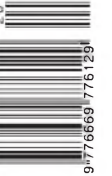


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A CELEBRATION TO MARK THE 50th ANNIVERSARY OF ISLAND RECORDS



ISLAND50.COM





book

Keep on Running: The Story of Island Records is a 226 page hard-back book. A comprehensive, fully illustrated history of the label which began in Jamaica in 1959 with a single local album release, and that has come to globally epitomise style and street cool. In this celebration of one of the greatest of all record labels, edited by Chris Salewicz, eleven of Britain's most eminent cultural commentators and music writers – including Joe Boyd, Paul Morley, Richard Williams, Lloyd Bradley, Jon Savage, and Sylvia Patterson – tells the story of Island's infinitely creative past, present and future.



boxsets

Exhaustively researched, with some of the most comprehensive notes on the songs and acts ever seen, Island Records will release three brand new boxsets, each containing 3 CDs, on May 25 2009.



island life



on air

- 12/4 **GMG Radio** documentary 'Legendary Record Labels – Island at 50'
- 23/5 **Radio 2** documentary 'Island Life Part 1'
- 25/5 **Radio 4** Front Row with Chris Blackwell
- 25/5-29/5 **Q Radio** Island 50 lunchtime takeover
- 25/5-31/5 **Absolute Radio** Island 50 sessions replayed
- 26/5 **1Xtra** documentary 'Island at 50'
- 30/5 **Radio 2** documentary 'Island Life Part 2'

on tv

- BBC4** 'Keep On Running – 50 years of Island Records' A 90 minute documentary charting the history of the label. 5th and 7th June
- Ch4 & 4 Music** 'Island Life' 4 x 30 minute shows filmed at the Shepherds Bush Empire hosted by Zane Lowe. 16th-19th June

press

The Telegraph, Q, Word, Mojo, GQ, Dazed & Confused, The Independent, Sunday Times Culture. More coming soon.



at montreux

A special tribute to Chris Blackwell is being held over three days at the world famous Montreux Jazz Festival in July, with acts including... GRACE JONES, MARIANNE FAITHFULL, BAABA MAAL, SLY & ROBBIE, THIRD WORLD, ERNEST RANGLIN and ANGELIQUE KIDJO

education

The history of the label has been included in the national curriculum for students of music and music business, in over 50 colleges and universities across the country. A dozen video tutorials have been created around key releases from the label during its 50 year history, featuring interviews with Chris Blackwell and other Island staff past and present. A number of current Island artists have been visiting music colleges throughout the year, holding Q&A's and giving the students an insight into life as a recording artist.

apparel

A brand new range of tee shirts have been designed, ranging from the various Island logos to classic album sleeves, from artist such as Toots and the Maytals, Jimmy Cliff, Pulp, The Slits, Nirvana, and Burning Spear. In addition three exclusive ranges with the uber cool vintage tee shirt company Worn Free will be available.

For the full range go to ISLAND50.COM

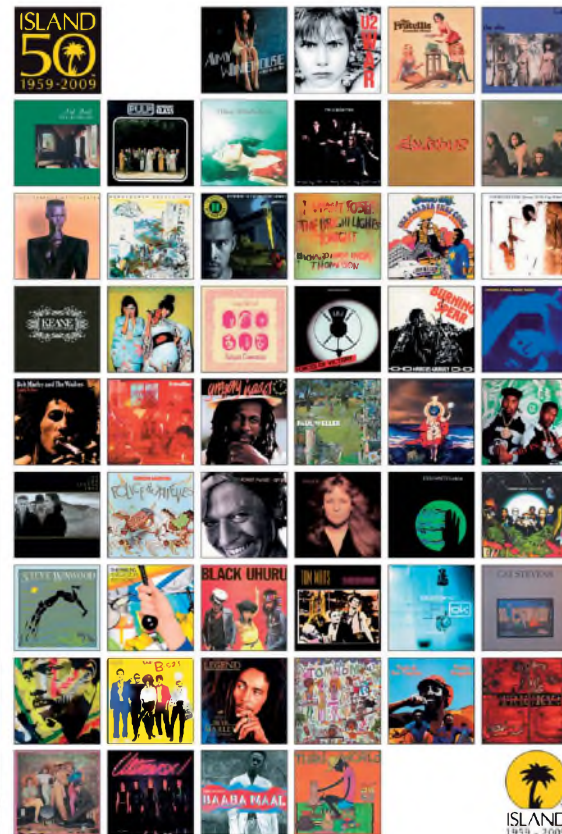


exhibition

One of biggest exhibitions of its kind, with over 800 images and artefacts, the Island Life exhibition is an unparalleled visual experience featuring some of the most revered names in photography and design. A selection of these iconic images will be available for sale during the course of the exhibition. In addition, and in association with HMV, the ability to purchase music throughout the exhibition will be fulfilled through installed download points. And for the first time in the UK, a touch-screen Microsoft table will be exhibited featuring a whole raft of Island content, enabling the user to access in the most exciting and innovative way possible to date. 22nd MAY – 17th June THE VINYL FACTORY, PHONICA RECORDS POLAND STREET, LONDON

albums

Over the next five months, from May until September, Island Records will be re-releasing 50 classic albums.



island life

50 YEARS OF ISLAND RECORDS, a 3-CD set that is the ultimate compilation of classic Island tunes, featuring virtually every major Island hit and a bonus CD of classic covers recorded by Island artists, will be released on June 1 2009.



FOR ALL THE ABOVE AND FURTHER INFORMATION GO TO island50.com



NEWS VIRGIN PRESIDENT

Shabs Jobanputra
completes EMI's
UK A&R team



PUBLISHING QUARTERLY ANALYSIS

Sony/ATV shakes up the leader
board as its Q1 figures challenge
Universal's dominance



FREE CD GO NORTH

Thirteen tracks from the
best new Scottish talent
ahead of Go North 2009

Government is urged to get its Act together

Select Committee recommends Licensing Act relaxation

Live

By Gordon Masson

THE UK'S LIVE MUSIC INDUSTRY is celebrating a victory that will help to encourage the next generation of young musicians, after a Parliamentary committee recommended that key Licensing Act restrictions on the sector should be relaxed.

In particular, the all-party Culture Media and Sport Select Committee is urging the Government to grant a licensing exemption to any premises with a capacity of less than 200 if they wish to stage live performances.

And there is a call for the two-in-a-bar legislation to be reintroduced, effectively meaning that anyone putting on an acoustic gig involving just one or two musicians would not require a licence.

Crucially, the select committee also condemned the Metropolitan Police's controversial Form 696 risk-assessment procedures and urged the force to scrap their use as soon as possible (see story, page 10).

Should these recommendations lead to an overhaul of the Act – and the Government now has 60 days to respond to the select committee – it will be one of the biggest shake-ups to the live music industry in years and UK Music chief executive Feargal Sharkey says he “couldn't be happier”.

“They went even further than we imagined and I think they must be applauded for their work, especially when it comes to recognising the grassroots entry level to the business, where they are recommending measures that should allow the next generation of young musicians to learn their trade,” Sharkey says.

Committee chairman John Whittingdale notes that when the politicians had looked at the Licensing Act 2003 to review whether



“They went even further than we imagined and I think they must be applauded for their work...”

**FEARGAL SHARKEY,
UK MUSIC**

it had achieved its objectives, by and large it had passed most tests, despite some opposition from the live industry.

“We do think that the Act has streamlined the process and, in general, made it easier for people to obtain licences,” says Whittingdale. “However, we spent some time looking at the Act's effect on live music and entertainment and we could see that the removal of the two-in-a-bar exemption has had a damaging effect on live performance.

“Similarly, we heard evidence – backed by the police – that smaller venues were less likely to be the

subject of public order problems purely because it is lesser-known acts that play these venues. That's why we're calling for venues of less than 200 capacity to be exempt from having to obtain a licence.”

Asked to expand on that, Whittingdale gave the example of pubs showing live football and other sports. “Some of these premises can be very large, yet they don't need a licence so there is clearly an anomaly there,” he observes.

Fellow committee member Janet Anderson comments, “The effect the Act is having on live music was of great concern to us and I hope that our recommendations will be welcomed by musicians.”

Musicians' Union general secretary John Smith states, “We broadly welcome the recommendations made by the select committee and we are particularly pleased that they have recognised the need for an exemption to the licensing act for small venues.”

Smith adds, “We are grateful to the committee for highlighting many of the issues that we raised when we gave evidence and we are currently working with the Metropolitan Police in order to limit the potentially negative impact of Form 696 on live music performance.”

MP Adrian Sanders, who was also a member of the select committee, concludes, “Our recommendations can be summed up as less bureaucracy and more fun. We hope all the issues we have raised will be addressed very quickly and the result will be that we get more live music in the UK.”

Liberal Democrat Culture, Media and Sport spokesperson Lord Clement-Jones adds the report's conclusions mirror what the Liberal Democrats have been saying “for a long time”.

gordon@musicweek.com

Counterfeiters collared in merchandise raid



**POLICE
DO NOT CROSS**

Hot property: boxes packed full of counterfeit merchandise lined the premises

POLICE AND TRADING STANDARDS OFFICERS have carried out what is believed to be the biggest single seizure of counterfeit music merchandise in UK history, following a raid on premises in Manchester.

The raid was the result of two years' work by specialist investigators The Iridium Consultancy who work on behalf of merchandise outfit Firebrand, as well as artists, festivals and other rights holders in an effort to thwart bootleggers and counterfeiters.

“We are responsible for intellectual property protection for a variety of clients, including all the major acts and festivals such as Reading and Leeds,” explains Iridium managing director Reg Walker.

“The scale of this seizure was incredible. It was made on the Mayfield Storage Depot, which ironically is also a bonded warehouse, and as well as the thousands of items of counterfeit merchandise, there was a full print shop with more than 50 screens and over 100 acetates seized that are thought to breach existing copyrights.”

Police and trading standards officers filled a 40-foot trailer with counterfeit festival and band merchandise and that inventory will now be investigated as part of the ongoing operation.

Walker has spent 26 years in the music industry, predominantly in

the security field and in personal security for major stars.

“One of the biggest complaints I used to hear from artists was about the people outside who were ripping off the fans with counterfeit merchandise, so it was a bit of a logical progression that I started to offer protection for intellectual property,” says Walker.

Walker reports that the Manchester haul included massive quantities of T-shirts and hoodies as well as hats and scarves, with acts such as The Enemy, Kasabian, Counting Crows and The Specials represented, among many others.

“This is a real fillip for artists and merchandisers alike,” comments Firebrand managing director Neil Boote. “It is a timely reminder that it's not just digital piracy that is endemic and undermining business models. The bootlegging of music merchandise is flagrant and long-standing, and protecting these rights deserves as much attention from industry and government as illegal filesharing.”

The record haul might have boosted the fight against bootleggers, but with Walker describing the UK as the European capital for counterfeit merchandise criminals, he hints that the Manchester raid was just the first of many such operations planned for 2009 by The Iridium Consultancy.

News

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

Sponsored by Mbopdigital.com

The Playlist



THE BIG PINK
Stop The World

4AD
The next chapter in The Big Pink's ascent is awash with the subtle melodic beauty that enables this band's music to get so deeply under your skin. (single, June 29)



MR HUDSON
Supernova

G.O.O.D./Mercury
Kanye West has been telling all and sundry about Hudson's genius and this might be the song to prove it. Increasingly infectious with each listen. (single, June 22)



MICACHU & THE SHAPES
Golden Phone

Rough Trade
The song that stirred initial interest in the band last year is set for a re-release. This is messed-up pop with a big hook. (single, June 1)



JAMIE T
Sticks N Stones

Virgin
"When there's no one left to fight/Boys like him don't shine so bright," sings Jamie T on this infectious summer intro to his anticipated second set. (EP, June 29)



GEOFFREY GURRUMUL YUNUPINGU
Gurrumul

Dramatico
A new signing to Dramatico, Yunupingu - blind from birth - is a phenomenal talent; penning beautiful songs in his native Aboriginal tongue. (album, out now)



MJ COLE FEAT. DIGGA
Gotta Have It

Prolific
One-time Mercury Prize nominee, MJ Cole marks his return with a smooth, radio-friendly club track that features recent Atlantic signing Digga. (single, June 8)



GIRLS CAN'T CATCH
Keep Your Head Up

Fascination
Another popstastic girl group via Fascination. Girls Can't Catch have been writing with All Saints' Shaznay Lewis and Chris Braide on their debut. (single, July tbc)



BOY CRISIS
Dressed To Digress

B-Unique
We first featured this song as a demo in March last year. It feels as fresh now as it did then, albeit a little brighter. A dirgy club-friendly pop record. (single, June 22)



BAT FOR LASHES
Pearls Dream

Pariophone
Follow-up to the pop masterpiece that is Daniel, this is less obviously commercial but has its moments. A beautifully dreamy soundscape. (single, June 22)

About Mbopdigital.com

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SIGN HERE

Xtra Mile Recordings artist **Frank Turner** has signed a world-wide deal with Epitaph Records, while remaining on the London-based indie for the UK and Ireland. Turner's third studio album, entitled Poetry Of The Deed, is due in September.

New venue arranged for Music Week's Making Online Music

Digital conference upgrades to me



MUSIC WEEK'S MAKING ONLINE MUSIC PAY conference has been upgraded to the May Fair hotel in London's Stratton Street.

Music Week editor Paul Williams says, "I have been pleased by the response so far to our new conference, which I believe will offer concrete benefits for everyone who attends. The speaker line-up is second to none and this new venue will allow us to welcome more attendees."

The conference, which examines how people can make money from digital music, will be chaired by UK Music chief executive Feargal Sharkey, with a keynote address



Confirmed speakers: Feargal Sharkey (UK Music), Paul Brown (Spotify), Ben Drury (7Digital), Geoff Taylor (BPI), Miles Lewis (Last.fm) and Ged Day (People's Music Store)

that the event will now take place at The May Fair hotel in London's Stratton Street.

from Culture Secretary Andy Burnham.

Joining Linfoot and Day among the speakers announced today (Monday) are Playlouder CEO Paul Hitchman, Forrester Research vice president and research director Mark Mulligan, 7digital CEO Ben Drury, Audiotube CEO Scott De Mercado, Muzu TV co-founder Ciaran Bollard, Nokia Music head of product marketing Tim Grimsditch, Omnifone director of corporate communications Tim Hadley, Connected Artists head of digital Andy Edward, MTV vice president of digital media Philip O'Ferrall,

Brighton greets Great Escapees by the

MORE THAN 4,000 DELEGATES, 350 artists and tens of thousands of punters attended The Great Escape festival in Brighton last week, defying the economic slowdown.

Organisers of the event, which took place from last Thursday (May 14) to Saturday, said that conference numbers were on a par with 2008, with an increase in the number of acts performing.

Meanwhile, the festival element of the event, which opens up all the city's venues to punters on a single ticket, sold out for the second year in a row, with 12,500 people expected to attend per day across three days.

Thursday night saw the live schedule get off to a strong start with performances by The Big Pink, Blue Roses and Micachu & The Shapes among those pulling the punters in. On the same night, hotly-tipped Supervision-managed act Mirrors drew an industry-heavy crowd to their show at the Sallis Benney Theatre.

Friday's line-up got more heated, with Noah And The Whale, Golden Silvers and former Unearthed artists Kurran And The Wolfnotes among the drawcards.

The event climaxed on Saturday with its biggest headliner to date, Kasabian, who were due to play to a packed Brighton Dome, performing a set heavy on material from their new album.

For the international live community The Great Escape has become an important date on the



GIG OF THE WEEK

Who: Metric
When: Tuesday, May 19
Where: Electric Ballroom, London
Why: With their second album done and dusted, Metric return to the UK to air the new songs for the first time and damned if we won't be front and centre.

Escapism: Evan Dando (top) and The Maccabees entertain the South Coast crowds

PHOTOS: Mike Burnell

Music Pay conference

Meet demand

Waterstone's head of ecommerce and digital David Kohn, Music Glue co-founder Mark Meharry, IODA vice president of international Pere Dodge, Beatport vice president of content Ronny Krieger, Digital Stores CEO Russel Coulart and head of LSO Live Chaz Jenkins.

Previously announced participants include BPI chief executive Geoff Taylor, We7 CEO Steve Purdham, Spotify UK managing director Paul Brown and Last.fm SVP international sales Miles Lewis.

The day kicks off at 9.30am with opening remarks from Sharkey. Subjects for discussion include the ways ISPs can help the music industry; D2C - how to connect; and identifying profitable uses of applications and social media channels (see p14).

To register, visit the website at www.musicweek.com/momp or call +44 (0) 20 7921 8039.

their thousands

calendar, with promoters capitalising on seeing UK bands in one place over a concentrated period. Representatives from Norwegian festival by:Larm and French music magazine Les Inrocks were among those present this year.

Behnam Farazollahi, by:Larm's media and marketing manager, explains, "It's always interesting to see how a new showcase event works out. The Great Escape is our new sibling and looks like they are really putting on a successful event. I'm mostly here for networking and catching up with business partners abroad, but also to see bands I've never heard of before. This year they also have a brilliant convention programme so I guess I hope to get a bit inspired by it as well."

Promoter Jon McIlldowie says the international artist presence has also increased this year, with Australia, New Zealand, India and Scandinavia boasting a strong line-up of performers.

One of the best-received panels on the conference schedule saw Richard Marshall from Gulp! Mark Moharty from Music Glue and Seb Weller from RCA talking about a case study of launching a fictional grime artist on a £5,000 budget.

The focus of the panel was on how artists can engage with their audience through user-generated content and community sites. It concluded that applications will be the most important digital tool going forward.

Industry and Government hope to create 10,000 jobs

Music jobs creation scheme aims to deliver talent growth

Employment

By Robert Ashton

IN ONE OF THEIR MOST AMBITIOUS partnerships to date, the music industry and Government are coming together to help create thousands of new jobs across every sector of the business from publishing to management.

Already UK Music has negotiated 200 job placements in the live music sector as part of the newly-announced Future Jobs Fund (FJF), where the DCMS and Department for Work and Pensions is earmarking £1.1bn towards putting up to 10,000 youngsters in jobs in the cultural and creative industries.

At the same time, the Government will be talking to the New Deal Of The Mind, a non-party political group in which the music business plays a leading role in establishing jobs and opportunities in the creative sector.

There is still some detail to be fleshed out with FJF but over the next couple of months around 200 young and unemployed people (18-24-year olds) will be placed with all the major promoter companies for six months.

And the Government is expected to pay them the equivalent of the current Job Seekers Allowance (around £6,500) to perform the backstage work at festivals.

UK Music chief executive Feargal Sharkey and Culture Secretary Andy Burnham are not stopping there: they have ambitions to take thousands of young kids off the dole and staff all areas of the music industry with "the next generation of Tony Wadsworths".



Two hundred young people will be paid to perform backstage work at festivals over the next six months in phase one of the Future Jobs Fund

Sharkey says, "That will build over the coming weeks and months right across the rest of the industry, and that includes record companies, music publishers, the managers and on and on and on. We are talking potentially about quite a few thousand people over the next few years."

Although the industry itself faces pressures and has been laying people off, Sharkey is confident it can accommodate thousands more. Creative & Cultural Skills has identified a projected shortfall of around 30,000 jobs in the live sector between now and 2017 and Sharkey says he has spent an "awful lot of time on the phone" with some very senior people in the industry asking how many people sectors can absorb.

"I feel very confident the industry can deliver because the industry has been feeding me back those numbers," he says.

Burnham also says neither of them has an interest in over-inflating the numbers to flatter the success of the FJF scheme.

C&S chief executive Tom Bewick says that he welcomes initiatives that grow talent. But he registers a note of caution that the scheme could be perceived as a way of simply supplying cheap labour to the music industry and a cynical way to "manage the unemployment figures". He is worried that the short-term placements - unlike apprenticeships - will not provide the youngsters with lasting and worthwhile skills.

Bewick adds if this is simply an exercise to supply "free workers" then it is morally and economically wrong. However, he says it will be good "if the industry uses this as an opportunity to grow talent and the Government is preparing for recovery rather than just job figures manipulation".

The fact that the only qualification to join the FJF is that youngsters must have been out of work for up to a year also holds no fears for the UK Music chief. Sharkey says, "There are a lot of people sitting at the top of our industry who came in with no qualifications at all.

"But it is just a drive and passion and enthusiasm. There is a pool of talent out there that as an industry we need to be tapping into to make sure we get the next generation of Tony Wadsworths and Andy Heaths coming into this industry."

Sharkey also brushes aside the suggestion that the new music industry jobs will simply be another form of McJob on very low pay. He says, "This is not just getting some kid in for a weekend's work at Glastonbury. This is about proper internships with the industry."

robert@musicweek.com

New deal for new jobs Harnessing talent for the industry

SENIOR REPRESENTATIVES

FROM THE BUSINESS have met to discuss ideas for the New Deal Of The Mind.

Columbia Records UK managing director Mike Smith (pictured), who is part of the NDOTM, says the non-political grouping came up with a number of strong ideas and stresses that the NDOTM will look beyond Government in its efforts to create jobs.

"We are as interested in talking to political partners and the private sector about ways in which we can harness the talent in this country," Smith explains.

