

NEWS

LICENCE TO THRILL?

John Whittingdale to suggest changes to Licensing Act



LIVE

FESTIVALS ON SWINE

FLU ALERT Live sector monitors spread of outbreak amid closure fears

FEATURES

FRUITS OF LEVINE

New MPG chairman Steve Levine speaks about his intentions to end producer exploitation



Pharmacy have a cure for Fan Death

VANCOUVER-BASED DUO

FAN DEATH (pictured) have become the first artist to sign to new Mercury imprint, The Pharmacy Recording Company, a joint-venture label with Mama Group/Supervision Management.

The group, who have recorded just one single prior to the deal – the Erol Alkan-produced Veronica's Veil – will now begin work on their debut album with producer Chromeo. The album is expected to be released in early 2010.

The Pharmacy Recording Company will be overseen by Supervision's James Sandom who, in addition to his new role as label boss, continues to look after management for acts including Kaiser Chiefs, White Lies, The Cribs and Crystal Castles. *NME's* former new music editor Alex Miller will become A&R consultant to the label in addition to his editorial role at *Vice*.

Sandom says the label is another opportunity for

Supervision to connect with new artists, and emphasises that it will not be limited to acts involved with Supervision on a management level.

He adds, "This label further widens the parameters of what we are able to offer artists. Partnering with Jason Iley and the Mercury team is an exciting opportunity"

At Mercury, The Pharmacy Recording Company bolsters an existing label roster that already includes the Vertigo label – home to Razorlight and The Killers – and singles labels Young & Lost and Another Music = Another Kitchen.

Mercury president Jason Iley says Sandom's talents are a strong addition to the team. "James has impeccable taste and a great ear for a hit, and these talents, when put together with the superb team at Mercury, will be a world-beating combination."

Julie's Bicycle pushes to eliminate gas emissions

New phase launched in industry's environmental strategy

Environment

By Robert Ashton

THE MUSIC INDUSTRY'S WAR on greenhouse gas emissions will hot up this week when Julie's Bicycle reveals how promoters and event organisers can help slash the thousands of tonnes of carbon dioxide produced by festival audiences.

Culture Secretary Andy Burnham will also launch another phase of JB's strategy to cut emissions this week by encouraging the industry to adopt card as the industry-standard CD packaging material.

New research from the environmental group shows that one of the biggest problems for festivals wanting to reduce greenhouse gases is the audience itself: because attendees need to travel to often remote festival sites, they produce a massive 57,000 tonnes CO₂e a year – equivalent to 68% of the festival sector's total emissions and something like a quarter of all music audience travel emissions.

In its new report, *Jam Packed: Audience Travel Emissions From Festivals*, JB makes a series of recommendations to help bring the sector – and the wider industry – into line with the Government's stated ambition to cut greenhouse gases by 80% by 2050.

After studying 14 festivals – each attracting more than 20,000 people – across the UK and Ireland, the major study found that the car was the most popular means of transport, with 72% and 68% respectively using a vehicle to travel to a greenfield or peri-urban (near a town or city) site.

The average occupancy of cars travelling to festivals was relatively encouraging at 2.6 people per car, but close to two thirds of cars travelling to festivals contained just a driver and a passenger – and sometimes only a driver.

Audience travel to festivals accounts for 68% of the sector's total emissions



There was also a fairly poor level of awareness of alternative, greener, methods of travel such as public transport, with 55% of greenfield or peri-urban goers unaware of a coach service and 47% ignorant about train services to the site. Further, car pooling or lift-share services had a very poor level of awareness at just 26%.

Festival Republic CEO Melvin Benn chaired the new report and concedes there is a need for festivals to do more to cut travel and transportation to events.

"Many festivals have made real efforts to reduce the environmental degradation. Recycling waste, waste vegetable biodiesel, locally-sourced food supplies, responsible water use, composting, and occasionally on-site renewable energy, have been part of festival planning for some time now," he says. "But, we need to do much more, starting with the reduction of greenhouse gas emissions."

But once Benn and JB were able to identify festivalgoers' attitudes to travel and their behaviour they were able to develop a raft of measures and recommendations (see page 2/3) to cut emissions, including offering free or subsidised public transport;

promoting more urban-based festivals; allocating some entrance tickets in combination with public transport tickets; parking charges based on car occupancy; camping rentals and selling supplies onsite.

The new report draws to an end a key phase for Julie's Bicycle after its groundbreaking report, *First Step*, a year ago identified the three priorities – audience travel, venue energy use and CD packaging – the industry needs to tackle.

Jam Packed is addressing travel emissions; venues can now help to reduce energy use and apply for a JB-approved industry green standard using specially designed tools accessed via the JB website; and a CD packaging report was delivered in February this year.

One of the key recommendations of the packaging report is to commit to the discontinuation of plastic jewel cases and make card-based packaging the industry standard, which would reduce greenhouse gas emissions by around 95%. Burnham will help push for this at JB's CD packaging reception this Wednesday at Sony's offices.

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News

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

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The Playlist



THE RUMBLE STRIPS Not The Only Person Island

Zane Lowe played this song twice in a row last week – not something he makes a habit of doing. Good signs indeed for the Ronson-produced gem. (single, tbc)



JACK PENATE Be The One XL

A glorious four-minute slice of sun-kissed pop boasting a radio-friendly hook that sticks long after the first listen. Wonderful stuff. (single, June 15)



BOBBY LONG Dead And Done unsigned

This 23-year-old Londoner is making a name for himself in the US, but despite landing a track in the film *Twilight*, remains unsigned. Surely not for long. (demo)



JORDIN SPARKES Battlefield RCA

Ryan Tedder-penned power pop with a big hook. The lead single from Sparkes' second album brings the US songstress back with a big bang. (single, June 29)



GOSSIP Music For Men Columbia

This Rick Rubin-produced return sees the Gossip in very good form; big hooks, big songs and Beth Ditto's big voice make for a very strong album indeed. (album, tbc)



ENTER SHIKARI Juggernauts Ambush Reality

After a typically schizophrenic start, the lead single from Enter Shikari's new album develops into quite the commercial hit. (single, tbc)



MAGIC WANDS Kiss Me Dead Young & Lost

Currently on tour with The Kills and The Horrors in the US, this EP from Magic Wands features a wonderfully re-recorded version of *Black Magic*. (EP, July 6)



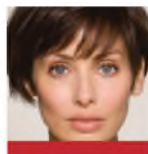
JUKEBOX THE GHOST Hold It In NMC

They sold out Koko recently and are on tour with Ben Folds Five in the US. *Hold It In* is jangling, guitar-driven rock-pop with a big summer vibe. (single, May 18)



SEPTEMBER Until I Die Positiva

A big synth-driven dance track by the vocalist from *Hard2Beat*. *Until I Die* precedes the release of debut album, *Cry For You*, on July 20. (single, July 13)



SIGN HERE

Natalie Imbruglia has signed a deal with Island for the world outside the UK. Her forthcoming album features a number of songs written and produced by Chris Martin of Coldplay.

Atlantic has signed Enter Shikari, and will release their second album *Common Dreams* this June.

PPL records 69% growth in overseas income in 2008

PPL's global stance pays off

Licensing

By Ben Cardew

PPL'S EFFORTS TO BUILD INTERNATIONAL LINKS with overseas licensing companies has paid off spectacularly, with the organisation posting a 69% growth in international income in 2008.

The figures, released today (Monday), show that international income at PPL reached £15.4m in 2008. Chairman and CEO Fran Nevrla puts this success down to a rapid programme of signing reciprocal agreements with other international organisations - it now has 42 in place - as well as beefing up its international department.

"Only seven years ago we had no overseas mandate. For us to have gone from zero to £15.4m is not bad going," he says. "Our overseas relationships are better and wider and clearer."

The overseas result was a highlight of a strong set of results for PPL, which this year celebrates its 75th anniversary.

Licensing revenue was £127.6m, up from £115.0m in 2007; distrib-



"From zero to £15.4m is not bad going...": PPL chairman and CEO Fran Nevrla

utable net revenue – the money actually paid out to record companies and performers by PPL for the use of their sound recordings – was also up 11% at £110.3m and broadcast revenue grew 2% to £58.1m.

Nevrla explains that these results come despite the challenging economic times. "We are in probably the most difficult trading conditions in living memory," he says. "So in all the areas where we have to license music and get money from some relatively unwilling businesses it is a very good result."

He adds, "Over the last 10 years between PPL and VPL we have collected just over £1bn worth of revenues, which is more than PPL collected in its previous 65 years."

Looking forward, Nevrla says that PPL will "move heaven and

earth" to deliver a positive outcome in the coming year, despite the worsening economic circumstances. He has adopted a tough budget to help him achieve this. "What the end-of-year result will be I don't know but we will move heaven and earth to deliver another strong set of results. We will pull out all the stops," he promises.

Nevrla explains that there is also cause for optimism in the fact that people keep creating new music, with PPL registering 6,500 new sound recordings every week.

The PPL chairman also points to the organisation's success in the political sphere over the last year, with the organisation helping to lead the industry's campaign for term extension. And the political work continues: this week Nevrla will be in Washington to help lobby the US government on broadcast rights for American performers and record companies.

PPL will present these results to its members on June 3 at its AGM, where Health Secretary Alan Johnson will be the guest keynote speaker.

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Tracking travel to reduce festival footprint

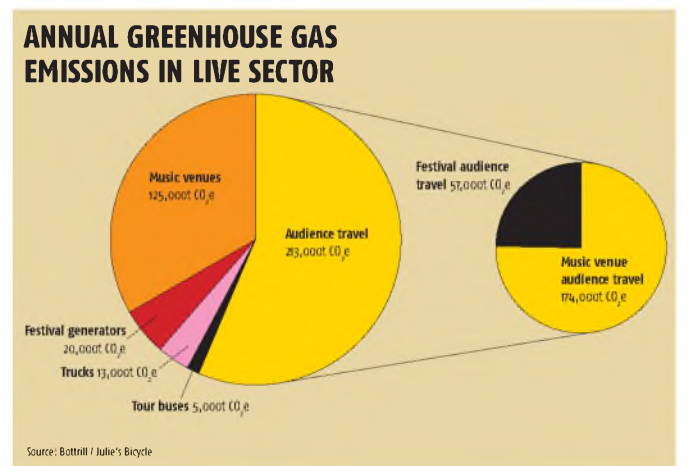
JULIE'S BICYCLE HAS DEVELOPED more than half a dozen recommendations as part of its commitment to reduce the carbon emissions of festival audiences (see page 1).

The environmental group has revealed in its latest report *Jam Packed* that the biggest contributor to festival greenhouse gas emissions is the audience itself travelling to sites by car, train and other transport. They produce some 57,000 tonnes CO₂e alone annually (see diagram).

After studying the behaviour of festivalgoers and their knowledge of greenhouse gases and energy usage – most festival audiences (39%) perceive trains as producing the lowest carbon emission, followed by coach (32%) – the group accepts that the car is still likely to remain the predominant mode of transport because of its convenience and relatively low cost.

As a result, although many promoters are beginning to develop transport strategies to help cut audience travel emissions, JB believes they cannot do so alone and will need the support of travel operators and local authorities.

Julie's Bicycle founder Al Tickell says, "Travel is a very complex issue. There are the needs of the promoters, putting on short-term events, and also travel operators and the travel infrastructure. It requires a



conversation and partnership between a lot of different people – many outside the industry – and at very senior levels."

Although Tickell says there is still much work to be done in the travel emissions area, JB initially provides seven recommendations to reduce emissions:

- build focused partnerships between event organisers, travel operators, local authorities and others to help reduce travel emissions;
- develop information resources for festivalgoers, event organisers and other stakeholders;
- support leisure travel innovations such as developing "incentive and disincentive" schemes to increase the

uptake of public transport services;

- monitor audience travel emissions;
- travel strategies and communication, including festival-specific campaigns – in tandem with rail and coach organisations;
- bi-annual roundtables, comprising the music industry, Government and travel companies, to help develop joint strategies to reduce carbon emissions;
- bi-annual leisure travel summits.

Tickell says much of the work will also impact on other leisure activities and the carbon emissions from travellers to the Olympics in 2012 could also benefit from the work.

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GIG OF THE WEEK

Who: Magic Magic

When: Tuesday, May 12

Where: Rough Trade East

Why: Praise for Magic Magic is glowing. This instore marks the release of their upcoming *Chess* (Club single, Sleepy Lion).

Licensing Act report to be published

Select Committee set to clean up Act

Live

By Robert Ashton

THE LIVE MUSIC SECTOR IS EAGERLY AWAITING the Culture Media and Sport Select Committee's report into the Licensing Act, which is widely expected to hand major concessions to everyone from promoters to venue owners.

The select committee, headed by Conservative MP John Whittingdale, is keeping its findings under its hat until the report is published in full at a parliamentary meeting on Wednesday. Whittingdale says, "I can't tell you anything, I really can't; any prior leaking is terribly serious."

However, live music sources believe that Whittingdale and his colleagues are considering recommending significant changes to the current – and much maligned – legislation.

There is some hope that Whittingdale will make recommendations around exemptions for some small venues, allowing those with a limited capacity to stage music. This was one of the key asks of the Musicians' Union, which, along with more than 50 other organisations and individuals, gave oral and written evidence to the Committee at the end of last year.

The MU has lobbied for venues with a capacity of 200 or less to be able to host live music and wrote in its evidence: "It is highly unlikely and very improbable that the performance of live music in these small venues will conflict with, or undermine, any of the main licensing objectives of the Act."

MU assistant general secretary Horace Trubridge says that if Whittingdale does recommend this it will be "huge". Although he expects there might be some opposition from politicians.

"I think they will be worrying about the recession and vote on the cautious side," he adds, explaining he hopes to push more bars, clubs and



Expectations: Select Committee leader John Whittingdale

other premises to use music by implementing the "incidental music" clause in the Act.

Whittingdale concedes that his committee took evidence on Form 696 – the *bête noire* of London promoters – which asks for personal and intrusive information about performers at around 70 venues in the capital.

Its use has been criticised by everyone from UK Music to civil liberties groups and many campaigners hope the select committee will help put an end to this by asking for its use to be phased out.

There is also an expectation that the report will support moves to enable music to be applied for under a minor variation of a landlord's existing licence. There has already been some movement on this, with Liberal Democrat peer Tim Clement-Jones tabling a motion asking for a Lords debate and the MU recently secured support from the Local Authorities Coordinators of Regulatory Services (LACORS) and the Local Government Association (LGA) on this issue.

Although Whittingdale's recommendations do not necessarily lead to policy, they can be influential: in 2007 Whittingdale's committee famously helped get the copyright-term campaign back on track after recommending that the Government extend it to "at least 70 years" despite the earlier findings of the Treasury's own Gowers Review, which had not pushed for more protection.

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Small venues in particular await the outcome of the Select Committee's report

Former Firma man gets one of EMI's top jobs

AN EXECUTIVE WHO HELPED TERRA FIRMA take over EMI two years ago has emerged as one of the three top men at the company.

EMI, which revealed its first full year results under the private equity firm's ownership last week, has now appointed EMI Music European president David Kassler as one of a pair of newly-created COOs.

Ron Werre, currently president of EMI Music Services, becomes the other COO based in his office in Los Angeles. Both men are being charged with overseeing EMI's global operations and helping the company to diversify revenue streams.

They will report to CEO Elio Leoni-Sceci, who only unveiled a major overhaul of his operation at the end of last year, which at the time saw recently-departed Douglas Merrill become COO of new music (that specific role has not subsequently been filled).

Leoni-Sceci says, "With our major reorganisation behind us, a strong new management team in place around the world and a clear consumer strategy rolling out, EMI is moving to the next level."

A company spokeswoman says it



The COO two: David Kassler (above) and Ron Werre (left) who will work out of his LA office

makes sense to have two COOs because "we span 32 countries so we now have one man in LA and another in London sharing the workload".

EMI UK and Ireland president Andria Vidler, who was appointed in April, is unaffected by the move and continues to report to Kassler, who led Terra Firma's buyout of EMI in 2007, briefly becoming head of its UK and Ireland business before moving to his current job.

Music and brand Gary Go gets shirty



POLYDOR ARTIST GARY GO is linking up with the luxury shirt brand Thomas Pink in a move that will see his music and name championed in-store and online.

Coinciding with Gary Go's self-titled debut album release on May 25, Thomas Pink will be playing the artist's music throughout its UK stores and supplying a free download and point-of-sale information.

Shirt-buying customers will also be encouraged to enter a prize draw on the Thomas Pink website with the chance to win a weekend

at an exclusive spa and tickets to a Gary Go gig.

The partnership promises to be the first of many that Thomas Pink is looking to roll out over the next 12 months. "We are continually looking for ways that music can help create a powerful retail experience," says Mood Media concept development officer Ben Curwin, who forged the relationship between brand and artist. "There is huge direct reach to the consumer via the high street through in-store play and affinity partnership activity."

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London studio Metropolis is 20 years old this month and has widened its scope to become a major force



News

Editorial Robert Ashton



AT THE END OF LAST YEAR, THE GOVERNMENT signed up to legislation committing the UK to cutting greenhouse gas emissions by a staggering 80% by 2050.

That is a big ask, but it is one that the music industry is well-equipped to deal with. And it has been handling it due, in part, to the arrival of environmental group Julie's Bicycle.

Since wheeling onto the scene a couple of years ago, the company has successfully harnessed every part of the industry – from recording studios to CD manufacturers – and has asked them to make some major decisions about climate change.

They are now beginning to answer those questions; indeed, the industry should be congratulated because it is the only major sector in the UK to take a holistic approach to carbon reduction.

Last year Julie's Bicycle identified three priorities for the industry to get

The music industry can help Britain tackle climate change

to grips with, based on how many tonnes of carbon dioxide they pump into the atmosphere.

Venue energy use contributed 26% of emissions, CDs another 26% (mostly due to jewel case packaging) and audience travel 43%.

JB has now produced tools and reports to combat rising emissions in venues and CD manufacturing (more on that later). But travel is the big prize. Transport accounts for almost a third of UK greenhouse gases and is the only sector where emissions are not falling.

And yet when policymakers tackle transport problems, they spend most of their time trying to solve the problem of the school run. In reality, those journeys in SUVs and gas guzzling 4x4s account for less than 2% of all distance travelled in the UK. Leisure, however, including travel to and from music festivals, is responsible for 40% of travel.

But no one wants to stop going to Glastonbury, and why should they? JB's latest research, Jam Packed, is therefore groundbreaking because it has provided a rich picture of the issues at play. And from its evidence the group has come up with some interesting ways to influence future travel choices and make more low-carbon options available.

But the industry also now stands at a crossroads. For all JB's research and clever tools, to make real progress the music business has to reach out to other cultural sectors such as sport. It has to work with public transport providers such as rail operators, liaise with coach and bus companies, seek out cycling organisations and have strong relationships with the local authorities where festivals take place. Only then can truly effective and workable joint strategies to deliver low-carbon travel be delivered.

It also needs to get the Government involved in its work. That process starts this week when Culture Secretary Andy Burnham will tell the industry that the future of CDs is in card packaging.

It is hoped that style-conscious tweens will soon only want to find their favourite groups wrapped in packaging bearing an industry green standard (IG mark). The industry can also help Government. If Burnham is smart he'll rip up the jewel cases housing his beloved Wedding Present CDs on Wednesday and ask what else his and other departments, such as Transport, can do to help the music business reduce emissions.

Music is at the heart of cultural life and its glamour and role as a fashion leader means it, like no other industry, has the power to change perceptions and behaviour when it comes to energy use.

The industry is already making vast strides on its own at reducing emissions. But used properly the music sector can play a much more pivotal role in helping the UK become more climate responsible.

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

Sync division to take PIAS 'to next level'

MUSIC BY ARTISTS SUCH AS Dizzee Rascal and Röyksopp is due to enjoy more TV and movie exposure, with PIAS Entertainment Group establishing a new sync and brand division to be run out of the UK.

PIAS Sync & Brand will operate from London, co-ordinating the group's synchronisation activities at all its European offices, including Belgium, France and Spain.

Jemma Skidmore, previously sync manager at Kobalt Music, has been poached from the indie publisher to head up the new service.

The new facility is specifically designed to secure integrated sync and brand opportunities with partners such as games companies, broadcasters, TV production companies, consumer brands and media agencies.

In addition to traditional sync revenues, PIAS also hopes the new division will be able to generate significant added value by integrating with other PIAS services such as mobile, online, marketing and promotion. PIAS Entertainment Group director of digital and business development Adrian Pope uses the example of the recent Xbox festival – Xtival – which saw PIAS run a tent featuring its bands.

Pope says, "It is one thing to have synchronisation, but we also



Key players: PIAS's Jemma Skidmore will oversee the sync activities of key acts such as Röyksopp (right)



want to add value. We want to add other bits."

Those "other bits" might be through a raft of additional services, from mobile to digital marketing. Aside from Dizzee and Röyksopp, other artists represented by PIAS include Placebo, Metric, Grace Jones and Howling Bells.

PIAS Entertainment Group CEO and founder Kenny Gates says the experience in sync and brand revenues is already there, but it is now the "right time to take it to the next level."

Gates adds, "Both our clients and the market demand it and we're delighted to have some tal-

ented and creative people within the group to develop and manage the service going forward."

Skidmore, who managed all TV, games, films and advertising in European territories during her four years at Kobalt, is expected to work closely with Thomas De Mot at PIAS's sister publishing company Strictly Confidential.

The sync and brands manager adds, "Having sight of a broad range of activity on individual projects gives us the ability to really position the right music for the right project and maximise the additional possibilities over and above the use of the music as a sync."

New chapter in Fabel's story with Atlantic marketing role



Atlantic crossing: Fabel will be responsible for all aspects of the label's marketing

ATLANTIC RECORDS UK has appointed Nikki Fabel to the position of marketing director, replacing Siona Ryan, who left at the end of last year.

In her new role, Fabel will expand on her current brief as marketing director at Atlantic label six-sevenine and will report to Atlantic UK president Max Lousada.

The role of marketing director at Atlantic has been expanded since former Atlantic general manager Paul Craig took on the role of senior vice president, artist partnerships, Warner Music UK.

The promotion means Fabel is responsible for all aspects of marketing across Atlantic UK, including generating marketing strategies and campaigns for both UK-signed and international acts.

Lousada says the company is "redefining" the role of a modern music company and harnessing digital technology to reach music fans and the marketing job has become increasingly important. He adds, "In this environment, now more than ever, creative marketing is at the heart of what we do."

Fabel began her career at Parlophone Records in 1997, joining Warner Music in 2001 as marketing manager for East West Records.

She then left for Island Records in 2003, where she oversaw projects for artists including Amy Winehouse, Sugababes and Busted, before re-joining Warner in 2007 as marketing director at sixsevine.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Is Lord Carter right to ditch the proposed Digital Rights Agency?

YES 58% NO 42%

THIS WEEK WE ASK:

Will swine flu disrupt the festival season?

