	Capitol
37	David Jordan	Set The Mood	Capitol
38	Isobel Campbell & Mark Lanegan	Sunday At Dirt Devil	Capitol

39	The Charlatans	You Cross My Path	Capitol
40	Chris Brown	Exclusive	Capitol
41	Pendulum	Hold Your Colour	Capitol
42	Vampire Weekend	Vampire Weekend	Capitol
43	Bon Iver	For Emma, Forever Ago	Capitol
44	Girls Aloud	Tangled Up	Capitol
45	Paramore	Riot	Capitol
46	Mariah Carey	EMC2	Capitol
47	Hakobuk Music	For An Accelerated Culture	Capitol
48	Kylie Minogue	X	Capitol
49	One Night Only	Started A Fire	Capitol
50	The Wombats	A Guide To Love Loss & Desperation	Capitol
51	Brinye Spears	Blackout	Capitol
52	Newton Faulkner	Hand Built By Robots	Capitol
53	Michael Jackson	Thriller: 25th Anniversary Edition	Capitol
54	Mikea	Life In Cartoon Motion	Capitol
55	Bob Marley & The Wailers	Legend	Capitol
56	Def Leppard	Songs From The Sparkle Lounge	Capitol
57	The Enemy	We'll Live And Die In These Towns	Capitol
58	Robyn	Robyn	Capitol
59	Michael Buble	Call Me Irresponsible - Special Edition	Capitol
60	Rick Astley	The Four Seasons - The Very Best Of - Jersey's Best	Capitol
61	Rick Astley	Ultimate Collection	Capitol
62	Kanye West	Graduation	Capitol
63	Jack Johnson	Sleep Through The Static	Capitol
64	The Feeling	Join With Us	Capitol
65	Kate Nash	Made Of Bricks	Capitol
66	Rihanna	Good Girl Gone Bad	Capitol
67	Jack McManus	Either Side Of Midnight	Capitol
68	Will.i.am	Songs About Girls	Capitol
69	Goldfrapp	Seveny Tree	Capitol
70	Take That	Beautiful World	Capitol
71	Take That	Never Forget - The Ultimate Collection	Capitol
72	REM	Accelerate	Capitol
73	Celine Dion	All The Way - A Decade Of Song & Video	Capitol
74	Queen	Greatest Hits I II & III	Capitol
75	The Killers	Sawdust	Capitol



14. Iron Maiden
Featuring 1998 digital remasters of 15 tracks plucked from their Eighties canon, Iron Maiden's *Somebody Else's Back In Time*: The Best Of 1980-1993 debuts at number 1 on sales of 9,183 copies. It is the heavy metal veterans' 35th entry on the album chart - a record for a metal act, though it should be noted that this tally includes 10 12-inch singles double-platinum that were granted album status in 1990, as they were ineligible for a singles chart placing. Continuing the 12-inch motif, *Somebody Back In Time* debuts at number two in the vinyl albums chart, behind Bon Iver's *For Emma, Forever Ago*.



24. Death Cab For Cutie
None of six previous albums by Death Cab For Cutie has made the Top 75 - but their previous highest chart placing, number 104, coming from 2005's *Plans* - but the indie band's new Washington debut at number 24, with *Narrow Stairs* on sales of 6,812 copies. Its success is due to a combination of new reviews, good play to support, praise from contemporaries like The Cribs, Paramore and Franz Ferdinand and two recent promotional trips to the UK. The album is on schedule to make an even bigger splash in the US, where it is set to debut at number one this week.

The Official UK Charts Company 2008. Covers panel from last Sunday to Saturday.

Drake, Josh 27	Lewis, Leona 19	One Night Only 48
Josh, Drake 27	Macdonald, Amy 33	One Republic 27
Rowland, Kelly 34	Madonna 5	Paramore 45
Iron Maiden 14	Mary, Bob & The Wallens 5	Pendulum 2
Jordan, David 33	Moran, Jack 47	Pendulum 41
Adelle, Jack 15	Mix 34	Plant, Robert & Alison Krauss 13
Jordan, David 33	Misogyn, Kyia 48	Platters, The 9
Kills, The 17	Moby 28	Portishead 20
Le Last Shadow Puppets, The 21	Moan, Katie 55	Qwest, The 38
Le Sac, Dan Vs Scroobius Pip 31	Michael 20	Rick 72

Shawn 55	Take That 10	Key
Reign 31	Take That 7	Platinum (200,000)
Rowland, Kelly 23	Take That 7	Gold (750,000)
Santogold 25	Wingswept Weekend 42	Silver (50,000)
Scouting For Girls 7	Wingswept, Martha 29	FFPI Platinum Europe Platinum
Scouting For Girls 7	West, Kanye 62	(UK European sales)
Santogold 25	Winehouse, Amy 12	Sales increase
Searchers, The 11	Winehouse, Amy 12	Sales increase +5%
Santogold 25	Winehouse, Amy 12	Highest new entry
Sparks, Sam 13	Winehouse, Amy 12	Highest climber
Spare, Britney 51	Winehouse, Amy 12	

The Official UK Albums Chart is produced by the Official Charts Company, based at a number of events throughout the week. It is compiled from last Sunday to Saturday based on actual retail figures of spent copies, CDs, DVDs and downloads. © The Official UK Charts Company 2008.



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