Although it is too early to get into details, Smith suggests that the recent UK Music initiative to



Smith: interested in talking to political partners and the private sector

roll out 10 rehearsal rooms across the country over the next year is one area NDOTM can successfully build on. Smith adds, "Sharkey's rehearsal spaces is

something positive to work towards, possibly in creating cultural hubs across the country, particularly in disadvantaged areas." For now Smith says the group must work out what ideas it can move forward on.

However, on the Future Jobs Fund, Smith is more specific. He says, "It is an acknowledgement that the DCMS is committed to working with the New Deal Of The Mind to come up with solutions to provide these jobs.

"We are all optimistic that between [Work and Pensions Secretary] James Purnell and Andy Burnham they will recognise the importance of the music industry in creating jobs."

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Digital publishing rights and royalties are a minefield - so how do you unlock their revenue potential?

News

Editorial Paul Williams



At last, the UK Government is tuning in to the music industry

involved, be part of what might be up to 10,000 new jobs established eventually in the creative sector.

Clearly, we should temper our enthusiasm here because this does not suddenly mean there will be lots of permanent new positions in the creative industries – an unrealistic proposition given, for example, how many music companies have had to radically downsize in recent years. And what the industry needs are those with skills and talent, not people just along for the ride.

However, what it does indicate is further recognition by the Government of the importance of music and other creative businesses to the UK economy, and the part they can play in trying to boost the fortunes of the country in the depths of recession.

It will also give hope to many individuals keen to develop themselves when the only option otherwise might be a long spell on benefits. This represents a multi-million-pound investment in the music industry by the Government, amounting to unprecedented financial backing by our political rulers.

If that support were not enough, the first of 10 Government-backed rehearsal rooms opened last Monday, while the recommendations of the Culture, Media and Sport Committee on the 2003 Licensing Act announced a few days later could not have better matched the industry's desires.

John Whittingdale's committee – the same one, remember, which came out in support of term extension when the Government was hell bent on backing Gowers – has come up with the goods again with its recommendations including scrapping licences for venues holding 200 or fewer people and re-introducing the two-in-a-bar exemption.

Its careful listening to what the industry wants and acting accordingly is emphasised not only by its recommendation to scrap the controversial form 696 but also by its accompanying comments acknowledging that police were taking an "increasingly authoritarian approach" in terms of the licensing of live music, particularly in London.

The committee's recommendations are, of course, only that, but they will go a long way to getting the Licensing Act changed in ways in which the music business wants.

While it is encouraging the industry has found politicians ready to listen to and support what it desires, none of these positive developments over this past week would have been possible had it not been for the work over many years of individuals and organisations in forging better political relationships.

These examples show how that investment can pay off and, perhaps uniquely for the music industry, the stock of MPs may well have risen over the last week.

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

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Will swine flu disrupt the festival season?

YES 17% NO 83%

THIS WEEK WE ASK:

Will the Government act on the Select Committee recommendations concerning the Licensing Act?

To vote, visit www.musicweek.com

Summit reveals UK network of festival criminals

THE FESTIVAL INDUSTRY'S pioneering national conference, aimed at tackling crime at events across the UK, has established that there are networks of criminals operating at festivals throughout the UK.

The conference, held at Reading's Madejski Stadium on May 11, was organised by Festival Republic and saw representatives from police, security services and festival promoters coming together to discuss ways in which the festival business can unite to crack down on the problems of ticket touting, on-site theft and bootlegging at festivals.

Festival Republic managing director Melvin Benn, whose idea it was to hold the summit, says he was very impressed by the results. "I had a fantastic response from within the industry and a fantastic response from the various police forces throughout the country," he says. "I think every single major festival, every single police force and all the security companies of every festival were represented."

Having set up the conference in conjunction with the Suffolk Constabulary, one of Benn's key intentions was for the summit to establish a nationwide sharing of intelligence to identify both the offenders and possible solutions in order to stamp out problems such



Festival Republic's Melvin Benn

as thefts from tents.

"The feedback has been phenomenal," says Benn. "Anecdotally we thought that it was the same people that were bootlegging the T Shirts and ticket touting at every festival but we didn't know because we never got the opportunity to discuss it with all the other festivals to find out. What has emerged is that it would appear that the same gangs are going around the UK robbing tents and it would appear that it is the same people ticket touting at festival after festival.

"The summit was about trying to establish that and trying to establish a way of counteracting it, to the benefit of the festival goers. We came away on Monday with a very unified position in an attempt to try and counter it."

Relentless co-founder Virgin ca starts life

Labels

By Ben Cardew

VIRGIN RECORDS HAS MADE THE FIRST SIGNING under its new UK leadership, after finally confirming Shabs Jobanputra as president.

The record company last week signed dance artist Deadmau5 to a joint venture deal, in which Virgin will share in revenue from all aspects of his career, incorporating live, recording, sponsorship, television, film and merchandising activities.

On Virgin Deadmau5, whose collaboration with Kaskadee I Remember is currently in the singles top 20, will share a roster with Robbie Williams, Massive Attack, Corinne Bailey Rae and Doves. It is also the UK home to international artists including Katy Perry, 30 Seconds To Mars and Hockey.

The confirmation of Jobanputra's appointment completes EMI's UK A&R team, alongside Parlophone president Miles Leonard and Mute Records chairman Daniel Miller.

Jobanputra, who co-founded EMI joint venture label Relentless, will report to EMI's president of new music for North America and the UK/Ireland Nick Gatfield.

He replaces Ferdy Unger-Hamilton who resigned from EMI last May, just weeks after being pro-

Industry looks East for business

UK TRADE AND INVESTMENT is turning to Eastern Europe for the first time in its search for new business opportunities for the music industry.

UKTI already works closely with organisations such as the BPI and AIM on delivering trade and sync missions to countries such as the US, Japan and China, but it is now turning its attention to countries including Hungary, Poland, Croatia and the Czech Republic in a bid to drum up business.

UKTI international business specialist music Phil Patterson says they are now looking at reports to get a better idea of the opportunities available.

"A lot of artists there are looking to access our markets and we can develop some licensing and trade deals," says Patterson, who



"Sometimes if the mountain won't move to Mohammed you take Mohammed to the mountain"

PHIL PATTERSON, UKTI

hopes to take the first missions to Eastern Europe within the current financial year ending March.

"I think management companies and the live sector are also ripe there. We are basically looking for new opportunities, these

are the markets the industry is interested in."

He expects that the first trade mission will take in a couple of cities.

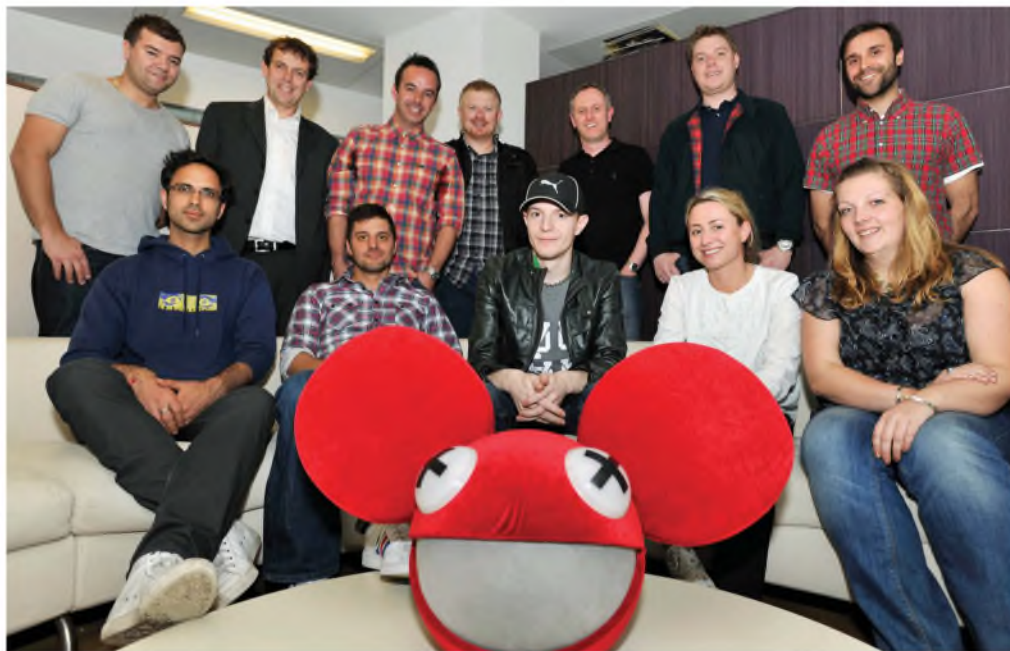
Patterson explains the move follows a review of strategy at the UKTI to bring more people into the country to talk deals rather than funding expensive trips abroad to Midem or SXSW.

Thus, at the recent Great Escape in Brighton, UKTI had persuaded about five speakers from Eastern Europe and at the forthcoming Liverpool Sound City he is hoping to attract companies from the US and China for a networking event, Meet The Buyer.

"Sometimes if the mountain won't move to Mohammed then you take Mohammed to the mountain," he says.

er steps up as EMI looks to 'add real value to artists and their work'

atches the Mau5 as EMI label fe under new presidency



Shabs' ranks: (top row) Deadmau5 tour manager Paul Macrae, Stephen Kempner (Sheridans Solicitors), Three Six Zero director Andy Rutherford, Deadmau5 manager Dean Wilson, Positiva director Jason Ellis, Three Six Zero director Mark Gillespie, Virgin press manager Paul Guimaraes; (bottom) Virgin VP press and promotions Manish Arora, Virgin A&R director Elias Christidis, Deadmau5, Virgin marketing director Sarah Sherry, Virgin TV promotions Vic Gratton

moted as part of sweeping changes to the major's frontline A&R teams.

Gatefield says, "Shabs has got the drive and ambition to ensure Virgin becomes a leading home for UK talent. His ability to identify and develop artists across all genres makes him the ideal candidate for the role."

Johanputra adds, "It's a great time to be coming on board as EMI seeks to become the number-one music-based company that adds real value to artists and their work."

What is more, he explains that the Deadmau5 joint venture deal represents "the way in which we want to work with artists where we can add value to all aspects of their career".

Johanputra co-founded Relentless in 1999 as an independent label, initially focusing on urban music with acts such as So Solid Crew.

It became a joint venture with EMI in 2003, under Johanputra's A&R leadership, enjoying success

with artists including Joss Stone and KT Tunstall.

Meanwhile, EMI Music CEO Elio Leoni-Sceti hosted his first global meeting of senior management from across the company last week.

In total around 70 executives met at the Landmark Hotel in London to discuss subjects such as artists and their music, consumer understanding, innovation, means of growing and diversifying revenue

and the digital sphere.

The conference heard presentations from EMI's three global business units – new music, catalogue and music services – as well as performances from some of the major's artists.

Running in tandem to this was a "new music meeting" bringing together representatives from the major's A&R and marketing departments.

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News in brief

● **Internet Service Providers** have rubbished suggestions from an alliance of UK creative industry bodies, including the BPI, that they should disconnect persistent file-sharers. The alliance called for tighter regulation at the Future Of The Creative Economy conference in London last week. However, the Internet Services Providers' Association poured cold water on the alliance's suggestions, saying that legislation on enforcement should only be introduced on the condition that the rights holder industry commits to significant licensing reform. Meanwhile, France's Creation and Internet Law, which envisages cutting the internet connections of people who illegally download copyright material, has passed into law.

● **Sony Music** is suing EMI and its COO Ronn Werre over allegations that he reneged on a promise to join Sony on a multi-million-dollar contract.

● **Jose Carreras** closed the Classical Brits last week, in what may have been his final performance. The tenor, who won the lifetime achievement award at the event, closed proceedings with a performance of Chitarra Romana, having previously announced his retirement.

● **Eminem** has signed a worldwide publishing agreement with Universal Music Publishing Group.

● Producer and songwriter **Clive Scott** has died. Scott, a former keyboard player with British band Jigsaw, passed away in hospital after suffering a stroke. When Jigsaw split in the Eighties, Scott went into songwriting and production for other artists, working mainly with Ian Levine.

● Pro-forma sales at **Sony Music** fell 16.0% in the six months to the end of March as a result of unfavourable exchange rates and falling physical sales. The major reported sales of ¥169.3bn (£1.2bn), with best-selling albums from AC/DC, Beyoncé, Pink and Britney Spears.

● Shadow Culture Secretary **Jeremy Hunt** has launched a networking session for people from the music and creative industries.

● **Cherry Lane Music Publishing** has signed a deal with music executive Jason Flom to set up a joint-venture publishing operation Lava.

● Fashion supplier **Webwear** has signed deals with EMI Music Publishing, Warner/Chappell and Chrysalis to make clothing featuring song lyrics.

● PRS for Music, Warner/Chappell, Sony/ATV, Peermusic and Chrysalis Music Publishing have inked deals to enable **Nokia Comes With Music** to roll out across Europe.

● Vivendi chairman and CEO **Jean-Bernard Levy** has been confirmed as the first keynote speaker for the Creativity and Business International Network's (c&binet) inaugural forum this October.

Term likely to go to 2010 second reading

THE GOVERNMENT HAS CONCEDED for the first time that it is now "odds-on" that the copyright term Directive will not pass through the European Council in its first reading.

Pressure is still being put on around nine European countries that are currently blocking the progress of the British-backed compromise position that recommends 70 years protection. But Culture Secretary Andy Burnham accepts that time is now running out for the Directive to be pushed through the European Council.

The Directive, which now includes permanent benefits for musicians, recently won European Parliament approval. But it also needs Council backing to move into law. There are two Council working groups scheduled for later



this month, which will provide an opportunity for more discussions.

However, it is looking less certain that anti-term states will be persuaded to change their minds in time before the Czechs hand over the presidency to the Swedes, who, as one of the anti-term extension countries, are unlikely to sponsor the initiative.

Burnham says getting the compromise position endorsed in the European Parliament "is massive progress". "We are now within an ace of getting agreement."

But he also adds that a move to a second reading, probably some time in 2010, is now more likely. "I think it is odds-on it will (go to second reading). We would prefer

it didn't, obviously, and we are going to try and make sure it doesn't but it is looking likely that it will," explains Burnham.

"We can only play our part in the discussions. We can't overrule the European process," he adds. "Other countries have got to be persuaded and we've got to make sure we get there."

Burnham says that the process has been difficult, but he and Government colleague Secretary of State for Innovation John Denham will not be giving up.

He adds, "We pulled out the stops, it has been a difficult road, but we've got to the point now where there is a huge endorsement in Parliament and now we are talking to other countries to demonstrate the benefits to them."

News media

TV Airplay chart Top 40

nielsen
Music Control



Katy Perry: highest climber

This Wk	Last	Artist Title Label	Plays
1	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	699
2	2	EMINEM We Made You / Interscope	529
3	3	DIZZEE RASCAL Bonkers / Ditee Stank	521
4	5	LADY GAGA Poker Face / Interscope	506
5	8	BLACK EYED PEAS Boom Boom Pow / Interscope	483
6	7	IRONIK FEAT. CHIPMUNK & EITON JOHN Tiny Dancer (Hold Me Closer) / Asylum	471
7	4	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA	460
8	10	A R RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER Jai Ho! (You Are My Destiny) / Interscope	410
9	14	THE PRODIGY Warrior's Dance / Take Me To The Hospital	408
10	6	CALVIN HARRIS I'm Not Alone / Columbia	400
11	9	BEYONCE Halo / Columbia	387
12	13	GREEN DAY Know Your Enemy / Reprise	358
13	17	LILY ALLEN Not Fair / Regal	342
14	11	GIRLS ALoud Untouchable / Fascination	339
15	16	ALESHA DIXON Let's Get Excited / Asylum	330
16	12	FLO-RIDA Right Round / Atlantic	297
17	15	BRITNEY SPEARS If U Seek Amy / Live	296
18	30	KATY PERRY Waking Up In Vegas / Virgin	259
19	23	PINK Please Don't Leave Me / RCA	258
20	18	LA ROUX In For The Kill / Kitsune	257
21	20	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	251
22	19	METRO STATION Shake It / Columbia	247
23	22	N-DUBZ Wouldn't You / AATW	246
24	25	AGNES Release Me / Beat	233
25	NEW	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope	231
26	27	STAR PILOTS In The Heat Of The Night / Hard2beat	218
27	21	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope	217
28	34	KELLY CLARKSON I Do Not Hook Up / RCA	201
29	24	AKON Beautiful / Universal	199
29	NEW	BEYONCE Diva / Columbia	199
31	39	TAYLOR SWIFT Tears On My Guitar / Mercury	196
32	29	ALESHA DIXON Breathe Slow / Asylum	194
33	31	THE VERONICAS Untouched / Sire	187
34	NEW	TAKE THAT Said It All / Polydor	176
35	35	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	174
36	26	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic	166
37	33	MILEY CYRUS The Climb / Polydor	165
38	37	MARMADUKE DUKE Rubber Lover / 14th Floor	158
39	NEW	STUNT I'll Be There / AATW	155
40	36	NOISETTES Don't Upset The Rhythm / Mercury	153

© 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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Coldplay win will lead to more big-name documentaries

Absolute commitment

Awards

By Paul Williams

ABSOLUTE RADIO and independent radio production company TBI Media are in talks to secure tie ups with a number of big-name acts as they look to follow up their award-winning Coldplay documentary.

The pair's joint production Absolute Coldplay bear competition including BBC Five Live's Olympics output and BBC 1Xtra's coverage of the Norring Hill and Leeds carnivals to win the live event coverage gold award at last week's Sony Radio Academy Awards.

It was Absolute's first gold at the annual event since the takeover of the former Virgin Radio station last year.

TBI Media director Phil Critchlow reveals they are "already in quite established discussions with a number of world-class acts", with at least four pitches involved, while Absolute COO Clive Dickens says he is keen to follow the example of the Coldplay documentary by involving the acts' record company in the partnership. In Coldplay's case, Parlophone and its vice president of press and promotions Kevin McCabe participated in the



Jim Kerr and Christian O'Connell with award-winning Phil Critchlow

programming's concept and creation throughout.

"Ultimately, it wouldn't have been possible without Kevin McCabe," says Dickens, who notes Absolute and TBI used the executive's "unique relationship" with the band in the creation of the documentary, which was hosted by Christian O'Connell and centred on a Coldplay gig in Munich.

The show has since been used by EMI in Europe to promote the band. "There were dozens of radio stations, particularly in Germany, who bought and streamed it. EMI then used it effectively as a sophisticated EPK [electronic press kit] to promote the band around Europe," says Dickens.

He is hopeful the documentary winning Sony gold will alert other

record companies to the benefit of such partnerships. "It's about trying to sell more music and, ultimately, make more money for the music and the radio industries overall," says Dickens, whose station linked up with Sony at the end of last year for a Kings Of Leon special.

"Awards don't help you do that, but hopefully what they do is give the artists, management and record companies the confidence that partnerships with radio stations are so much more than getting on the A-list. Relationships with commercial radio stations have been very much about getting on the A-list and the interesting stuff has tended to happen with the BBC."

However, Critchlow, who won several Sony Awards during his spell as director of programmes at Unique Broadcasting, says commercial radio is "waking up" to the need to broadcast programming such as documentaries.

"There are more and more commercial radio stations and the advertising pot hasn't grown - in the current climate it's probably gone down - so it's even more important for an individual station to stand out above the crowd," he says.

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R2 toasts Douglas with big wins



UK station of the year winners Radio Three

FORMER RADIO TWO CONTROLLER Lesley Douglas loomed large in the minds of two of the station's leading presenters as they were honoured at the Sony Radio Academy Awards.

Mark Radcliffe and Chris Evans made a point in their acceptance speeches at last Monday's ceremony at London's Grosvenor House Hotel of praising Douglas, who quit her BBC job last October in the wake of the so-called "Sachsgate" affair.

"I'd like to thank Lesley Douglas who made it possible for me to work at Radio Two. I owe an awful lot to you," said Mark Radcliffe on winning the music broadcaster award.

Evans, who also hosted the event, thanked Douglas "for giving me the job in the first place" as he received his second award of the evening, the music radio personality

award, having earlier won the entertainment award.

Radio Two's wins contrasted with a disappointing night for Radio One, which failed to turn any of its nominations into golds. The breakfast show award, won last year by Chris Moyles, went to Five Live, while the station also lost out to Radio Three as UK station of the year.

The win was part of a memorable night for the classical music station, which also won two of the seven music-specific categories, taking the music special award for Vaughan Williams: Valiant for Truth and the music programme award for Words and Music.

Classical radio's strength was further reflected by Global Radio's Classic FM winning the music programming award. Global's other golds included Beacon Radio being named station of the year for an audience under 300,000 and Galaxy taking the competition award.

Magic 105.4 breakfast show presenter Neil Fox headed the honours at Global rival Bauer as he won the main Gold Award, having earlier seen Bauer-owned Kiss's David Rodigan win the specialist music award and the group's Kerrang! 105.2 securing station of the year with a 1m-plus audience.

BBC 1Xtra won the station imaging award, while former Commercial Radio Companies Association chief executive and latterly Radio Centre chairman Paul Brown won the special award.