To vote, visit www.musicweek.com

Global plans for the CD covermount and direct-to-consumer business

Upfront grabs Trinity Street assets as new sales avenues are explored

Retail

By Ben Cardew

UPFRONT MEDIA GROUP HAS BOUGHT the assets of closed e-commerce services company Trinity Street Direct to launch its own mail-order and online fulfilment business. The group is also gearing up to push the covermount CD concept globally.

Having organised the controversial giveaway of Prince's Planet Earth album with the *Mail On Sunday*, Upfront is now establishing offices in Los Angeles and Switzerland to spread the word about the hitherto UK-centric practice of covermounting.

The fulfilment business, Upfront Direct, will be run from the old Trinity Street Direct warehouse in Warwick under the management of Upfront Media Group, with new staff and a new software system.

It will offer a complete package of mail-order and online fulfilment services to clients from the music and entertainment industries, enabling them to sell products such as artist-branded merchandise, CDs, DVDs and vinyl direct to consumers.

Other services offered include online web store design and hosting, order processing via web, post

and telephone, stock management, accounting, customer service, data capture and stock storage.

However, it will not offer the direct-to-consumer concert ticketing service previously operated by Trinity Street Direct, a practice that Upfront Media Group managing



"We were going to set up our own mail-order offering and use a third party... when Trinity Street went bust it was a good opportunity to do it ourselves"

SIMON STANFORD, UPFRONT MEDIA GROUP

director Simon Stanford says upset UK promoters. Stanford was one of the founders of the original Trinity Street Direct company, but left in 2001 to concentrate on Upfront.

He explains the decision to buy the Trinity Street assets was made after Upfront Media Group's event merchandise business Upfront

Merchandise won the full merchandise and programme rights to the V Festival.

"We were going to set up our own mail-order offering on the back of the V Festival deal and we were going to use a third party. When Trinity Street went bust we thought that was a good opportunity for us to do it ourselves," he says, adding that Upfront Merchandise has subsequently won the full merchandise and programme rights to Radio One's Big Weekend and programme rights to Download.

Stanford explains that, given the problems of physical music retail, the direct-to-consumer route

is proving increasingly important.

"As the music retail sector carries on shrinking, the direct-to-consumer offering via mail-order and online e-tailing is the most effective and profitable method by which record companies and artists can sell their products to customers," he claims.

Trinity Street ceased trading in

February, blaming "a difficult period of trading" and called in Tenon Recovery. Its clients included Oasis and Ministry of Sound.

Stanford is keen to assure companies burned by their experiences with Trinity Street that things will be different with Upfront Direct in control.

"Our new fulfilment services will be run effectively and efficiently with completely new systems, staff and management," he says, adding the group has rid itself of huge overheads. "We are running it as a lean machine and we have got rid of the old, clunky software."

Of the group's covermount business, Stanford says that he has been in talks with a number of US newspapers, who are keen to offer music giveaways, while the company will imminently announce its first European covermount deal.

In addition, Upfront has signed a deal with iTunes.co.uk to become its exclusive supplier of newspaper digital promotions, following a successful three-way tie-up between Upfront, The *Sunday Times* and iTunes on a Noel Gallagher live album giveaway.

Stanford says that was The *Sunday Times*' third-biggest-selling promoted issue and stimulated additional sales of Oasis catalogue through iTunes.

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News in brief

● Coldplay's *Viva La Vida* or *Death and All His Friends* and releases from Katy Perry and Lily Allen helped **EMI Music** more than treble Earnings before Interest, Taxes, Depreciation, and Amortization (Ebitda) in the year to the end of March - its first full year under Terra Firma's ownership. Ebitda rose by more than 200% to £163m driven largely by a £48m year-on-year reduction in the cost of returns and other overhead savings from the radical restructuring the company underwent last year. EMI also generated operating cash flow of £190m (up from last year's figure of £142m) during the year and turnover was up 4% to £1.07bn although market share remained broadly the same at 9.5% (9.7%).

● **Warner Music Group** has revealed a 17% fall in revenues for the first quarter to \$668m (£441m). The fall was mostly because of a 17.6% drop in revenue from recorded music - down to \$537m (£356m). Music publishing revenue also fell by 12.9% from the prior quarter to \$135m (£89.5m).



● **2ManyDJs** are launching their own online radio station in June. Radio Soulwax will operate from their website

www.2manydjs.com, which will itself be relaunched later this month

● ITV is to axe its flagship arts programme **The South Bank Show** in 2010, ending a 30-year history.

● **Last.fm** has launched a new "Personalised Visual Music player", which combines personalised streaming radio stations with visuals.

● The **Music Publishers Association** will hold this year's Annual General Meeting on June 25. The association's meeting will take place in the PRS for Music boardroom at 2pm.

● **VidZone**'s music video on-demand service will launch for the Playstation 3 this summer. The service will allow users to stream videos, live concerts, behind-the-scenes footage and interviews to their TVs via the PS3.

● Contrary to last week's Top Songwriters' feature, the recent expiry of P&P Music's UK-only administration deal with Wardswept Music means that the Kings Of Leon's catalogue is now controlled exclusively by Bug Music.

AIM to please dance community

THE UNIQUE ISSUES FACED BY the dance music sector are being addressed by the Association of Independent Music (AIM), which is setting up a new committee representing every style of dance from dubstep to trance.

The initiative follows a recognition that the dance sector sometimes operates in different ways - and has different needs - from independent labels in the pop, rock, indie and catalogue sectors.

AIM general manager Remi Harris says dance labels have many strands. "For a start, they are very international, they do digital but they still do vinyl, they have good profile on specialist music shows, but have to work to promote their work in media," she explains.

Harris adds that dance labels

are among the pioneers in the so-called 360-degree style models by forging sync deals, producing compilations and putting together DJ tours.

"They are doing lots of different things and there are lots of different challenges from other labels which simply find a band and sign them," she says, adding that AIM has no plans to roll out any other genre specific committees. "In terms of type of format, dance is quite different from other labels."

Harris says an exploratory meeting of around 20 dance labels had thrown up a few ideas. "Much of it is about how we educate the next generation of bedroom producers and ensure that they are up to speed with the commercial issues," she continues.



"They are doing lots of different things...in terms of type of format, dance is quite different from other labels"

REMI HARRIS, AIM

Among the experts Harris and AIM will be calling on are Media Records managing director Peter Pritchard, Buzzin' Fly's managing director Ben Watt, Concept managing director Max Bloom, Jalapeno Records managing director Trevor McNamee and Ninja Tune's Peter Quicke.

She expects this committee and others will meet throughout the year to forge an agenda and "work on the issues as they come up."

AIM has also revealed that its AGM this year will take place on July 13 at London's IndigO2 venue.

AIM chairman and chief executive Alison Wenham says there are no special guest speakers because she wants to ensure it is a "fun day" to celebrate AIM's 10th anniversary.

News media

TV Airplay chart Top 40

nielsen
Music Control



This Wk	Last	Artist	Title	Label	Plays
1	1	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island	588
2	2	EMINEM	We Made You	Interscope	558
3	9	DIZZEE RASCAL	Bonkers	Dirtee Stank	476
4	8	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	RCA	466
5	5	LADY GAGA	Poker Face	Interscope	447
6	3	CAVIN HARRIS	I'm Not Alone	Columbia	420
7	13	IRONIK FEAT. CHIPMUNK & ELTON JOHN	Tiny Dancer (Hold Me Closer)	Asylum	416
8	12	BLACK EYED PEAS	Boom Boom Pow	Interscope	408
9	4	BEYONCE	Halo	Columbia	396
10	6	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho! (You Are My Destiny)	Interscope	395
11	11	GIRLS ALoud	Untouchable	Fascination	364
12	7	FLO-RIDA	Right Round	Atlantic	360
13	10	GREEN DAY	Know Your Enemy	Reprise	352
14	17	THE PRODIGY	Warrior's Dance / Take Me To The Hospital		327
15	14	BRITNEY SPEARS	If U Seek Amy	Jive	286
16	19	ALESHA DIXON	Let's Get Excited	Asylum	282
17	15	LILY ALLEN	Not Fair	Regal	279
18	22	LA ROUX	In For The Kill	Kitsune	267
19	18	METRO STATION	Shake It	Columbia	259
20	21	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope	251
21	19	KERI HILSON FEAT. TIMBALAND	Return The Favor	Interscope	243
22	NEW	N-DUBZ	Wouldn't You	AATW	235
23	23	PINK	Please Don't Leave Me	RCA	233
24	16	AKON	Beautiful	Universal	221
25	26	AGNES	Release Me	J Beat	213
26	23	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone	At antic	194
27	32	STAR PILOTS	In The Heat Of The Night	Hard2beat	190
28	31	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data	189
29	27	ALESHA DIXON	Breathe Slow	Asylum	184
30	NEW	KATY PERRY	Waking Up In Vegas	Virgin	172
31	NEW	THE VERONICAS	Untouched	Sire	170
32	29	KINGS OF LEON	Use Somebody	Hand Me Down	165
33	42	MILEY CYRUS	The Climb	Polydor	160
34	28	KELLY CLARKSON	I Do Not Hook Up	RCA	158
35	RE	SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood	157
36	25	NOISETTES	Don't Upset The Rhythm	Mercury	154
37	38	MARMADUKE DUKE	Rubber Lover	14th Floor	151
38	35	LADY GAGA	Just Dance	Interscope	149
39	30	KANYE WEST	Welcome To Heartbreak	Roc-a-fella	147
39	RE	TAYLOR SWIFT	Teardrops On My Guitar	Mercury	147

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

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Radio raids archive for Island Records' 50th anniversary

Absolute keen to exploit labels' archive goldmine

Radio

By Ben Cardew

ABSOLUTE RADIO IS WORKING WITH LABELS on new ways to exploit its archive of 7,000 live recordings, sessions and interviews, starting with a week of programming to tie in with Island Records' 50th anniversary.

The iconic label, founded in 1959, celebrates its birthday this year with a series of live shows at London's Shepherd's Bush Empire from May 26, with names such as Amy Winehouse and Grace Jones.

To mark the occasion, Absolute is airing its own Island Records week and will be using archive material that it has built up over its 16-year history, starting as Virgin Radio in 1993.

The week kicks off on May 25 with Mark Ronson playing his favourite Island Records tracks from 6pm to 8pm.

The following day, Geoff Lloyd's Hometown Show will include a live session from Island act Keane, recorded earlier this year at the 100 Club in London, while Ben Jones' Tuesday Night Live show will feature



"There is a brand heritage to celebrate" - Absolute Radio's Clive Dickens

an Absolute Radio Zoo session from the Fratellis.

The station will also be airing session tracks from Paul Weller, Florence And The Machine, The Feeling and EJ Harvey over the week.

Absolute COO Clive Dickens says that Island's strong label identity will appeal to Absolute's target audience. "Labels have become more anonymous now," he says. "But for our generation and for our audience of adults in their thirties, they still remember labels. Island was one of those key labels. There is a brand heritage to celebrate."



Dickens explains that Absolute is in a handy position to pay homage to Island, having recently completed

a thorough search of its archive. "We finally have a definitive list of our live recordings, sessions and interviews. And we quickly realised that the combination of our interesting material from Island's past and present was perfect," he says.

What is more, Dickens sees the Island celebrations as the first example of how Absolute can work with labels to exploit its archive in a mutually beneficial way.

"We are talking to other labels about exploiting the repertoire," he says. "For example we have live performances from people like AC/DC and we have got a Killers session from five years ago."

The station has already started to demonstrate the reach of its archive by making available much of its non-music content - including interviews with the likes of Coldplay and U2 - as podcasts from iTunes.co.uk.

ben@musicweek.com

Artrocker's virtual festival takes shape

ARTROCKER MAGAZINE IS TO RUN what it is calling the world's first "online music festival" later this month.

Vagabondo 2009 will take place over four "virtual stages" on the magazine's website, www.artrocker.tv, from May 25.

The magazine has rented out a studio and invited several bands to use the space to make original live recordings for the event. These will be streamed from the site for one week, with some available to download.

It is also asking artists to contribute poetry, spoken word speeches, written opinion pieces and ambient and experimental audio compositions.

Participants include New York's Suicide, no strangers to performance art having created theatre almost weekly in the city's Museum for Living Artists in the early 1970s and later at the infamous Mercer Arts Center.

The duo - Alan Vega and Martin Rev - will be performing an exclusive poem entitled Generation Never. Also included on the bill are The Aliens, who will be recording an exclusive new

track, and Alec Empire, who will deliver a keynote speech.

The aim, according to Artrocker web editor Ric Rawlins, is to encourage bands to step outside their comfort zones. "We are interested in pushing boundaries, trying to bring together a lot of artists in the context of them expressing themselves in ways they wouldn't normally do," he says.

Rawlins explains that the event is being billed and promoted like a normal festival. "We just like the whole cultural way that festivals express themselves," he says. "But also it is a festival because we have a

lot of things going on. It is a melting pot and we will be rebranding the site to express that."

The festival is intended to build on The Artrocker TV Sessions, in which the magazine invites bands to record a live EP, which is then made available on the site.

"We are trying to trailblaze some kind of niche for ourselves as a website that will challenge what websites can do," Rawlins adds.

Rawlins also promises some surprise names for the festivals and hints that it will return in 2010, possibly with a greater emphasis on video.

Media news in brief



● Manchester's Key 103 dominated the nominations for the **2009 Arqiva Commercial**

Radio Awards, with nods in three key categories. The Manchester station was nominated for station of the year with more than 1m TSA (total survey area), alongside Talksport and Hallam FM, while its programmer Gary Stein

was nominated for programmer of the year and presenter Mike Toolan (pictured) is up for radio presenter of the year. The awards, now in their 14th year, are organised by RadioCentre and recognise excellence in all aspects of commercial radio.

● **Radio Two** and **6 Music** are to face a formal review by the BBC Trust, examining audience figures, programme quality, value for money and "distinctiveness".

Charts: colour code ■ Highest new entry ■ Audience increase ■ Highest climber ■ Audience increase +50%

Airplay analysis Alan Jones

Not fair for the minority male artists



Fairer sex? Lily Allen's second straight number one of the year

A PHALANX OF FORMIDABLE FEMALE SOLO ARTISTS dominate the radio airplay chart this week, with the only male tolerated in the top five being Justin Timberlake, who plays a secondary role to Ciara on their collaboration, Love Sex Money. That track rises 7-3, and is sandwiched between Lily Allen's Not Fair (up 4-1), Pink's Please Don't Leave Me (3-2), Lady Gaga's Poker Face (6-4) and Beyonce's Halo (2-5).

Not Fair is Allen's second straight number one on the chart this year, following The Fear, which spent five weeks at number one in January/February and falls 16-19 on its 19th straight week in the Top 20. Not Fair added nearly 300 plays and more than 4m listeners last week, to achieve its leap. 35.46% of its overall audience of 59.99m was supplied by Radio One, where its tally of 27 plays made it the station's joint most-played track, alongside Dizzee Rascal and Armand Van Helden's Bonkers.

It was also the most-played track on Radio Two, for the second week in a row, with 17 airings. Ninety-four of the 142 stations on the Music Control panel played Not Fair last week, with top tallies of 78 plays from The Hits Radio, 46 from Cool

FM and 42 from Juice FM. AR Rahman & The Pussycat Dolls' Jai Ho! (You Are My Destiny) falls to six, after just a week at the top.

Ironik, Chipmunk and Elton John's Tiny Dancer (Hold Me Closer) has the biggest increase in plays of any title on the chart, and jumps 30-14, with plays up 171% from 193 to 523, and audience rising 37% to 28.35m.

Meanwhile, Shontelle and Akon's Stuck With Each Other is the record with the biggest increase in audience. The track vaults 90-29 after quintupling its plays and more than doubling its audience. It is the follow-up to Shontelle's debut hit T-Shirt, which peaked at number seven just nine weeks ago. Written by Diane Warren, Stuck With Each Other was aired on 35 stations last week, with top tallies of 29 plays from all of the six Galaxy network stations, followed by The Hits Radio (26 plays) and Choice FM London (24).

On the TV airplay chart, Tinchy Stryder and N-Dubz's Number 1 stretches its lead over runner-up Eminem's We Made You. The promotional videoclip for Number 1 was aired 687 times last week - 23% more than We Made You's tally of 558 plays.

Campaign focus



Pixie Lott

DEBUT TALENT PIXIE LOTT is to be fast-tracked to global audiences via an integrated tie-up with the Sims games range. Lott will follow in the footsteps of artists such as Lily Allen before her as she is incorporated into the new version of the hugely successful game, the result of a 12-month partnership between

her label Mercury Records and EA Games.

As part of the tie-up, Lott is to be turned into an avatar called Sims Pixie that can be downloaded into the game by users, while a version of single Mama Do is to be created in Simlish - the language of the games community - and made available for purchase on iTunes.

A Sims duet version of the video will also be created and aired at the first Sims Festival in August, SimFest. Further down the line, Mama Do will be available as part of the Sims expansion pack.

Lott's as-yet-untitled debut album is scheduled for a September release in the UK.

Lily Allen was one of the first artists to tap into the power of the Sims games, which have sold more than 100m units globally since launch in 2002.

A video version of Allen's single, Smile, was recorded in Simlish and made available to download via the Sims online platform.

UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist	Title (Label)	Total plays	Plays %+or-	Total Aud (m)	Aud %+or-
1	4	6	8	LILY ALLEN	Not Fair Regal	1648	22.07	59.99	7.24
2	3	7	12	PINK	Please Don't Leave Me RCA	2307	-3.15	59.36	5.29
3	7	7	6	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic RCA	1841	3.66	47.18	7.4
4	6	10	5	LADY GAGA	Poker Face Interscope	2827	-6.91	45.81	-10.51
5	2	9	10	BEYONCE	Halo Columbia	2858	-7.36	42.89	-24.36
6	1	6	9	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho! Interscope	1823	1.73	41.44	-28.56
7	8	9	4	CALVIN HARRIS	I'm Not Alone Columbia	1334	-3.96	40.61	-0.61
8	10	7	1	TINCHY STRYDER FEAT. N-DUBZ	Number 1 Island	950	17.36	37.72	6.34
9	15	4	25	ALESHA DIXON	Let's Get Excited Asylum	1078	26.23	32.87	26.28
10	23	4	20	BRITNEY SPEARS	If U Seek Amy Jive	1170	14.17	31.53	35.03
11	9	4	42	U2	Magnificent Vertigo	757	3.23	31.08	-19.21
11.5	14	2		THE KILLERS	The World We Live In Vertigo	574	43.14	30.84	7.38
13	12	6	15	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love Interscope	2151	-3.27	29.05	-11.54
13.5	30	3	3	IRONIK FEAT. CHIPMUNK & ELTON JOHN	Tiny Dancer (Hold Me Closer) Asylum	523	170.98	28.35	36.76
15	13	8	46	JAMES MORRISON	Please Don't Stop The Rain Polydor	2035	-9.31	27.82	-5.85
16	11	3		DANIEL MERRIWEATHER	Red J	1152	14.94	26.6	-22.85
17	27	2	17	MARMADUKE DUKE	Rubber Love 14th Floor	437	23.33	26.46	23.93
18	NEW	1	28	FLO-RIDA	Suga Atlantic	527	0	25.86	0
19	16	23	31	LILY ALLEN	The Fear Regal	1634	-8.13	25.55	-0.51
20	39	2	86	EMPIRE OF THE SUN	We Are The People Virgin	132	35.21	24.21	35.33
21	21	10	16	NOISETTES	Don't Upset The Rhythm Mercury	1531	7.48	24.17	-0.98
22	17	15	33	KELLY CLARKSON	My Life Would Suck Without You RCA	1439	-8.29	23.68	-6.33
23	32	2	7	EMINEM	We Made You Interscope	401	47.43	23.54	17.23
24	22	23	24	LADY GAGA	Just Dance Interscope	1156	4.39	23.11	-1.7
25	20	5	2	LA ROUX	In For The Kill Kitsune	892	16.6	22.94	-6.33
26	24	21	38	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings Polydor	1375	-7.28	22.58	-2
27	33	2		BLACK EYED PEAS	Boom Boom Pow Interscope	657	41.61	22.45	13.61
28	5	5	21	GIRLS ALOUD	Untouchable Fascination	1173	1.47	21.8	-58.53
29	NEW	1	49	SHONTELLE FEAT. AKON	Stuck With Each Other Hollywood	449	0	21.1	0
30	47	2	19	DEADMAU5 & KASKADE	I Remember Virgin/Mau5trap	157	25.6	20.71	23.94
31	18	5		DIZZEE RASCAL	Bonkers Ditee Stank	231	17.26	20.34	-19.16
32	19	3	32	GREEN DAY	Know Your Enemy Reprise	359	10.81	19.42	-21.12
33	38	27	36	KINGS OF LEON	Use Somebody Hand Me Down	1051	-3.58	19.29	6.16
34	28	36		JENNIFER HUDSON	Spotlight RCA	1516	-9.11	19.04	-10.4
35	25	8	14	METRO STATION	Snake It Columbia	936	-8.89	19	-17.5
36	34	14	70	THE SATURDAYS	Up Fascination	1145	-9.41	18.78	-4.18
37	43	11	37	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone Atlantic	890	-7.76	18.75	6.35
38	26	3	13	THE PRODIGY	Warrior's Dance Take Me To The Hospital	172	7.5	18.44	-19.83
39	NEW	1		EG	Broken Parlophone	473	0	18.34	0
40	41	11	43	STEVE ANGELO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love Data	936	1.91	18.25	3.22
41	35	29		TAKE THAT	Greatest Day Polydor	1240	-6.06	18.12	-3.72
42	RE			GARY GO	Open Arms Decca	477	0	18.12	0
43	NEW	1		FRIENDLY FIRES	Jump In The Pool XL	148	0	17.83	0
44	31	17	44	ALESHA DIXON	Breathe Slow Asylum	1416	-12.81	17.64	-12.85
45	40	2	22	TOMMY SPARKS	She's Got Me Dancing Island	734	-1.21	17.51	-1.41
46	46	18	45	BEYONCE	Single Ladies (Put A Ring On It) Columbia	1022	-7.59	17.35	1.58
47	42	11		AKON	Beautiful Universal	732	-9.07	17.02	-3.62
48	NEW	1		PAOLO NUTINI	Candy Warner Brothers	191	0	16.42	0
49	NEW	1		DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over Positiva/Virgin	474	0	16.27	0
50	NEW	1		PIXIE LOTT	Mama Do Mercury	1038	0	16.14	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: EXTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Real FM, 107.8 Real FM, 107.9 Real FM, 108.1 Capital FM, 96.5 Real FM, 95.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Nova, 100.1 Absolute Radio, 100.2 Absolute Radio, 100.3 Absolute Radio, 100.4 Absolute Radio, 100.5 Absolute Radio, 100.6 Absolute Radio, 100.7 Absolute Radio, 100.8 Absolute Radio, 100.9 Absolute Radio, 101.1 Absolute Radio, 101.2 Absolute Radio, 101.3 Absolute Radio, 101.4 Absolute Radio, 101.5 Absolute Radio, 101.6 Absolute Radio, 101.7 Absolute Radio, 101.8 Absolute Radio, 101.9 Absolute Radio, 102.1 Absolute Radio, 102.2 Absolute Radio, 102.3 Absolute Radio, 102.4 Absolute Radio, 102.5 Absolute Radio, 102.6 Absolute Radio, 102.7 Absolute Radio, 102.8 Absolute Radio, 102.9 Absolute Radio, 103.1 Absolute Radio, 103.2 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News media