Radio Two's double award-winning Chris Evans

News media

Radio playlists

Radio One

A list:

Alesha Dixon Let's Get Excited; Black Eyed Peas Boom Boom Pow; Calvin Harris I'm Not Alone; Daniel Merriweather Red; Deadmau5 & Kaskade I Remember; Dizzee Rascal Bonkers; Eminem We Made You; Empire Of The Sun We Are The People; Flo-Rida Suga; Friendly Fires Jump In The Pool; Green Day Know Your Enemy; Kasabian Fire; Lily Allen Not Fair; Little Boots New In Town; Snow Patrol The Planets Bend Between Us; Star Pilots In The Heat Of The Night; 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; Carolina Liar Show Me What I'm Looking For; David Guetta Feat. Kelly Rowland When Love Takes Over; Enter Shikari Juggernauts; Katy Perry Waking Up In Vegas; Kelly Clarkson I Do Not Hook Up; Kevin Rudolf Welcome To The World; Ladyhawke Back Of The Van; N-Dubz Wouldn't You; Paloma Faith Stone Cold Sober; Shontelle Feat. Akon Stuck With Each Other; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; T.I. Whatever You Like; The Veronicas Untouched; You Me At Six Finders Keepers

C list:

All-American Rejects I Wanna; Demi Lovato La La Land; Gossip Heavy Cross; Jack Penate Be The One; La Roux Bulletproof; Lenka The Show; Nickelback If Today Was Your Last Day; Paolo Nutini Candy; Pixie Lott Mama Do; Take That Said It All

1-Upfront:

Florence & The Machine Rabbit Heart (Raise It Up); Hockey Learn To Lose; Lazee Feat. Neverstore Hold On; The Blackout Children Of The Night; The Yeah You's 15 Minutes

Radio Two

A list:

Daniel Merriweather Red; Eg Broken; Empire Of The Sun We Are The People; Kleerup Longing For Lullabies; Lily Allen Not Fair; Paolo Nutini Candy; Pet Shop Boys Did You See Me Coming; Shontelle Feat. Akon Stuck With Each Other; Taylor Swift Teardrops On My Guitar; The Killers The World We Live In

B list:

Gary Go Open Arms; Madness Dust Devil; Milka Blue Eyes; Mily Cyrus & Billy Ray Cyrus Ready Set, Don't Go; Pixie Lott Mama Do; Ronan Keating This Is Your Song; Simple Minds Rocket; The Lightning Seeds Ghosts; The Pretenders Love's A Mystery; The Yeah You's 15 Minutes; U2 Magnificent

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 Proclaimers Love Can Move Mountains

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

B list:

Bat For Lashes Daniel; Carolina Liar Show Me What I'm Looking For; Coldplay Life In Technicolor II; Coldplay Lovers In Japan; Fleet Foxes White Winter Hymnal; Lily Allen Not Fair; Paolo Nutini Candy; Shinedown Second Chance; Simple Minds Rocket; Snow Patrol If There's A Rocket Tie Me To It; White Lies Farewell To The Fairground

6Music

A list:

Empire Of The Sun We Are The People; Friendly Fires Jump In The Pool; Jarvis Cocker Angela; Kasabian Fire; Ladyhawke Back Of The Van; Manic Street Preachers Journal For Plague Lovers; Metric Sick Muse; Passion Pit The Reeling; The Joy Formidable Whirring; TV On The Radio Crying

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; Lady Gaga Poker Face; Lily Allen Not Fair; Noisettes Don't Upset The Rhythm; Pink Please Don't Leave Me; T.I. Feat Justin Timberlake Dead & Gone

B list:

Alesha Dixon Let's Get Excited; Black Eyed Peas Boom Boom Pow; Britney Spears If U Seek Amy; Calvin Harris I'm Not Alone; Flo-Rida Suga; Katy Perry Waking Up In Vegas; Kelly Clarkson I Do Not Hook Up; Keri Hilson Feat. Timbaland Return The Favor; Metro Station Shake It; Pixie Lott Mama Do; Shontelle Feat. Akon Stuck With Each Other; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All

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; 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

Four BBC networks to curate October Roundhouse run

All change for station-based Electric Proms programming

Events

By Ben Cardew

THE ELECTRIC PROMS RETURNS

for a fourth year this October, with a new format based around the Corporation's four popular music networks.

The changes will see Radio One, Radio Two, 1Xtra and 6 Music each hosting one day of the festival, with programming based around the individual station's musical playlists.

Broadcast coverage will be led by whatever network will be hosting the day, with television and online coverage also being planned.

While acts are yet to be confirmed, a BBC spokesperson explains that this policy could mean the 1Xtra event featuring a major black music headliner, while Radio Two might book a heritage artist.



"Each of the networks will bring its presenters, style and idiosyncrasies to the festival"

LORNA CLARKE, ELECTRIC PROMS

Despite this, the festival will stay true to its remit of creating new moments in music, be it through unexpected collaborations or new acts, with each day featuring new music from BBC. Introducing artists.

The four-day festival - one day less than in previous years - will run from Tuesday, October 20 to Friday, October 23. Whereas last year's event took place in both



Gown with the kids: Goldfrapp performing at the Electric Proms in 2008

London and Liverpool, the 2009 Electric Proms will be based exclusively at the Camden Roundhouse.

Both changes reflect the BBC's need to trim budgets in response to the economic downturn, according to a BBC insider.

Electric Proms festival director Lorna Clarke says, "I'm very excited about the challenge of organising the festival into distinctive days led by Radio One, 1Xtra, Radio Two and 6 Music. Each of the networks will bring its presenters, style and idiosyncrasies to the festival, bringing coverage of established and emerging artists to millions across television, radio and online."

The Electric Proms debuted in 2006, aiming to present the pop and rock equivalent of the classical Proms. The Who and Guillemots joined Damon Albarn's The Good, The Bad And The Queen project at the inaugural event.

In 2007 Mark Ronson and some of his Version album collaborators teamed up with the BBC Concert Orchestra and Paul McCartney also played, while last year saw the likes of Goldfrapp, The Last Shadow Puppets and Tony Christie perform.

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Media news in brief

- **BBC Worldwide** has seen a surge in sales of its international music programmes, thanks to the implementation of a strategy that focuses on "distributing the best of the BBC's rock and pop music output and archive", including shows such as Later... with Jools Holland. BBC Worldwide Music reacquired the distribution rights for Later... last year, with the programme becoming an international best seller, with eight broadcasters in 20 territories licensing series 33 of the show. Other top sellers included Electric Proms performances from Oasis, The Who and Paul McCartney.
- **NME Radio** launched on DAB in



London last Wednesday. The station, which debuted last year on Sky, Virgin Media and online, added Freesat last July. It has also broadcast via FM in London and Manchester on temporary licences. Now NME Radio managing director Sammy Jacob says that he hopes to launch on national DAB in the near future.

- Bauer Media has received the go-ahead from Ofcom to add music

content to its Liverpool-based talk radio station **City Talk 105.9**. Under its new format, City Talk will provide 100% speech at the peak times of breakfast and afternoon drivetime, focusing on news, information, features and discussion. During the rest of weekday daytimes, the station will provide a mix of speech and soft "pop-led" music, during which the speech content will not fall below 50%.

- **Global Radio** has told *The Times* that it expects to hold underlying operating profits flat for the year to the end of March at about £31m, despite a 20% slump in advertising revenues.

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Richard Jobson,
Music Video and
Film Director

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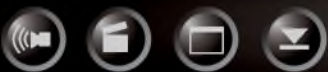
Crowd Active ←—————|—————▶

Clip Length —————

Max cut ←—————|—————▶ 2.50 sec

Min Cut ←—————|—————▶ 0.50 sec

Director Morphs —————



News live

Box Score Live events chart			
GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£253,512	KEANE Dublin, O2	8,048	MCD
£230,880	GRACE JONES Camden Roundhouse	5,772	Kilimanjaro
£129,690	PUSSYCAT DOLLS Bournemouth IC	4,323	Live Nation
£114,237	STATUS QUO Manchester Apollo	4,488	Live Nation
£97,714	SEASICK STEVE London Apollo Hammersmith	5,011	Live Nation
£89,033	BLOC PARTY SECC	3,891	DF Concerts
£78,088	STATUS QUO Opera House, Blackpool	2,479	Live Nation
£73,188	GLASVEGAS 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
£17,500	THE CRIBS ABC	1,250	DF Concerts
£14,850	AMANDA PALMER & THE DANGER ENSEMBLE London Electric Ballroom	1,100	Live Nation
£13,500	SOULFY Manchester Academy 2	900	Live Nation
£10,280	THE GASLIGHT ANTHEM Bristol Academy	1,028	Live Nation
£6,800	ARCHITECTS London Islington Academy	800	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 Feb 1 - 7 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



Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	NEW	GREEN DAY	11
2	3	GIRLS ALOUD	25
3	1	MICHAEL JACKSON	37
4	4	BEYONCE	12
5	5	TAKE THAT	19
6	2	PINK	19
7	11	OASIS	11
8	7	U2	8
9	6	KINGS OF LEON	8
10	16	ERIC CLAPTON	13
11	9	AC/DC	2
12	NEW	PEARL JAM	2
13	12	BRITNEY SPEARS	10
14	14	V FESTIVAL	4
15	8	READING & LEEDS FESTIVALS	6
16	17	MORRISSEY	14
17	10	THE SPECIALS	11
18	19	CAPITAL FM SUMMERTIME BALL	1
19	15	DEPECHE MODE	6
20	NEW	FAITH NO MORE	1

Hitwise Secondary ticketing chart

pos	prev	artist
1	3	PINK
2	2	TAKE THAT
3	4	GIRLS ALOUD
4	NEW	PEARL JAM
5	7	KINGS OF LEON
6	1	GREEN DAY
7	5	T4 ON THE BEACH
8	11	BEYONCE
9	12	MICHAEL JACKSON
10	8	OASIS
11	NEW	LADY GAGA
12	10	THE SPECIALS
13	NEW	JONAS BROTHERS
14	NEW	FAITH NO MORE
15	NEW	V FESTIVAL
16	NEW	DEPECHE MODE
17	19	COLDPLAY
18	NEW	ENRIQUE IGLESIAS
19	20	READING FESTIVAL
20	14	U2

Select Committee view 696 echo industry's co

Live sector welcomes recommendation over 'counter-pr

Legislation

By Gordon Masson

THE CULTURE SELECT COMMITTEE'S recommendation for the Met's controversial Form 696 to be scrapped and for the reintroduction of the so-called "two in a bar" exception has been warmly welcomed by the industry and live sector.

Musicians' Union general secretary John Smith adds, "It's a great result - so far so good. The Select Committee have delivered all we hoped that it would. Let's see what the Government's response is now."

Committee chairman John Whittingdale says that Form 696 "strays way beyond the provision of the Licensing Act" and adds that his select committee was left in no doubt that it is damaging to live music. The committee also dismissed the defence that 696 event assessments were needed "in the interests of public order and the prevention of terrorism".

"We can see no reason for Form 696 and that's why we are recommending it should be scrapped," says Whittingdale.

Whittingdale's move was applauded by UK Music CEO Feargal Sharkey, one of the most vehement campaigners against Form 696. "UK Music has been vocal amongst musicians, civil liberty campaigners and members of the public who want to see this counter-productive and morally questionable risk assessment form scrapped. I am delighted the committee feels the same way," says Sharkey.

Sharkey cites the recent cancellation of the grime showcase festival Project Urban at the Indigo2 as one example of 696's negative impact on the music scene.

"We've spoken to venues who are unhappy about 696, as well as many musicians who are outraged that they are clearly being discriminated against in this way," he says.

"Then there were the two enterprising young men from Hertfordshire who had put their heart and soul into organising [Project Urban] only to see it cancelled because of Form 696. The last thing we should be doing in this economy is thwarting two driven young men who had created an event that was not only generat-

ing money and supporting jobs, but which was also helping give a boost to young musicians trying to kick-start a career in the music business.

"There is absolutely no need for Form 696 and the sooner it goes, the better."

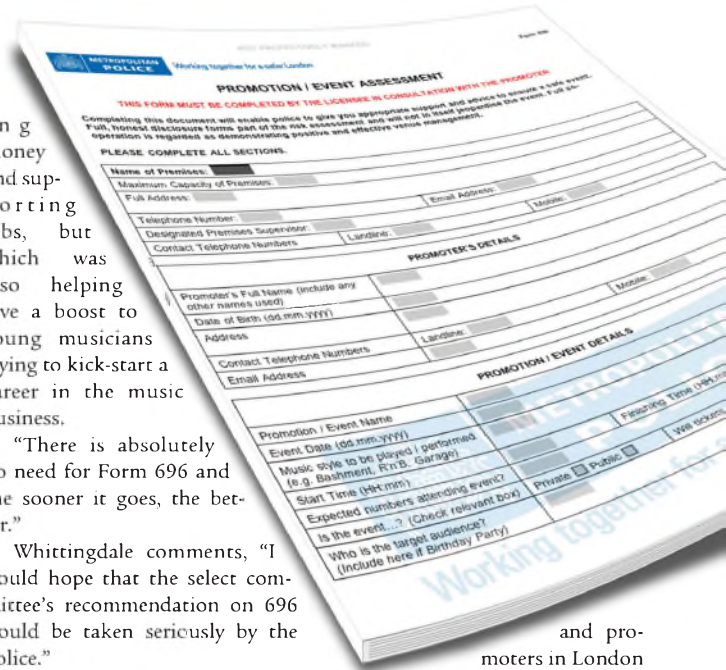
Whittingdale comments, "I would hope that the select committee's recommendation on 696 would be taken seriously by the police."

Asked whether 696 would now be scrapped, a spokeswoman for the Metropolitan Police tells *Music Week*, "I don't think we'd respond to anything that a parliamentary select committee is recommending."

The Met last year introduced guidelines that required venues



"The Select Committee have delivered all we hoped that it would. Let's see what the Government's response is now"
JOHN SMITH, MUSICIANS' UNION



and promoters in London to fill out a risk assessment questionnaire for certain events before they would get police backing for their licence. But the nature of the document attracted criticism that it was specifically targeting gigs that attract a predominantly black audience.

Form 696 asks for the names, addresses and dates of birth of all performers, but crucially it also seeks to ascertain the genre of music involved, listing examples such as bashment, garage and R&B, and the make-up of who the audience might be. Indeed, *Music Week* understands that only certain venues were required to complete Form 696 and the Department for Culture, Media and Sport recently confirmed that out of the hundreds of premises that regularly host live music in the capital, about 70 have been subjected to the Met's risk assessment bureaucracy.

The select committee is also recommending that the Government allows venues with a capacity of 200 or less to be exempt from having to obtain a licence for the performance of live music.

Whittingdale and his colleagues are also asking that the Government reintroduces its "two-in-a-bar" exemption, which would enable venues of any size to put on a performance of non-amplified music by one or two musicians.

However, that would mark only a partial reinstatement of the old rule, which in fact covered both

WS on Concerns

productive' risk form

amplified and unamplified performance by one or two musicians.

He says, "Our main concern was that there were an awful lot of pubs that used to have live performances because of the two-in-a-bar rule but when the Act came in, the cost and the bureaucracy involved in getting a performance licence simply meant that these pubs pulled the plug on live music."

"If the two-in-a-bar exemption is reintroduced, we hope that it will lead to a lot of venues up and down the country offering live music again."

While two-in-a-bar is likely to be received sympathetically, some believe the select committee's other recommendation to enable venues with a capacity of 200 or fewer to operate without a performance licence will meet with more vocal opposition from the police and local authorities.

"The committee could see no evidence that exempting small venues from needing a licence would result in public order problems," states Whittingdale. "But we could see that the Licensing Act was having the effect of stifling live performances particularly for young acts who are starting out."

UK Music's Sharkey adds, "The UK has a world-class music industry, but it is underpinned by extremely delicate foundations via an intricate network of back rooms in pubs, bars, clubs, hotels and halls. For continued future success, it is vital that tomorrow's superstars and young musicians have somewhere to ply their craft, somewhere to play and that communities have a place to gather together."

"In the midst of recession and with an increased emphasis placed on our creative industries to stimulate the economy, it is paramount that we should be pulling together and creating opportunities. I call on Government as a matter of some urgency to take heed of the committee's views and take quick and assertive action."

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£5m to be ploughed into live events this year alone

Live festival season ripe for sponsorship, says Gaymers

THE LIVE MUSIC SECTOR'S ABILITY to raise brand awareness has prompted cider maker Gaymers to massively increase its sponsorship budget for 2009.

The Somerset-based drinks company has earmarked £5m for the sector this year after its first foray into live sponsorship resulted in significant sales increases for the brand.

In addition to being the official cider of Glastonbury Festival, Gaymers has similar deals in place for Latitude, Camp Bestival and Reading festivals, as well as branded stages and areas at the likes of Lovebox, Bestival and Leeds.

Last summer marked Gaymers' debut in the live music market and the company's managing director Peter Spencer could not be more delighted with results that saw more than 4.3m pints of the company's cider sold over the 12-week summer period.

"Sales were up 200% in the summer and outside of that we're still up 180%, so it's worked really well," says Spencer. "This year is set to be bigger and better as Gaymers has turned up the volume and increased the investment to £5m."

Gaymers is a young brand – it's only three years old – and the target market is primarily young adults. Spencer explains that he asked what was important to the 18- to 24-year-old age group and "the data overwhelmingly high-



"We want to associate Gaymers with having a good time, so the music link was ideal for us"

PETER SPENCER, GAYMERS (PICTURED)

lighted their passion for live music". He adds, "We want to associate Gaymers with having a good time, so the music link was ideal for us."

More than 650,000 people tried the cider at festivals last year and with the company aiming to top 800,000 this year, Spencer and his staff are looking to ensure that the brand is available in pubs and local stores in the areas surrounding the branded festivals and concerts.

"We're always on the lookout for other events where relevant and we'll review our involvement if and when these come up," says Spencer, name-checking city-based gather-

ings such as the London's Camden Crawl, The Great Escape in Brighton and Liverpool Sound City as urban events that the drinks company is supporting this year.

The company is also working with Warner Music to identify up-and-coming bands for the Gaymers Grassroots Gigs series, where it takes an act back to a venue in their home town. "We make it a ticket that money can't buy so that fans have to make an effort to win the tickets. By doing that we believe we can create a better affinity for the cider with those fans," adds Spencer.

...but recession bites deep elsewhere

ANOTHER TWO UK FESTIVALS have become the victims of the recession, with Scotland's Outsider Festival and Oxfordshire's Indie Guitar Music Festival citing poor ticket sales and sponsorship difficulties as reasons for the cancellation.

Acts such as Sharleen Spiteri, Teenage Fanclub, King Creosote and James Yorkston had been lined up to play the Outsider in Rothiemurchus Forest, near Aviemore, on June 27-28. Now, organisers have pulled the plug.

The impact of the credit crunch on punters' disposable income has been blamed for the 10,000-capacity event's cancellation. In a statement its organisers say, "Due to the unremitting economic downturn and audience numbers now projected we feel that we cannot produce an event that provides you with a festival experience at the

level that is expected and deserved."

The Outsider was attempting to combine live music and DJs with activities including mountain biking and running, as well as debates, film, comedy and food in the environmentally key location of Cairngorm National Park.

Organisers add, "Clearly a recession is not the time to realise this bold new concept but we still believe the Outsider was right for its time and perfect for its place and are hugely disappointed that it is not going ahead."

Meanwhile, the 7,000-capacity Indie Guitar Music Festival, which was due to be held July 24-26 at Ascott-under-Wychwood, has suffered a similar fate.

"If we go ahead with it, Indie Guitars, who have been solely sponsoring the festival from the beginning, will suffer dramatically," say the organisers. "Therefore we're

forced to make a very difficult decision based on that fact. Elevated costs and a very difficult financial climate have been instrumental in this situation."

The guitar manufacturer adds, "We have ongoing commitments to our dealer base, employees, manufacturing companies etc, and we cannot continue to put all of those people and companies at risk, hence our decision to cancel the festival sooner rather than later."

Among the acts booked to perform at the three day Indie Guitar Festival were British Sea Power and Starsailor.

Anyone who bought tickets for the Oxfordshire event will be refunded within 30 days, while The Outsider promoters are instructing ticket holders to return them to the original point of sale for a full refund, including any booking fees incurred.

Live news in brief

● **Michael Jackson's** record-breaking residency at The O2 is at the centre of a legal row after an American promoter claimed to have an exclusive live contract with the singer. New Jersey-based AllGood Entertainment Inc says it signed a deal with Jackson's manager Frank DeLeo stating the singer would not perform a show before July 2010, when Jackson is contracted to perform a show in Texas along with his brothers and sister Janet. However, Jackson's 50-date London run, promoted by AEG Live, begins this July and AllGood are reportedly planning to sue the singer for breaching the terms of their deal. Meanwhile Kenny Ortega has been appointed as show director for The O2 residency and is joined by production designer Michael Colton and lighting designer Patrick Woodroffe. Ortega previously worked on Jackson's Dangerous and HIStory tours.