Radio playlists

Radio One

A list:

Alesha Dixon Let's Get Excited; Calvin Harris I'm Not Alone; Ciara Feat. Justin Timberlake Love Sex Magic; Daniel Merriweather Red; Deadmau5 & Kaskade I Remember; Dizzee Rascal Bonkers; Eminem We Made You; Flo-Rida Suga; Friendly Fires Jump In The Pool; Green Day Know Your Enemy; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); La Roux In For The Kill; Lily Allen Not Fair; Snow Patrol The Planets Bend Between Us; Star Pilots In The Heat Of The Night; The Enemy No Time For Tears; The Killers The World We Live In; The Prodigy Warrior's Dance; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Agnes Release Me; Asher Roth I Love College; Black Eyed Peas Boom Boom Pow; Carolina Liar Show Me What I'm Looking For; Empire Of The Sun We Are The People; Kasabian Fire; Kelly Clarkson I Do Not Hook Up; Kevin Rudolf Welcome To The World; Ladyhawke Back Of The Van; Little Boots New In Town; Maximo Park The Kids Are Sick Again; Shontelle Feat. Akon Stuck With Each Other; The King Blues I Got Love; The Veronicas Untouched; Tommy Sparks She's Got Me Dancing; You Me At Six Finders Keepers

C list:

David Guetta Feat. Kelly Rowland When Love Takes Over; Demi Lovato La La Land; Enter Shikari Juggernauts; Katy Perry Waking Up In Vegas; Mcfly Falling In Love; N-Dubz Wouldn't You; Paloma Faith Stone Cold Sober; Paolo Nutini Candy; Passion Pit The Reeling; T.I. Whatever You Like

Radio Two

A list:

Daniel Merriweather Red; Eg Broken; Empire Of The Sun We Are The People; Gary Go Open Arms; Kleerup Longing For Lullabies; Lily Allen Not Fair; Pet Shop Boys Did You See Me Coming; Shontelle Feat. Akon Stuck With Each Other; The Killers The World We Live In; U2 Magnificent

B list:

Laura Izibor Don't Stay; Madness Dust Devil; Mcfly Falling In Love; Miley Cyrus The Climb; Miley Cyrus & Billy Ray Cyrus Ready Set, Don't Go; Paolo Nutini Candy; Pink Please Don't Leave Me; Ronan Keating This Is Your Song; Simple Minds Rocket; Taylor Swift Teardrops On My Guitar; The Lightning Seeds Ghosts; Yusuf Thinking Bout You

C list:

Annie Lennox Pattern Of My Life; Brett Dennen Feat. Femi Kuti Make You Crazy; Jade Ewen It's My Time; Jem And So I Pray; Melody Gardot Baby I'm A Fool; Mica Paris Baby Come Back Now; Snow Patrol The Planets Bend Between Us; The Pretenders Love's A Mystery

1Xtra

A list:

Asher Roth I Love College; Beyonce Halo; Black Eyed Peas Boom Boom Pow; Chipmunk Chip Diddy Chip; Ciara Feat. Justin Timberlake Love Sex Magic; Dizzee Rascal Bonkers; Eminem We Made You; Flo-Rida Suga; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); Jamie Foxx

Blame It; Keri Hilson Feat. Timbaland Return The Favor; Laden Time To Shine; Lethal B Go Hard; Meleka Go; N-Dubz Wouldn't You; Serani No Games; Shontelle Feat. Akon Stuck With Each Other; Soulja Boy Tellem Kiss Me Thru The Phone; T.I. Whatever You Like; Tinchy Stryder Feat. N-Dubz Number 1; Wiley & Skepta Feat. Boy Better Know Too Many Man; Young Nate I Wonder

B list:

Bashy Who Wants To Be A Millionaire; Brick & Lace Bad To Di Bone; Busy Signal Feat. Marcia Griffiths Automatic; Davinche Feat. Clea & Bashy Riding For Love; Deadmau5 & Kaskade I Remember; Gracious K Migrate Skank; Jennifer Hudson If This Isn't Love; Kanye West Feat. Kid Cudi Welcome To Heartbreak; Kyza Love & Music; Logistics Jungle Music; Melanie Fiona Give It To Me Right; Rick Ross Magnificent; Sef Need A Hero; Tarrus Riley & Konshens Good Girl Gone Bad; The Dream Rockin' That Thang; Total Science Feat. Mc Conrad Soul Patrol

Absolute

A list:

Doves Kingdom Of Rust; Elbow Grounds For Divorce; Elbow One Day Like This; Elton John Tiny Dancer; Franz Ferdinand No You Girls; Green Day Know Your Enemy; Kings Of Leon Revelry; Kings Of Leon Use Somebody; Mgmt Time To Pretend; The Killers Human; The Killers The World We Live In; U2 Magnificent

Galaxy

A list:

Akon Beautiful; Beyonce Halo; Britney Spears If U Seek Amy; Calvin Harris I'm Not Alone; Ciara Feat. Justin Timberlake Love Sex Magic; Enrique Iglesias Feat. Ciara Takin' Back My Love; Flo-Rida Right Round; Kelly Clarkson My Life Would Suck Without You; Kid Cudi Day 'N' Nite; Lady Gaga Poker Face; Pink Please Don't Leave Me; Pink Sober; Pussycat Dolls & Missy Elliott Whatcha Think About That; Steve Angello Feat Robin S Show Me Love; T.I. Feat Justin Timberlake Dead & Gone; Tinchy Stryder Feat. N-Dubz Number 1; Tinchy Stryder Feat. Taio Cruz Take Me Back; Tommy Sparks She's Got Me Dancing

B list:

Alesha Dixon Let's Get Excited; Flo-Rida Suga; Keri Hilson Feat. Timbaland Return The Favor; Kevin Rudolf Feat. Lil Wayne Let It Rock; La Roux In For The Kill; Metro Station Shake It; Noisettes Don't Upset The Rhythm; Pixie Lott Mama Do; Shontelle Feat. Akon Stuck With Each Other; Star Pilots In The Heat Of The Night

Capital

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Akon Beautiful; Beyonce Halo; Ciara Feat. Justin Timberlake Love Sex Magic; Daniel Merriweather Red; Enrique Iglesias Feat. Ciara Takin' Back My Love; James Morrison Please Don't Stop The Rain; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lady Gaga Poker Face; Noisettes Don't Upset The Rhythm; Pink Please Don't Leave Me; T.I. Feat Justin Timberlake Dead & Gone

Digital listening drives a decade-best performance

Digital helps radio listening figures to a 10-year high

Radio

By Christopher Barrett

AS THE RADIO INDUSTRY and particularly its newly formed Radio Council awaits Lord Carter's final Digital Britain report outlining the Government's vision for the development of digital radio, the latest Rajar book offers some heartening reading for the industry.

Not only has radio listening across the UK reached a 10-year high of 45.8m, following a yearly gain in reach of 365,000 listeners, the increased use of digital technology saw weekly digital listening hours rise 12% year-on-year to 206m, driven in part by a 19% year-on-year rise in DAB ownership and listening via mobile phones being up 13% on the previous year.

The Q1 2009 Rajar figures show that 20.1% of all radio listening is now conducted via a digital device, up from 17.8% in Q1 2008.

The report also illustrates that, in terms of weekly reach, listening to radio via a digital platform has grown 8% year on year and that one third of the UK population (33.8%) listened to radio via digitally-enabled devices during Q1.

Among the big digital winners during 2009's first

quarter were talk radio station BBC7, which enjoyed an annual rise in reach of 21% to gain a Q1 weekly listenership of 984,000, and its stablemate BBC 6Music which saw its audience rise by almost a third to 681,000.

The BBC's 1Xtra also performed well, gaining around 83,000 listeners in the quarter to establish an audience of 616,000. Meanwhile, despite Planet Rock's yearly gain in reach of 19.7% during its third quarter as an independent station, the classic rock specialist's reach decreased by 0.09% to 674,000 on the previous book. And while Bauer-owned Q enjoyed a quarterly shift north of 22.4% in reach to hit 300,000 listeners, its share fell over a 11

share remains a mere 0.1%.

While Radio Two continued its dominance with a 15.9% share to remain the UK's most popular radio station, in its first quarter under new controller Bob Shennan the station saw its reach fall away by 1.3% from 13.63m in Q1 2008 to 13.46m.

But Shennan, who took on the role on February 2, says he is delighted with Radio Two's performance. "It's our third highest reach ever after a year of particularly high figures, including the highest-ever, Q1 2008."

And by contrast, Radio One was up in both reach and share, adding around 500,000 listeners over the quarter and boosting its share from 10.1% to 10.3%. Radio Four, meanwhile, also enjoyed a hike in both share and reach with a yearly gain in listeners of 421,000 to reach 9.98m while its share was up 0.3% on the same period last year at 12.5%.

While BBC radio as a whole saw a quarterly rise in reach of 0.9% to 33.8m and a small rise in share during the quarter to 56.3%, commercial radio failed to close the gap on the Corporation with its share falling by 0.6 percentage points to 41.6% on the previous period.

As a whole, though, the commercial radio sector put in a steady performance with a weekly reach just short of 31.5m listeners being up 1.5% on the previous year. The sector's 41.6%



One love: Chris Moyles' breakfast performance has helped Radio One rise in both reach and share

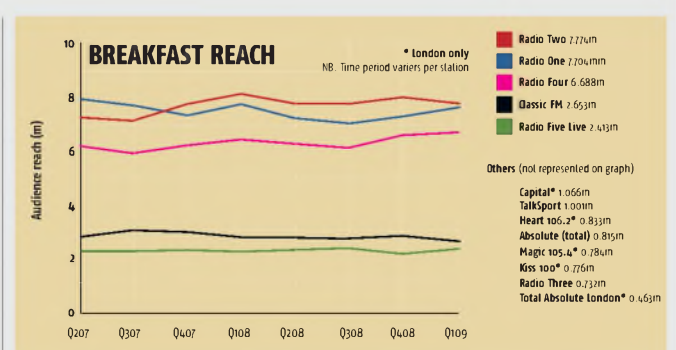
Breakfast Moyles within a whisker of Wogan

The big news over breakfast during the first quarter of 2009 was that Radio One's Chris Moyles added momentum to his challenge to overturn the dominance of the evergreen Terry Wogan.

The Radio One DJ successfully grew his breakfast audience by 400,000 listeners in the first quarter of 2009, while Wogan's quarterly drop in reach of 190,000 meant that the two broadcasting heavyweights are now within a whisker of each other.

Moyles recorded an audience of 7.70m in Q1 2009, up from 7.30m in the previous quarter and just 70,000 listeners short of Wogan's total of 7.77, according to Rajar.

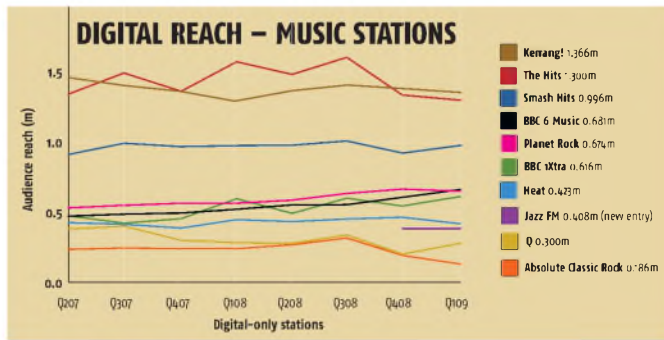
"Terry and Chris present very different shows so I'm confident that overall, listeners are being given a diverse choice," says Radio Two and 6Music controller Bob Shennan.



Meanwhile, in London, 95.8 Capital's Johnny Vaughan and Lisa Snowden topped the commercial radio stations in the city with their breakfast show for a third consecutive book and grew their reach beyond the 1m listener mark.

Heart Breakfast with Jamie Theakston and Harriet Scott retained its hold as the second most

popular commercial radio breakfast show, achieving 833,000 listeners per week from 6.00-9.00am. Despite a quarterly gain of 54,000 listeners to a reach of 776,000, Kiss remained in fourth place behind Magic's 784,000. For Kiss's Rickie and Melvin it marked the show's greatest reach to date, up 18% year-on-year.



“Commercial radio is increasingly being listened to via digital platforms... we look forward to that growth accelerating...”

ANDREW HARRISON, RADIOCENTRE

share was also up slightly on last year with the RadioCentre pointing to a strong digital performance and local commercial radio's 1% year-on-year share increase as being factors behind the growth.

Commenting on digital's share of total commercial listening being up 6.5% on the year at just under 20%, RadioCentre chief executive Andrew Harrison says, “Commercial radio is increasingly being listened to via DAB and other digital platforms; with the Government's Digital Britain report due for publication shortly, which we hope will include a date for switchover, we look forward to that growth accelerating.”

For Absolute Radio chief operating officer Clive Dickens, the performance of his station via digital platforms offered some consolation for Absolute's slowly improving Rajar statistics following its rebranding from Virgin in Q4 2008.

“We are weeks away from a statement from Government about Digital Britain and the fact that there will be analogue radio switch-off,” says Dickens. “Companies will then be judged by how effective they are at communicating with their audiences digitally and against an industry average of 20% our outside London performance is 49.8%. It's about creating a digital brand for the future.”

While the Rajar report shows that Absolute's reach grew by 13.7% on the previous quarter, Dickens is not wholly convinced by the data suggesting that the station's year-on-year reach fell by 30.8%.

“It indicates that it is not a drop in audience, it is a drop in reported audience,” says Dickens. “Big radio stations with millions of listeners don't lose 31% of their audience year-on-year. We didn't change the format, we just changed the name and improved the product.”

“Last time we had a significant drop in audience, reach and hours because of audience confusion surrounding our rebranding; therefore we are very encouraged that the second three months of Absolute Radio are significantly better. I wouldn't go so far as to say that's audience increase, although in percentage terms it is up, but it is a correction in that more people now know the name of the station they are listening to, more people are aware of the brand and therefore more people are ticking the right thing in the Rajar diary.”

With overall reach up from 18.3m on the quarter to 18.5m in Q1 Global Radio, the UK's largest commercial radio group, enjoyed a positive book of results, with UK listeners tuning in for a total of over 171m hours.

Heart gained its highest reach to date with 7.26m listeners tuning in each week for an average of 7.9 hours. Global is planning to launch a further nine Heart stations on June 22.

Bauer Media, meanwhile, gained nearly 500,000 listeners to take a 25.4% commercial share with Magic 105.4 in London generating its highest reach (see box, right) and Kiss attracting a record number of listeners, reach and hours. The company cited “strong gains” across its Big City portfolio, particularly in Liverpool, Hull and across a number of their stations in Scotland as being another highlight.

The most recent Rajar book also proved positive reading for GMG Radio's portfolio of 13 UK stations which can now boast a combined reach of 5.15m adult listeners a week, up 357,000 year on year. Meanwhile Smooth Radio's six-station network saw year-on-year growth of 427,000 listeners.

chris@musicweek.com

Bauer's Viking FM in Hull made strong gains this quarter



London The capital's commercial corner enjoys resurgence

While the BBC's vice-like grip on London listening habits showed no sign of loosening during the first quarter of 2009, Rajar figures show that it was also a bumper period for the leading commercial stations.

Going from strength to strength BBC Radio Four enjoyed both a 16.4% yearly gain in reach to 2.73m and a 2.1% annual increase in share to 16.7%, thus maintaining its place as London's most listened to station.

In second place in terms of both share and reach Radio Two gained an 11.4% share, up from 10.3% in the previous quarter but down 1% on the same period in 2008. Another reason to celebrate at the Corporation was the performance of BBC Radio 5 Live which increased its reach on the previous quarter by 15.6%.

Meanwhile the battle for the most listened to commercial radio station in London proved as dramatic as ever as Global Radio's Heart 106.2 edged ahead of Bauer-owned Magic 105.4 with a 5.9% share, 0.2 percentage points ahead of its old foe.

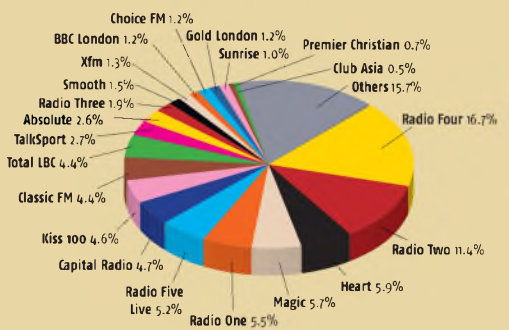
But despite Heart's impressive surge leading to a weekly reach of 1.97m, up 6.6% on the previous quarter, the highest in the station's 14-year history, Magic held on to the number one spot in terms of reach with a 6.9% yearly increase to 2.05m listeners, helping it maintain a lead of 80,000.

Citing evening show Heartbreakers and Toby Anstis's mid-morning show as particular highlights, Global Radio director of broadcasting Richard Park says that Heart's performance in the first quarter was terrific. “I think the station is on a roll. More listeners appear to have discovered the station in recent times and with its more music variety it is offering satisfaction.”

Bauer managing director London radio Steve Parkinson is nonetheless confident that Magic will maintain its hold of the dominant reach in the capital and says that a £1m advertising campaign for Magic will soon hit UK TV screens and that the station is to benefit from a major



LONDON REACH AND SHARE



promotion with the *Evening Standard* newspaper.

Parkinson explains Magic's 0.3% quarterly decline in share in the light of a strong quarter for the BBC. “[At Magic] we share quite a lot of our listening with the BBC and Radio Four and Five have had good books.

“About three or four years ago, the intention was for Magic to be a top three station. It is number one and has been so for the last nine quarters, in terms of reach.”

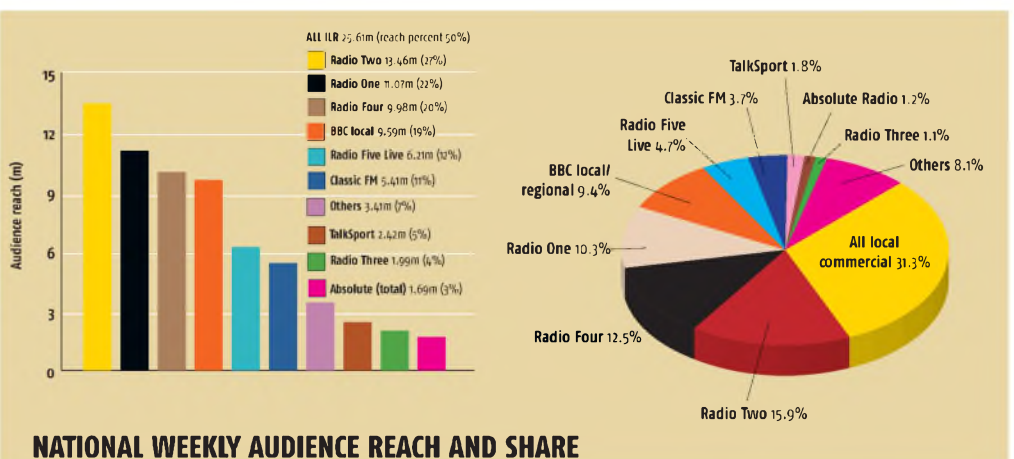
Meanwhile Global is also celebrating the continued revival of 95.8 Capital FM following its acquisition of the station in June 2008.

According to the first Rajar book of 2009, Capital achieved its highest reach since June 2005, with 1.87m weekly listeners, a 19.5% year-on-year increase.

Global's Park says that Capital's growth reflects London's “appetite for the hits and some great events, both of which we have traditionally done really well,” and notes that that station is “ahead of schedule in the planned recovery of the business”.

In Q4 2008, Capital overtook BBC Radio One in terms of reach, a lead it managed to maintain in Q1 2009. Also ahead of Radio One's reach for a second quarter is Kiss 100FM which enjoyed a 7.8% yearly boost to 1.7m listeners. Radio One's rise of 2.4% in reach during the same period saw it gain a weekly audience of 1.64m. Meanwhile its 5.5% share bettered Kiss's 4.6%.

Among the less positive results, BBC London 94.9 saw its reach fall away by 17.2% to 463,000 while Choice FM London's reach dropped 15.4% to 460,000.



NATIONAL WEEKLY AUDIENCE REACH AND SHARE

News live

Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£253,512	KEANE Dublin, Oz	8,048	MCD
£230,880	GRACE JONES London Roundhouse	5,772	Kilimanjaro
£129,690	PUSSYCAT DOLLS Bournemouth International Centre	4,323	Live Nation
£114,237	STATUS QUO Manchester Apollo	4,488	Live Nation
£97,714	SEASICK STEVE London Hammersmith Apollo	5,011	Live Nation
£89,033	BLOC PARTY Glasgow SECC	3,891	DF Concerts
£78,088	STATUS QUO Blackpool Opera House	2,479	Live Nation
£73,187	GLASVEGAS Glasgow Academy	5,000	DF Concerts
£55,566	STATUS QUO Hull City Hall	1,764	Live Nation
£55,020	GRACE JONES Bristol Colston Hall	1,572	Kilimanjaro
£53,815	STAINED London Forum	2,290	Live Nation
£52,500	SEASICK STEVE Wolverhampton Civic Hall	3,000	Live Nation
£39,941	STAINED Birmingham Academy	2,159	Live Nation
£28,223	THE STREETS Dublin Olympia	1,067	MCD
£28,144	MINDLESS SELF INDULGENCE Glasgow Barrowlands	1,900	DF Concerts
£6,800	ARCHITECTS Islington Academy	800	Live Nation
£5,910	OF MONTREAL Glasgow Oran Mor	500	DF Concerts
£1,750	THE AIRBORNE TOXIC EVENT Glasgow King Tuts	300	DF Concerts
£1,717	BETH HART London Borderline	202	Live Nation
£1,692	SKY LARKIN London ICA	188	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Jan 25 - 31 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tech School's silver jubilee

A WEST LONDON COLLEGE for aspiring musicians is gearing up for an extra special graduation day next month, as Tech Music Schools marks 25 years of turning out session artists.

The Acton-based school has between 800-900 students on its books, with about 40% coming from overseas, making the establishment an important part of the local economy.

The school was established in 1983 by French drummer Francis Seriau, whose ambition was to create an institution to teach youngsters skills to survive as musicians in the industry. Graduates have performed with acts such as Björk, Peter Dinklage, Celine Dion, Madonna, The Kinks, The Charlatans, Lightning Seeds, Basement Jaxx, Manic Street Preachers and The Killers.

Since launching Drumtech, Seriau has added schools suited for guitar, bass, keyboards and vocal tuition, building an impressive alumni including the likes of Radiohead's Ed O'Brien and Phil Selway. Just recently Rick

Wakeman became a patron of the school's keyboard department, Keyboardtech.

Wakeman says, "There is a lot of musical talent out there, perhaps more than there has ever been, but sadly there are so few places for genuinely keen players who want to learn and progress with their music."