● Firetrap's **Stag & Dagger** festival marks its return this week by venturing outside its London base to Leeds and Glasgow. Now in its second year, the clothing brand's one-day festival on May 21 has attracted 20 participating venues around Shoreditch. From there, Stag & Dagger goes on the road to a handful of venues in both Leeds on Friday and Glasgow on Saturday with more than 100 acts confirmed in the line-up, including Cold War Kinds, Evan Dando, The Mae Shi, King Creosote and Micachu and the Shapes.



● **Maximo Park** (pictured) will kick off **Glastonbury Festival** when they play at 4pm on June 25 to 1,500 of the event's early birds in the new William's Green area. Named after promoter Michael Eavis' grandfather, William's Green will feature two venues – the Tuborg bar at Playstation's Queen's Head and the Snug – as well as eating and shopping locations. In addition to the Tuborg-sponsored festival opener, Maximo Park will also play the Other Stage on the Saturday night.

● **The Big Reunion** has confirmed The Wombats as headliners for this year's event, which is being expanded to three weekends after the success of last year's twin events at Butlins in Skegness. Held over seven stages, the weekenders will play host to 15,000 people, with performances from The Holloways, Utah Saints, Trip, Mary Ann Hobbs and promoters including Godskitchen, Cream Classics, Hed Kandi and XFM. Remixed on November 20-22, 27-29 and December 4-6.

News publishing

Universal expected a close battle in Q1 but its challenge comes from an unexpected quarter

Sony/ATV shakes up the leader board

Quarterly analysis

By Paul Williams



Lady GaGa's *Just Dance* was top single of the quarter, with 100% share residing with Sony/ATV

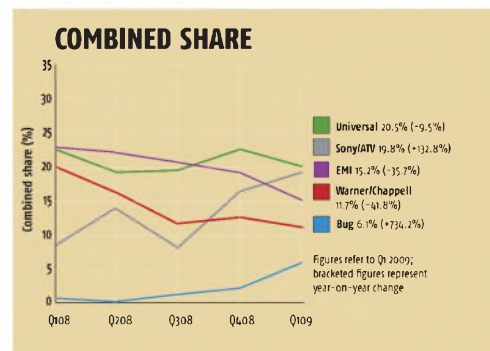
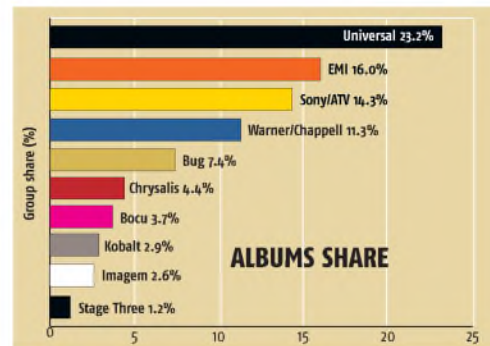
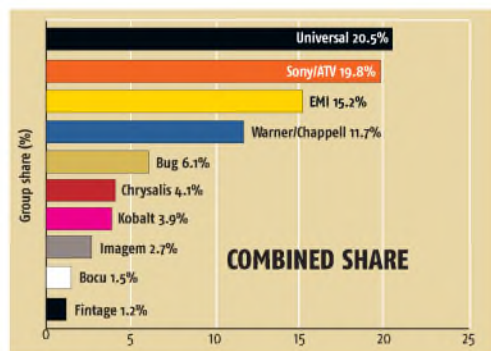
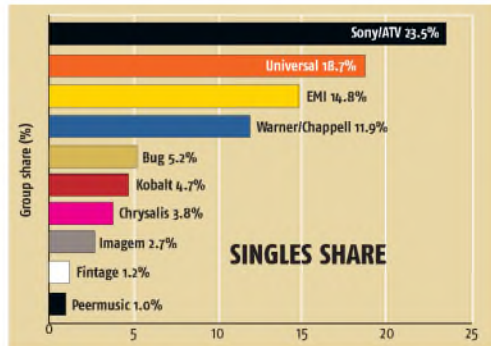
UNIVERSAL MUSIC PUBLISHING ENJOYED ITS FIRST-EVER back-to-back market share victory in quarter one, but it was Sony/ATV rather than long-time rival EMI that nearly ruined its triumph.

Paul Connolly's company, which made history with EMI last month when the two publishers achieved an unprecedented draw for 2008's annual publishing prize, moved further ahead of EMI UK president Guy Moor's team in the opening three months of 2009 to hold on to its quarterly crown.

Universal enjoyed a 20.5% combined market share across singles and albums, stretching its lead over EMI from 3.5 percentage points in the last quarter of 2008 to 5.2 points in Q1 2009. It makes it the first time Universal has finished as top publisher in successive quarters.

But, as EMI fell to a previously-unheard-of third place on the combined market-share table, the publishing leader found itself up against a new challenger for its title as Sony/ATV mounted its most assertive performance yet to claim a combined market share of 19.8%.

That put it just 0.7 percentage points away from claiming a first-ever quarterly market-share victory in its history, while the performance obliterated its previous highest score set as recently as the previous quarter. Then Rak Sanghvi's team had claimed a 16.3% market share, a score heavily dependant on the runaway



Q1 2009 Top 10 singles

TITLE / ARTIST / WRITER / PUBLISHER
1 JUST DANCE Lady GaGa / Germanotta, Thiam, Khatay Sony/ATV 100%
2 THE FEAR Lily Allen / Allen/Kurstin EMI 50%, Universal 50%
3 BROKEN STRINGS James Morrison feat. Nelly Furtado / Morrison, Smith, Woodford Chrysalis 66.7%, Sony/ATV 33.3%
4 POKER FACE Lady GaGa / Germanotta, Khatay Sony/ATV 100%
5 USE SOMEBODY Kings Of Leon / Followill, Followill, Followill, Followill Bug 100%
6 DAY 'N' NITE Kid Cudi Vs Crookers / Mescudi/Omishore CC 100%
7 SINGLE LADIES (PUT A RING ON IT) Beyonce / Harrell, Nash, Stewart, Knowles Warner/Chappell 4.0%, Peermusic 35%, EMI 20%, Sony/ATV 5%
8 RIGHT ROUND Flo-Rida feat. Keshia / Burns, Coy, Franks, Humphrey, Dillard, Lever, Percy, Gott Warner/Chappell 54.3%, Westbury 17.3%, Sony/ATV 10%, Kobalt 6.7%, Bug 2.5%, Others 9.2%
9 BREATHE SLOW Alesha Dixon / Schack, Kariin, Lily, Valentine EMI 77.5%, Sony/ATV 22.5%
10 HALLELUJAH Alexandra Burke / Cohen Sony/ATV 100%

success of X Factor winner Alexandra Burke's cover of Leonard Cohen's Hallelujah.

Sony/ATV's performance this time was also dominated by the singles market where it finished as the quarter's top publisher but its market share was spread across more titles. It accounted for 23.5% of the singles sector over the three months, only slightly less than its highest-ever singles share achieved during the previous three months, while it also enjoyed improving fortunes on albums.

Universal, although no match for Sony/ATV on singles, opened up a 7.2 percentage points lead on albums as it continued a run that had placed it as the sector's top publisher for 2008. Its 23.2% albums share included sizable stakes in the two biggest new releases of the quarter as it claimed nearly 48% of Lily Allen's *It's Not Me, It's You* through Allen herself and almost 90% of U2's *No Line On The Horizon*. These were respectively the second and third biggest-selling albums of the period.

Q1 2009 Top 5 albums

TITLE / ARTIST / PUBLISHER
1 ONLY BY THE NIGHT Kings Of Leon / Bug 100%
2 IT'S NOT ME, IT'S YOU Lily Allen / EMI 49.0%, Universal 47.9%, V2 2.1%
3 NO LINE ON THE HORIZON U2 / Universal 89.9%, Others 10.1%
4 THE FAME Lady GaGa / Sony/ATV 82.5%, Imagem 3.1%, Warner/Chappell 2.1%, Others 12.3%
5 THE CIRCUS Take That / EMI 48.1%, Sony/ATV 20.2%, Universal 20.2%, Stage Three 5.1%, Reverb 3.9%, V2 2.6%

In all, Universal had interests in eight of the 10 top albums of the quarter, including having exclusive control of 10th-ranked *Day & Age* by The Killers, while it also had 100% of MGMT's *Oracular Spectacular*, the period's 19th top seller.

However, the company's singles share did dip back quarter-on-quarter with Lily Allen's share of her hit *The Fear* - the period's second top seller - its only presence among Q1's 10 most popular singles.

By contrast, Sony/ATV was present on seven of the quarter's Top 10, two of which came courtesy of Lady

GaGa. It had 100% control of both *Just Dance*, the quarter's biggest seller, and *Poker Face*, which was the fourth top seller, while its writer James Morrison's Nelly Furtado pairing *Broken Strings* gave it a one-third stake in the number three top seller of the quarter. *Hallelujah* generated it further business as the 10th top seller, while Sony/ATV also claimed credits on hits by the likes of Beyonce, Flo Rida and Alesha Dixon.

Its albums performance was less spectacular compared to how it fared on singles, but Sony/ATV's 14.3% albums share was still the best it has managed in the market since the end of 2006. As with singles, Lady GaGa led the way with the publisher claiming 82.5% of her album *The Fame*, the period's fourth top album. It also controlled more than half of James Morrison's *Songs For You Truths For Me*, ranked eighth for the quarter.

EMI experienced about its toughest three months since *Music Week* began publishing quarterly market shares, with its position of third place and a score of 15.2% on the combined table representing a new low. Its 14.8% share of the singles market placed it behind both Sony/ATV and Universal for a second successive quarter, although it was not without its share of big hits, among them more than three-quarters of the Alesha Dixon hit *Breathe Slow*, the period's ninth top seller, and Greg Kurstin's 50% stake in *The Fear*.

On albums it did manage to stay ahead of Sony/ATV, albeit it by a narrow 1.7 points, although its 16.0% score was 7.2 points behind Universal, giving Paul Connolly's team their biggest ever lead in the sector over EMI.

EMI's own highlights here included nearly 50% of both Lily Allen's album and Take That's *The Circus*, more than two-thirds of The Prodigy's chart-topping *Invaders Must Die* and 77% of the Motown 50 compilation as it cashed in on its ownership of the rich Jobete catalogue.

Warner/Chappell also had a less-than-memorable quarter with its 11.7%, fourth-placed score the lowest it had achieved since the second period of 2005. The company's tally was typically fairly balanced between

UNIVERSAL

20.5% (-9.5%)
Holds on to combined market-share crown for first time thanks to likes of Lily Allen, U2, The Killers and MGMT

SONY/ATV

19.8% (+132.8%)
Combined share more than doubles over the year to company's highest yet as it dominates singles sector through likes of Lady GaGa

EMI

15.2% (-35.7%)
EMI drops out of top two companies for first time, despite successes such as Lily Allen's chart-topping single and album, Prodigy and Motown 50

WARNER/CHAPPELL

11.7% (-41.8%)
Remains fourth with highlights including leading shares in Beyonce and Flo-Rida singles plus Bette Midler best of

BUG

6.1% (+734.2%)
Finishes as top indie publisher for first time as Kings Of Leon claim quarter's biggest album and two of 20 biggest singles

Indie focus Followwills follow the Bug lead



KINGS OF LEON ENSURED BUG

was on fire in Q1 as the publisher became the fourth different team in as many quarters to finish as top independent publisher.

It claimed an 18.5% combined share across singles and albums of the independent market during 2009's opening three months to lead the indie table for the first time in its history.

Its victory was owed to the fortunes of one act – Kings Of Leon, whose members Matthew and Jared Followill's publishing has been handled by Bug throughout their careers but whose colleagues and relatives Nathan and Caleb Followill are now also with the same company. This gave Bug 100% control of the band's Only By The Night, the quarter's biggest-selling album, while it also exclusively handled a series of hit singles from the band, including Use Somebody, which was the period's fourth-biggest seller.

Second-placed Chrysalis claimed its highest market share in nine months as a 12.3% indie score included a two-thirds stake in the James Morrison/Nelly Furtado hit Broken Strings through writers Fraser T Smith and Nina Woodford. The single was the third top seller

of the quarter, while Smith has helped the company to a one-third share of Tinchy Stryder featuring Taio Cruz's Take Me Back, which was the 11th top seller. On albums, Chrysalis's star performer was the self-titled Fleet Foxes set, number 14 for the quarter.

Kobalt slid from first to third place with its 12.0% share including 80% of Kelly Clarkson's chart-topping My Life Would Suck Without You, while Imagem in fourth place included 35% of The Script's eponymous album and a stake in T.I. featuring Justin Timberlake's hit single Dead & Gone in its 8.1% share of the indie market.

The Abba effect continued to help Bocu which finished fifth with 4.6%, while Jason Mraz led Fintage to sixth place as a share of Beyonce's Single Ladies was part of seventh-placed Peermusic's showing. Andrew Frampton, co-writer of Shonetelle's T-Shirt as well as a collaborator with The Script, helped Stage Three to eighth place with a 3.0% combined share.

Independent Q1 combined share

	LABEL / SHARE
1	BUG 18.5%
2	CHRYSALIS 12.3%
3	KOBALT 12.0%
4	IMAGEM 8.1%
5	BOCU 4.6%
6	FINTAGE 3.6%
7	PEERMUSIC 3.2%
8	STAGE THREE 3.0%
9	CATALYST 2.2%
10	BUCKS 1.7%

Share and share alike: Lily Allen provided the most of the cheer for both Universal and EMI



sectors with 11.9% on singles, including the main shares of Beyonce's Single Ladies and Flo-Rida's Right Round, and 11.3% on albums. Apart from a couple of minor shares, it was largely missing from the period's 10 biggest albums, although lower down had notable interests in Bette Midler's The Best Bette retrospective and The Ting Tings' We Started Nothing.

Twelve months earlier Warner/Chappell had finished only a few percentage points below the leading two publishers EMI and Universal with Sony/ATV not even named in dis-

patches. But Sony/ATV's previous status as the major with typically the smallest market share is fading fast. In fact, its performance in quarter one has shaken up the leaders table in a way that has not happened in a very long time.

Universal knew it would face another close battle in 2009 as it aimed to emerge as the year's outright top publisher, but the fact its main challenge so far has come from Sony/ATV and not EMI represents a most unexpected turn of events.

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TV composer McCann gets a License To Thrill

BOUTIQUE MUSIC COMP

ANY License To Thrill Music has concluded a publishing deal with Canadian composer Michael McCann (pictured), the renowned writer whose broadcast and composing resumé includes some of the biggest entertainment companies in the world such as Fox, MTV, NBC, Alliance Atlantis and Ubisoft. The new deal will see License To Thrill Music representing all original works by McCann for use in advertising, film, TV and other media productions.

McCann's music credits range from national branding spots, TV series including ReGenesis, film and video-game trailers, game scores – including his award-winning music



for Ubisoft's Splinter Cell: Double Agent – and original music for TV programmes from VH1, LifeTime TV and Alliance Atlantis.

License To Thrill A&R/licensing manager Valerie Vickers says he is a valuable addition to the roster. "Michael already has many internationally renowned commercial projects to his name and his music portfolio asserts an engaging appeal that is undeniably unique, identifiable, and commercially compatible on a global scale."

License To Thrill Music boasts a 25-year history in the music business working with acts including Bjork, The Cure, Kraftwerk and Happy Mondays.



DYLAN DECONSTRUCTED

PRS for Music Top 10: Most-performed Dylan songs

PRS
for MUSIC

Pos SONG / Writer / Publisher

- 1 KNOCKIN' ON HEAVEN'S DOOR Dylan Sony/ATV
- 2 TO MAKE YOU FEEL MY LOVE Dylan Sony/ATV
- 3 ALL ALONG THE WATCHTOWER Dylan B Feldman & Co
- 4 LIKE A ROLLING STONE Dylan Sony/ATV
- 5 MR TAMBOURINE MAN Dylan Sony/ATV
- 6 BLOWIN' IN THE WIND Dylan Sony/ATV
- 7 HURRICANE Dylan/Jacques Sony/ATV
- 8 SUBTERRANEAN HOMESICK BLUES Dylan Sony/ATV
- 9 IT AIN'T ME BABE Dylan Sony/ATV
- 10 LAY LADY LAY Dylan Sony/ATV

Bob Dylan was in the country this month for a string of live dates and, in light of that, this week's chart takes a look at the most-performed Dylan works during the 2008 survey period.

Topping the list is Knockin' On Heaven's Door. The song originally featured on the 1973 film Pat Garret & Billy The Kid and reached number 12 on the Billboard Hot 100 chart upon its release.

The song has been covered by a number of artists over the years, including Eric Clapton, who recorded it as a single in 1975 two years after Dylan's version was released.

The song also became a staple in the Guns N' Roses live set during the Eighties and was performed by the band at the Freddie Mercury Tribute concert. They recorded the song for the Days Of Thunder soundtrack and it appeared on the Guns N' Roses studio album Use Your Illusion II. Their cover was released as the second single from the album, reaching number two in the UK singles chart.

More recently, the song was performed on The X Factor in 2008 by finalist Ruth Lorenzo, contributing substantially to its performance in this week's chart.

Source: PRS for Music – www.prsformusic.com

EMI executive moves afoot

EMI MUSIC PUBLISHING has confirmed a series of changes to its European team. Leading the changes is the promotion of Melanie Johnson to vice president of sales for the UK.

Johnson was promoted from her role as head of sales and promotions and will now lead EMI's efforts in servicing media, film, TV and other clients. Her appointment and increased responsibility coincides with the promotion of Jonathan Channon to a new pan-European role working with major broadcast and media partners across the region.

Johnson has spent four years with EMI, originally joining the company in 2005 as promotions manager and has since played a key role in securing new agreements in digital premiums, partnering with labels/digital providers on deals with Hugo Boss, Coke and Nestle.

Elsewhere across the company Steve Hills is promoted to the new position of vice president, CORE Europe, stepping into the role from his current role as head of media licensing for EMI UK.

EMI Music Publishing Europe COO Claudia Palmer will now also assume leadership of the company's production library businesses worldwide, including KPM, Music House, Selected Sound and EMI's joint venture partnership APM.

Tying in with this, Elaine van der Schoot is promoted to vice president of production music, with a focus on global creative development of the company's production libraries.

Finally, following the appointment of Manuel Tessler last month to head up sales for EMI Music Publishing across Europe, Christian Reinecke has been promoted to vice president of sales of the German business unit.

Chairman and CEO Roger Faxon says the changes are a response to the changing demands expected of music publishers in the market. "We're focused on delivering world class service to our media and production library clients to ensure that we meet all their music needs," said Faxon of the changes.

"Melanie, Steve, Elaine and Christian have proven track records in their fields, and their leadership will allow us to deliver the broadest possible opportunities for our songwriters."

This is the second raft of changes at EMI Music Publishing's European arm this year: in April UK president Guy Moot was promoted to a pan-European A&R role to run alongside his existing job.

News digital

Digital news in brief

- **Nokia** has partnered with Orange for its Comes With Music service in the UK, bundling music access with talk programmes. The top-tier monthly plan for users of the Nokia 5800 handset costs £45 for 1,200 minutes, 500 texts and unlimited music.
- To promote Eminem's new album *Relapse*, **Polydor** has launched the E-Lapse Firefox plug-in that reverses every letter E on sites visited and replaces MPU and banner ads with Eminem videos.
- **Apple** has filed a patent that suggests it could be considering the launch of wireless iTunes kiosks.
- **Spotify** has increased its catalogue by another 1.20,000 tracks after signing a deal with aggregator ZebraLution, bringing in recordings from labels such as Ministry of Sound, Century Media, Pavement and Peppermint Jam.
- Universal Music Group executive Rio Carraeff has moved within the company to **Vevo**, where he will run its premium music video service (in partnership with YouTube/Google) full-time.
- **NME** gave away its 76-page summer festival guide special as a free digital download last week.
- **Nokia Interactive** in the US is planning to open up its handsets to brands, subsidising manufacturing costs by charging them to badge up the devices and possibly pre-load them with targeted content.
- **NPD Group** in the US has found that physical formats still dominate in the **DVD market**, with a mere 3% of users polled downloading/streaming and only 9% using video on-demand services.
- **SeeqPod** has confirmed it is in talks with Microsoft over a possible sale of part of the music recommendation and search site.
- Strategy Analytics is projecting that **Google's Android OS** will ship in 8m handsets this year, an increase of 900% from last year.

Apps Round-up

- **Vodafone** has announced it plans to launch its own app store. Like Apple, it is expected to take a 30% cut of paid app revenues developed by third parties.
- **Nokia's** app store arrives this month and will have around 20,000 apps available at launch.
- **7Digital** is launching an MP3 download store app for the BlackBerry in the coming weeks.
- Video streaming service **Kyte** has developed iPhone apps for a series of partners including MTV, *Spin* magazine, LA radio station KCRW and No Doubt.
- **Apple** has rejected a BitTorrent download app for the iPhone over copyright infringement concerns.
- Music recognition service **Shazam** estimates it will have 1.00m users by the end of 2010, driven by its free availability as an app.

PRS study says deep-rooted consumer patterns highlight future digital trends

Understanding P2P habits could unlock market, suggests report

Research

By Eamonn Forde

A NEW REPORT FROM PRS FOR MUSIC suggests that understanding illegal digital platforms helps move the music industry closer to licensing them.

The study, written by the society's chief economist Will Page and BigChampagne CEO Eric Garland, found that consumers are seeking out the same music on both legal and illegal digital platforms and states that understanding this parity gives us new insight into how to respond to P2P services.

It argues that because the illegal online market both predated and is considerably larger than the legal online market, it can help us better understand overall consumer behavioural trends.

The study follows on from Page's critique last year of the so-called "Long Tail" theory, conceived in 2004 by journalist Chris Anderson. Page states, "Getting your head around the fact that what is popular on legal sites is also popular on illegal sites and vice-versa helps you move forward to some form of monetisation."

He stresses that the report is not a panacea and simply wants it to contribute to the industry's collective understanding of how to best move forward.

Page cites his previous study of Radiohead's "honesty box" release *In Rainbows* as the catalyst for the new report. In *Rainbows*' release was famously staggered and proved to be massively popular as a legal download, on torrent sites, as a deluxe physical boxed-set, as a traditional release and on iTunes.

This suggests that consumers are displaying deep-rooted habits in where and how they get their music, with some always going to torrent sites even if they can get it free from the band's own site.

"That has always staggered me," Page says. "The thinking is that there is a market out there and we need to understand how it works."

The study adds that high-profile litigation is not necessarily stemming illegal downloading, stating that Lady GaGa's *The Fame* was downloaded 388,000 times in one week alone via The Pirate Bay at the end of April; a time when publicity of the legal action against the site was at its highest.

PCs running one or more P2P apps globally

June 2006	183,909,232
June 2007	190,654,942
June 2008	202,144,202

Source: BigChampagne

The study concludes by arguing that, for better or worse, we must rerear P2P as part of the music market in 2009. "If it can be recognised as a market," says Page, "it doesn't mean it's impossible to license for. That's what the PRS does - it licenses for 'awkward' markets."

Page and Garland presented the report in a panel at last week's Great Escape festival in Brighton.

● The report is available to download at www.prsformusic.com/economics

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"The thinking is that there is

a market out there and we need to understand how it works"

WILL PAGE, PRS FOR MUSIC

Case studies Key conclusions from the study

Uninhibited supply

On legal services, the supply of music is often seen as the limiting factor; for example, the report gives the example of The Beatles' catalogue still not being licensed for download. On P2P, however, "supply seems to be virtually limitless", yet conversely, "Demand is a very real limiting factor", meaning just because it is available, it does not follow that a significant audience wants it, even for free.

The cost of music search

P2P may offer music for free, but there is a "hidden cost" - namely the time involved in finding tracks or being disappointed with a download decision. "Demand", therefore,

changes in definition when it costs nothing to sample and "in a venue where sampling unknown or little-known music has no marginal cost to the customer, the Long (Skinny) Tail is more likely to be in full effect". The report cites the example of eMusic, where there is actually a cost to the customer for not experimenting (i.e. they pay in advance to download a set number of tracks each month).

Popular music is popular

The black/illegal market displays the same demand that can be seen on legal sites like iTunes. The most popular songs and acts will dominate demand on both legal and illegal sites. In other words: popular is popular.

New services round-up

D30

What it does: ShortTail Media is testing a new online advertising model

that allows sites to insert 15- and 30-second video ads between pages. The ads were designed in response to users increasingly ignoring banner ads and load when users click through to a new page on a site.

What it means: Currently used by news websites in the US, the ad format and length lend themselves perfectly to pushing music videos.

MIXCLOUD.COM

What it does: Currently at invite-only beta, Mixcloud is a radio show/podcast and promotion and discovery platform that allows content creators to upload and share content while building in personal and automated recommendations tools for users.

What it means:

A fast and legal way to share bulky files, such as radio shows and mixes, online. Completely in tune with where digital music access, rather than downloading, is going and symbolises the growing distribution importance of The Cloud.

DUSTY TUNES

What it does: Allows users to create their own personalised web pages that list everything in their iTunes folder.

What it means: As the success of Spotify's playlist feature shows, users want to be able to display and legally share their taste in music.

WATUNES

What it does: Offers freemium distribution - a business model which works by offering basic services for free, while charging a premium for advanced or special features - into leading download services such as iTunes and eMusic for acts. Charges \$29.95

(£19.76) a year for the premium version that gets acts into a wider range of stores, offering additional benefits such as video distribution and an iTunes Weekly Trend report. **What it means:** Digital aggregators and services normally charge a commission, so the "lite" version will give unsigned and emerging acts a new option.

THERADIO.COM

What it does: Currently at beta, it offers users genre- and era-based radio stations and streamed recommendations. Feeds in assorted US genre charts and allows users to manage their

streamed channels and build in favourites.

What it means:

Similar to the early version of Last.fm, it is about recommending music by spidering out from an artist or genre entered. Given Last.fm's AudioScrobbler plug-in and Spotify's liberated on-demand offering, however, it unfortunately seem somewhat behind the times.

CHARTS.FM

What it does: Allows users to create a hybrid radio chart by remixing different radio stations' playlists to create one tailored for the user, which can then be shared online. Also builds in video content and artist biographies.

What it means:

Takes a cut'n'paste approach to listening and continues to expose the redundancy of "sit back" listening. Draws on around 2,600 stations so the depth of potential playlists could ensure greater user interaction and music discovery potential.

mixcloud

Re-think Radio



News diary

4AD tickled pink by duo's potential

UNEARTHED

4AD IS TO STEP UP the campaign for The Big Pink next month with the release of the duo's first full single, Stop The World, on June 29.

The song is the follow up to Radio One favourite and their 4AD debut Volver, which enjoyed plays from Jo Whiley and Edith Bowman, and 4AD is confident of its potential.

"It's going to be great to see where it goes," says 4AD head of A&R Ed Horrox, who signed The Big Pink. "Everything that has happened so far has happened very naturally and I think that comes down to the quality of the music. Clearly everything about this band is exceptional."

The Big Pink's first single, Too Young To Love, was released in November last year on the House Anxiety label and quickly sold out. They later supported labelmates TV On The Radio across the UK and played to a sold out crowd at the ICA earlier this year.

"The live side of things is growing very nicely," says Horrox, who adds that on a promotional level they are doing everything they can to prepare for a big record. "We are

THE BIG PINK



turning every stone with this band."

The duo are currently in New York where they are putting the finishing touches to their as-yet-untitled debut album. Recording is taking place at the legendary

Electric Ladyland studios, with the band producing the record themselves and Rich Costey set to mix the results.

Stop The World will be followed by another single,

Dominos, on August 31, before 4AD releases the album on September 7 in the UK. The band will then head to the US for their first tour there.

stuart@musicweek.com

Cast list

Management
Emily Sonnet,
Sonatine
Management
A&R/Campaign strategy
Ed Horrox & Simon Halliday
Marketing
Stewart Green & Jo Morris, 4AD / Beggars
Radio
Chris Bellam, 4AD / Beggars
TV
Craig McNeil, 4AD / Beggars
National PR
Ash Collins, Toast
Regional and online PR
Annette Lee, 4AD
Agent
Iack Notman, FC1

ON THE WEB THIS WEEK

CLIVE SCOTT DIES

Chas Peate: "In 1975 I started Splash Records together with Jigsaw members Clive Scott and Des Dyer who were the producers/writers of all the Jigsaw recordings – over 150 tracks and Sky High was their first hit in the US and Japan... Clive will be sorely missed not only for his talent but also for his kindness and consideration."

TORIES NETWORK CREATIVES

Patrick Haveron: "Jeremy Hunt's Tory task force, by including senior label execs, is starting from the wrong place: namely content control. He needs a bottom-up, rather than top-down approach, that embraces the radical new models of creative industries. What's on his iPod, and has he paid for it all?"

BURNHAM AND SHARKEY CREATE NEW JOBS

Valerie: "It's excellent to see progress being made and opportunities created for young people. However, the late twenty and thirtysomethings should not be overlooked."

Dooley's Diary



Two gongs don't make a night... but 37 of them might

SO YOU THOUGHT THERE WERE A LOT OF GONGS being given out at the Music Week Awards. Well, not compared to last week's Sony Radio Academy Awards. "There are 37 of them," sighed **Chris Evans** as he began his new job as host of the Grosvenor House-held event. "Make the most of them, they're going to fly by"... Just to show there was no bitterness, Evans revealed on stage his long-time predecessor as host **Paul Gambaccini** had written him a "lovely letter" wishing him all the best for the new gig. Gambo himself was watching on as a guest of honour of the Academy... The general verdict was Evans did a good job presenting, although award winner **Vanessa Feltz** might think otherwise. As she picked up her award, he innocently reflected, "Radio is great fun and it doesn't matter how you look"... Mark Radcliffe was in a good mood as he collected his prize from the New York Dolls, thanking his ex-boss Lesley Douglas along the way as well as his granddaughter, only then to add, "She's seven months old so I figure it's going to be an awful long time until I get a call on the answerphone from **Jonathan or Russell**"... LBC's Nick Ferrari was probably the most surprised of the winners, revealing that Richard Park, sat next to him on a Global Radio table, had told him beforehand, "I sat next to Chris Tarrant. I sat next to Kenny Everett.

They won fuck all. You've got no chance"... Culture Secretary **Andy Burnham** and UK Music chief executive **Feargal Sharkey** really should form a group. With the pair working ever closer professionally on initiatives such as getting more young people employed in the music industry, they are also forging a close creative alliance. Last week the pair teamed up for a duet at the opening of the Knotty Ash rehearsal room in Liverpool with Burnham practically **wrestling a guitar** out of the hands of local band The Fronteers, who had just performed a storming version of Joy Division's Transmission. The minister launched into the **opening chords of Teenage Kicks** with Sharkey on vocals. After their enthusiastic set, watched by Echo & The Bunnymen's Will Sergeant and The Farm's Peter Hooton, one onlooker remarked about **Burnham's peerless fret work**, "Andy's been practising that all week"... As reported last month, Sony has **revived the Jive label** and has already made one signing in the shape of Empire Management artist **Daisy Dares**. Last week the roster was further bol-

stered with the conclusion of a deal with urban pop artist **Chipmunk** (centre), pictured below with Columbia managing director Mike Smith (left) and Jive's head of A&R, Nick Burgess...



Speaking of Sony, if you're looking for somewhere to **throw that special event** – wedding party? Bar mitzvah? – the major's Kensington HQ could be just the place. It has been turning into something of a high-class destination venue of late, with a number of events held there over the past few weeks. It was particularly busy last week when last Tuesday **Escala, Kasabian and The Script** rolled up to help launch its brand partnerships team. Three stages were created for the different performances which saw the bands playing to an intimate crowd of 350 invited guests from various brands, ad agencies and film and TV companies. The next day the café was cleaned up and redressed to host the Julie's Bicycle CD packaging reception, where Sony Music COO Paul Curran showed himself to be something

of a **stand-up comedian**... If you're feeling a bit fed up about all the references to flu in the media, steel yourself for the **swine flu skank**, a new dance "phenomenon" from the people at Uproar UnLtd, which started life as a spoof public service video announcement and has now racked up more than 200,000 views on YouTube, with both Chris Moyles and Tim Westwood apparently pushing the track. Reactions on YouTube have been, shall we say, mixed, with one user commenting, "This song is hilarious! Lush dancingggg! :) x" and another proclaiming, "**You ppl are killing uk music**".



And finally, some people who are definitely not under the weather are the **Polydor ladies** (above), who completed the 5km Race for Life last week in Battersea Park, and managed to exceed their £5,000 sponsorship target, eventually raising **£8,194 and counting** for cancer research. Good work.

Features

LISTEN AND LEARN

Richard Russell has not got where he is today without listening to just about everyone he has ever worked with – artists, managers, staff, industry greats and the music itself. Here the boss of Music Week's Independent Record Company of the Year – XL Recordings – explains why listening is key to his success



The ears have it: Richard Russell co-founded XL Recordings in 1989

Masterclass

By Christopher Barrett

SINCE TAKING HIS FIRST TENDER STEPS into the music business at the age of 14 – with part-time jobs in a record store and at the Island Records warehouse – Richard Russell has forged a remarkable career in the industry.

In 1989 he helped co-found XL Recordings as an offshoot of the Beggars Banquet-owned Citybeat label and quickly established XL as a highly-respected and successful label in its own right.

As an artist himself Russell enjoyed chart success in 1992 as part of Kicks Like A Mule' with The Bouncer peaking at number seven in the singles chart.

Over the years as the label broadened its roster beyond the confines of dance, an ear for groundbreaking artists has led Russell to play a major role in the careers of numerous acts, not least the extraordinary rise of The Prodigy and the success of The White Stripes.

Russell has now grown XL Recordings into one of the UK's leading independent record companies, home to an impressive array of acts including Radiohead, Vampire Weekend, Adele and M.I.A., all of whom helped XL secure a 1.8% share of the albums market in 2008.

There is no doubt that 2008 was a fantastic year for Russell and his company, leading *Music Week* to declare it Independent Record Company of the Year at the recent Music Week Awards.

With 2009 marking XL Recordings' 20th anniversary, and with a number of strong releases from the likes of Jack Peñate and Peaches on the schedule, it looks like 2009 could prove to be another landmark year for the company.

Here Russell outlines the 10 secrets of his success.

Listen to artists

“If artists are good, they will know almost everything they need to, regardless of lack of experience. How do you market a White Stripes record? Ask

Jack White. He will know. But artists often don't get asked these questions. A good artist knows about how he or she wants to be presented. If you bother to ask enough questions you can find out whatever you want to know. Kids always ask a lot of questions, and I think that retaining some child-like curiosity is invaluable.

Listen to music

This is obvious but it's easily overlooked. Where and how do you listen to music? People who make music tend to be able to listen better than people who don't make music. The creative process opens your ears up, so I think everyone in the music industry should make music, somehow, even if it is just banging a tambourine.

The studio is a great place to hear music. You can get a great idea of an artist's personality and direction from a gig, and the visual aspect can be great, but for actual music listening, gigs can be a bit limited.

I love listening to the radio, mostly the specialists, and also the pirates. We're lucky to have a lot of great



radio in the UK. I was listening to a pirate station called Unique on Saturday afternoon; it sounded really exciting.

Listen to managers

The old-fashioned combative relationships between label and manager are out of date. Nothing is more boring or less productive than this kind of conflict. Everyone has to try to see the other party's point of view, not be tribalistic, and avoid the temptation to get greedy. As a label we often make decisions that cost us money, in order to act in the artist's best interests, and I think we do well in the long run by thinking like this. Labels don't appreciate how difficult it is to be an artist or a manager. Labels have a lot more chances to get it right. It's basically easier to be a label, so labels should always be respectful of managers.

Managers also often play a bigger role in the A&R process than they get credit for.

Listen to your staff

I do regular employment reviews, and the direction that XL takes is always deeply affected by what the staff have to say. Staff know what is going on in the companies they work in. They know things that the owner or boss doesn't, but normally bosses don't listen to their staff. Sometimes they get "consultants" in, and ask them questions instead of asking their own people. Jo Bagenal, who is A&R co-ordinator at XL, used to be my assistant, and in her employment review one year she said that XL needed to be working with better UK talent and finding the artists earlier. When Adele first visited XL I think those words echoed for me.

The A&R side of XL operates in a very team-oriented way. We've got excellent people in this company where there's a broad range of ages, different experiences and types of expertise.

We don't do A&R here in the same way that any other label does it, as far as I'm aware. We work as a team and the artists come in and will work their A&R person, who also tends to be their product manager, with me, with the managing director, and with all the other people in the company as well. We have an incredibly talented staff. A guy called Tic used to be a scout for us. He found Adele and Jack Penate. Then he became an A&R person at XL. Now as well as doing A&R he is playing guitar in Jack Penate's band. He's a very creative guitarist and backing vocalist. I am into breaking down the barriers that normally exist between label and artist. The more open things are, the better it is.

Listen to the masters

I'm fortunate to have Martin Mills around. He is a



"If artists are good, they will know everything they need to. How do you market a White Stripes record? Ask Jack White..."



uniquely subtle teacher. He loves to pretend he's not teaching you, which is the most effective way. I also learnt a lot from US indie pioneers like Tom Silverman and Eddie O'Loughlin, when we used to license records from labels like Tommy Boy and Next Plateau, as well as from Tony Wilson and Daniel Miller in the UK.

Because we've often licensed records to US majors, I've also worked with people like Freddie Demann when he was at Maverick – they put The Prodigy out for us and Jimmy Iovine at Interscope as we license M.I.A. to them.

Rick Rubin who is now at Columbia was our first ever licensee in the US. He put out all our rave records on Def American and he's an inspirational figure. We can also do the job ourselves in the US now. Vampire Weekend wanted to stay independent, and have now sold similar amounts through XL in the US to both M.I.A. and Adele.

But I think that some of our capabilities in the US have been learned from the big companies out there, which is very different to how we developed in the UK, where we've basically made it up as we've gone along.

Listen to what's going on

Collective consciousness is real. Ideas are common currency. Two people in different countries often decide to use the same sample at the same time. You have to hear what's in the air and go with it, even if it's different to what you're used to.

Some people think "re-invention" is a negative term. They are closed-minded. What kind of a mind doesn't change? But then some things have to stay constant; for me XL's small release schedule is essential. We try not to release more than 10 albums on XL in any one year, this year we're going to release eight. There is always the temptation to do more, but we resist it.

We try and put a lot of care and attention into every aspect of every album and you can't do that if you're releasing too many albums.

We now get approached by a lot of good artists who we turn down or we risk diluting the strength of what we do.



Richard Russell with the world-conquering M.I.A.; on the town with Jack Penate and Dizzee Rascal; the XL massive pose for ECHOES magazine in 1992 (with Russell front right)

I look at it more like a record producer does: one can only do so many projects at a time.

Listen to ideas that sound crazy

All really great ideas didn't make much sense in the first place; if an idea is really original, it tends to be hard to understand. I believe that this is true of music as well. The most inspiring music can be difficult on first listen.

Don't listen to your demons

Everyone has demons and in creative life your demons tell you to be afraid of what people might think of you and tell you not to take chances.

You have to learn what these demons sound like and then work out how to ignore them. Everyone experiences fear, but some people are better than others at ignoring it.

Make sure people don't listen to you too hard

I always want to be able to throw ideas out there and discuss them openly and honestly. Being treated with deference is a bit dangerous. When it comes to ideas, everyone's equal. Everyone has the potential to come up with something which might be the basis of a brilliant concept.

Don't listen to anyone or anything except your instincts

Ultimately, it doesn't matter what anyone else says, you have to do what you think is right and follow your beliefs, even if that sometimes means being misunderstood in the short term.

MusicWeek

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UK Music



Paul Brown,
Spotify



Ben Drury,
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Geoff Taylor,
BPI



Miles Lewis,
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CONFERENCE PROGRAMME

The May Fair Hotel, London,
Thursday 4th June 2009

08:30 Registration

09:30 Chairman's opening remarks

Feargal Sharkey, Chief Executive, **UK Music**

09:35 Keynote address

Andy Burnham, Secretary of State, **Department for Culture, Media & Sport**

09:55 Panel discussion:

How can the ISPs help the music industry?

- How can the music industry and ISPs work together?
- How far are ISPs willing to go?
- Licensing or pay-per-download?
- Collective licensing vs. market-led licensing?
- Where next for the 2008 Memorandum of Understanding?
- Clarifying the role and position of the Government

Geoff Taylor, Chief Executive, **BPI**

Nicholas Lansman, Secretary General, **Internet Services Providers' Association (ISPA UK)**

Paul Hitchman, CEO, **PlayLouder MSP**

10:35 Morning refreshments

11:00 Outlining different models of established online music channels

Here you'll hear a series of brief case studies in which speakers will talk about their business model and explain why it works so well.

The speakers will then remain on stage to discuss the key issues and answer your questions. Due to popular demand we've broken things down into audio, video and mobile.

- Presenting a market overview of the global digital music business
- A look at developing customer trends and behaviours
- What is making money?
- What is coming on-stream? Identifying future developments

Session Chair - Mark Mulligan, Research Director & Senior Analyst, **Jupiter Research**

11:00 - 11.50 - Audio

Steve Purdham, CEO, **We7**

Miles Lewis, Senior Vice President, International Advertising Sales, **CBSi/last.fm**

Ben Drury, CEO, **7 Digital**

Paul Brown, UK Managing Director, **Spotify**

11:50 - 12.15 - Video

Examining the potential of online video

Scott deMercado, CEO, **Audiotube**

Ciaran Bollard, Business Development Director / Co Founder, **MUZU TV**

12:15 - 12:45 - Mobile

Tim Grimsditch, Head of Product Marketing, **Nokia Music**

Tim Hadley, Director, Corporate Communications, **Omnifone**

12:45 Lunch

13:45 Case study: D2C - How to connect

- Looking at examples of Direct to Consumer
- Understanding the consumer better
- Developing the physical/digital mixture
- The next big thing in 2009?