On June 21 the best of the schools' latest batch of aspiring artists will showcase their talents at Graduation Live onstage at The O2 Shepherd's Bush Empire, where they hope to impress watching talent scouts in the audience.

"We'll have 15 student bands on stage playing covers and originals and the idea is to get as many members of the press, as well as people from the music industry, along to see what they can do," explains Tech Music Schools marketing officer Natalie Ben-Rabah. "All of our students come to the Empire to celebrate their graduation, but the people who are performing are the best achievers from the past year - we present prizes from our endorers to the top performers."

Fears that Phase 6 of outbreak will lead to closures

Festival season on amber alert as swine flu spreads



Festivals

By Gordon Masson

UK FESTIVALS COULD FACE a complete shutdown and huge revenue losses in the event of the Government outlawing large-scale gatherings to slow the spread of swine flu.

That could lead to a number of music events disappearing altogether, with industry losses reaching hundreds of millions of pounds for cancelled events.

Although the numbers of British people who have caught swine flu is relatively low (last week the number of confirmed cases of the H1N1 virus in the UK was below 40), five schools have already been closed.

The disease is now being spread from person-to-person, a development that could lead health officials to order music festivals to shut down until the virus is brought under control.

That scenario would pose major problems for the country's promoters, as insurance against cancellation caused by swine flu is no longer an option.

"The attitude at the moment is that insurers are excluding all losses that are attributable to swine flu on policies that are binding now," says Bob Taylor, co-founder of music industry insurance specialists Robertson Taylor. "The pandemic was officially recognised about a week ago, so the way that insurers are looking at things has changed since then."

However, Taylor explains that any festivals or tours that were insured before swine flu started making the headlines will most

likely be covered for any cancellations that the outbreak might cause.

"For anyone that had their insurance in place before the pandemic was categorised, their policies should cover any losses that they incur through swine flu," says Taylor. "However, any policies that have been taken out since the pandemic was recognised will not cover anything related to swine flu."

"If the Government says that there cannot be any large-scale gatherings due to swine flu, then that's the end for festivals this year, insured or not"

BOB TAYLOR, ROBERTSON TAYLOR

"But if the Government says that there cannot be any large-scale gatherings due to swine flu, then that's basically the end for music festivals this year whether insured or not. It's a frightening thought."

For the time being, the Cabinet Office, which plans for emergency measures, says it is not recommending that mass gatherings should be avoided at this stage.

A Cabinet Office spokesman tells *Music Week* that the Government relies on World Health Organisation guidelines to combat a pandemic. The global watchdog has upgraded the swine flu alert level to Phase 5, which is "a strong signal that a pandemic is imminent and that the time to finalise the organisation, communication, and implementation of the planned mitigation measures is short".

However, if the WHO upgrades the alert status to Phase 6 then the UK Government should "assess and

determine if cancellation, restriction, or modification of mass gatherings is indicated".

While most of the major festivals might survive missing one year, there are real fears that smaller events, which may not have taken out insurance in time, could disappear for good if Government intervention means the live music scene is shut down for a period.

However, one promoter remains optimistic and tells *Music Week*, "It's hopefully all a storm in a teacup. There are only a handful of people infected in this country and the authorities seem to be dealing with those very swiftly, so I don't think it will be a problem. Besides, the losses to the UK if there was a nationwide shutdown would be astronomical. We can't afford that, given the recession we're already in."

A statement by T in the Park promoters Big Day Out said, "As with all issues of this nature, Big Day Out has been in close contact with advisors from national and local authorities, plus the relevant medical agencies, to monitor swine flu and its implications for events such as T in the Park. This will be an ongoing process and will be supported by the regular and intensive emergency and contingency planning that takes place each year for the event."

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OFT decision on live merger 'imminent'

A DECISION ON WHETHER LIVE NATION and Ticketmaster should be allowed to merge is expected soon, *Music Week* has learned.

An Office of Fair Trade spokeswoman says a decision on the deal, which was announced in February, is "imminent" with the European Competition Commission suggesting it is now unlikely to scrutinise the tie-up.

The OFT has been investigating the proposal since the beginning of April, asking interested parties to submit comments to a consultation. The deadline for that ended on April 17.

"We are examining those submissions at the moment," confirms the OFT spokeswoman. "There is no statutory listing for how long the process should take, but our decision on the proposed merger is imminent."

She adds the OFT can either rubber stamp the \$2.5bn (£1.7bn) marriage or refer it to the Competition Commission for a full investigation into the ramifications of such a deal for the broader music industry and consumers.

Neither Ticketmaster nor Live Nation would comment, but the merger details are already being probed by competition authorities in the US, Norway and Turkey.

Meanwhile, the European Competition Commission says it has not initiated any investigation into the merger and it appears that the deal may escape the scrutiny of the EU as the combined revenues of the two companies falls short of the limits set by the Commission – at least €5bn (£4.4bn).

A spokeswoman for the EU says, "It is up to the parties themselves to calculate whether or not their transaction needs to be notified to the European Commission based on the thresholds of the EU merger regulation."

Last year Live Nation's revenues exceeded \$4.1 bn (£2.72bn) while Ticketmaster's were \$1.4bn (£0.93bn), meaning that, with total revenues only a little above €4bn (£3.55m), it is unlikely that the companies will voluntarily flag up their union to European regulators.

Audiences targeted for big-name ads

Brands to embrace summer of live 09

THE FESTIVAL SEASON IS EXPECTED to attract a mass influx of top youth-orientated brands – and increased ad revenues – as the live sector demonstrates its ability to engage with a captive audience.

Blink TV's concept of subsidising the cost of video screens by running ads before an act appears on stage has proven a winning formula. And with the festival season cranking into gear, the company's CEO Bill Lord reports that mainstream brands including Unilever are becoming more interested in using music events to deliver their product messages.

"I'm not going to pretend that business isn't tough out there, but it is not all doom and gloom," notes Lord. "What we're finding is if you have a strong proposition, then there is still a market out there for advertising and the fact that concerts and festivals can attract a specific demographic can be compelling for certain advertisers."

Lord says that products aimed specifically at a young audience are increasingly looking at the live sector to get their messages across. "Concerts and festivals allow adver-

tisers to tap into the key 16- to 34-year-old demographic, and while I'm not saying that everyone who goes to gigs falls into that age range, the vast majority do. The more we can show value to marketers, the better, because their budgets are very tight and they are looking for the most targeted avenues as possible for their advertising," explains Lord.

Blink TV has had success with arena tours by Girls Aloud and X Factor finalists and Lord says that the fact that such outings are now annual affairs helps those controlling ad budgets with their planning. "It's that kind of level of consistency that marketers like," he adds.

With the summer festival season about to kick off in earnest, Lord is expecting mainstream brands to use those mass gatherings to plug their wares. "It's definitely the case that big companies are looking for more specific targets for their advertising spend, so the bottom line is that if it is a strong product and a strong artist or event, then there are still opportunities out there."

Live news in brief

● **Ticketmaster UK** has launched two fundraising initiatives to support Nordoff-Robbins Music Therapy and children's charity Sparks. The ticketing company is raising funds through online ticket auctions, Platinum Tickets and a new deal with Redeem plc to recycle mobile phones in return for a donation to both charities. Ticketmaster's relationship with Nordoff-Robbins stretches back a number of years, but the Sparks deal marks a new agreement.



● The Guildford-based **Academy of Contemporary Music (ACM)** has partnered with student music festival Beach Break Live to launch an emerging talent competition. The Battle to the Beach competition will offer the winning student band a prime-time slot on the ACM Presents New Music stage and also offer assistance with career development, the digital release of their music across multiple download stores and professional marketing advice and planning support. The 10,000-capacity Beach Break Live takes place in North Cornwall from June 16-19 and has confirmed Dizzee Rascal, The Zutons, Mystery Jets, Friendly Fires (pictured), Ladyhawke, Hadouken, Noisettes.

● Mobile operator **Orange** is marking its 11th year at the Glastonbury Festival this year with a number of new initiatives, including an updated version of downloadable interactive guide GlastoNav. Meanwhile, Orange's Spot the Bull competition is offering 44 tickets for the festival via the www.spotthebull.co.uk website. The company is also hoping to use the June-held festival to test new products and is preparing to unveil a new portable phone charging device, specifically designed with festival campers in mind.

● Secondary ticketing company **Seatwave** says its sales in March grew by 287% year-on-year, buoyed by the phenomenal response to Michael Jackson's upcoming residence at The O2. The company reports that Jackson's comeback tour has outsold Kings of Leon, Coldplay, Britney Spears, V Festival, AC/DC and Leonard Cohen tickets combined. ComScore's market statistics state that Seatwave attracted more than 1.9m visitors in March. "Seatwave's exponential growth shows that our focus on helping fans buy and sell tickets is the winning approach in this space," says Seatwave founder and CEO Joe Cohen.

Former Jazz man goes solo



Promoter Profile

FORMER JAZZ CAFE PROMOTER Adrian Gibson is using his years of experience working for Mean Fiddler Music Group to grow his own empire booking and promoting shows around London and beyond.

Gibson spent 20 years at Mean Fiddler, most recently as the booker and promoter at the company's Jazz Cafe in Camden.

"The great thing about working for Vince Power is that he trusts your instincts and lets you get on with things. He was a fantastic boss," explains Gibson. "A lot of the time at the Jazz Cafe I was dealing directly with artists rather than managers or agents. As a result, I'd find myself promoting their shows in London, as well as helping them to get shows

elsewhere in the country – that's basically what I'm continuing to do now."

Last week, Adrian Gibson Music Productions promoted London shows for Ghostface Killah at the Scala and Ska Cubano at the 100 Club, while forthcoming gigs include Mulatu Astatke & the Heliocentrics and Gilles Peterson at Koko, Quantic Soul Orchestra at the Roundhouse and Average White Band at the Camden Centre.

He is also promoting a 10-date UK tour by De La Soul and is programming stages for the Beachdown Festival in Brighton and Harvey Goldsmith's Tower Festival at the Tower of London.

"The beauty of doing everything yourself is that you don't have people breathing down your neck all the time," he says. "Previously I was booking upwards of 400 shows a year, but when you're using your own money, cash flow is more of an issue."

There are other benefits to being his own boss. "I'm getting to work with artists who I like, people that I like and venues that I like – if a venue pisses me off, I just won't use them again," Gibson explains, adding that he has "a few bigger events" in the pipeline, including a new festival he plans to launch overseas in September.



Tixdaq

Ticket sales quantity

pos	prev	artist	Av resale price (£)	dates
1	1	PINK	20	
2	2	GIRLS ALOUD	27	
3	6	TAKE THAT	19	
4	8	BEYONCE	11	
5	5	THE SPECIALS	12	
6	4	OASIS	10	
7	11	KINGS OF LEON	5	
8	3	MICHAEL JACKSON	44	
9	9	U2	8	
10	7	AC/DC	3	
11	10	MORRISSEY	18	
12	18	RAZORLIGHT	3	
13	12	BRITNEY SPEARS	9	
14	16	SPANDAU BALLET	12	
15	13	DEPECHE MODE	6	
16	15	READING & LEEDS FESTIVALS	6	
17	19	ERIC CLAPTON	13	
18	NEW BLUR	5		
19	17	DOVES	7	
20	14	V FESTIVAL	4	

tixdaq.com – Live entertainment intelligence
the ticket comparison website



Hitwise

Primary ticketing chart

pos	prev	artist
1	NEW GREEN DAY	
2	4	TAKE THAT
3	2	PINK
4	3	GIRLS ALOUD
5	NEW CAPITAL SUMMERTIME BALL	
6	NEW PEARL JAM	
7	6	KINGS OF LEON
8	8	GLASTONBURY FESTIVAL
9	5	SPANDAU BALLET
10	19	OASIS
11	NEW ELBOW	
12	7	BEYONCE
13	NEW LIYI ALLEN	
14	NEW DOWNLOAD FESTIVAL	
15	NEW EITON JOHN	
16	NEW JONAS BROTHERS	
17	NEW ROCK NESS FESTIVAL	
18	15	LEEDS FESTIVAL
19	NEW BOB DYLAN	
20	1	T4 ON THE BEACH

hitwise
an Experian company

News publishing

In the build-up to the Ivor Novello Awards and LSW, Music Week talks to the chart-topping Fraser T Smith

The songsmith on the songs of Smith



Quickfire

CURRENTLY TOP OF THE SINGLES CHART with the aptly-titled Tinchy Stryder co-write Number 1, Chrysalis-signed songwriter Fraser T Smith is enjoying something of a

career high of late, with his latest success following in the footsteps of his James Morrison collaboration Broken Strings.

Ahead of London Songwriters Week and the Ivor Novello Awards later this month, we caught up with Smith to talk about the craft of the songwriter.

What's the secret to a solid co-writing partnership? What makes it work?

To make a co-write work, you both have to be open, not afraid of making mistakes, focused, and not willing to settle on the first idea you come up with, even though it may end up being the best. Sometimes there is the potential for ego to get in the way of creativity, but you always have to try and avoid this.

There are a lot of people behind the scenes who can have a big effect

on the success of a co-writing session. I'm lucky enough to have worked, and to be working with, some amazing visionaries in A&R, publishing and management who can really help shape the final song by giving advice and keeping everyone on brief.

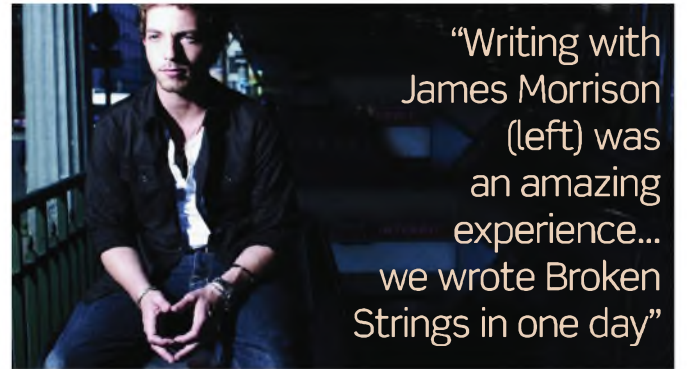
Do you think about external factors such as radio when you write?

Yes. I'm as much of a producer as a songwriter, so it's part of my job to deliver songs which are commercially viable and which work on radio. There is always going to be a debate surrounding art and commerce, but the bottom line is that most people who come into the studio want to reach the biggest possible audience while maintaining their credibility. This means it is important for me to have a clear grasp of what the audience wants to hear.

How important is the writer/publisher relationship? Do you work closely with Chrysalis to find the right songwriting partnerships?

The writer/publisher relationship is very important from an A&R perspective. Signing a publishing deal immediately brings some great co-writing opportunities. It is also liberating to know that while you're writing the songs, there is a team in place to help find new artists and songwriters to work with.

I'm very lucky that I have a great relationship with my publisher, Kate Sweetser at Chrysalis. She has been instrumental in shaping the song-writing partnerships and has always given me really honest feedback.



"Writing with James Morrison (left) was an amazing experience... we wrote Broken Strings in one day"

What have been of your most enjoyable co-writes?

Writing with James Morrison and Nina Woodford was an amazing experience. James is such a talented artist that just to be around him is inspiring. We wrote Broken Strings in one day – it was initially a lot rockier and uptempo than the final version.

We sent Colin Barlow the initial demo and he immediately championed the song, but he thought we could bring the tempo down which would bring out the emotion of the lyric. We got back into the studio and made the changes which became the blueprint for the final version.

Any collaborative disasters?

I think the biggest problem within the creative process is lack of communication. Most sessions are one or two days; that's not much time to write a song if you're both heading in different directions musically. Sometimes artists, management and labels are on three different pages. When you have synergy, it's easy.

What's the most important piece of songwriting advice you have received?

I once did an online songwriting course with the Berklee College of Music and it emphasised the key role of the title use within the song and creating space around the hook line. This sounds obvious, but it's such an important lesson.

You spent five years touring with Craig David. Did the experience help you understand what works for a mainstream audience?

We did hundreds of acoustic performances around the world, which really taught me that if a song's going to work, it's got to work acoustically. I'm a strong believer in this and will always come up with an initial idea on an instrument rather than a beat, no matter what the style. Playing in so many different territories also gave me a worldwide perspective. It always comes back to the simplicity of the message in the song. If this is strong enough I believe it will always translate.

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QUEEN OF THE JUKEBOXES

PRS for Music Top 10: Most-played pub jukebox songs

Pos	SONG / Artist / Writer / Publisher
1	DANCING QUEEN Abba Andersson/Ulvaeus/Anderson Bocu
2	THE PROMISE Girls Aloud Higgins, Cooper, Resch, Williams, Jones, Warner/Chappell
3	HUMAN The Killers Flowers, Keuning, Stoermer, Vannucci Universal
4	GREATEST DAY Take That Barlow, Orange, Donald, Owen Sony/ATV, EMI, Universal
5	MERCY Duffy Booker, Duffy EMI, Universal
6	I GOT YOU BABE Sonny & Cher Bono Warner/Chappell
7	I DON'T FEEL LIKE DANCIN' Scissor Sisters John, Hoffman, Sellards EMI, Universal
8	IF I WERE A BOY Beyoncé Gad, Carlson Cherry Lane, Universal
9	USE SOMEBODY Kings Of Leon Followill, Followill, Followill, Followill Bug
10	NO AIR Jordin Sparks feat. Chris Brown Griggs, Fautneroy, Mason, Thomas, Russell Missing Link, EMI

Despite a mostly contemporary line-up of artists making the top 10 most-played tracks on UK Jukeboxes over the past year, it is Abba's perennial favourite Dancing Queen that tops the list.

Dancing Queen, written by the Bocu-published Benny Andersson, Björn Ulvaeus and Stig Anderson, reached the number one spot in 13 countries on its release in 1976. More than three decades on, it remains a huge money-spinner for the group, in 2004 coming in at number six on the list of the most-played songs on UK radio, clubs and on jukeboxes over the course of PPL's 70-year history.

Girls Aloud take second place with their Brit-winning single The Promise. The song was written by their long-term writing team Xenomania and was their fourth chart-topping single on release in 2008.

Raw Power strengthens links with EMI

EMI MUSIC PUBLISHING HAS FORGED a closer bond with the Raw Power Management stable after concluding deals with both Funeral For A Friend and YouMeAtSix last week.

The deals give EMI the rights to the two acts' next three albums. In the case of Funeral For A Friend, the agreement also gives EMI a share of three songs on the band's forthcoming greatest hits set, to be released on Warner Bros in September.

For YouMeAtSix the deal incorporates their debut, Take Off Your Colours.

They join fellow Raw Power artists Bullet For My Valentine and In Case Of Fire on EMI's publishing roster.

EMI Publishing A&R manager Daniel Lloyd Jones, who signed both bands, says they fit well at the company.



Flexing A&R muscle: Funeral For A Friend and YouMeAtSix celebrate with EMI's Guy Moot, Daniel Lloyd Jones and Felix Howard and Raw Power's Craig Jennings and Matt Davies



"It's great that we can sign the forefathers of a genre and the new blood in one fell swoop," he says.

"Craig and his team are the masters of contemporary rock. It's a pleasure to have Funeral For A Friend and YouMeAtSix on the roster as well as In Case Of Fire and Bullet For My Valentine, and it's a pleasure to be in business with Raw Power. Long may it prosper."

YouMeAtSix's debut album Take Off Your Colours was released in

2008 and has sold more than 30,000 copies via indie label Slam Dunk.

The band have been busy recording new material since joining the Raw Power roster earlier this year. A song from those sessions, Finders Keepers, will to be added onto the debut ahead of its reissue on June 1. Finders Keepers will also be released as a single on May 25.

Funeral For A Friend's fourth studio album Memory & Humanity was released in October last year.

News digital

Relationship between networking and music services bolstered by new link-ups

We7 reaches deeper into digital community with new offering

Research

By Eamonn Forde

A NEW TWITTER-FRIENDLY MUSIC OFFERING FROM WE7 illustrates how far social networking and ad-funded streaming services are inter-meshing.

In common with services such as Twisten, song.ly and twt.fm, the We7 proposition allows Twitter users to create short links to its catalogue of around 3.5m songs in their status updates. This comes after the launch of YouTubeTweeter, which enables users to overlay YouTube clips on the microblogging site.

We7 CEO Steve Purdham says, "Historically, sharing music has

always been illegal, from cassettes to P2P. All sharing now can be accounted for and, hence, be paid for."

He sees We7's move as part of a wider push to bring greater web 2.0-style functionality to the legal sharing and recommendation of music online.

The launch of the new service is part of a new, wider trend for once-distinct online offerings to meet in the middle, with YouTube and Twitter creating – through their size and online buzz – a pull for other services to link through them, resulting in new hybrids.

"If you are in a web-based environment, you will be seeing two types of expansion happening," says Purdham.

"There is the formal one – such as our partnerships deal with NME.com. Then there are the informal ones, where you make your tools available through things like widgets so that people can start using the music – where previously they were being blocked – and know that the rights holders will be paid."

Nielsen Online figures have shown that 42% of Twitter's active UK users in February returned in March.

This compares to 26% retention in January and Nielsen suggests that, as the service becomes more familiar, it will boost engagement. With this, dwell times are also likely to increase, which means music is

well-placed to become increasingly important to Twitter users.

Jimmy Eat World, one of the first bands to fully embrace Twitter as a marketing channel, have claimed that as many as 20% of first-week sales of their new album Clarity Live were driven by the site.

Meanwhile, Apple is said to be considering a \$700m (£465m) bid to acquire Twitter, although some analysts believe this to be unlikely given that Apple tends to develop hardware, software and services internally.

Its App Store, however, has seen Apple increasingly bring in third-party developers, albeit on its own terms.

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Case studies P2P partnerships

Flis.com

Turns YouTube into an audio player by allowing users to strip visuals from any content hosted on the video-sharing site. Users can then generate playlists and share them through a variety of social networks and community sites including Twitter, Facebook, MySpace, delicious and StumbleUpon by creating a short link that is dropped into the service of their

choice. The site is still at beta, but the fact it is available in a variety of languages, including German, Portuguese and Russian, suggests it has global ambitions.

YouTubeTweeter.com

This service allows users to play music videos on their Twitter page. The site's proposition is that both YouTube and Twitter are about sharing, so it is natural to mesh the

two. Users are able to upload videos in both standard and high-definition. It is not just confined to YouTube, allowing users to draw content from Vimeo and Dailymotion as well.

YtDub.com

Lets users dub YouTube videos with other videos to create new audio-visual hybrids. While not confined to music use, this is core to its appeal.



"Sharing music has always been illegal, from cassettes to P2P. All sharing now can be accounted for and, hence, be paid for"

STEVE PURDHAM, WE7

We7 in numbers

Unique users in UK each month	600,000
Traffic increase since Nov 2008 launch	777%
Traffic increase since January	502%
Tracks in catalogue	3.5m

Viewpoint: Keith Jopling Strategy and business development consultant



RECENT ANNOUNCEMENT

of new PRS for Music online licensing rates and rumblings of

problems at MySpace Music over expected revenues sit at the two extremes of the digital licensing debate. Both expose the fact that greater clarity in licensing is the only way forward for everyone.