Andy Edwards, Head of Digital, **ConnectedArtists**

14:00 Panel discussion

Beyond music: how other industries are making money online

- Looking at examples of how others have migrated their business to the digital space
- Exploring alternative revenue-generating business models
- Identifying parallels with the music industry

David Kohn, Head of eCommerce & Digital, **Waterstones**

Sara Linfoot, Head of Digital Innovation, **Guardian News & Media**

Philip O'Ferrall, Vice President, Digital Media, **MTV**

Joe Cohen, CEO & Founder, **Seatwave**

14:50 Panel discussion

Identifying profitable uses of applications and social media channels

- Developing audiences, artist loyalty and then revenues from this
- Beyond numbers: how to get cash from your communities
- Promotional applications: does getting closer to the artist lead to up-selling?
- Avoiding the pitfalls of jumping on the social media bandwagon
- Royalties - making sure artists receive their piece of the pie

Mark Meharry, Co-Founder and Director, **Music Glue**

Andrew Fisher, CEO, **Shazam**

Ged Day, CEO & Founder, **People's Music Store**

15:20 Afternoon refreshments

15:50 "What's working and making money?"

We end the day with a series of four case studies from music businesses which have discovered ways of generating money online. What is the key to success for these business models? What challenges do they face? How much are they actually making?

- Expanding the pool of music available to the audience
- Securing licensing deals with digital distribution channels
- Principle vs. reality - can indies successfully take on the big corporates?
- Singing the same tune: promoting the role of the aggregating bodies
- Making money from back catalogues and genre-specific digital music channels
- The cold, hard facts - how much money is being made?

Chaz Jenkins, Head of **LSO Live**

Pete Dodge, VP International, **IODA**

Ronny Krieger, VP of Content, **Beatport**

Russel Coultart, CEO, **Digital Stores Limited**

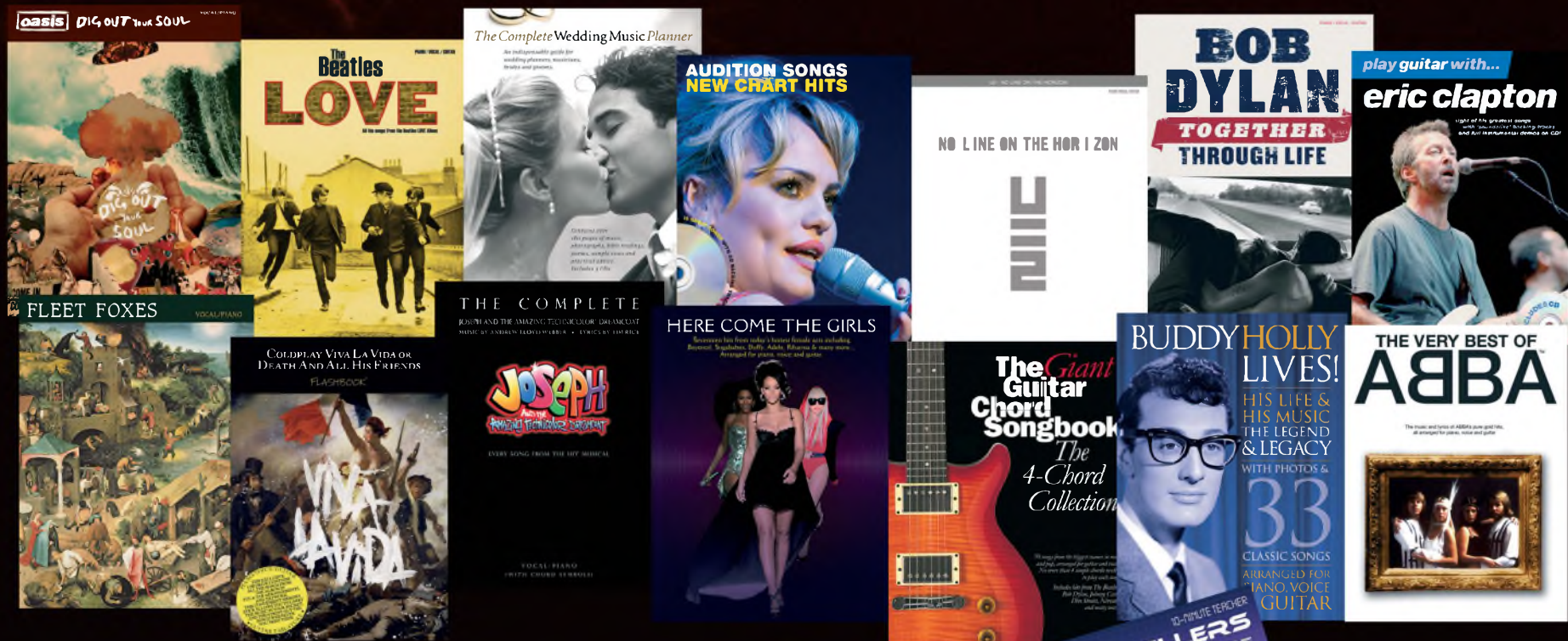
16:50 Chairman's summary and closing remarks

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Features



SHEET MUSIC TIPS THE SCALES IN ITS FAVOUR

While the sheet music industry is not immune to online piracy it has been quick to innovate and embrace the potential of the internet while still maintaining the value of its physical product. *Music Week* talks to leading industry figures in the wake of Frankfurt's Musikmesse trade fair

Sheet music

By Paul Sullivan

DURING THE LAST DECADE OR SO the proliferation of accessible technology and the explosion of the internet have conspired to create more musicians – and hence more music – than ever before.

The most cursory online experience is enough to illustrate that our planet's amorphous "ocean of sound" has become a towering tsunami, a tidal wave of sonic activity that sometimes threatens to overwhelm us (or at least our ears).

A vast quantity of commercially-created music can today be found online. Any artist – regardless of genre, age or market position – without a MySpace page is seemingly seeking career suicide, while the parallel worlds of social media and marketing are increasingly significant.

But what effect is all this online activity and music sharing having on the world of sheet music? Are publishers and sheet-music suppliers reaping it in like never before? Or are they losing out due to illegal sheet-music sharing?

"There is certainly a growing illegal, non-monetised culture of using sheet music online," says Faber chief executive Richard King. "This is the internet doing what used to be face to face: the working out of guitar chords and lyrics of favourite songs by fans then com-

paring or sharing with similar work of other fans. The MySpace generation does this on a global scale with instant social networking attached. Pre-internet this happened in bedsits, via phone conversations and on scraps of paper sent through the post. It didn't make money then and it doesn't now."

Yet sheet music has been available online legally ever since Music Sales and Hal Leonard launched sheetmusicdirect.com in 1997. Subsequent online innovations have included Marco Leonés MusicReader software, which allows sheet music to be read on a PC or Tablet PC (and also converts paper sheet music to the MusicReader digital format), and FreeHand System's Music Pad Pro Plus, which, following deals with Sony/ATV and EMI Music Publishing, currently offers access to more than 100,000 titles.

Monetised or not, the spread of online activity in the sheet-music market has certainly expanded the consumer demographic. "We believe that there are three dominant kinds of consumer these days," says Mel Bay Music managing director Chris Statham. "Those who continue to purchase print products exclusively; those who will purchase digital content only once offerings are more com-

plete; and then a group of crossover customers who are comfortable with both. What is difficult to say is how these three groups will be populated in relation to one another. The key issue will be the ability to provide content however the customer wants it. Instant availability and convenience seem to rival content with some consumers in the internet age."

A route that embraces both print and online markets seems to be the approach most publishers and sheet-

music companies are taking. While some maintain that digital downloads have eclipsed certain aspects of the printed sheet-music business, most claim – at the current time of writing at least – that online sales have not had any major impact on the sheet-music market overall.

Schott Music's sales and marketing director Roberto Garcia echoes many when he says, "[Digital downloads] might have an impact and be an opportunity to make single song sheets more readily available, but I am not convinced that musicians will

want to download the complete Boosey & Hawkes score of the Rite of Spring or a Weiner Urtext edition of a Mozart piano sonata. A, it isn't cost effective and B, you end up with reams and reams of loose paper."

"Pre-internet this [sharing] happened in bedsits and on scraps of paper... It didn't make money then and it doesn't now..."

RICHARD KING, FABER

PICTURED ABOVE
Most publishers are embracing both print and online markets, though many take the view that digital downloads will never replace a well-presented printed edition of sheet music

Features



PICTURED ABOVE
Fewer local music dealers now concentrate solely on sheet-music stock, though printed music still represents a sizeable 10% portion of music publishing revenue

PICTURED BELOW
FreeHand's Music Pad Pro Plus allows access to more than 100,000 titles in digital format while MusicReader software (bottom) converts paper sheet music to digital format

"The great majority of our business is still made up of the sales of physical product," says Music Sales COO Chris Butler. "The growth areas, however, are in the e-tailing of physical product through websites such as Musicroom, and the downloading of digital sheet music through sheetmusicdirect. Hitherto our download sites have been traditional e-commerce offerings but we are about to launch a site containing user generated content called tablibrary.com, which will be supported by advertising revenue."

Statham says folios and single sheet music are ideal content for digital delivery and that demand for complete digital music books has been small in relation to "sheet music", but is finding that it is increasing very rapidly. Statham looks to the strong growth of e-book sales in the book trade as a possible reason. "As musicians and consumers become more comfortable with e-readers [Kindle, Sony e-reader etc] and more product becomes available for these devices, we expect demand to mimic that seen in the book market," says Statham.

For King, downloading has definitely taken over from guitar tab/lyric songbooks where sales of best-selling physical books are at a fraction of the level they were 10, or even as little as five years ago. "There is still strong demand for physical books, but the internet has impacted seriously on the routes to market," he says. "Far fewer local music dealers now invest significantly in sheet-music stock, with customers far more widely researching and purchasing physical sheet music online."

Faber outlines that as a result there are fewer "browsing" or passing sales. "Where we connect direct with the market, for example at non-trade music shows, the interest in physical sheet music

among young guitarists, pianists and musicians is almost feverish," says King. "The challenge is getting to them via new routes."

Finding these new routes to market is obviously a top priority for the sheet-music industry. At Faber King believes it is impossible for a single web service to do justice to the full potential of digital distribution of sheet music online. As a result Faber is using a number of online outlets, including expressprintmusic.com and musicnotes.com, while also providing a "back office" publishing service through which it licenses web-based businesses and individuals to create and sell rights under their control.

Faber has also had successes in the last 12 months using strong, current-day pop copyrights within educational music. "Choral music goes from strength to strength, helped significantly, we think, by Last Choir Stranding," says King. Similarly King is finding that solo vocal collections are doing well - again with help from The X-Factor and other reality TV shows. "Pop genres are fully acceptable now within music education and stringently prepared educational product has been a significant growth area for us," says King.

Mel Bay is busy strategically digitising its products so that as demand rises for digital content it has it available in the format preferred by its customers and available through the correct sales channels they prefer. Hal Leonard director of European sales and marketing Mark Mumford says his company is continually adapting to the changes in buying cultures and making its products more flexible by enabling customising, online listening and providing sample pages. "A key part of our strategy is to continually develop opportunities to make sheet music available in traditional, mass market and new online retail environments," says Mumford.

These issues and more were a focal point of this year's annual Frankfurt Musikmesse. "[Frankfurt] was a very busy and successful show for us across the board," says Mumford. "It's a massive showcase for our new titles and a pro-active environment to do business in. Our sales teams from six European countries and the US were in attendance and we exceeded expectations in terms of sales. It's a key environment for building on existing relationships with our distributors and for developing new ones."

Statham is also an enthusiastic advocate of the show,

noting, "It is always a great trade show to exhibit and promote your new titles and for exposure and growth in other European markets."

But King says Faber saw fewer customers "live" this year than last, but transacted 56% more business. Meanwhile, the company enjoyed record sales, particularly to continental European trade accounts.

In addition to conventional publications, Music Sales also exhibited flashbooks (print folios on USB drives) and T-shirts for the first time, which featured musical notation as opposed to just lyrics - just some of the new ways in which publishers are looking to exploit their assets.

Hal Leonard is offering a range of accessories such as greeting cards and stationery in the US and has a performing arts book publishing division based in New York that includes books about instruments, music, film and biographies. "This is a fast-growing category for us and allows us as a company to enter new markets we perhaps would not get into on the back of pure sheet music," says Mumford.

Hot topics at the Frankfurt Musikmesse this year varied from who would be signing the EMI catalogue for printed and sheet music to plug in iPhone applications, digital printing and short runs - a cost-effective way to keep titles in print, and has increased the range of titles available. Innovations and industry challenges aside, most companies agree that the sheet-music business is in good health.

"In terms of a broad overview we can say that printed music publishing remains a vibrant and forward-thinking business, and a significant part of the music publishing sector as a whole," says MPA spokesperson Will Line. "Printed music represents roughly 10% of total UK music publishing revenues and printed music publishers have been very quick to adopt digital distribution channels. They can't be accused of being slow to respond to the changing landscape, in the way that the industry as a whole might stand accused of a slow response to digital downloading," continues Line.

The sales figures seem to reflect this. While there are no clear statistics yet available from 2007-09, the industry hit a record £50.8m in 2006 - a 10.5% jump from the prior year when £46m was generated.

"Having worked in the sheet-music business for 20 years, this is definitely the most exciting time," says Mark Mumford. "Sheet music is a robust product; it's a format that's part of a very traditional culture but very adaptable to new technologies. We recognise many opportunities with new technologies and new sales environments but unless we can continue to deliver high-quality products we won't pursue them."

"We have seen some solid growth over our trading period of three years and we are seeing

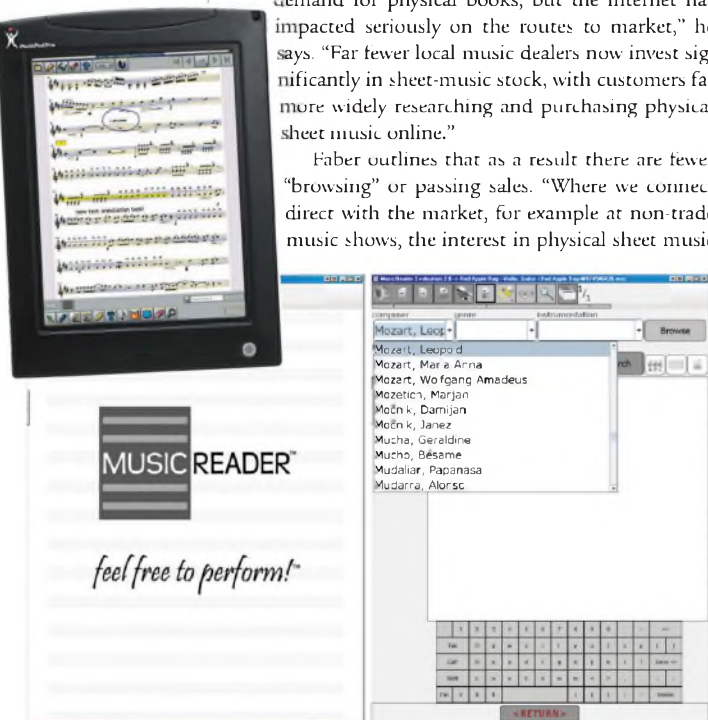
healthy increases in 2009 which is extremely encouraging," comments Stratham. "The threats are always the closure of the physical 'bricks and mortar' music/musical instrument shops, which is where the majority of our business trades. But the opportunities are the new markets that realise how profitable it is to stock and sell sheet music."

"Most of the threats, such as illegal free sheet music online, Google's desire to treat music and books as 'information' and all information as free, etc, also define the opportunities," says King.

"The sheet-music business is generally healthy enough to provide solid returns for imaginative, well-organised businesses who focus on quality and on providing precisely what their customers are looking for. We have found that such standards are not easy to come by in the illegal online world and that our customers are more than willing to pay a premium price for them. After all, a well-prepared and presented piece of sheet music can provide literally hours, if not weeks - and in some cases a lifetime - of reward for the player who invests time in learning and playing it."

"As musicians and consumers become more comfortable with e-readers... we expect demand to mimic that seen in the book market..."

CHRIS STATHAM, MEL BAY





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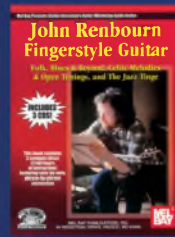
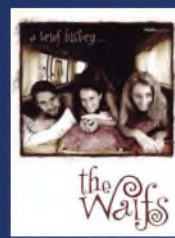
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Features



STRIKING THE WRITE NOTE

A much-expanded London Songwriters Week is back for a second year with advice, panels and keynote speakers as well as a tie-in with the Caffè Nero chain that will showcase a host of artists

Some of LSW's major supporters, highlighting the event's expanded second year



Events

By Christopher Barrett

AS THE MOST SUCCESSFUL SONGWRITERS IN THE BUSINESS prepare to be honoured at the Ivor Novello Awards later this week, today (Monday) sees the start of a week-long, cross-industry initiative aimed at encouraging the next generation of songsmiths.

Hit songwriter Sasha Skarbek and Blur bassist and songwriter Alex James will be among those lending their weight to the opening day of the London Songwriters Week (LSW).

Now in its second year, the much-expanded and improved event is being backed by an array of music industry organisations including UK Music, PPL, PRS for Music, the Musicians' Union and BASCA and features sessions with big names including Grammy-winning composer David Arnold and Oscar winner Sir Tim Rice.

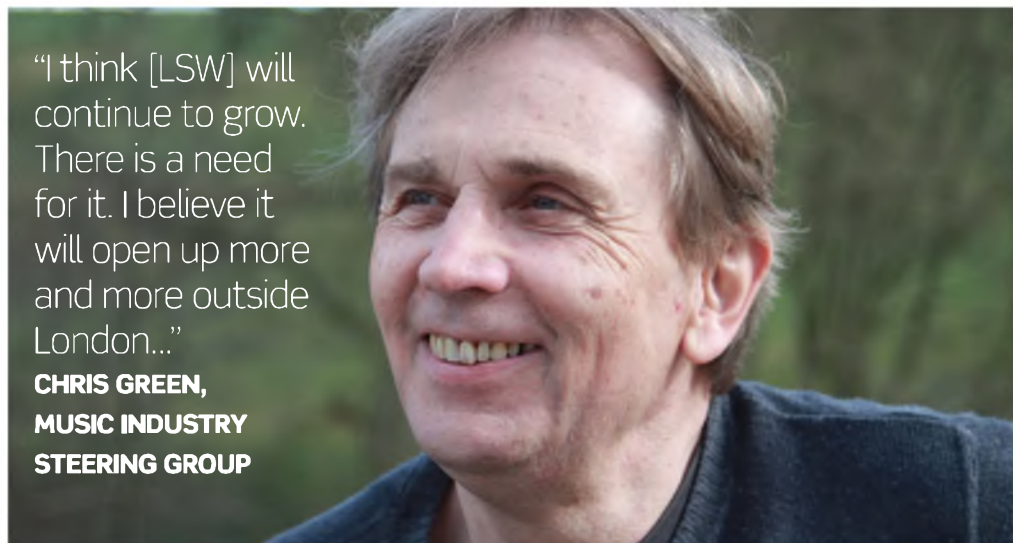
Along with the songwriters on hand to provide an insight into their own methods and experiences of their craft, representatives from across the industry will furnish attendees with a clear overview of the many relevant elements of the music business.

Jamie Hartman – also known as Ben's Brother – who performed at the inaugural LSW, is a big supporter of the event: "The London Songwriters Week is very constructive for getting people into the basics of songwriting as a career," he says. "Most people don't have a clue how the business works; it's amazing how much you need to know and how many different parts of it there are."

Hartman is regularly asked for advice, so when he arrived at the first LSW he was not surprised to find himself swamped with questions from aspiring writers.

"I think [LSW] will continue to grow. There is a need for it. I believe it will open up more and more outside London..."

**CHRIS GREEN,
MUSIC INDUSTRY
STEERING GROUP**



"People starting out need basic help such as advice on who to work with; songwriters are funny creatures because they all want to do it themselves to start with but realising that there is a whole community of people that you can get involved with is reassuring," says Hartman.

In an effort to help support fledgling talent, Alex James will also be on hand and will be the subject of a keynote interview. James has lent his name to a £3,000 bursary that will be awarded to an aspiring songwriter during LSW.

Head of the Music Industry Steering Group and former British Academy of Composers and Songwriters CEO Chris Green, who has been integral to the organisation of

the LSW activities, is realistic as to the extent of the assistance that the bursary can provide but nevertheless believes it offers a good leg-up.

"It's not a huge amount of money but it does provide the opportunity for a writer to buy a piece of equipment or get into a recording studio," says Green. "It's a focus and an opportunity to help take the next step and I think from that perspective it is psychologically very important."

Green says that initially he was surprised by the number of successful young songwriters that wanted to get involved and help new writers: "They are beacons of light," he enthuses. "They show that it can be done."

London Songwriters Week 2009 Schedule of events May 18–22

MONDAY, MAY 18

Making Money In Music 10.30–12.00

Institute of Contemporary Arts (ICA)
Some Velvet Morning and manager James Wilkinson explain to musicians the truths about income generation and commercial licensing

Writing A Song To An A&R Brief (Mon-Weds)

Gibson Rooms, Rathbone Street
Three writing groups will be given a brief for a particular artist by major-label A&Rs and will spend the day writing for that brief, with help from an established songwriter

Caffè Nero live performances

Caffè Nero outlets across London will host sessions throughout LSW

Julia Johnson: 7 Jamestown Road
Lee Broderick: 160 Kensington High Street
Miles Winter Roberts: 26-28 Piccadilly
HoneyRyder: 108 Southampton Row

Fresh On The Net

Hosted by Tom Robinson of BBC6 Music 13.00

ICA Institute Of Contemporary Arts
How to survive and thrive in a digital future: a workshop for songwriters run by Tom Robinson with online music consultant Andrew Dubber from New Music Strategies

A&R: A Label And Publisher Perspective 15.30

Gibson Rooms, Rathbone Street
An insight into A&R from a panel comprising some of the most influential publishing and label A&Rs including Columbia Records managing director Mike Smith and Fiction Records managing director Jim Chancellor

Keynote interview with Alex James 16.30

G7/G8 Kingly Court, Carnaby Street

Ginglik Showcase

Presented by Amity Fletcher 19.00

Ginglik 1 Shepherd's Bush Green
Includes Emily Baker (winner of the recent Arts Foundation Songwriting Award), Marcus Bonfanti and Chris Sheehan

The Big Hit @ The Bedford 19.00

The Bedford, 77 Bedford Hill, Balham
Tony Moore interviews Sasha Skarbek about his career and the hits he has written for artists including Duffy and Bon Jovi. It is followed by performances of some of those songs with special guests.

TUESDAY, MAY 19

Negotiating A Contract 10.00

Prince Charles Cinema, Leicester Place
The Musicians' Union (MU) and Music Publishers' Association (MPA) invite songwrit-

ers and publishers to "The Negotiation", a session that provides the chance to see a real-time mock negotiation between a songwriter and publisher regarding a publishing deal

Caffè Nero live performances

Olivia Leisk: Camden
Gillan Edgar: High Street Kensington
Marcus Bonfanti: Piccadilly
JJMD: Southampton Row

UK Music Presents "What Can The Music Business Do For You?" 14.30–16.00

Exchange Court
An insight into the work of trade organisations including BASCA, MPA, the MU, PRS for Music and PPL

Organically Modified LSW Special 20.00–02.00

The Queen of Hoxton, Curtain Road
Speech DeBelle, Lush, The Cherry Brakewells, Under The Poetree, Kaana Ellie And The Remedies, Nino Spiano – hosted by David J

WEDNESDAY, MAY 20

Composing For Games And Advertising 10.30–12.30

ICA Institute Of Contemporary Arts
From 10.30 to 11.30, an insight into composing for advertising which will cover a range of topics including methods of composition

and successful pitching. From 11.30 to 12.30, focusing on music and games, the session will include how to get into composing for games, methods of working, industry practices, and copyright buyouts. Chaired by Mark Fishlock, composer, director of BASCA and chair of the BASCA Media Executive Committee, plus expert panellists

Caffè Nero live performances

Carrie Haber: Camden
Laura Critchley: High Street Kensington
Fancy Toys: Piccadilly
Jon Allen: Southampton Row

Writing For Film And TV 13.30–15.30

ICA Institute Of Contemporary Arts
An open discussion followed by a Q&A session from the audience. Topics of discussion may include: how technology has affected TV music, rights issues, commissions and pitching. Chaired by Mark Fishlock, with expert panellists

David Stark's Stories Behind The Songs – SongLink presents "Writers in the Round" 16.00–17.30

Gibson Studio
Hit writers talk about their songs and play them Nashville-style. With Chris Difford, Graham Lyle and others tbc



But Green says that, despite their obvious success, it is important that the established songwriters involved in LSW remain pragmatic. "They will be very realistic about the challenges that songwriters face and the amount of competition that is around. The first thing to do as a songwriter is to love the music you are making and to do it because you love it, then maybe with a bit of luck you will make a living."

For Hartman, who has enjoyed considerable success and acclaim including an Ivor Novello nomination, LSW is a very constructive way of getting people into the basics of songwriting as a career.

"Most people don't have a clue how the business works. Even up to the end of making and promoting my first album I was still learning all the time."

Among the many sessions on offer is one entitled What Can The Music Business Do For You? which is presented by UK Music and will outline the roles of industry organisations including BASCA, MPA, the MU and PRS for Music.

Another session, involving Columbia Records managing director Mike Smith and Fiction managing director Jim Chancellor, will reveal the similarities and differences between the publishing and label A&R processes.

A key focus throughout the week is audience participation. Panellists will be actively encouraging questions from the audience while some sessions will actually put the fledgling songwriters to work, such as the Writing A Song To An A&R Brief event at the Gibson Rooms where writers will write a song for a particular artist from a brief supplied by a major label A&R. The budding writers will have on-hand assistance throughout the session from a seasoned songwriter.



"Most people don't have a clue how the business works" - Jamie Hartman

Key areas of the business and subjects core to a successful career in contemporary songwriting are to be tackled include a look at how to survive and thrive in the online marketplace and how to write and pitch songs for games, film and television productions.

And, of course, there will also be plenty of opportunities to catch some great singer-songwriters in action with Caffè Nero outlets throughout London opening their doors to showcase artists throughout the week. Among those set to perform are Honey Ryder, Laura Critchley and Lee MacDougall. Meanwhile the Ginglyk venue in Shepherd's Bush will host a showcase of songwriters including Emily Baker and Marcus Bonfanti.

"Of course [LSW] is there primarily to provide networking opportunities and support and advice for aspiring talent but it needs to be an entertainment in its own right and it is and will be an opportunity for people to discover new music," says Green.

With around 700 people registered to attend London Songwriters Week, Green is delighted with the way the event has evolved and the considerable interest that has been invested in it - not only from wannabe songwriters but the industry as a whole.

"It's not just that the industry has been incredibly supportive of putting these events on. They have also been very enthusiastic and supportive of us using their mailing lists so that this year the message really has got out."

With the event going from strength to strength Green is confident that the momentum that the LSW has gained will continue in years to come.

"I think it will continue to grow," says Green. "There is a need for it. I believe it will open up more and more outside London"

My Life As A Film Composer

David Arnold and Debbie Wiseman, MBE 16.00-18.00

ICA Institute Of Contemporary Arts
An insight into the parallels and differences in working methods of two world-renowned British film composers: David Arnold and Debbie Wiseman, MBE. Mark Fishlock will interview the composers and ask them to offer advice to aspiring film composers

Songwriting Workshop with ICMP 17.00-20.00

ICMP Foundation House, Dyne Road
Songwriting tutors from the ICMP will conduct a practical songwriting workshop, including small group collaboration and performance. It will involve Shola Ama, David Foster, Angie Stone and D-Influence

ICMP Open Mic Night 20.00-23.00

Powers Bar, 332 Kilburn High Road
Featuring the best original material performed by students from London's Institute of Contemporary Music Performance

THURSDAY, MAY 21

Caffè Nero live performances
Ana Silvera: Camden

Jon Billbrough: High Street Kensington

Lee MacDougall: Piccadilly
Kadesah: Southampton Row

FRIDAY, MAY 22

Apple Music Technology Workshop 10.00-13.00

Apple Executive Briefing Centre, Hanover Street
A session showcasing the latest music recording and production technology available from Apple and its key third-party partners

Caffè Nero live performances

Helen Boulding: Camden
Jamie Abbott: High Street Kensington
Max Tuohy: Piccadilly
Smile at Strangers: Southampton Row

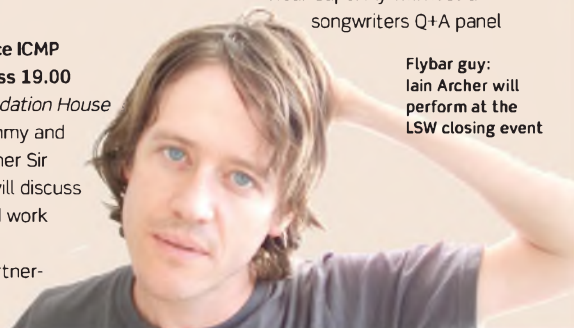
Sir Tim Rice ICMP Masterclass 19.00
ICMP Foundation House
Multi-Grammy and Oscar winner Sir Tim Rice will discuss his life and work including writing partnerships with

composers such as Lord Andrew Lloyd Webber and Sir Elton John. ICMP students and staff will perform selected songs from Rice's repertoire with commentary on stage by Rice

Flybar presents Iain Archer and guests 19.30

The Flybar, New Oxford Street
Iain Archer, one-time member and songwriter for Snow Patrol, headlines with support from singer-songwriter Murray James who has recently been signed by Warner/Chappell Publishing. Also appearing is singer-songwriter Good Times Good Times who has recently started working with producer Danton Subtle. Before the show, downstairs at the Flybar, Iain and Sam Duckworth of Get Cape. Wear Cape. Fly will host a songwriters Q+A panel

Flybar guy:
Iain Archer will perform at the LSW closing event



LSW: The Essential Playlist



SPEECH DEBELLE

Searching

Big Dada

A true star in the making; Speech Debelle fuses atmospheric, melancholy musical backdrops with a dark, rapped vocal that shows a rare fragility in the genre.
(from album, June 1)



JOSE VANDERS

Canada's Hero

unsigned

Vanders writes gloriously infectious folk pop that, given the right platform, will connect with a very broad audience indeed.
Managed by Empire.
(demo)



JON ALLEN

Sleeping Soul

Monologue

A willing, acoustic guitar-driven song from this talented Londoner. Allen is currently performing a string of intimate shows around the country, including the Borderline on June 5.
(demo)



LARKSPUR FALLS

Final Round

unsigned

Twenty-two-year-old Claire Toomey writes guitar-driven rock-pop with huge commercial appeal. Final Round signals the arrival of a major songwriting talent.
(from album, tbc)



H-BOOGIE

Tears Stop

Qirv

Having worked with T2, Estelle and Unkle Jam, west London-based artist H-Boogie certainly knows her way around a pop hook. Tears Stop is the first taste of her debut solo album.
(single, tbc)



THE LEISURE SOCIETY

Last Of The Melting Snow

Willkommen

A cut from their debut limited-edition release, The Sleeper, Last Of The Melting Snow is a glorious, melody-rich slice of spring-inspired music.
(out now)



GOODTIMES GOODTIMES

Love

unsigned

Lifted from their new EP, entitled Glue, Love was produced by Danton Supple and draws on the band's traditional blues and country influences.
(out now)



JOE HOOD

Weekends

unsigned

Despite the full band sound, Weekends is the work of one man, Joe Hood, who writes classic pop with a touch of nostalgia about it. A big chorus hook.
(demo)



HONEY RYDER

Rising Up

unsigned

Rising Up is the follow-up to this London duo's Top 40 single Numb and it is a typically radio-friendly affair, peaking with a soaring radio hook that will get you on the first listen.
(single, June 22)



London Songwriters Week Monday May 18-Friday May 22

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ALL POINTS NORTH

Go North returns to Inverness in June and we showcase 13 hot new Scottish talents on our free CD



AFTER MOVING TO DUNDEE IN 2008, the annual new talent extravaganza that is Go North will return to the streets of Inverness on June 11 and 12 for two days of live music, seminars and industry panels. The event has become synonymous with the best new talent from Scotland and this week we take a look at some of the artists performing at this year's event. You can hear all of the acts featured here on the accompanying CD in this week's *Music Week*.

1. ST DELUXE New Wave Stars

Teenage fanclub call them "Scotland's uber noise merchants" while Stuart Braithwaite from Mogwai says the band follow in the "fine tradition of great Scottish bands like Vaselines and Franz Ferdinand". St Deluxe are one of those bands that others love to namecheck and were formed by Jamie Cameron and Martin Kirwan who share a love of indie ethics, vintage guitars and fuzz pedals. They have now released one single under the St Deluxe guise and are working on their debut album.

<http://www.myspace.com/stdeluxe>

2. THEATRE FALL 3.2

Hailing from this year's host city of Inverness, Theatre Fall are a gritty combination of keyboard loops, dirty guitars and a pop-savvy vocal courtesy of the band's female singer. They have a steadily growing live schedule across Scotland but are focusing most of their efforts on new demos and working toward their debut album release.

<http://www.myspace.com/theatrefall>

3. ROBIN LEWIS ADAMS Midnight I

Certainly one of the hairiest artists on this year's Go North CD, Robin Lewis Adams pens laid-back, acoustic guitar-driven pop that takes influence from Simon & Garfunkel and Elliot Smith among others. Lewis Adams will perform at a string of festivals across Scotland this summer.

<http://www.myspace.com/robinlewisadams>

4. OUR LUNAR ACTIVITIES Break My Fall

Our Luna Activities' second single, *It Comes In Waves*, released via Scottish indie label Neon Terra Records, caught the attention of Blink 182 frontman Mark Hoppus who invited them to record and produce their debut album in his Los Angeles studio. This year will see Our Lunar Activities embark on a worldwide tour with the LP's release scheduled for summer 2009.

<http://www.myspace.com/ourlunaractivities>

5. CAST OF THE CAPITAL Stone Breaking

Guitar-driven indie from Aberdeen, Cast Of The Capital



formed in 2006 and have amassed an enthusiastic live following in and around their home town and count The Maccabees, The Shins, Death Cab For Cutie and Get Cape. Wear Cape. Fly among their influences. The creative heart of the band consists of brothers Matthew and Steve Morris, who are joined by Alastair Naylor and Jamie Watt to complete the line-up.

<http://www.myspace.com/castofthecapital>

6. THE BREECH Blind

Inverness four-piece The Breech count Nirvana, The Doors and Placebo among their many influences, sharing a love for guitar-driven rock with a pop melody. Blind is an early taste of the band's new material. They are currently working on tracks for their debut album which they hope to release this year. The band are currently unsigned.

<http://www.myspace.com/thebreechmusic>

7. NACIONAL Chorus

Despite basing themselves in Glasgow, Nacional boast members from across the UK hailing from Broxburn, Leeds, Manchester, Aberdeen and Glasgow. Keen to avoid becoming just another band on the live circuit, Nacional have performed in a range of bizarre locations from kebab houses to aeroplanes. Forthcoming double A-side *On T.V./First Killing* will be released in May on limited-edition vinyl and download via Art Goes Pop Records. A tour is planned alongside festival dates this summer.

<http://www.myspace.com/wearenacional>

8. FRENCH WIVES

Your Friends And Mine

Summery, upbeat pop not short of a cool melody or two, French Wives are another Glaswegian group who are steadily building a name for themselves locally.

<http://www.myspace.com/thefrenchwives>

9. SEAN HARRISON

You Stand Apart

You Stand Apart is an upfront taste of A Silent Ovation, the debut CD from 21-year-old singer-songwriter Sean Harrison.

Recorded over 2008 at Wee Studio, Stornoway, the album consists of 14 original tracks featuring a whole host of talented musicians from the Isles of



Lewis, north-west Scotland. Harrison and his band are currently working on a second, double-disc album entitled *A Spectrum of Colours*.

<http://www.myspace.com/ASilentOvation>

10. ABAGAIL GREY Ghost

An alluring and unusual combination of artistes, Abigail Grey journeys into the recesses of the darker imagination. Vocalists Claire Campbell, Stephen Obern, Gillian Fleetwood and Fraya Thomsen deliver the songs through strong melodies and melting harmonies. Fraya Thomsen and Gillian Fleetwood provide serene harps. Derek Urquhart and Ally Brown add powerful bass, drums and percussion while songwriter Claire Campbell fronts the band with vocals, piano, guitar and fiddle.

<http://www.myspace.com/abigailgrey>

11. WE SEE LIGHTS Call To Arms

We See Lights will self-release their debut single, *Parachute*, next month - but ahead of that, we're giving you this exclusive taste of the band's material with *Call To Arms*, another track from their forthcoming debut album, due out later this year. We See Lights, an alluring mix of four songwriters, one bagpiper, one producer and one harmoniser.

<http://www.myspace.com/weseelights>

12. CASIOKIDS Fot I Hose (Axemax & Big P remix)

Norwegian electro-trope Casiokids sprung out of an idea of making electronic music more visual and has developed into a combination of theatre and pop often delivered in their native language and influenced by afro-beat, techno and out-and-out pop. The music draws similarities and takes inspiration from Paul Simon's *Graceland*, Ivor Cutler, New Order and Fela Kuti.

<http://www.myspace.com/casiokids>

13. UNITED FRUIT Push It

Vic Galloway called them "a noisy Glaswegian quartet that you need in your life" and we couldn't agree more. Taking notes from the rawness and haunting melody of grunge-era noisemakers including Sonic Youth, Pixies, and Shellac, Glasgow four-piece United Fruit are currently doing the rounds on the city's underground scene.

<http://www.myspace.com/unitedfruitband>

A full overview of next month's festival will follow in next week's edition of *Music Week*. In the meantime check out www.gonorth.biz and www.goevents.info for more details.



Robin Lewis Adams



Cast Of The Capital



The Breech



French Wives



Sean Harrison



Abigail Grey



We See Lights



Casiokids



United Fruit



Features

CRACKING THE CODE

Digital publishing rights and royalties are a logistical nightmare, with disparate rates, rules and regulations across myriad platforms. Susan Butler looks at how the industry is beginning to unlock revenue



Publishing

By Susan Butler

ADMINISTERING MUSIC PUBLISHING RIGHTS used to be relatively simple. With digital, however, comes complexity. Long gone are the days when publishers and collecting societies could rely on standard pricing for the entire recorded music industry to generate the bulk of their long-term revenues.

Evolving business models, digital distributors striking different deals with each publisher and society and the disparity among right holders in their negotiating prowess are leading the publishing industry into uncharted territory. As a result, many publishers may be nearing a point when they will no longer be able to effectively administer their catalogues.

Pricing

Collecting royalties for CD sales and terrestrial radio broadcasting — and later verifying the accuracy of payments — is very straightforward.

Under an agreement negotiated between the IFPI and mechanical right society BIEM, every label that sells CDs in Europe has been paying the same tariff in each territory, based on a percentage of the CD PPD (posted price to dealers). The societies and publishers can accurately verify payments by determining the sales and calculating the percentages.

Terrestrial broadcasters typically pay a fee equal to a percentage of their revenue as negotiated with the performing right societies in each territory. It is a revenue-based model because broadcasters play music that attracts listeners, who in turn attract advertisers that pay broadcasters. This revenue is not difficult to determine during an audit.

While tariffs for permanent downloads will likely remain akin to mechanical royalties for CD sales, few newer businesses are following this model. This is where deals become complex.

Companies offering music through subscriptions, ad-supported services, a mix of models or content that only includes some music, generate revenue from different sources. When these companies want to pay royalties as a share of their revenues, it can be very challenging to define that revenue and create a way to verify it. Sometimes the benefits from using music can also be harder to find.

Just two years ago, the UK copyright tribunal defined three types of advert revenue that can be used to calculate tariffs for online services:

- Revenue from in-stream (or in-download) adverts — audio, video or audiovisual ads that occur after a user initiates a stream or a download;
- Revenue from adverts on web pages where the entire “operative” content is music that is “actually offered” to users — where a user’s choice of any item on the page will lead the user to music;
- Revenue from mixed-content pages where non-music services and/or music-related services (such as the sale of concert tickets or music reviews) are offered simultaneously with music for direct downloading. The music “actually offered” must be the predominant portion of the page.

The bottom line is that revenue from adverts, sponsorships and click-through commissions must have a “close nexus” to the direct use of music and must be in the proximity of the music before it can be used as a basis to pay for music.

Today, none of these definitions seem to quite cover clips such as the globally popular YouTube clip of



Britain’s Got Talent contestant Susan Boyle performing I Dreamed a Dream.

A search for Susan Boyle on YouTube’s US site turns out more than 5,000 playlist results. A rough calculation of views adds up to more than 100m on-demand performances of the song, although YouTube’s official site for the show counts more than 2.8m of those performances — but it is not clear whether the performances on the official site are licensed and are generating royalties for the rights holders.

One complication for this type of performance is that there does not seem to be a tariff in Europe or the US that could be used to easily and independently calculate — or, for a publisher, to verify — the royalties that should be paid even for an audio-only performance, much less a synchronisation use in this audiovisual work.

The site is free to all users, and there do not appear to be any adverts on the page. Therefore, subscriptions and ad revenue cannot be a basis for royalties.

However, there are featured videos on the page with more than 50m views. Clicking on a video leads to another page with adverts, but this type of link does not appear to fall under the 2007 tribunal’s definition of revenue to be shared (YouTube was not party to the tribunal proceeding).

Another benefit digital services have from music is the data that they track.

Google, like many other digital and mobile services, mines data. One type of data mining is compiling information about website visitors to use in determining how to target the right promotion or other information to the right customer at the right time. This has value.

When Google announced in 2006 its agreement to acquire YouTube for \$1.65bn in a stock-for-stock transaction, the company said in a statement, “The acquisition combines one of the largest and fastest-growing online video entertainment communities with Google’s expertise in organising information and creating new models for advertising on the internet.”