In recent weeks, we've had grumblings by digital heavyweights such as YouTube, imeem, iLike and Last.fm that licensing costs are making life difficult for them. In every case, the central issue is the same: the commercial value of music.

What worries me most are some of the assumptions many new venture founders are making about music's long-term value. In recent weeks, I have had discussions with a number of young digital businesses, all with a stake in music. They all believe that music (at least, digital music) will be free within five years. The central point here is that the digital music business – suppliers and partners – have a choice about whether or not digital music is to be free in five years. Music doesn't have to be free if the business cannot find a way to deliver it for free.

At this stage, an unambiguous licensing policy will be essential. I don't mean prohibitively expensive, or too cheap – just clear. For innovative new music models, content producers should look upon their new

partners as they would investments: does the venture have genuine audience appeal, a compelling proposition, strong management and a commercial model? If there are clear answers to these questions, then license the music flexibly and in a way that encourages innovation.

This all challenges the service provider to find a workable commercial model. If that model doesn't exist or cannot be created, it can't afford the licence. Buying up content with advances distorts this picture in the longer term, adding to ambiguity in defining what is successful, leading to more market uncertainty.

Music providers can also support their new partners through direct investment or content development, such as exclusives. This

would necessitate label digital teams doing more than deal-making and cashing cheques. It would mean content services and account management as key skills within labels. Both parties need to share and use collective consumer data better to iterate service development in line with users' needs.

We have seen too many sad failures in new music start-ups in recent years – many of which have pointed the finger firmly at the music industry's collective lack of a flexible, affordable licensing policy. With a clearer set of criteria for digital licensing, the music industry can develop its other products and revenues more confidently. Now is the time to take a stand against dangerous, potentially self-fulfilling, assumptions.

Digital news in brief

● **MusicAlly** estimates that UK users of Nokia's Comes With Music mobile service are downloading an average of 61 songs each per month

● The **Leaf Trombone** on Apple's App Store has been downloaded more than 100,000 times, according to app developer Smule. However, the fastest growing type of app on the store, according to O'Reilly Research, is the eBook.

● **Rock Band**, the music-based game from Harmonix, has announced that it has reached the "metal milestone" of 666 licensed tracks

● Japan's four leading mobile operators are investing €6.6bn in developing a **3.9G mobile network** that will allow faster data transfer over the air. NTT, the country's largest operator, is hoping to have 3.9G services live by next year.

● Universal Music Australia's **GetMusic** site has launched a music portal on online auction site eBay. Users can click through on playebay.com.au to buy or stream tracks from the major's catalogue. GetMusic has also licensed content from Sony Music. The Australian version of eBay attracts around 5m users a month.

● **Sony Music** is expanding the offering on its artist sites in North America to include lyrics and on-demand streaming. The lyrics offering is in partnership with Gracenote.

● Snp reports that **French digital music sales** in Q1 2009 were down 1% to €17.6m (£15.5m). Online sales rose 13% to €8m (£7m) but mobile revenues were down 46% to €5.3m (£4.7m). Physical sales were also down 18.5% to €101m (£89m).

● **Apple** has submitted a new spec to The Internet Engineering Task Force, which suggests it could be bringing live streaming to the iPhone and iPod Touch.

● Music-based social network **imeem** has secured an undisclosed round of last-minute funding.

● Torrent-tracking site **Mininova** is testing new technology recommended by IP owners that can filter content under copyright. This relates to an anti-piracy case against the site in Holland.

● **Last.fm** now allows users to create new 'combo' stations with up to three different artists or tags (such as genre or decade)

Digital roundup this week's launches

RockDex.com

Aimed at new acts, allowing them to track and monitor their mentions online. It scores everyone out of 100 and only rates acts against others on an equal career and profile footing.

Blyper.com

Alerts fans when their favourite acts release new music. Users can input favourite acts manually or import their Last.fm favourites list.

News diary

Matt & Kim make Grand stand

UNEARTHED

IT HAS BEEN MORE THAN TWO YEARS since Matt & Kim's early performances at South by South West started tongues wagging in the US. But the Brooklyn-based duo finally look set to reach the global audiences they deserve with the conclusion of a new deal with publisher Artwerk and a lucrative sync that will put them in the ears of thirsty music fans around the world.

Artwerk, a joint venture between EA Games and Nettwerk, has concluded a global deal with the duo, and has licensed their second album, *Grand*, for the world outside of North America, where it will be released on Fader/Cornerstone Records. In the UK, this means the album will be marketed and distributed by the London-based team at Nettwerk Productions.

The campaign got off to a strong start with the launch last week of a global campaign for Bacardi, soundtrack by the duo's single *Lessons Learned*. The ad is currently only on air in the US but will be rolled out globally over the course of 2009.

Artwerk is also aiming the duo's music towards EA Games titles this

MATT & KIM



autumn, with placements already secured in FIFA 10, NBA Live 10, Need For Speed 10 and the Sims 3 title, which is released in June.

"This is a unique concept considering the signing to multiple brands,"

says Artwerk's worldwide executive of music and marketing, Steve Schnur.

Since their debut album release in 2006, consistent touring and a string of independent singles have helped the duo accrue more than

1.6m YouTube views and 4.6m audio streams on MySpace.

Grand will be released in the UK on July 6 preceded by lead single, *Lessons Learned* on June 1.

stuart@musicweek.com

Cast list

Press
Katherine Williams, Purple
Management
Kevin Patrick, NYC RR
TV
Steph Seager, Hungry & Woods
Radio
Woolfie, Hungry & Woods
Online promotions
Liam McMahon, Radar Maker
Agent
Angus Baskerville, 13 Artists
Publishing
Steve Schnur, Artwerk
Marketing
B.A. McDonald, Nettwerk Promotions

ON THE WEB THIS WEEK

EMI MUSIC TREBLES EARNINGS

EMI watcher: "Impressive results, sure, but many things can be done with accounting trickery. But then don't we all want to see EMI do well?"

MOYLES CLOSING IN ON WOGAN FOR BREAKFAST CROWN

Radio nerd: "There's no accounting for taste maybe? Come on Terry! Still, makes those *Sun* headlines about Moyles being sacked look pretty silly."

CANADA ADDED TO US PIRACY WATCH LIST

Zoran: "Under Canadian law I legally cannot rip my own CDs to my own iPod, and according to ANOTHER COUNTRY's record industry lobby IT IS NOT ENOUGH??"

DEPECHE MODE HIT TOP SPOT IN 20 COUNTRIES

Amystar79: "This album is amazing. It's no wonder it's ranking so high. And I highly suggest spending the extra \$ for the box set. It's beautiful."

Dooley's Diary



Cunning old Foxy gets the last laugh

GOOD TO SEE the commercial radio industry hasn't lost its sense of humour in the face of the advertising meltdown: at the nominations for the Arqiva awards last week, host **Neil Fox** couldn't resist a sly swipe at Hit40UK, nominated for programme or feature of the year. As the Hit40 name was announced it received a **deathly silence from the otherwise friendly audience**, leading Fox, who once hosted the show, to quip, "I remember when they used to be huge," adding quickly to quell the laughter, "We are all on the same team so shut up!"...



When you've enjoyed the kind of success and acclaim **Yusuf Islam** has you can afford to take your time when it comes to signing your record contract. On the week of his new album's release, the songwriting legend finally made it in to Universal's Kensington HQ to put pen to paper with Island, having agreed a deal some months

ago to return to the label that released much of his work throughout the Seventies. Pictured (l-r) is Islam's lawyer Robert Horsfall from Sound Advice, Island co-president Darcus Beese, Yusuf Islam, Island co-president Ted Cockle and Universal UK chairman and CEO David Joseph.... After all the talk of a mooted vinyl revival, could the attention be going the way of **the humble cassette**? In addition to last week's story that TDK is apparently still selling hundreds of thousands of the little blighters, now the new album from fashionable US band Dirty Projectors is to be released as a limited-edition cassette, apparently for all the "tapeheads" out there. What next? Wax cylinders?...**Pink** was in town recently for a string of live dates and an open-air performance in Trafalgar Square for a new T-Mobile ad, but still managed to find time between commitments to celebrate her recent sales success. The singer is pictured here



backstage at The O2 where RCA presented her with a disc recognising sales of 900,000 albums and 600,000 singles in the UK. Pictured (l-r) is: RCA's head of publicity Chris Latham, managing director Craig Logan, Pink, manager Roger Davies, RCA product manager Sophie Hilton, SVP commercial sales Nicola Tuer and publicist Annette Millar...



Music Week feared the worst for the **Orange Glastonbury warm-up music pub quiz** last week, knowing that our arch rivals and who-played-bass-on-that-Dylan-B-side aficionados from *The Word* magazine were also competing. Worse, our digital editor Eamonn Forde betrayed the *Music Week* fold by announcing that he was going to be competing in *Word's* team. So we are delighted to smugly



announce that **the Music Week "dream" team** of Simon "Glowstick" Ward, Ben "Wine Lips" Cardew, "Uncle" Jimmy Brown and Chris "Moody" Barrett (pictured left in celebration mode) romped home as winners. Touché, *Word*...**Musexpo returned to LA last week** and the keynote address read like a *Who's Who* of the global business, with KCRW's Nic Harcourt, Coldplay manager Dave Holmes and Universal Publishing group president David Renzer among those on the panel. Renzer used the occasion to announce the conclusion of an exclusive worldwide admin deal with Doug Frank of Warner Bros. Pictures, also on the panel. Pictured (l-r) Renzer, Frank, Michael Guido from Carroll, Guido & Groffman, Nic Harcourt, 3D Management's Dave Holmes and Virgin Entertainment president/CEO Simon Wright...

Features

FRUITS OF LEVINE

Recently-appointed Music Producers Guild chairman Steve Levine is targeting a membership drive as his first goal and is keen to emphasise strength in numbers to give producers a voice in the industry

Interview

By Christopher Barrett

GRAMMY-WINNING PRODUCER STEVE LEVINE has come a long way since the late Seventies when he worked with The Clash as a trainee at CBS Studios.

But it is blindingly obvious that for him life does not get any sweeter than when he is in his studio at the end of his Fulham garden fiddling with consoles and faders.

Throughout his long career as a producer Levine had worked with a vast array of artists across a variety of genres, from Culture Club to Gary Moore, Louise to Motorhead and his small yet perfectly-formed studio is clad with gold and platinum discs that honour his impressive career.

One of the first producers to embrace digital recording, Levine has remained at the forefront of music production and his passion for the trade shows no sign of diminishing – so much so that along with being a member of the Musicians' Union executive committee he makes time to be a director of PRS, MCPS and Basca.

Now the Music Producers Guild (MPG) is hoping to harness Levine's energy after appointing him as chairman of the organisation, following the recent departure of Mike Howlett.

Levine is yet to attend his first MPG board meeting, which is scheduled for May 14 at PRS headquarters, but one of his first goals as MPG chairman is to increase the organisation's membership from its current base of 300.

"Raising the awareness of the MPG is vital, because I think we could almost treble our membership without too much effort. I think we have far too few members," says Levine, clad casually in Converse trainers, jeans and a checked lumberjack shirt.

While the MPG currently has full, student and corporate membership options, Levine is looking to build on that to encourage membership among the younger generation of producers. "There is a whole generation of these engineer first, producer second, people that are working within the MySpace community and we need to attract them," says Levine, who points to the considerable success that PRS for Music has achieved in growing its numbers after it launched a new membership category aimed at new writers. "A large number of those writers didn't even know who PRS was. Similarly a lot of young producers haven't heard of the MPG and that's something we are looking to change."

There is no doubting Levine's passionate belief in the importance of the role of the producer. A current and ongoing Levine production is the BBC radio documentary show *The Record Producers*: now in its third series it finds Levine focusing on the art of hitmaking from the perspective of producers and has featured the likes of Tony Visconti, Trevor Horn, Nile Rodgers and Stock, Aitken & Waterman.

Much work is already being done at the MPG to encourage fledgling producers via networking events, technical forums and the Joint Audio Media Education Service (James). Launched in partnership with the APRS, James is an industry accreditation body that approves colleges and courses around the UK and aims to make sure that the new wave of producers has the chance to learn from the years of professional



PHOTO: ROSE LEVINE

experience gained by the production establishment.

Emphasising that the Guild is open to everyone involved in the business of music production – from producers and engineers to mastering professionals – Levine is convinced that with a stronger membership base the MPG can carry more weight within the music industry. With this he believes its members can push to be recognised better both financially and in terms of the importance of the work that they do.

"There is strength in numbers," explains Levine. "Most producers are exploited in some way, unless you are Mark Ronson and they are so fucking desperate for you that they will pay whatever figure you say."

But Levine believes there are only around five producers in that category at the moment, with 95% of producers "scraping a living the best they can." He adds, "We need to protect the new batch of producers that are coming through, because so many people expect producers to do everything as a favour and the moment you do that people don't perceive a value in what you're doing."

At the MPG Levine will be working closely with the Producer Managers Group, an arm of the MMF, and the PPL which categorises producers as "performing producers", which means that for works created after 2001 producers are entitled to a non-featured artist royalty share equivalent to a session musician.

Levine will be liaising with these organisations in an attempt to establish new ways for producers to be remunerated for their work. He believes that key to a producer's progress is the ability to monetise their skill set. "It's not a hobby, but at times it feels like a hobby. I have to put food on the table and clothe my kids. Sometimes you do a job and getting paid proves just impossible – that has got to stop because we are all tiny

contractors. If we have a greater collective then maybe we can put some pressure on individuals.

"The record industry wants its records to be as cheap as possible for them to make as much money as possible – by virtue of what they deliver they are like Tesco and we are the farmers. But on the other hand we as producers need to make sure our product is in stock and to continue to do that we need to be innovative."

Levine is arriving at a time of considerable momentum for MPG, in terms of both increased awareness and membership of the body, following the inaugural MPG Awards which took place at London's Café De Paris in February.

A collaboration with the BPI meant that the winner of the MPG's Producer of the Year Award also received a Brit Award for Best Producer with both awards being presented at the MPG's ceremony one week before The Brit Awards.

"It was great to see the BPI reinstate the Brit Award," says Levine. "Having Tony Wadsworth as chairman of the BPI is fantastic because he is a man that really understands the creative side of the business."

Now the veteran producer is already looking forward to next year to build on the success of that event and hopes they can soon emulate other, more established, industry honours.

"The dream for the MPG Awards is that they will be as big as the Ivors," he enthuses, adding that one area of obvious improvement will be to see if the element that is inserted into the Brits can be made slightly bigger in 2010.

Far from being concerned by the workload his involvement in so many trade bodies presents, Levine feels his other commitments can be a huge advantage to the MPG and will enable him to amplify the concerns of the production community and help it to speak in a unified voice.

He adds, "The idea is to formulate a view, much like [UK Music chief executive] Feargal [Sharkey], that we can then take to Government that covers the wish-list of the MPG. That's what you need to get now, a wish-list that everyone signs up to."

PICTURED ABOVE
A passion for the trade: Steve Levine, the former Culture Club and Motorhead producer, remains at the forefront of his industry

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Features

METROPOLITAN FORCE

While many of its competitors fall by the wayside, London's Metropolis Studios - 20 years old this year - is positively thriving and with an ever-expanding range of services, is a studio force to be reckoned with

Studios

By Paul Gorman

WITH 20 YEARS UNDER ITS BELT, Metropolis Studios is a rarity in the music industry; a sizeable recording and mastering facility which is not only surviving in the 21st century as many of its competitors fall by the wayside, but is flourishing with a series of new initiatives enabling it to expand into new areas.

Already this year Metropolis has racked up credits on a wide variety of projects, from the mastering of U2's number one album *No Line On The Horizon* to the live vinyl cut for their Irish compatriots *The Duke Special* to celebrate the 60th anniversary of the seven-inch single.

The first five months of 2009 have seen Metropolis host a number of events including a celebration of the legendary producer/engineer Eddie Kramer and his work with artists including Led Zeppelin and Jimi Hendrix. The studio has also been busy with TV projects including the recording of an interview and live performance by RCA's Zarif for BBC News 24 and the hosting of 4Music show *The 100 Top Selling Collaborations Of the 21st Century*.

The integrated "one-stop shop" approach introduced at Metropolis by managing director Ian Brechley has resulted in the range of the facility's disciplines being applied to projects such as Stevie Wonder's number one DVD *Live At Last*. Metropolis staff not only authored the DVD and Blu-ray plus mastered the stereo and 5.1 audio, but also designed the artwork, produced the microsite and created the range of marketing tools including the trailer (see below).

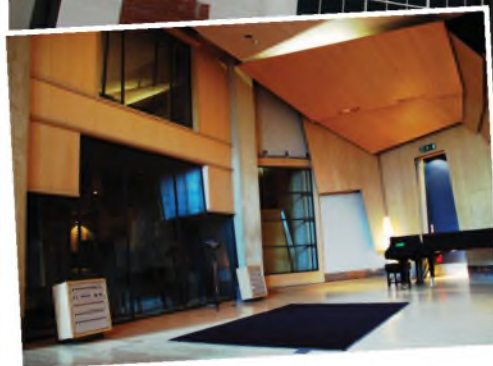
Founded by a quartet of music industry players; SARM Studios manager Karin Clayton, producer and ZTT co-founder Gary Langan, Carey Taylor (who is now Metropolis non-executive chairman) and investor Alexander Skeaping, Metropolis first opened its doors in Chiswick, west London, in May 1989 and was regarded as one of the most luxurious and comprehensively-equipped recording studios in the business.

The impressive list of clients that have passed through Metropolis reads like a musical who's who of the last two decades. Albums recorded and mixed there include such Grammy award winners as Amy Winehouse's *Back To Black* and Lauryn Hill's *The Miseducation Of Lauryn Hill*, as well as classic albums and groundbreaking releases from Urban Hymns by The Verve and U.N.K.L.E.'s *Psyence Fiction* to Scott Walker's *Tilt* and The Libertines' explosive self-titled debut.

Among the DVD projects brought to fruition by the company are those for both Live Aid and Live 8, as well as



PICTURED BELOW
"The Power House":
Metropolis' unique building
presents a grand facade,
mirroring the equally
impressive interior (inset)



a number of AC/DC titles and the 2003 Led Zeppelin set, which compiled footage from an array of film stock and eras overseen by producer Dick Carruthers working side-by-side with Jimmy Page.

But there is no resting on laurels; the Metropolis focus these days is not on past glories but firmly on present and future opportunities. Already this year the team of engineers and producers - such as Grammy award winner Tim Young who has been at the company for 16 years - have worked with Pussycat Dolls, Lily Allen, Franz Ferdinand, Natalie Imbruglia, Akon and Black Eyed Peas.

Managing director Ian Brechley, who was previously director of audiovisual at Universal, says that there was a single imperative when he took the job on in November 2008. "When I came on board I was fully aware of the realities; that the future lay in maintaining our reputation as a good working studio but simultaneously diversifying into other areas to meet our clients' needs."

"We're very lucky in that we have a unique building," adds Brechley of the site which was built in 1901 by architect William Curtis Green, who was responsible for the design and construction of a generator station to power the trams in west London. Known as The Power House, the substantial construction was conceived to prevent houses in the area from suffering vibration and dust caused by steam-powered generators.

"We also have unique facilities," continues Brechley. "That means we can cater for anything from a full video production team shooting live performances to the DVD unit, which is part of our mixing and mastering services."

This capability of offering an integrated service from soup to nuts is enhanced, stresses Brechley, by the policy of price flexibility he has introduced.

"That means we are now a force to be reckoned with," he believes. "We have identified a gap which no-one else is able to fill; a project can be handled from conception to realisation under one roof. As a result all kinds of cost savings and efficiencies kick in for our clients, particularly for the major labels who are currently having to streamline in an economic climate where budgets are being slashed."

Chris Hilton, director of DVD and broadcast at Universal, says that the Metropolis approach creates a more harmonised result. "Sometimes you'll use one company for the authoring, another for the artwork design, yet another for the TV ad,



"We have identified a gap which no-one else is able to fill..."
IAN BRECHLEY
METROPOLIS

Metropolis case study Stevie Wonder Live At Last

Metropolis handled the majority of the production and marketing aspects of *Live At Last*, Stevie Wonder's first-ever in-performance DVD release.

"Once we received the commission to author and master the DVD and Blu-ray we explained that we could also create the rest of the aspects needed for such a project," says Brechley. "And that's what happened: you name it, we made it."

Having won the bid for the artwork, Metropolis created a pre-

release trailer. "It was really cool; a 15-second teaser along the lines of those produced by film studios," says Universal director of DVD & broadcast Chris Hilton. "There were certain elements of that we really liked, so they were developed for the artwork and design for the front and the packshot which ultimately defined the feel of the campaign."

"The fact that the artwork was all done in-house saved the client both time and money," says Metropolis head of digital media Richard

Osborne, who estimates the integrated approach reduced costs by at least 15%.

"We were able to exploit the artwork in a variety of ways, including the DVD menus, posters, trailers and microsite," says Osborne.

"And, because all the elements ran concurrently through our creative department, we didn't have to wait for one to be finished before we could start the next."

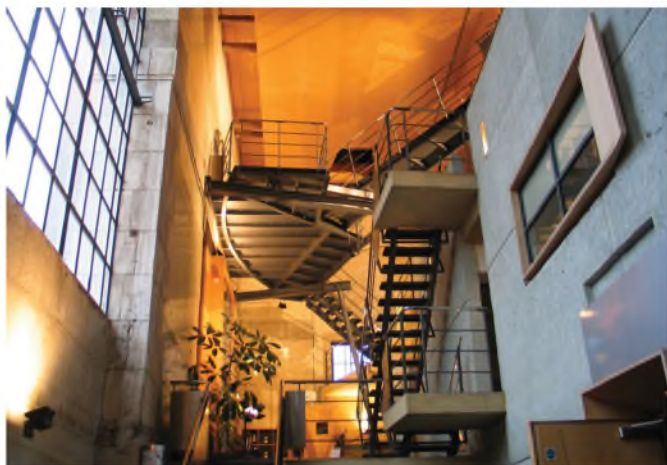
Hilton concurs: "While they were working on the sleeve design, the

creative ideas were translated into the authoring and the general look and feel of the DVD and Blu-ray."

The technical skills and traditional strengths at Metropolis came into play in increasing the sound quality. "The sound initially wasn't incredible, so there was a fair amount of work on the audio," says Hilton. "This type of product development and creation was combined with all the marketing tools to create a single package under one roof. We were extremely happy with the result."



Features



PICTURED ABOVE Sumptuous delight: ever since opening its doors in May 1989, the Chiswick-based studio has been regarded as one of the most luxurious and comprehensively equipped in the business

and while it often works it can also feel fragmented and bitty," Hilton says. "The great thing about the one-stop shop is that we can sit with the people handling all the elements in the same meeting room and they each give their tuppence-worth. You end up with a campaign which feels right across the board and is all-encompassing."

Brenchley understands this aspect of the business all too well, having worked for Virgin as well as Universal prior to joining Metropolis: "More often than not, to gather the different elements for a single campaign meant going to at least three different facilities. These companies are finding it hard to justify in terms of cost these days"

Channing Delph, the Sony Music US executive VP of A&R who has worked with Metropolis on such priority acts as AC/DC, says Metropolis is "the choice of UK-based facilities when it comes to DVD authoring".

"In this day and age DVD post-production is pretty

straightforward; there are tons of houses out there, but our concern is achieving the job flawlessly," adds Delph. "On top of that we need outstanding design, and Metropolis supplies both of those needs, keeping us ahead of the game in this highly competitive market."

Delph specifies the quality of the DVD menus produced at Metropolis. "Those created for the AC/DC release No Bull are among the best we have ever put out," adds Delph, who is currently working with the company Miles Davis' Live In Europe 1967 for release later this year.

On arrival at Metropolis, Brenchley instituted a recruitment drive. "Now we have a range of specialists across a range of disciplines who work under the same roof," he says. "They are all masters of their particular aspects of the production process and are working together in a creative fashion at the top of their game."

In Chris Hilton's view, Metropolis now houses some of the best talents in the business. "Ian has cherry-picked the best people from all the companies he has worked with over the years. They are extremely professional but they are also a good bunch. It's always a pleasure to visit," says Hilton.

Keen that the facility does not lose sight of its rock and roll connections, Brenchley says that the launch of Metropolis' DVD imprint has stimulated plans for a new record label. "We've been dipping our toe in the water by licensing in some classy catalogue items in the form of live archive concerts," he says. The first releases are grouped under the heading The British Invasion, to coincide with the 45th anniversary of The Beatles conquering America.

Among groups featured are Dusty Springfield, Herman's Hermits and Gerry & The Pacemakers; these will be released as individual DVDs leading to a box-set which will feature bonus material, new interviews and other extras.

"There will also be TV broadcast versions and digital releases," says Brenchley.

This month sees Metropolis introduce a new iMixing service which enables musicians and record companies to make cost savings by delivering raw files for completion online, while the company is also investigating development of iPhone apps as marketing tools for clients.

Brenchley is also making sure Metropolis maximises the potential of its location. "Because we're blessed with this wonderful building, corporate events are becoming big for us," he says, before revealing that in the second half of 2009 Metropolis will also be developing television formats with a major UK network.

How does such diversification fit in with the more "traditional" areas of day-to-day work at Metropolis? "We are not losing focus on such activities as mastering, or the 'dark art' as I now know it," says Brenchley.

"In fact mastering is currently the most buoyant part of our business. We've introduced a number of new ranges, including our Mastering Unsigned service which caters to up-and-coming bands with competitive prices which help nurture them. We meet A&R people on an everyday basis, and if we hear diamonds in the rough we make sure that they are put on the A&R radar."

To back up his belief that studios are a primary source of A&R and talent spotting, the new record label also enables Metropolis to remain completely connected to the latest musical developments.

"I really want to put the rock and roll back into the scheme of things," says Brenchley. "We can learn from the current economic circumstances and be lean, intelligent and cost-effective, thus making music profitable."

"At the same time there's no reason why you can't be creative and have fun doing it. Maybe I'm suffering from delusions of grandeur but I see Metropolis becoming the Motown of the new millennium."

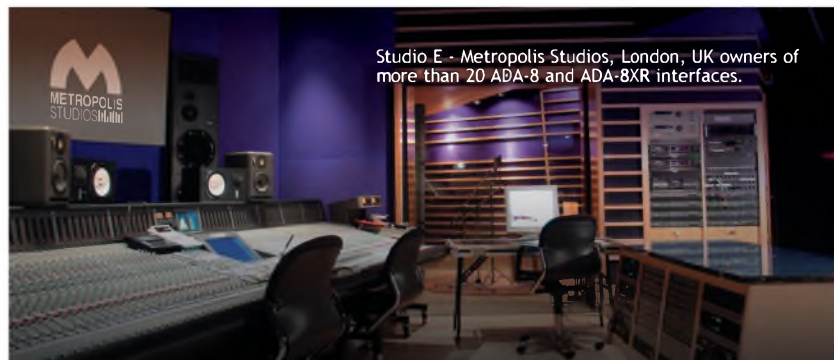
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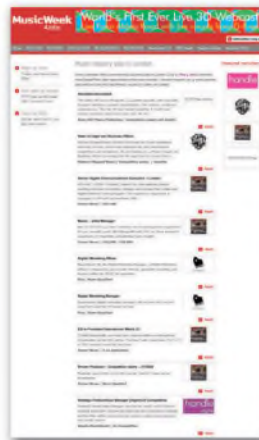
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Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

For full reviews, updated daily, visit www.musicweek.com/reviews

Out this week

Singles

- **The Airborne Toxic Event** Happiness Is Overrated (Mercury)
Previous single (chart peak): Sometime Around Midnight (33)
- **Lily Allen** Not Fair (Regal)
Previous single: The Fear (1)
- **Alesha Dixon** Let's Get Excited (Asylum)
Previous single: Breathe Slow (3)
- **Gary Go** Open Arms (Decca)
Previous single: Wonderful (25)
- **Laura Izibor** Don't Stay (Atlantic)
Previous single: Mmm (did not chart)
- **The Killers** The World We Live In (Vertigo)
Previous single: Spaceman (40)
- **The Lightning Seeds** Ghosts (UMTV)
Previous single: Song For No One (did not chart)
- **Passion Pit** The Reeling (Columbia)
Previous single: Sleepyhead (did not chart)
- **Ti** Whatever You Like (Atlantic)
Previous single: Dead & Gone (4)

Albums

- **David Archuleta** David Archuleta (RCA)
Debut album
● **Bloc Party** Intimacy - Remixed (Wichita)
Previous album (first-week sales/total sales): Intimacy (26,917/105,305)
- **Chairlift** Does You Inspire You (Columbia)
Previous album (first-week sales/total sales):
- **Nathan Fake** Hard Islands (Border Community)
Previous album (first-week sales/total sales):
- **Green Day** 21st Century Breakdown (Warner Brothers)
Previous album: American Idiot (89,407/1,936,815)
- **Junior Boys** Begone Dull Care (Domino)
Previous album: So This is Goodbye (452/3,341)
- **Maximo Park** Quicken The Heart (Warp)
Previous album: Our Earthly Pleasures (39,611/177,469)



- **Daniel Merriweather** Love And War (Columbia)
Debut album
- **Leona Naess** Thirteens (Polydor)
Debut album

Out next week

Singles

- **Absent Elk** Sun & Water (RCA)
- **Dizzee Rascal** Bonkers (Dirtee Stank)
- **Eels** My Timing Is Off (Geffen)
- **Eg** Broken (Parlophone)
- **The Fray** Never Say Never (RCA)
- **Little Boots** New In Town (Sixsevenine)
- **Manic Street Preachers** Jackie

Collins Existential Question Time (Columbia)

- **The Panics** Don't Fight It (Publica)
- **Taylor Swift** Teardrops On My Guitar (Mercury)
- **Albums**
- **Tori Amos** Abnormally Attracted To Sin (Epic)
- **Au Revoir Simone** Still Night, Still Light (Moshi Moshi)
- **Brick & Lace** Love Is Wicked (Kon Live/Geffen/Polydor)
- **Jarvis Cocker** Further Complications (Rough Trade)
- **Eg** Adventure Man (Parlophone)
- **Eminem** Relapse (Interscope)
- **Hollywood Undead** Swan Songs (Polydor)
- **Laura Izibor** Let The Truth Be Told (Atlantic)
- **Kleerup** Kleerup (Positiva)
- **The Lightning Seeds** 4 Winds (UMTV)
- **Madness** Liberty Of Norton Folgate (Lucky Seven)
- **Magic Arm** Make Lists Do Something (Switchflicker/Pearcefrog)
- **Manic Street Preachers** Journal For Plague Lovers (Columbia)
- **Scott Matthews** Elsewhere (Island)
- **Passion Pit** Manners (Columbia)
- **Lil' Wayne** Rebirth (Island)
- **Yppah** They Know What Ghost Know (Ninja Tune)

May 25

Singles

- **Black Eyed Peas** Boom Boom Pow (Interscope)
- **Dan Black** Hypntz (Polydor)
- **Jamie Foxx** Blame It (1)
- **Dani Harmer** Free (UMTV)
- **Paolo Nutini** Candy (Atlantic)
- **Pet Shop Boys** Did You See Me Coming? (Parlophone)
- **Kevin Rudolf** Welcome To The World (Island)
- **Snow Patrol** The Planets Bend Between Us (Fiction)

Albums

- **Dub Pistols** Rum And Coke (Sunday Best)
- **Escala** Escala (Syco)
- **Fanfarlo** Reservoir (Raffle Rat)
- **Fink** Sort Of Revolution (Ninja Tune)
- **Gary Go** Gary Go (Polydor)
- **Grizzly Bear** Veckatimest (Warp)



- **Little Boots** Hands (Sixsevenine)
- **Marilyn Manson** The High End Of Low (Interscope)
- **Missy Elliott** Block Party (Atlantic)
- **Iggy Pop** Preliminaires (Virgin)
- **Simple Minds** Graffiti Soul (Sanctuary)
- **Sonic Youth** The Eternal (Matador)
- **Tommy Sparks** Tommy Sparks (Island)
- **Toddla T** Skanky Skanky (1965)

June 1

Singles



- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Empire Of The Sun** We Are The People (Virgin)
- **Hockey** Learn To Lose (Virgin)
- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
- **Demi Lovato** La La Land (Polydor)
- **Micachu & The Shapes** Golden Phone (Rough Trade)

This was the song that started everything for Micachu & The Shapes – the Matthew Herbert-produced gem quickly finding its way onto commercial radio playlists last year when it received a limited release on Herbert's own Accidental label. With a year of solid touring under their belts, a debut album on the shelves via Rough Trade and no end of glowing praise from media, the song is now set for a full commercial release. To coincide the band are also releasing a second mix tape, which, limited to 200 copies, while a performance at The Great Escape is planned for next week.

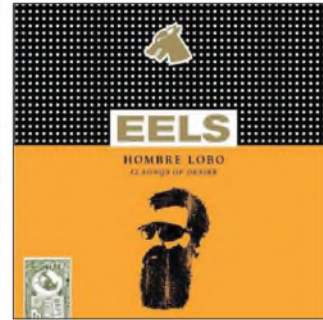
- **Oi Va Voi** Every Time (Oi Va Voi/Absolute)
The lead single from Oi Va Voi's aptly-named new studio album Travelling The Face Of The Globe, Every Time will spearhead a new phase in the career of this popular live draw, who have set up their own label and teamed up with Absolute for the release. The band are reunited with the Grammy Award-winning producers Kevin Bacon and Jonathan Quayle, and together have stretched their musical landscape further, delivering for the first time a song that

could help make the mainstream innards the band have strived for. The song precedes the album's release on June 8.

- **School Of Seven Bells** My Cabal (Full Time Hobby)

Albums

- **Elvis Costello** Secret, Profane And Sugarcane (Concord)
- **Speech Debelle** Speech Therapy (Big Dada)



- **Eels** Hombre Lobo (Geffen)
- **Elfin Saddle** Ringing For The Begin Again (Constellation)
- **The Emperor Machine** Space Beyond The Egg (DC Recordings)
- **Iron & Wine** Around The Well (Sub Pop)
- **MSTRKRFT** Fist Of God (Geffen)
- **Paolo Nutini** Sunny Side Up (Atlantic)
- **The Panics** Cruel Guards (Publica)
- **Paul Potts** Passione (Syco)
- **Spinnerette** Spinnerette (Hassle)
- **Taking Back Sunday** New Again (Warner Brothers)
- **Julian Velard** The Planeteer (Virgin)
- **Patrick Wolf** The Bachelor (Bloody Chamber)

June 8

Singles

- **All-American Rejects** I Wanna (Geffen)
- **Animal Kingdom** Tin Man (Warner Brothers)
- **Pixie Lott** Mama Do (Mercury)
- **Leona Naess** Leave Your Boyfriend

Behind (Polydor)

- **Shinedown** Second Chance (Atlantic)

Albums

- **Billy Talent** Billy Talent III (Atlantic)
- **Black Eyed Peas** The E.N.D. (A&M)
- **Black Moth Super Rainbow** Fating IIs (Memphis Industries)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)
- **Courtney Love** Nobody's Daughter (JMC)
- **Maxwell** Black Summers Night (RCA)



- **Oi Va Voi** Travelling The Face Of The Globe (Oi Va Voi/Absolute)
- **Placebo** Battle For The Sun (PIAS)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout)
- **Cortney Tidwell** Boys (City Slang)
- **The Veronicas** Hook Me Up (Warner Brothers)

June 15

Singles

- **Gossip** Heavy Cross (Columbia)
- **La Roux** Bulletproof (Polydor)
- **Lenka** The Show (Columbia)
- **Noisettes** Never Forget You (Vertigo)
- **Papa Roach** Lifeline (Interscope)
- **Busta Rhymes** World Go Round (Interscope)
- **The Script** Before The Worst (Phonogenic)
- **Take That** Said It All (Polydor)
- **The Yeah You's** 15 Minutes (Island)

THE PANEL

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



THOMAS H GREEN (QI/MIXMAG)
Bastila: The Slacker (Sunday Best)

The island Bastila come from is the Isle of Wight rather than Crete, Naxos or Mykonos. Nevertheless, their debut single appears to feature the soundtrack to Zorba The Greek fighting it out with indie pop and sharp lyrics about growing old, amounting to a bundle of jump-about fun.



HUW STEPHENS (RADIO ONE)
LoveLikeFire: Signs (tbc)

LoveLikeFire have an intensity and a natural flow that gets me very excited. I saw them at SXSW amongst hundreds of other bands, but they stood out because of their songwriting and genuine creativity onstage. Ann Yu has a real presence and they are obviously not afraid to put their heart and soul onto record and let it pour out.



JOHN GREEN (D.J.)
Gossip: Music For Men (Columbia)

Gossip have taken their time with this follow-up, but it's well worth the wait. Music For Men is an exciting record that harnesses the simple power of the group, no doubt thanks in part to the efforts of Rick Rubin, who is famed for his take-it-back-to-basics approach.

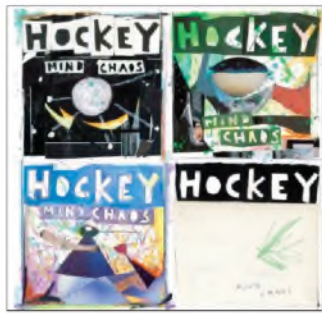


CHRIS COCO (RADIO ONE)
Enter Shikari: Common Dreads (Ambush Reality)

Bringing a little more in the way of commercial appeal, Enter Shikari are back with an album that affirms their talents and, through some big commercial moments, will likely introduce new fans to the band. Big, bold and bursting with ideas.

Albums

- **Circulus** Thought Becomes Reality (Mythical Cake)
 - **Enter Shikari** Common Dreads (Ambush Reality)
- In November 2006, Enter Shikari became the second unsigned band to sell out the London's Astoria. Their independently-released debut album *Take To The Skies* entered the charts at number four and is now pushing 750,000 sales in the UK alone. Two years on and the band are back with this second album. *Common Dreads* is a big step up, and production by Andy Gray has helped the band sound bigger and better without abandoning their roots. Commercially, it will hit the market with a major-label budget courtesy of their new deal with Atlantic.
- **Gloria Cycles** Campsite Discoteque (A&G)



- **Hockey** Mind Chaos (Virgin)
- **Incubus** Moments And Melodies (Epic/Immortal)
- **Jack Savoretti** Harder Than Easy (De Angelis)
- **Tiny Masters Of Today** Skeletons (Mute)
- **W Brown** Travelling Like The Light (Island)
- **We Were Promised Jetpacks** These Four Walls (fatcat)

June 22**Singles**

- **Bombay Bicycle Club** Dust On The Ground (Island)
- **The Days** Who Said Anything (Atlantic)
- **Mando Diao** Mean Streets (Island)

- **Florence & The Machine** Rabbit Heart (Raise It Up) (Island)
 - **Freemasons Feat. Sophie Ellis Bextor** Heartbreak (loaded)
 - **Kid British** Rum Boys (Mercury)
 - **Raygun** Just Because (RCA)
 - **Tommy Reilly** Jacket's (ARM)
 - **Rob Thomas** Her Diamonds (Atlantic)
 - **Wallis Bird** La La Land (Rubyworks)
- Dropped by Island shortly after the release of her debut album *Spoons*, Wallis Bird is now signed to Rubyworks where she joins a roster boasting Sinead O'Connor and Rodrigo y Gabriela. This is the first taste of her forthcoming album, currently scheduled for a September release, and comes ahead of a string of festival appearances including Oxegen in her native Ireland.
- **White Lies** Death (Fiction)

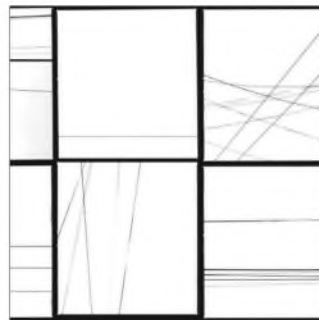
Albums

- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island)
 - **Björk** Voltaic (One Little Indian)
- Voltaic is a lovingly-packaged souvenir of the campaign for her 2007-released album *Volta*. The CD/DVD package includes footage from Björk's live shows in Paris and Reykjavik, music promos, live studio performances and remixes of a bum tracks.
- **Dinosaur Jr** Farm (PIAS)
 - **Future Of The Left** Travels With Myself And Another (4AD)
 - **God Help The Girl** God Help The Girl (Rough Trade)
 - **Gossip** Music For Men (Columbia)
 - **Chris Isaak** Mr Lucky (Reprise)
 - **Lenka** Lenka (Columbia)



- **The Mars Volta** Octahedron (Mercury)

- **Neil Sedaka** The Music Of My Life (Universal)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Soulja Boy Tellem** Soulbabytellem (Interscope)



- **Tortoise** Beacons Of Ancestorship (Thrill Jockey)
- **White Denim** Fits (Full Time Hobby)

June 29 and beyond**Singles**

- **The Dolly Rockers** Je Suis Une Dolly (Particphonie) (20/07)

“All-girl three-piece **The Dolly Rockers** are doing their damndest to bring something fresh to the girl band market and – shock horror – they seem to be succeeding. Debut single from these artists, who come from the Empire Management stable, *Je Suis Une Dolly* is a cheeky, upbeat pop song that doesn't take itself too seriously. The accompanying clip was shot on handheld cameras in various London locations and is worth watching for the confused bystanders' faces alone.”

www.musicweek.com/reviews

- **Ray Gun** Just Because (RCA) (04/07)
 - **Lissy Trullie** Self-Taught Learner (W'chita) (29/06)
- RCA is ready to push the button on Ray Gun, who have emerged from the same management stable as hit songwriter Eg White (Will Young, Duffy, Ace). With a big, brash sound, Ray Gun are pop down to their marrow – their music is upbeat, feelgood and unafraid of sounding commercial. The band recently supported Pink on her UK tour, this debut single will be followed by an album on the tail end of summer.
- Trullie's debut UK release, *Self-Taught Learner* showcases the talents of this blog favourite. The EP wears its Chrissie Hynde, Blondie and Television influences firmly on its sleeve and closes with her cover of Hot Chip's *Ready For The Floor*. Trullie has earned praise from *NME*, *The Fly* and *The Observer* over recent weeks and will start recording their debut album this summer.

Albums

- **Absent Elk** Absent Elk (RCA) (10/08)
- **Dan Black Un** (Polydor) (06/07)
- **The Dream Love Vs Money** (Def Jam) (17/08)
- **Florence & The Machine** Lungs (Island) (06/07)
- **Frankmusik** Complete Me (Island) (13/07)
- **Inme** Herald Moth (Graphite) (10/08)
- **Kid British** It Was This Or Football (Mercury) (29/06)
- **Mark Knopfler** Get Lucky (Mercury) (14/09)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)



- **Pixie Lott** Pixie (Mercury) (07/09)

- **Master Shortie** Adhd (Odd One Out) (31/08)
 - **Matt & Kim Grand** (Artwerk) (06/07)
 - **P Diddy** Last Train To Paris (Bad Boy) (21/09)
 - **Florence Rawlings** A Fool In Love (Dramatico) (13/07)
- Having signed a new deal with Artwerk records (see *Lineated*, p14), Matt & Kim return with this second album. The campaign is off to a strong start Stateside, where a new Barcardi ad sync featuring the duo's songs is airing, while global placements in a string of EA Games titles scheduled for later this year will help take their music to new audiences.
- Twenty-year-old Londoner Florence Rawlings is the latest signing to Mike Batt's Dramatico stable. She first hit Batt's radar at the age of just 13, auditioning for the impresario at the same time as Dramatico labelmate Katie Melua. She went on to finish her studies, while Melua sold millions around the world. This debut album is a collection of gritty arrangements, soulful melodies and vibrant brass work complemented by gospel vocals and addictive rhythms; a blend that could elevate her to the similar heavy heights Melua enjoys. Classy stuff.

- **Sting** If On A Winter's Night (UCI) (26/06)
- **Tinchy Stryder** Catch 22 (4th & Broadway) (27/07)



- **Rob Thomas** Cradlesong (Atlantic) (29/06)
- **Vagabond** You Don't Know The Half Of It (Polydor) (24/08)
- **Variou** Boaters & Bow Ties (UCI) (06/07)
- **Wilco** Ashes Of American Flags (Nonesuch) (20/07)

SINGLE OF THE WEEK

Passion Pit The Reeling (Columbia)



Hotly-tipped American group Passion Pit get their UK campaign off to a very strong

start with this lead track, and first single proper, from their Columbia debut. *The Reeling* is a mid-paced, synth-driven slice of minor-chord pop that grips the listener with an underlying and painfully infectious fragility. Following a tour earlier this year with Oregon natives Hockey, the band return to the UK in June for a string of live dates that will include performances at the Isle of Wight, T In The Park, Bestival and Latitude festivals this summer. The accompanying album *Manners* will be released on May 19.

ALBUM OF THE WEEK

Green Day 21st Century Breakdown (Reprise)



The world-beating success of American Idiot has clearly done nothing to dampen Green Day's creative spirit, and with this new studio album, Billie Joe and co have upped the stakes again, delivering a record that is both bigger and braver than its multi-million-selling predecessor. The band commenced work on the album in early 2006 with producer Butch Vig, and is divided into three acts – Heroes and Cons, Charlatans and Saints and Horseshoes and Handgrenades. The band will return to the UK in October for a string of arena dates including two shows at The O2 in London, plus a third date at Wembley Arena.

Key releases

US comebacks rule retail rundown



GREEN DAY AND EMINEM CONTINUE TO DOMINATE the top retailers' pre-release charts, this week. HMV is the only one of the three in which Green Day has not gained the upper hand – Eminem's Relapse leads that list for the sixth straight week there, but both Amazon and Play buyers score it Green Day at one; Eminem at two.

Debuting on all three charts, The Liberty Of Norron Folgate will be

Madness's first album of new material since 1999. Scheduled for release on the ska veterans' own Lucky Seven label next Monday (18th), the album debuts at number 10 at Amazon, 12 at HMV and 15 at Play.

The Black Eyed Peas' Boom Boom Pow has been a long time coming – so long, in fact, that an opportunist cover by Chani has already made the OCC chart – but the original is, as

they say, the best, and Shazam users have tagged the BEP version for identification more frequently than anything else in the last week.

The Maccabees' second album Wall Of Arms provides the top two songs on Last FM's Hype chart – Can You Give It and Young Lions – but the star performers on said list are Americana band Woods, whose fourth album Songs Of Shame is causing much excitement, with no

fewer than nine of its 11 tracks storming the Top 20. The Number spearheads the attack, debuting at number seven, followed by Echo Lake (nine) and Born To Lose (10). Described by the band's label – Shrimper – as 'skeletal psychedelia' – the album is very varied both musically and chronologically, with tracks ranging in duration from 1m 20s all the way up to 9m 39s.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	label
1	GREEN DAY	21st Century Breakdown	Reprise
2	EMINEM	Relapse	Polydor
3	KASABIAN	West Ryder Pauper...	Columbia
4	MANIC STREET PREACHERS	Journal...	Columbia
5	DREAM THEATER	Black Clouds...	Roadrunner
6	ESCALA	Escala	Sony Music
7	50 CENT	Before I Self-Destruct	Polydor
8	PLACEBO	Battle For The Sun	PIAS
9	IRON MAIDEN	Flight 666	EMI
10	CHICKENFOOT	Chickenfoot	Universal
11	TORI AMOS	Abnormally Attracted To Sin	Island
12	DANIEL MERRIWEATHER	Love & War	Columbia
13	SIMPLE MINDS	Graffiti Soul	Sanctuary
14	MARIYVY MANSON	High End Of Low	Interscope
15	MADNESS	Liberty Of Norton	Folgate
16	PAOLO NUTINI	Sunny Side Up	Atlantic
17	LA ROUX	La Roux	Polydor
18	FLORENCE & THE MACHINE	Lungs	Island
19	THE BLACKOUT	The Best In Town	Epitaph
20	STEVE EARLE	Townes	New West

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	label
1	GREEN DAY	21st Century Breakdown	Reprise
2	EMINEM	Relapse	Interscope
3	MANIC STREET PREACHERS	Journal...	Columbia
4	ESCALA	Escala	Syco
5	MY BLOODY VALENTINE	Loveless	Sony
6	MAXIMO PARK	Quicken The Heart	Warp
7	VIA	Eurovision Song Contest 2009	EMI
8	FLORENCE & THE MACHINE	Lungs	Island
9	DIANA KRALL	Quiet Nights	Verve
10	MADNESS	Liberty Of Norton...	Lucky Seven
11	SPANDAU BALLET	Gold: Best Of	Chrysalis
12	SIMPLE MINDS	Graffiti Soul	Sanctuary
13	STEVE EARLE	Townes	New West
14	KASABIAN	West Rider Pauper...	Columbia
15	W BROWN	Travelling Like The Light	Island
16	SILOUSIE/BANSHEES	At The BBC	Universal
17	LA ROUX	La Roux	Polydor
18	DREAM THEATER	Black Clouds...	Roadrunner
19	50 CENT	Before I Self-Destruct	Interscope
20	MY BLOODY VALENTINE	Isn't Anything	Sony

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	label
1	BLACK EYED PEAS	Boom Boom Pow	Interscope
2	DIZZEE RASCAL	Bonkers	Dirtee Stank
3	DANIEL MERRIWEATHER	Red	J
4	TOMMY SPARKS	She's Got Me...	Island
5	DAVID GUETTA	When Love...	Positiva/Virgin
6	PIXIE LOTT	Mama Do	Mercury
7	EMPIRE OF THE SUN	We Are...	Virgin
8	STAR PILOTS	In The Heat Of The Night	Hardbeat
9	MELANIE FIONA	Give It To Me Right	Island
10	KASABIAN	Fire	Columbia
11	CAROLINA LIAR	Show Me What...	Atlantic
12	THE DREAM	Rockin' That...	Fueled By Ramen
13	AGNES	Release Me	3 Beat Blue
14	LADYHAWKE	Back Of The Van	Modular
15	FRIENDLY FIRES	Jump In The Pool	XL
16	LITTLE BOOTS	New In Town	sixsevenine
17	LAZEE	Hold On	Hardbeat
18	KANYE WEST	Welcome To...	Roc-a-fella
19	PASSION PIT	The Reeling	Columbia
20	PAOLO NUTINI	Candy	Atlantic

shazam

Top 20 Last.fm Hype chart

Pos	ARTIST	Title	label
1	THE MACCABEES	Can You Give It	Fiction
2	THE MACCABEES	Young Lions	Fiction
3	TINCHY STRYDER	Number 1	4th & Broadway
4	FUTURE OF THE LEFT	Arming	Eritrea 4AD
5	JAPANDROIDS	Heart Sweats	tbc
6	NOFX	The Quitter	Fat Wreck
7	WOODS	The Number	Shrimper Records
8	THE ENEMY	No Time For Tears	Warner Brothers
9	WOODS	Echo Lake	Shrimper Records
10	WOODS	Born To Lose	Shrimper Records
11	WOODS	Military Madness	Shrimper Records
12	PATRICK WOLF	Hard Times	Bloody Chamber Music
13	WOODS	Down This Road	Shrimper Records
14	WOODS	September With Pete	Shrimper Records
15	WOODS	To Clean	Shrimper Records
16	BLUE ROSES	Greatest Thoughts	XL
17	HOCKEY	3AM	Spanish EMI
18	OBADIAH PARKER	Hey Ya	tbc
19	WOODS	Gypsy Hand	Shrimper Records
20	WOODS	The Hold	Shrimper Records

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	label
1	EMINEM	Relapse	Interscope
2	GREEN DAY	21st Century Breakdown	Reprise
3	50 CENT	Before I Self-Destruct	Interscope
4	JAY-Z	Blueprint III	Def Jam
5	KASABIAN	West Rider Pauper...	Columbia
6	BUSTA RHYMES	Back On My Bs	Interscope
7	ESCALA	Escala	Syco
8	MANIC STREET PREACHERS	Journal...	Columbia
9	FLORENCE & THE MACHINE	Lungs	Island
10	TORI AMOS	Abnormally Attracted To Sin	Epic
11	PLACEBO	Battle For The Sun	PIAS
12	MADNESS	Liberty Of Norton...	Lucky Seven
13	LIL' WAYNE	Rebirth	Island
14	LA ROUX	La Roux	Polydor
15	IRON MAIDEN	Flight 666	EMI
16	MARIYVY MANSON	High End Of Low	Interscope
17	LITTLE BOOTS	Hands	sixsevenine
18	DANIEL MERRIWEATHER	Love & War	Columbia
19	DIANA KRALL	Quiet Nights	Verve
20	PAOLO NUTINI	Sunny Side Up	Atlantic

hmv.com

CATALOGUE REVIEWS

JOHN MARTYN

Solid Air (Island tbc)

John Martyn's death earlier this year at the age of 60

resulted in extensive media coverage of his life and career, and this deluxe edition of Solid Air – a 1973 classic, widely considered his best work – should enjoy brisk sales as a result. Already in preparation before his passing, it provides a crisp sonic update of the original album and adds a second CD stuffed with out-takes, demos and live recordings. It was a truly innovative and important album which moved Martyn's career on from the more traditional folk style to one which encompassed jazz influences. His superbly delivered vocal style and mastery of the echoplex delay lend an ethereal and compelling edge to songs such as May You Never, Go Down Easy and the title track. The previous

remastering of Solid Air has enjoyed sales of more than 130,000 in the UK since 2000, and this will doubtless add many more.

VARIOUS

British Rock 'n' Roll Anthology (Spectrum 5315855)

A beautifully-packaged and compact five-CD set spanning the years 1956 to 1964 – a period of great change, when rock'n'roll evolved at breakneck speed. Containing no fewer than 92 tracks, this collection plots the story of the UK rock'n'roll movement from big bands to The Beatles via a varied and well-chosen selection of songs illustrating the many twists and turns it took along the way – skiffle, novelty songs, teen pop, R&B and the beat boom are all given due prominence. Early recordings of Tom Jones, The Who, Joe Cocker, Rod Stewart and The Beatles –

their Hamburg take on Ain't She Sweet – are among the highlights of a set which comes with a fully illustrated and informative booklet.

CHARLIE RICH

The Complete Sun Masters (Sun/Charly SNAJ744CD)

Best known for his country hits in the Seventies, Charlie Rich was one of the pioneers of rock'n'roll and among the elite few artists who recorded for the legendary Sun label, albeit via its Philips subsidiary. Since his death in 1995, interest in Rich – particularly his early years – has grown apace, and this superb three-CD box set does a good job of documenting the years 1958-1963. With a playing time nudging four hours, it crams in 102 songs, with the more frequently released Sun masters massively supplemented by previously unissued tracks and

undubbed versions of familiar recordings. The set also includes a lavishly illustrated 32-page booklet with detailed notes on all tracks.

WAX

Magnetic Heaven (Lemon CDLEM 121), American English (CDLEM 120)

Although a limited commercial success, the teaming of 10CC's Graham Gouldman and American singer/songwriter Andrew Gold for these 1986/7 albums was a creative triumph. Right Between The Eyes, from Magnetic Heaven is typical – a terrific, upbeat song about an unexpected but welcome romantic interlude with a bouncy Motown-styled backing track – while the anthemic Bridge To Your Heart, the duo's only bona fide hit, is the star attraction on American English.

Alan Jones

CATALOGUE STUDIO ALBUMS TOP 20



This	Last	Artist	Title / label
1	1	CAROLE KING	Tapestry / Epic (ARV)
2	3	KINGS OF LEON	Because Of The Times / Hand Me Down (ARV)
3	2	JAMES MORRISON	Undiscovered / Polydor (ARV)
4	4	KINGS OF LEON	Aha Shake Heartbreak / Hand Me Down (ARV)
5	5	GUNS N' ROSES	Appetite For Destruction / Geffen (ARV)
6	7	LILY ALLEN	Alright, Still / Regal (E)
7	9	THE KILLERS	Hot Fuss / Vertigo (ARV)
8	6	KINGS OF LEON	Youth & Young Manhood / Hand Me Down (ARV)
9	8	AMY WINEHOUSE	Back To Black / Island (ARV)
10	11	SEASICK STEVE	Dog House Music / Bronzetel (PIAS)
11	13	SNOW PATROL	Eyes Open / Fiction (ARV)
12	15	MUSE	Black Holes & Revelations / Helium 3/Warner Bros (CINR)
13	16	TAKE THAT	Beautiful World / Polydor (ARV)
14	RE	PAOLO NUTINI	These Streets / Atlantic (CIN)
15	14	MARK RONSON	Version / Columbia (ARV)
16	NEW	GREEN DAY	American Idiot / Reprise (CIN)
17	18	BAT FOR LASHES	Fur And Gold / Echo (P)
18	17	AC/DC	For Those About To Rock We Salute You / Epic (ARV)
19	NEW	NIRVANA	Nevermind / Geffen (ARV)
20	19	PEARL JAM	Ten / Epic (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	4	3	FUNK FANATICS FEAT. PEYTON	Love Is The Answer	Freemason
2	7	3	LITTLE BOOTS	New In Town	sixsevine
3	8	3	LADYHAWKE	Bark Of The Van	Mordlar
4	5	4	DEADMAU5 & KASKADE	I Remember	Virgin/Mausstrap
5	6	3	BAD BOY BILL FEAT. AIYSSA PALMER	Falling Anthem	Metwerk
6	3	5	AGNES	Release Me	3 Beat Blue
7	11	3	AVIV GEFFEN	It's Alright	Mars
8	18	2	LAZEE	Hold On	Hardbeat
9	16	3	SIMPLY RED	(Money's Too Tight) To Mention	Simplyred.com
10	1	4	U2	Magnificent	Vertigo
11	23	2	EMPIRE OF THE SUN	We Are The People	Virgin
12	NEW		LONNIE GORDON	Catch You Baby	Feverpitch
13	2	3	DANIEL MERRIWEATHER	Red	J
14	15	2	ELIN IANTO	Discotheque	AATW
15	12	5	E-TYPE	Rain	AATW
16	21	2	KEVIN RUDOLF	Welcome To The World	Island
17	10	9	SYLVIA TOSUN & LOVERUSH UK	5 Reasons	Sea To Sun
18	27	3	THE SCORE	We Got You	Coast
19	14	5	THE OUTHERE BROTHERS	Enjoy	Time
20	9	7	TIGA	Shoes	Pas
21	NEW		PAUL VAN DYK	For An Angel	Positiva
22	13	8	DJ ANTOINE	This Time	AATW
23	19	10	LAURENT WOLF	No Stress	AATW
24	NEW		DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin
25	20	4	VARIOUS	Mofohifi Records Spring '09 (Sampler)	Mofohifi
26	17	7	DAMIEN S & MARCIE	Love Me & Leave Me	Loverush Digital
27	NEW		FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
28	29	6	CAVIN HARRIS	I'm Not Alone	Columbia
29	26	6	WILL AND THE PEOPLE	Knocking	RCA
30	25	8	ROCHELLE	Chin Up	Planet Clique
31	28	7	KLEERUP	Longing For Lullabies	Pos tva
32	36	3	DIZZEE RASCAL	Bonkers	Dirtee Stank
33	34	7	KID BASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
34	24	7	FRAGMA	Memory	Hardbeat
35	22	6	3BE FEAT. KELLY BARNES	Rewind	Sea To Sun
36	30	8	ZARIF	Let Me Back	RCA
37	33	8	BEYONCE	Halo	Columbia
38	31	4	GATHANIA	Blame It On You	Hardbeat
39	35	14	STEVE ANELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
40	32	9	SIRENS	Dreams	Kitchenware

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	6	4	CHAKA KHAN FEAT. MARY J. BLIGE	Disrespectful	MegaJan
2	18	2	STEPHANE & 3G	We Don't Wanna Put In	TBC TV
3	15	3	ELIN IANTO	Discotheque	AATW
4	11	2	DEADMAU5 & KASKADE	I Remember	Virgin/Mausstrap
5	8	4	AUDIOLUSH	Take Me Away	Turbulence
6	NEW		LONNIE GORDON	Catch You Baby	Feverpitch
7	1	4	AGNES	Release Me	3 Beat Blue
8	16	3	THE VERONICAS	Untouched	Sire
9	21	2	E-TYPE	Rain	AATW
10	12	3	VARIOUS	Dance Nation Part 2 (Sampler)	Hardbeat
11	2	4	GATHANIA	Blame It On You	Hardbeat
12	4	3	BLACK EYED PEAS	Boom Boom Pow	Interscope
13	NEW		SIMPLY RED	(Money's Too Tight) To Mention	Simplyred.com
14	NEW		N-FORCE	All Or Nothing	All Around the World
15	NEW		LAZEE	Hold On	Hardbeat
16	NEW		U2	Magnificent	Vertigo
17	28	2	ANTHONEY WRIGHT	Wud If I Cud	Palawan Product ons
18	24	2	LUIGI MASI	Armed With Love	Bunk
19	3	3	DANIEL MERRIWEATHER	Red	J
20	7	3	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	Laface
21	29	2	OPPOSITE WORLDS	Feel	Imc Entertainment
22	30	2	VELINSKI	Freedom/Don't Wanna	White Label
23	NEW		EMPIRE OF THE SUN	We Are The People	Virgin
24	NEW		VERDE	Forever	All Around the World
25	19	5	BRITNEY SPEARS	If U Seek Amy	Jive
26	14	6	ALINA	When You Leave (Numa Numa)	Feverpitch
27	NEW		SKYLA	Breaking Free	3 Beat
28	23	6	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho!	Interscope
29	17	5	MACK	Return Of The Mack 2009	AATW
30	NEW		NATISSE	I'm Not Over You	Shed

Peyton places the Funk Fanatics in pole position



UPLIFTING HOUSE RULES the Upfront club chart this week in the form of Love Is The Answer by Funk Fanatics feat. Peyton. The track, released on The Freemason's Freemason label, has been in circulation since last year but its big promotional push and release were delayed in order to obtain clearance for a sample from the old Marvin Gaye & Tammi Terrell hit The Onion Song. With ascent given, the track has exploded, though it barely beat off the challenge of Little Boots, whose New In Town pulls up in second place, a mere 1.58% behind.

It is not so close on the Commercial pop chart, where dueling divas Chaka Khan and Mary J Blige's Disrespectful romps to the title, a full 10% ahead of its nearest challenger. Veterans Khan, 56, and Blige, 38, recorded Disrespectful at a

slower tempo for Khan's 2008 album Funk This, but the track has been overhauled by a selection of mixers, including Riffs & Rays, SoulShaker and Redtop, and is now prime dancefloor fodder. Runners-up Stephane & 3G's We Don't Wanna Put In was originally scheduled to be the Georgian entry to this year's Eurovision Song Contest. But controversy about the pronunciation of "put in" – which was made to sound suspiciously like the surname of Russian premier Vladimir Putin – led the European Broadcasting Union to ask Georgia to select another song. It refused to do so, opting to withdraw from the contest instead. At number two, We Don't Wanna Put In has topped the number four peak scaled by the UK entry, It's My Time by Jade Ewen, a few weeks ago.

Alan Jones



Khan-do attitude: Chaka Khan's collaboration with Mary J Blige eased to the Commercial Pop pinnacle



Euro decision: Stephane & 3G's controversial song has been withdrawn from the Eurovision Song Contest but powers 18-2 on the Commercial Pop chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	BLACK EYED PEAS	Boom Boom Pow	Interscope
2	2	6	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	Laface
3	3	7	KERI HILSON FEAT. TIMBALAND	Return The Favor	Interscope
4	4	4	EMINEM	We Made You	Interscope
5	11	2	FLO-RIDA	Suga	Atlantic
6	5	7	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho!	Interscope
7	6	9	TINCHY STRYDER FEAT. N-DUBZ	Number 1	4th & Broadway
8	9	10	BRICK & LACE	Bad To Di Bone	Kon Live/Geffen/Polydor
9	8	1	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope
10	12	11	LADY GAGA	Poker Face	Interscope
11	10	8	BEYONCE	Halo	Columbia
12	7	12	FLO-RIDA	Right Round	Atlantic
13	14	16	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone	Atlantic
14	16	12	KIG	Heads Shoulders Kneez And Toez	Aatw/Island
15	13	15	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful	Universal
16	15	10	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle	Interscope
17	19	7	JAMIE FOXX	Blame It	J
18	17	7	FE-NIX	Lady Baby (My Boo)	Genetic
19	NEW		SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
20	21	3	DIZZEE RASCAL	Bonkers	Dirtee Stank
21	28	7	IRONIK FEAT. CHIPMUNK & EITON JOHN	Tiny Dancer (Hold Me Closer)	Asylum
22	22	5	BRITNEY SPEARS	If U Seek Amy	Jive
23	18	22	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
24	27	2	ANTHONEY WRIGHT	Wud If I Cud	Palawan Productions
25	20	3	BUSTA RHYMES FEAT. T-PAIN	Hustler's Anthem 09	Island/Motown
26	NEW		SEAN PAUL	So Fine	Atlantic/vp
27	30	11	MAMS TAYLOR	Get Up On It	Premier League
28	23	16	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope
29	26	20	SHONTELLE	T-Shirt	Universal
30	25	4	3MIX	Put It On Me	Gorgeous Brown

Cool cuts Top 20

Pos	ARTIST	Title
1	BASEMENT JAXX	Raindrops
2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak (Make Me A Dancer)
3	BOB SINCLAR	La La Song
4	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over
5	PRYDA	Lift/Melo
6	PAUL VAN DYK	For An Angel
7	MSTRKRFT	Heartbreaker
8	FRIENDLY FIRES	Jump In The Pool
9	LILY ALLEN	Not Fair
10	KEVIN RUDOLF	Welcome To The World
11	LONNIE GORDON	Catch You Baby
12	MAGISTRATES	Heartbreak
13	MIKE SNOW	Animal
14	GUY J	Lamur
15	ONE ESKIMO	Hometown
16	FERRY CORSTEN	We Belong
17	BART B MORE	So It Goes
18	PIXIE LOTT	Mama Do
19	W BROWN	Shark In The Water
20	DIRTY SOUTH	We Are



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry of Sound Radio across the globe on www.ministryofsound.com/radio

Charts analysis

Analysis Alan Jones



Ciara is the highest new entry on the album chart

Static chart struck by a Fantasy Ride

NO CHANGE AT THE TOP of the main charts this week, with Bob Dylan's *Together Through Life* completing a second week at the album summit, and Number 1 by Tinchy Stryder feat. N-Dubz prevailing for a third week on the singles chart.

Together Through Life suffers a 32.9% dip week-on-week to 28,425 sales but remains comfortably ahead in a top five that otherwise consists entirely of albums by female solo artists: Lady Gaga's *The Fame* rises 3-2 (24,312 sales), Lily Allen's *It's Not Me, It's You* climbs 5-3 (22,171 sales), Pink's *Funhouse* improves 6-4 (20,399 sales) and Beyoncé's *I Am...* Sasha Fierce dips 4-5 (20,071 sales). Allen's album secures its highest chart placing for 10 weeks and follows a six-week period when it barely moved, being ranked sixth for three weeks in a row, then fifth for three weeks.

Of 10 debuts in the Top 75, four secure Top 20 berths. Leading the new intake, Ciara's *Fantasy Ride* debuts at number nine (12,863 sales), followed by Yusuf (Islam) with *Roadsinger* (number 10, 12,833 sales), The Maccabees' *Wall Of Arms* (number 13, 10,640 sales) and Gallows' *Grey Britain* (number 20, 6,727 sales).

With introductory single *Love Sex Magic* - a collaboration with Justin Timberlake - in the Top 10 for the fifth straight week, Ciara's third album, *Fantasy Ride*, is the highest charting set of the 23-year-old R&B singer's career, beating the

number 26 peak of 2005 debut *Goodies*, and the number 17 success of 2007's *The Evolution*. Despite peaking lower, *Goodies* is by far the bigger seller of *Fantasy Ride*'s predecessors, with 199,693 buyers to date, compared to *The Evolution*'s 53,259.

As the front sleeve reminds us, Yusuf is "the man previously known as Cat Stevens", and *Roadsinger* is the highest charting new studio album he has released since the Cat Stevens album *Buddha And The Chocolate Box* reached number three in 1974. Yusuf is now more than three times the age he was when he made his album chart debut with *Matthew And Son* in 1967, and *Roadsinger* is his 15th chart album - his last collection of new songs, 2006's *An Other Cup*, peaked at number 20 and sold 113,957 copies, while the 2008 compilation *Remember: The Ultimate Collection* - credited to Cat Stevens - reached number 31, and has sold 237,381 copies.

Building on the number 24 success of their 2007 debut album *Colour It In*, which has thus far sold 53,607 copies, London/Brighton indie rockers **The Maccabees** check in at number 13 with follow-up *Wall Of Arms*. First single *Love You Better* debuted at number 36 last week but now retreats to number 54 (3,532 sales).

It has had a great run but **Kings Of Leon**'s hugely successful *Only By The Night* has been showing signs of fatigue recently, and its days in

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,540,396	1,303,285
prev week	2,513,864	1,379,029
% change	+1.1%	-5.5%

Last week	Compilations	Total albums
Sales	386,497	1,689,782
prev week	424,379	1,803,408
% change	-8.9%	-6.3%

Year to date	Singles	Artist albums
Sales	50,047,158	30,175,353
vs prev year	36,108,472	31,587,403
% change	+38.6%	-4.5%

Year to date	Compilations	Total albums
Sales	8,025,684	38,201,037
vs prev year	9,395,432	40,982,835
% change	-14.6%	-6.8%

Compiled from sales data by Music Week

the chart's top tier look numbered. An ever-present in the Top 10 since it debuted at number one last October, the album slipped to a new low at number eight last week, and repeats that position this week - its 32nd week on the chart. Sales last week of 13,207 were the lowest yet for the album but lift its career sales to a mighty 1,793,364.

Two songs from the album continue their lengthy Top 40 careers - the album's first offcut, *Sex On Fire*, bounces 40-39 to secure its 35th straight week in the Top 40, while follow-up *Use Somebody* moves 31-36 on its 33rd appearance. Their durability is in stark contrast to third single *Revelry*, which endured for just four weeks.

After languishing at number 34 on its seventh week in the chart, **U2**'s *No Line On The Horizon* album has rallied, moving first to number 33, then number 27, now number 19. Its revival is sparked by airplay for new single *Magnificent*, which itself makes a big jump this week to enter the Top 75 at number 42 (5,157 sales). It is U2's 41st Top 75 single but their lowest debuting UK single since *In God's Country* entered (and peaked) at number 48 in 1987. *Magnificent* is the follow-up to *Get On Your Boots*, which peaked at number 12, ruining a string of 11 straight Top 10 hits for the group.

It is a very quiet week on the singles chart, with a Top 10 that includes seven non-movers and a reshuffle of positions seven, eight and nine - and the Top 40 has stagnated too, with the only tracks new to that segment of the chart this week being *She's Got Me Dancin'* by **Tommy Sparks** (new at number 22, 10,476 sales), and *Kiss Me Thru The Phone* by **Souja Boy Tellem feat. Sammie** (up 69-30, 8,233 sales).

Tinchy Stryder and **N-Dubz**'s Number 1 sold 57,150 copies to remain at number one, while **La Roux**'s debut hit *In For The Kill* is

ARTIST ALBUMS



Universal	43.0%
Sony	30.1%
EMI	10.5%
Warner	9.7%
Others	6.7%

SINGLES



Universal	43.1%
Sony	21.7%
Warner	12.6%
EMI	12.0%
Others	10.9%

track, which reached number 51 in January 2008 - falling short of the top tier.

Meanwhile, **Miley Cyrus** is on the verge of her very first Top 10 hit. The 16-year-old sensation has racked up 25 entries on the US Hot 100 - as Miley Cyrus and as her TV/movie character *Hannah Montana* - since making her debut in August 2006. She made her UK chart debut two years later - in August of last year - and has since chalked up a more modest five Top 75 entries, two of which are currently in the chart and rising.

Cyrus' debut hit *See You Again* reached number 11 to provide her with her biggest chart success until this week. Current single *The Climb* improves its chart placing for the fifth straight week to equal that position, and has moved 58-49-24-16-13-11.

Hoedown Throwdown is in hot pursuit, and climbs for the fourth week in a row, moving 62-55-43-30-18, while *Butterfly Fly Away* - a collaboration with father *Billie Ray Cyrus* - debuts just outside the Top 75, at number 78. Sales last week were *The Climb* (21,208), *Hoedown Throwdown* (11,679) and *Butterfly Fly Away* (2,572). All three songs are on the *Hannah Montana - The Movie* soundtrack, which has really taken off since the film was released, climbing 12-3-3 on the compilation chart in the last fortnight. Its sales increased 57.4% last week to 20,746, taking its seven-week sales tally to 68,112.

The original *Hannah Montana* TV soundtrack album peaked at number seven and has sold 259,462 copies, while *Hannah Montana 2/Meet Miley Cyrus* reached number eight and has sold 118,159 copies.

Singles sales improved 1.1% week-on-week to 2,540,396 - that's 47.98% above same-week 2008 sales of 1,716,745. Meanwhile, album sales dipped 6.3% week-on-week to 1,689,782 - that is just 3.5% above same-week 2008 sales of 1,631,962, which represented the lowest weekly tally for eight years. Digital album sales last week reached a new high at 12.6%.

International charts coverage Alan Jones

Mother tongue does Depeche Mode no favours in week two

ALTHOUGH UNDERSTANDABLY UNABLE TO MATCH the impressive start it made last week when it stormed to the top of the charts in nine countries, *Depeche Mode's* *Sounds Of The Universe* album is nevertheless holding up well except, curiously enough, in countries where English is the first language. Taking its cue from the album's 2-12 slide in the UK, it falls 3-13 in Ireland, 3-14 in Canada, 3-18 in the US, and

disappears altogether from the Australian and New Zealand charts, after debuting at 32 and 31, respectively. By contrast, it holds at number one in Italy, Poland, Hungary, Germany, Switzerland and Sweden, while making less precipitous falls of 1-2 in Denmark, 2-3 in Russia, 2-4 in France and 2-9 in Portugal. Its success is particularly notable in Poland where British music is not especially favoured. *Depeche Mode* apart, the

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 BOB DYLAN <i>Together Through Life</i>	£8.99	£8.95	£8.93	£8.98
2 LADY GAGA <i>The Fame</i>	£8.99	£8.95	£8.93	£8.98
3 LIYY ALLEN <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98
4 PINK <i>Funhouse</i>	£6.99	£7.99	£8.93	£6.98
5 BEYONCE <i>I Am Sasha Fierce</i>	£6.99	£8.95	£8.93	£6.98

Charts sales

Key
■ Highest new entry ■ Highest climber

Hit 40 UK

This	Last	Artist Title / Label
1	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island
2	2	LA ROUX In For The Kill / Kitsune
3	3	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum
4	4	CAVIN HARRIS I'm Not Alone / Columbia
5	5	LADY GAGA Poker Face / Interscope
6	8	EMINEM We Made You / Interscope
7	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA
8	9	LIYY ALLEN Not Fair / Regal
9	6	AR RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! / Interscope
10	19	MILEY CYRUS The Climb / Polydor
11	10	BEYONCE Halo / Columbia
12	11	PINK Please Don't Leave Me / RCA
13	12	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
14	13	NOISETTES Don't Upset The Rhythm / Mercury
15	15	METRO STATION Shake It / Columbia
16	16	LADY GAGA Just Dance / Interscope
17	18	LIYY ALLEN The Fear / Regal
18	17	JAMES MORRISON Please Don't Stop The Rain / Polydor
19	20	KELLY CLARKSON My Life Would Suck Without You / RCA
20	22	BRITNEY SPEARS If U Seek Amy / Jive
21	23	JAMES MORRISON Broken Strings / Polydor
22	14	GIRLS ALOUD Untouchable / Fascination
23	36	ALESHA DIXON Let's Get Excited / Asylum
24	21	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / Universal
25	28	THE PRODIGY Warrior's Dance / Take Me To The Hospital
26	30	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope
27	26	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
28	NEW	TOMMY SPARKS She's Got Me Dancing / Island
29	27	MARMADUKE DUKE Rubber Lover / Ruth Floor
30	25	FLO-RIDA Right Round / Atlantic
31	32	KINGS OF LEON Use Somebody / Hand Me Down
32	29	JASON MRAZ I'm Yours / Elektra
33	31	ALESHA DIXON Breathe Slow / Asylum
34	NEW	FLO-RIDA Suga / Atlantic
35	24	TAYLOR SWIFT Love Story / Mercury
36	34	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data
37	33	BEYONCE Single Ladies (Put A Ring On It) / Columbia
38	NEW	SOUJIA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
39	35	JENNIFER HUDSON Spotlight / RCA
40	37	THE SATURDAYS Up / Fascination

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Dance albums Top 10

This	Last	Artist Title / Label
1	1	THE PRODIGY Invaders Must Die / Take Me To The Hospital
2	2	VARIOUS Dance Nation - Your Big Night Out / Hardbeat
3	3	DEADMAU5 Random Album Title / Ministry
4	4	VARIOUS Hed Kandi - The Mix - Spring 2009 / Hed Kandi
5	5	EMPIRE OF THE SUN Walking On A Dream / Virgin
6	6	HIGH CONTRAST Confidential / Hospital
7	7	VARIOUS Uncovered / Ministry
8	8	CAVIN HARRIS I Created Disco / Columbia
9	9	VARIOUS Classic Chilled Ibiza / Rhino
10	10	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 72 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Dance Nation - Your Big Night Out / Hardbeat (ARV)
3	3	OST Hannah Montana - The Movie / Walt Disney (E)
4	2	VARIOUS Ska Maria / Universal TV (ARV)
5	6	VARIOUS Time To Say Goodbye / Decca (ARV)
6	4	VARIOUS Floorfillers - 80s Club Classics / AATW/UMTV (ARV)
7	5	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / EMI TV/Sony Music
8	8	VARIOUS Hallelujah / Sony Music/UCI
9	9	VARIOUS Pop Princesses 2009 / Sony Music/UMTV
10	NEW	VARIOUS Classic Chilled Ibiza / Rhino (CINR)
11	14	VARIOUS Adagio - Let The World Be Still / UCI (ARV)
12	7	VARIOUS Hed Kandi - The Mix - Spring 2009 / Hed Kandi (ARV)
13	16	OST Mamma Mia / Polydor (ARV)
14	11	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry (E)
15	10	OST The Boat That Rocked / Mercury (ARV)
16	13	VARIOUS Clubland Classix 2 / AATW/UMTV (ARV)
17	18	OST Twilight / Atlantic (CIN)
18	15	VARIOUS Motown 50th Anniversary / Universal TV (ARV)
19	12	VARIOUS Uncovered / Ministry (E)
20	17	VARIOUS Street Nation / AATW/UMTV (ARV)

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	THE HORRORS Primary Colours / XL (PIAS)
2	NEW	HIGH CONTRAST Confidential / Hospital (SRD)
3	2	OASIS Dig Out Your Soul / Big Brother (PIAS)
4	4	VAMPIRE WEEKEND Vampire Weekend / XL (PIAS)
5	3	CAMERA OBSCURA My Maudlin Career / 4AD (PIAS)
6	RE	SEASICK STEVE Dog House Music / Bronzerat (PIAS)
7	NEW	CHIMAIRA The Infection / Nuclear Blast (PH)
8	RE	FRIENDLY FIRES Friendly Fires / XL (PIAS)
9	1	FIGHTSTAR Be Human / Search & Destroy (PIAS)
10	8	BON IVER For Emma, Forever Ago / 4AD (PIAS)

Official Charts Company 2009. Covers period from last Sunday to Saturday.

Jazz albums Top 10

This	Last	Artist Title / Label (Distributor)
1	1	MADELINE PEYROUX Bare Bones / Decca/Rounder (ARV)
2	2	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (CIN)
3	3	SEASICK STEVE Dog House Music / Bronzerat (PIAS)
4	4	MELODY GARDOT My One And Only Thrill / UCI (ARV)
5	5	JOE BONAMASSA The Ballad Of John Henry / Provogue (40A)
6	6	MICHAEL BUBLE Call Me Irresponsible - Special Edition / Reprise (CIN)
7	NEW	FLEETWOOD MAC The Best Of Peter Green's Fleetwood Mac / Columbia (ARV)
8	8	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
9	7	KENNY G Rhythm & Romance / Capitol (ARV)
10	9	AMY WINEHOUSE Frank / Island (ARV)

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Jones



only UK acts in the Top 50 are Simply Red and Amy Macdonald.

The **Pet Shop Boys'** Yes has dipped out of most European charts already but was a belated release in the US, where it suffers a 32-102 reverse this week.

Paul Potts' *Passione* is still not out here but the Bristolian who came to fame on Britain's Got Talent earns a number 10 debut in Canada, while the album climbs 9-7 in Australia and holds at number two in New Zealand.

An even more unlikely Brit enjoying success in the Antipodes is veteran Scottish country singer **Isla Grant**. Long a major star in Ireland, Grant has never had a chart album here but landed two albums in the bottom half of the Australian chart last month as she undertook some tour dates there. Grant commences an 18-concert tour of New Zealand later this month, ahead of which the same two albums are climbing the country's charts. *Isla Sings Hank* - a collection of Hank Williams covers issued on her own I.G.E. label - debuts at number 32, while *Special To Me* climbs 39-29.

Meanwhile, **Adele's** 19 continues its impressive recent chart form in The Netherlands. The album has been in the chart there for 63 weeks. It took more than a year to reach number one but has since spent seven weeks in pole position, thanks to the popularity of the single *Make You Feel My Love*, a number 25 hit for Adele here which was a recent chart-topper in the country.

Adele's first Dutch hit, *Chasing Pavements*, reached number three last year but follow-up *Cold Shoulder* got just that, reaching number 68, 50 places below its UK peak.

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2009.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	SALES INCREASE
1	1	2	BOB DYLAN Together Through Life (Frost) / Columbia 88697438931 (ARV)	
2	3	17	LADY GAGA The Fame (Redone/Space Cowboy/Fusari/Kierszenbaum/Kierulf/Sc) / Interscope 1789138 (ARV)	
3	5	13	LIVY ALLEN It's Not Me It's You ★ (Kurstin) / Regal 6942752 (E)	SALES INCREASE
4	6	28	PINK Funhouse 2★ (Various) / LaFace 88697406492 (ARV)	SALES INCREASE
5	4	25	BEYONCÉ I Am Sasha Fierce ★ (Gad/Tedder/The Dream/StarGate/Stewart/Various) / RCA 88697194922 (ARV)	
6	7	11	THE PRODIGY Invaders Must Die ★ (Howlett) / Take Me To The Hospital HOSPBX001 (ESS/ADA)	
7	2	2	THE ENEMY Music For The People (Crossey) / Warner Brothers 2564690007 (CIN)	
8	8	33	KINGS OF LEON Only By The Night 5★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)	
9	New		CIARA Fantasy Ride (Various) / LaFace 88697313902 (ARV)	HIGHEST NEW ENTRY
10	New		YUSUF Roadsinger - To Warm You Through The Night (Islam) / Island 2704827 (ARV)	
11	9	2	PUSSYCAT DOLLS Doll Domination - The Mini Collection (Lovine/Fair/Mormile/Antini/Scherzinger) / Interscope 2704099 (ARV)	
12	14	32	JAMES MORRISON Songs For You, Truths For Me ★ (Terefe/Robson/Taylor/Tedder/Stein/White) / Polydor 179250 (ARV)	SALES INCREASE
13	New		THE MACCABEES Wall Of Arms (Draus) / Fiction 2701102 (ARV)	
14	17	9	TAYLOR SWIFT Fearless (Chapman/Swift) / Mercury 1795298 (ARV)	SALES INCREASE
15	10	23	AKON Freedom ★ (Akon/Various) / Universal 1792339 (ARV)	
16	11	9	ANNIE LENNOX The Collection (Various) / RCA 88697368051 (ARV)	
17	13	4	CHRIS DE BURGH Footsteps (Porter/De Burgh) / UMTV 1798495 (ARV)	
18	18	54	ELBOW The Seldom Seen Kid 2★ (Porter) / Fiction 1764098 (ARV)	
19	27	10	U2 No Line On The Horizon ★ (Egan/Lanois/Lillywhite) / Mercury 1796028 (ARV)	SALES INCREASE
20	New		GALLOWES Grey Britain (Tbc) / Warner Brothers 2564689164 (CIN)	
21	16	13	LADYHAWKE Ladyhawke (Gabriel/Ladyhawke) / Modular MODL0098 (ARV)	
22	12	3	DEPECHE MODE Sounds Of The Universe (Hillier) / Mute BXSTJMM300 (E)	
23	15	5	BAT FOR LASHES Two Suns (Kusteln/Khan) / Parlophone 6930191 (E)	
24	22	23	TAKE THAT The Circus 6★2★ (Shanks) / Polydor 1787444 (ARV)	
25	New		THE HORRORS Primary Colours (Barrow/Cunningham) / XL XLCD418 (PIAS)	
26	28	9	KELLY CLARKSON All I Ever Wanted (Clarkson/Tedder/Benson/Martin/Futwalla/Dier/Watters) / RCA 8869747672 (ARV)	SALES INCREASE
27	52	23	ALESHA DIXON The Alesha Show (Booker/Higgins/Soulshock/Warlin/The Underdogs/Var) / Asylum 5186510332 (CIN)	HIGHEST CUMBER
28	31	21	N-DUBZ Uncle B ★ (Fismit/N-Dubz) / AATW 1790382 (ARV)	SALES INCREASE
29	20	5	CAROLE KING Tapestry (Adler) / Epic 04931802 (ARV)	
30	25	17	NICKELBACK Dark Horse (Lange/Mull/Nickelback) / Roadrunner CG36314LP (CIN)	
31	42	8	RONAN KEATING Songs For My Mother (Lipsdon) / Polydor 1799622 (ARV)	SALES INCREASE
32	19	5	DOVES Kingdom Of Rust (Doves/Austin/Eckie) / Heavenly HVNLP6r (E)	
33	26	29	FLEET FOXES Fleet Foxes ★ (Fk) / Bella Union BELL2CD167 (ARV)	
34	32	27	ENRIQUE IGLESIAS Greatest Hits ★ (Various) / Interscope 1788453 (ARV)	
35	34	24	THE KILLERS Day & Age 3★ (Price) / Vertigo 1785121 (ARV)	
36	33	27	GIRLS ALoud Out Of Control 2★ (Higgins/Xenomania) / Fascination 1790073 (ARV)	
37	24	4	MADELEINE PEYROUX Bare Bones (Klein) / Decca/Rounder 6132732 (ARV)	
38	36	33	NE-YO Year Of The Gentleman ★ (StarGate/Harmony/Puluw Da Don/Taylor/Various) / Def Jam 1774984 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	SALES INCREASE
39	44	18	JASON MRAZ We Sing We Dance We Steal Things (Terefe) / Atlantic 7567897009 (CIN)	SALES INCREASE
40	38	39	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	
41	37	689	ABBA Gold - Greatest Hits 13★ (Andersson/Unäeus) / Polydor 5170072 (ARV)	
42	41	74	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down 88697037762 (ARV)	
43	23	3	NOISETTES Wild Young Hearts (Abbiss) / Vertigo 1792832 (ARV)	
44	New		MADINA LAKE Affix To Eden (Bandeth) / Roadrunner RR79312 (CIN)	
45	39	62	DUFFY Rockferry 5★3★ (Butler/Hugarth/Booker) / A&M 1756423 (ARV)	
46	56	2	THE BEATLES 1 (Martin) / Apple 5293252 (E)	SALES INCREASE
47	30	4	DUSTY SPRINGFIELD Just Dusty (Various) / Universal TV 5317738 (ARV)	
48	45	68	LEONA LEWIS Spirit 9★2★ (Mac/Rotem/StarGate/Tedder/Stein/Var/Various) / Syco 88697025542 (ARV)	
49	48	29	U2 U218 Singles (Lillywhite/Eno/Lanois/Lovine/Thoms/Rubin) / Mercury 1713541 (ARV)	
50	43	76	JAMES MORRISON Undiscovered 2★ (Terefe/Robson/Hugarth/White) / Polydor 9878240 (ARV)	
51	29	15	SIMPLY RED Greatest Hits 25 ★ (Various) / Simplyred.com SRA006CD (E)	
52	47	53	MGMT Oracular Spectacular ★ (Fridman/Mgmt) / Columbia 88697135121 (ARV)	
53	35	5	YEAH YEAH YEAHS It's Blitz (Lauway/Sitek) / Polydor 1799713 (ARV)	
54	46	47	THE TING TINGS We Started Nothing 2★ (De Martino) / Columbia 88697313342 (ARV)	
55	59	8	BOB DYLAN Dylan (Various) / Columbia 88697059282 (ARV)	SALES INCREASE
56	49	16	OST Slumdog Millionaire (Various) / Interscope 1795863 (ARV)	
57	Re-entry		PAOLO NUTINI These Streets 3★ (Nelson) / Atlantic 094634 (CIN)	~50% SALES INCREASE
58	21	2	HEAVEN & HELL The Devil You Know (Heaven & Hell/Exeter) / Roadrunner RR78532 (CIN)	
59	51	4	MADNESS Complete Madness (Various) / Union Square USMCD06r	
60	60	23	THE SATURDAYS Chasing Lights (Belmont/Cutfather/Quia/Taross/Ericksen/Woodford) / Fascination 1785979 (ARV)	SALES INCREASE
61	40	6	FLO-RIDA Routes Of Overcoming The Struggle (Jonsin/Dr. Luke/Drumma Boy/DJ Muntay/Danjel/BeatZ/W) / Atlantic 7567896688 (CIN)	
62	New		KERI HILSON In A Perfect World... (Tim/Beland/Puluw Da Don) / Interscope 2705115 (ARV)	
63	53	21	KANYE WEST 808s & Heartbreaks (West/No I.D./Shekell/Plain Pat/Various) / Roc-a-fella 1791341 (ARV)	
64	54	39	KINGS OF LEON Aha Shake Heartbreak ★ (Johns/Angelo) / Hand Me Down 82876764102 (ARV)	
65	74	107	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876764852 (ARV)	SALES INCREASE
66	67	31	MILEY CYRUS Breakout (Fields/Arrmatto/James/Prevan/Cutler/Wilder) / Hollywood 8712898 (ARV)	
67	New		DEADMAU5 Random Album Title (Tbc) / Ministry MAU5CD1 (E)	
68	New		HIGH CONTRAST Confidential (High Contrast) / Hospital NHS151CD (SRD)	
69	64	19	EMINEM Curtain Call - The Hits (Dr.Dre/Various) / Interscope 9887895 (ARV)	
70	58	8	THE SPECIALS The Best Of (Castell/Various) / Chrysalis CHR20082 (E)	
71	55	28	BASSHUNTER Now You're Gone (Basshunter) / Hard2beat H2BCD04 (ARV)	
72	50	20	AC/DC Black Ice 2★ (O'Brien) / Columbia 88697383771 (ARV)	
73	61	37	GIRLS ALoud The Sound Of - Greatest Hits 3★ (Higgins/Xenomania) / Fascination 1717310 (ARV)	
74	70	15	BRITNEY SPEARS Circus ★ (Dr. Luke/Blanck/Signs/worth/Martin/Various) / Jive 88697406982 (ARV)	
75	New		CONOR OBERST AND THE MYSTIC VALLEY BAND Outer South (Oberst) / Wichita WEBB212CD (ARV)	

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- Key
- ★ Platinum (300,000)
 - Gold (100,000)
 - Silver (20,000)
 - ★ in European sales

- BPI Awards
- The Enemy: Music For The People (silver)
 - Green Day: 21st Century Breakdown (gold)



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