A US federal court last year ordered Google to turn over data from its “logging database” to Viacom International and other parties in a copyright infringement lawsuit. For every instance of a video being watched, this database contains the unique login ID of the user who watched it, the time when the user started to watch the video, the IP address and other devices connected to

the internet that were used to identify the user’s computer, and the identifier for the video, according to court documents.

The parties wanted the data to “compare the attractiveness of allegedly infringing videos with that of non-infringing videos”, because a markedly higher proportion of infringing-video watching may be relevant to their liability claim, the court wrote in an opinion.

Many internet experts believe that the greatest long-term revenue for a web-based company will come from information obtained through data mining; that revenue may ultimately far surpass ordinary advertising revenue.

When it comes to calculating royalties, however, this type of revenue may be very difficult to tap into. This value does not mean that a company such as YouTube actually has the cash on hand to pay higher tariffs to music publishers, even though Google benefits from the web traffic.

The impact

The Google and YouTube models are just some examples of the way in which negotiations for publishing royalties are more complicated today. But not everyone is ready to handle this licensing.

Among the publishers and collecting societies, there is a big disparity in their understanding, expertise and ability to effectively negotiate the agreements, say several lawyers for digital services.

Indeed, many publishers and societies may not be equipped to close deals or verify accurate payments in this complex marketplace.

And unlike labels paying mechanical royalties under a central licensing agreement or terrestrial broadcasters paying a local collecting society, digital and mobile services are striking one-on-one deals with several music publishers and collecting societies — all on confidential terms.

This means that co-writers of one song who are with different publishers, or a publisher that is sub-published by different publishers throughout Europe, may begin comparing their digital royalty statements. If they are not happy with the clout or effectiveness of their publisher or society, they may make a switch.

Digital services are certainly making the publishing world more competitive. The unanswered question is whether it will only leave room for the dominant players. *Susan Butler is executive editor of Music Confidential. This article is an excerpt from a feature appearing in the May 21 issue*

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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

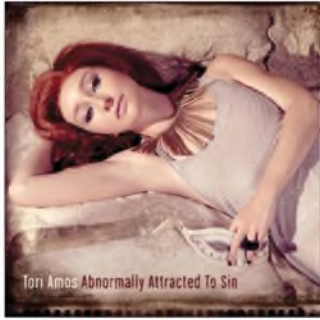
For full reviews, updated daily, visit www.musicweek.com/reviews

Out this week

Singles

- **Absent Elk** Sun & Water (RCA)
- Debut single
- **Dizzee Rascal** Bonkers (Dirtee Stank)
- Previous single: (chart peak): Dance Wit Me (1)
- **Eels** My Timing Is Off (Geffen)
- Previous single: I Want To Protect You (did not chart)
- **The Fray** Never Say Never (RCA)
- Previous single: You Found Me (35)
- **Gary Go** Open Arms (Decca)
- Previous single: Wonderful (25)
- **Paolo Nutini** Candy (Atlantic)
- Previous single: New Shoes (21)
- **Taylor Swift** Teardrops On My Guitar (Mercury)
- Previous single: White Horse (60)

Albums



- **Tori Amos** Abnormally Attracted To Sin (Epic)
- Previous album (first-week sales/total sales): American Doll Posse (4, 118/7,316)
- **Jarvis Cocker** Further Complications (Rough Trade)
- Previous album: Jarvis (14, 056/77,055)
- **Eminem** Relapse (Interscope)
- Previous album: Curtain Call – The Hits (112, 915/1,230,230)
- **Laura Izbor** Let The Truth Be Told (Atlantic)
- Debut album
- **Kleerup** Kleerup (Positiva)
- Debut album
- **The Lightning Seeds** 4 Winds (UMTV)
- Previous album: The Very Best Of (10,457/23,696)
- **Manic Street Preachers** Journal For Plague Lovers (Columbia)
- Previous album: Send Away The Tigers (38,788/144,429)
- **Passion Pit** Manners (Columbia)
- Debut album
- **Lil' Wayne** Rebirth (Island)
- Previous album: Tha Carter 3 (10,146/122,050)
- **Yppah** They Know What Ghost Know (Ninja Tune)
- Previous album: You Are Beautiful At All Times (28/198)

Out next week

Singles

- **Black Eyed Peas** Boom Boom Pow (Interscope)
- **Dan Black** Hypntz (Polydor)
- **Jamie Foxx** Blame It (I)
- **Dani Harmer** Free (IUMTV)
- **Little Boots** New In Town (Sixsevenine)
- **Pet Shop Boys** Did You See Me Coming? (Parlophone)
- **Phantom Planet** The Howling (Chemical Underground)
- **Kevin Rudolf** Welcome To The World (Island)
- **Snow Patrol** The Planets Bend Between Us (Fiction)

- **Theoretical Girls** Rivals (Memphis Industries)

Albums

- **Dub Pistols** Rum And Coke (Sunday Best)
- **Escala** Escala (Syco)
- **Fanfarlo** Reservoir (Raffle Bar)
- **Fink** Sort Of Revolution (Ninja Tune)
- **Gary Go** Gary Go (Polydor)
- **Grizzly Bear** Veckatimest (Warp)
- **Iron Maiden** Flight 666 (FMI)
- **Marilyn Manson** The High End Of Low (Interscope)
- **Scott Matthews** Elsewhere (Island)
- **Missy Elliott** Block Party (Atlantic)
- **Iggy Pop** Preliminaires (Virgin)
- **Kevin Rudolf** In The City (Island)
- **Simple Minds** Graffiti Soul (Sanctuary)
- **Toddla T** Skanky Skanky (1965)

June 1

Singles

- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Dirty Projectors** Stillness Is The Move (Domino)
- **Empire Of The Sun** We Are The People (Virgin)
- **Gang Gang Dance** First Communion (Warp)
- **Grizzly Bear** Two Week's Dance (Warp)
- **Hockey** Learn To Lose (Virgin)
- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
- **Demi Lovato** La La Land (Polydor)
- **School Of Seven Bells** My Cabal (Full Time Hobby)
- **T.I** Whatever You Like (Atlantic)

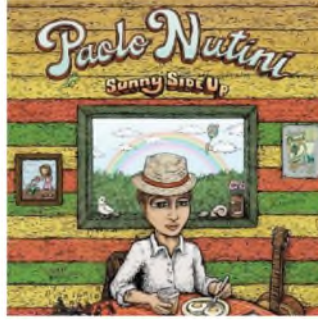
Albums

- **Elvis Costello** Secret, Profane And Sugarcane (Concord)



- **Speech Debelle** Speech Therapy (Big Dada)
- **Echo & The Bunnymen** Ocean Rain (Rhino)
- Echo & The Bunnymen's profile is guaranteed to rise in 2009. This signed, limited-edition boxed set reissue of their acclaimed 1984 album will coincide with a string of summer festival appearances, including Glastonbury and The Hop Farm. The band's anticipated new studio album The Fountain follows in September, but perhaps most exciting of all, NASA astronaut Colonel Timothy Kopra is to take Ocean Rain to the international space station.
- **Eels** Hombre Lobo (Geffen)
- **Elfin Saddle** Ringing For The Begin Again (Constellation)
- **The Emperor Machine** Space Beyond The Egg (DC Recordings)
- **Franz Ferdinand** Blood (Domino)
- **Iron & Wine** Around The Well (Sub Pop)
- **Madness** Liberty Of Norton Folgate (Lucky Seven)
- **Daniel Merriweather** Love And War (Columbia)

- **MSTRKRFT** Fist Of God (Geffen)



- **Paolo Nutini** Sunny Side Up (Atlantic)
- **Paul Potts** Passione (Syco)
- **Prefuse 73** The Forest Of Oversensitivity (Warp)
- **Spinnerette** Spinnerette (Hassle)
- **Taking Back Sunday** New Again (Warner Brothers)
- **Julian Velard** The Planeteer (Virgin)
- **Patrick Wolf** The Bachelor (Bloody Chamber)

June 8

Singles

- **The Airborne Toxic Event** Happiness Is Overrated (Mercury)
- **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)
- **Vagabond** Sweat (Until The Morning) (Polydor)

Albums

- **Billy Talent** Billy Talent III (Atlantic)
- **Black Eyed Peas** The END (A&M)
- **Black Moth Super Rainbow** Eating US (Memphis Industries)
- **Dirty Projectors** Bitte Orca (Domino)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)
- **Little Boots** Hands (Sixsevenine)
- **Courtney Love** Nobody's Daughter (UMC)

- **Maxwell** Black Summers Night (RCA)
- **Placebo** Battle For The Sun (PIAS)



- **Sonic Youth** The Eternal (Matador)
- **Steel Panther** Feel The Steel (Island)

“One of the most exciting things to come out of LA in a long time, Steel Panther is everything that is great and ridiculous about the West Coast city. This is a covers band that hit a nerve: a real-life Spinal Tap that are pulling real audiences, have a real record deal and are now writing their own real songs. Today, they boast weekly residences in Las Vegas and LA, where they play a mixture of covers by favourite bands Bon Jovi, Mötley Crüe, Warrant, Guns N' Roses, and draw regular guests to the stage included Pink, Kelly Clarkson and Avril Lavigne. They will be performing at Download this year.”

www.musicweek.com/reviews

- **Cortney Tidwell** Boys (City Slang)
- **The Veronicas** Hook Me Up (Warner Brothers)

June 15

Singles

- **Filthy Dukes** Messages (Fiction)
- **Gossip** Heavy Cross (Columbia)
- **David Guetta feat. Kelly Rowland** When Love Takes Over (Virgin)

Added to Kiss FM seven weeks upfront and followed closely by Radio One, Capital FM and Galaxy, things are certainly heading in the right direction for David Guetta's latest single. The song has also enjoyed record of the week status courtesy of R1's Jo Whaley and Pete Tong recently, and currently resides at number one in the Cool Cuts Chart, *Billboard's* Power Pick in the US and across club charts Europe-wide.

- **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)
- **We Have Band** You Come Out (Kill Em All)

Things continue to heat up for We Have Band. On top of this single's release, the band have their song Time After Time featured on the new Kitsune compilation Maison 7 released this month, and a remix for Bloc Party included on the band's new Intimacy Remixed album. Live, they boast an ever expanding calendar of worldwide tour dates. Upcoming festival dates include Glastonbury, Montreaux Jazz Festival, The Secret Garden Party and Stanton Calling.

- **The Yeah You's** 15 Minutes (Island)

Albums

- **Basement Jaxx** Scars (XL)
- **Ali Campbell** Flying High (Rimms)



- **Circulus** Thought Becomes Reality (Mythical Cake)
- **Enter Shikari** Common Dreads (Ambush Reality)
- **Gloria Cycles** Campsite Discoteque (A&G)
- **Hockey** Mind Chaos (Virgin)
- **Incubus** Moments And Melodies (EpicImmortal)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)
- **Subway** Subway II (Soul Jazz)
- **Tiny Masters Of Today** Skeletons (Mute)

THE PANEL

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



CLINT BOON (XFM)
Nigel Of Bermondsey: This Is How It Feels (unsigned)
 Nigel's version of This Is How It Feels is a truly wonderful interpretation. He has given the song a completely new energy, more delicate and less urgent than the original. Strip away the electricity and there it is, the mysterious little kitchen sink drama I put together 20 years ago. Thanks Nigel, it's lovely.



MARTIN RUSHENT (DJ/PRODUCER)
Killa Kela: Built Like An Amplifier (100%)
 I have known and worked with Kela for several years and have always had great admiration for his well-known beat-boxing skills. It became apparent to me early in our relationship that he was also a cracking singer as this tune demonstrates...I love this record.



JAYMO & ANDY GEORGE (RADIO ONE/MODA)
Fenech-Soler: The Cult Of Romance (Vulture)
 Vulture provides kudos for any artist who prefers to strike keys over plucking strings. This song's warm synths, endearing vocals and a crescendo that joins the dots between synth pop and nu-disco are the perfect prelude to summer sunsets and festival dance-offs.



DANIEL DEF (ROBOTS OF DEF DJS)
Steel Panther: Death To All But Metal (Island)
 The best thing to come out of LA since the original hair bands, Steel Panther are second only to Faith No More on my list of must-see acts at Download this summer. This is a monster slice of tongue-in-cheek, riff-driven rock that won't impress your mother.

- **W Brown** Travelling Like The Light (Island)
- **We Were Promised Jetpacks** These Four Walls (FatCat)
- **Paul White** The Strange Dreams Of (One Handed)

June 22

Singles

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



- **Deerhunter** Rainwater Cassette Exchange EP (wAD)

“To coincide with a worldwide tour and an appearance at The Breeders-curated All Tomorrow's Parties, the ever-prolific Deerhunter offer up this five-track EP of new material. Their double album *Microcastle/Weird Era* Cont. appeared on many a discerning end-of-year chart and this EP serves as an excellent starting point for the uninitiated. The title track is a stand-out with its almost tropical swing and woozy hooks, while elsewhere the trademark swooning guitars chime and shimmer around Bradford Cox's fuzzed vocals. The EP will be available as a limited cassette on the upcoming tour and will no doubt instantly become a collectible. Whether Deerhunter manage to break away from their cult status and into the mainstream remains to be seen, but right now they are among the most vital and groundbreaking guitar bands in the world.”

www.musicweek.com/reviews

- **Florence & The Machine** Rabbit Heart (Raise It Up) (Island)
- **Freemasons** Feat. **Sophie Ellis Bextor** Heartbreak (Make Me A Dancer)

(loaded)

- **Kid British** Rum Boys (Mercury)
- **La Roux** Bulletproof (Polydor)
- **Raygun** Just Because (RCA)
- **Tommy Reilly** Jackets (A&M)
- **Rob Thomas** Her Diamonds (Atlantic)
- **White Lies** Death (Fiction)

Albums

- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island)
- **Dinosaur Jr** Farm (PIAS)
- **Future Of The Left** Travels With Myself And Another (wAD)
- **God Help The Girl** God Help The Girl (Rough Trade)



- **Gossip** Music For Men (Columbia)
- **Chris Isaak** Mr Lucky (Reprise)
- **Lenka** Lenka (Columbia)
- **Caroline Liar** Coming To Terms (Atlantic)
- **The Mars Volta** Octahedron (Mercury)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Soulja Boy Tellem** Isouljaboytellem (Interscope)
- **Tortoise** Beacons Of Ancestorship (Thrill Jockey)
- **White Denim** Fits (Full Time Hobby)

June 29

Singles

- **Akon** We Don't Care (Universal)
- **Billy Talent** Rusted From The Rain (Atlantic)
- **Dan Black** Symphonies (Polydor)
- **Mando Diao** Mean Streets (Island)
- **Keri Hilson** Knock You Down (Interscope)

- **Jamie T** Sticks & Stones EP (Virgin)
- **Lethal Bizzle** feat. **Donao** Go Hard (Search And Destroy)

“After spending the last year or so hanging around with scuzzy indie bands and arguably underusing his talents, Lethal Bizzle returns with funky house producer Donao for a 'club party song'. The result is a bumping dance monster, packed to the gills with Funky Drummer loops, sub bass, synth stabs and a vocal hook that will sound great when it inevitably comes pumping out of a car stereo near you this summer. A likely hit then, and a welcome return from an artist that has seemed a touch lost ever since hitting the big time with Pow!, even if some of the lyrics are a touch... well, forced.”

www.musicweek.com/reviews

- **The Rumble Strips** Not The Only Person (Fallout)
- **The Saturdays** Work (Fascination)
- **The Virgins** Hey Hey Girl (Atlantic)
- **Yeah Yeah Yeahs** Heads Will Roll (Polydor)

Albums



- **Kid British** It Was This Or Football... (Mercury)
- **Rob Thomas** Cradlesong (Atlantic)

July 6 and beyond

Singles

- **Crystal Fighters** Xtatic Truth (Kitsune) (06/07)

Over the past year, Crystal Fighters have headlined club nights including Durr, Matter and The End and now have a live session for Radio One under their belts courtesy of the ever-eclectic Rob da

Bank. They were further rewarded when their song I Love London was voted into *Mixmag's* Top 100 records for 2008, the only unreleased record in the rundown. Now signed to Kitsune, the band's new single comes amid UK live dates that included The Great Escape last weekend.

- **Dolly Rockers** Je Suis Une Dolly (Parlophone) (26/07)
- **Ray Gun** Just Because (RCA) (06/07)

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)
- **Funeral For A Friend** Your History Is Mine (Join Us) (21/06)
- **Inme** Herald Moth (Graphite) (10/08)
- **Mark Knopfler** Get Lucky (Mercury) (16/09)
- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Pixie Lott** Pixie (Mercury) (17/08)
- **Master Shortie** Adhd (Odd One Out) (31/08)
- **Sean Paul** Imperial Blaze (Atlantic) (17/08)
- **Tommy Reilly** tbc (A&M) (25/08)

Tommy Reilly has been developing an audience for himself in the months since winning Channel 4's Orange Act Unsigned competition, regularly playing to sold-out crowds in his native Scotland and also winning the Young Scottish Entertainer Of The Year Award. This Bernard Butler-produced debut album is now on the way and there are a string of

national live dates and a new single to get the ball rolling, plus a headline slot at Kings College on June 17. New single, Jackets is released on June 22.

- **The Rumble Strips** We Come To The Walk Alone (Fallout) (13/07)



- **Jack Savoretti** Harder Than Easy (De Angelis) (06/07)
- **Tommy Sparks** Tommy Sparks (Island) (10/08)

Island has brought the release date for Sparks' Mike Crossley-produced debut album forward, which will now be preceded by new single Miracle on August 3. He is scheduled to perform at Glastonbury, Wireless, Global Gathering and Underage Festivals this summer.

- **Sting** If On A Winter's Night (UIC) (26/10)
- **Slow Club** Yeah, So (Moshi Moshi) (06/07)

“There are a million reasons to fall in love with this duo, but at the heart of their greatness is a structural simplicity and penchant for a lyric that can knock you flat against the wall. 'I let you say I love you/When I know I'll never say it back/You open up the flood gates/And wipe the village clean off the map.' They sing in I Was Unconscious, It Was A Dream. Fellow track It Doesn't Have To Be Beautiful encapsulates their ability to find a joy in what is essentially a tragic tale of love found and love lost, and it's a wonderful thing indeed.”

www.musicweek.com/reviews

- **Tinchy Stryder** Catch 22 (4th & Broadway) (27/07)
- **Vagabond** You Don't Know The Half Of It (Polydor) (24/08)
- **Various** Boaters & Bow Ties (UIC) (06/07)
- **Wave Machines** Wave If You're There (Neapolitan) (20/07)
- **Wilco** Ashes Of American Flags (Nonesuch) (20/07)

SINGLE OF THE WEEK

Dizzee Rascal Bonkers (Dirtee Stank)



Dizzee Rascal's ascent continues with this surefire number one in waiting. Bonkers, with its Armand

Van Helden production and Dizzee's wildly energetic vocal, is certainly not the most straight-up-pop song to hit the airwaves in recent times but it is its madness that makes it so bloody good. As with Calvin Harris's new single, Bonkers owes its appeal to the hands-in-the-air, club-friendly sensibility inherent in every bar, while it is destined for rapturous reactions when played in festival tents this summer. "A heavy bassline is my kind of silence", raps Dizzee, and the song certainly delivers on that front, with Van Helden's throbbing synth bass providing the climactic peak of the song. More, please.

ALBUM OF THE WEEK

Eminem Relapse (Interscope)



Relapse won't disappoint Eminem's millions of fans: with production from Dr Dre and

Eminem himself, it's a lot of fun; all speaker-quaking bass and beats and catchy, faux horror samples. But impressive as the production is, his albums are really all about the lyrics, which prove worthy of considerable scrutiny here, taking in everything from the murder of Lindsay Lohan to prescription drugs. Following the relative disappointment of previous album *Encore*, Eminem sounds like a man re-energised and back in love with the music world, reeling off dense, gag-packed lines in his inimitable style. It makes you realise how much the pop world has missed this genuine one-off talent.

Key releases

Kasabian pre-release madness strikes



HAVING DOMINATED THE PRE-RELEASE CHARTS for weeks, Eminem's Relapse and Green Day's 21st Century Breakdown went to retail last Friday and today (Monday), respectively, leaving the way open for new titles.

Filling the void at the top of HMV and Play's lists is Kasabian's third studio album, *West Riding Pauper Lunatic Asylum*, while Britain's Got Talent 2008 graduates *Escala* move

to number one at Amazon. The *Escala* album is out next Monday, with The Kasabian album following a fortnight later.

Shazam's Top 20 most-tagged tracks has a distinctly Nordic flavour this week, with tracks by Swedish acts Agnes, The Star Pilots and Lazee all making their debuts, but they all trail the Anglo-American alliance of Dizzee Rascal and Armand Van Helden, whose

Bonkers replaces Black Eyed Peas' *Boom Boom Pow* at the top.

Candy is the first single from Scottish singer/songwriter Paulo Nutini's upcoming second album *Sunny Side Up*, and is attracting a lot of radio support. That, in turn, helps to generate enough Shazam tags for it to debut at number 20 on the company's pre-release list, and also feeds pre-release demand for the album, which is promisingly

poised at number two at Amazon, and number seven at both HMV and Play.

Last FM's overall chart is led for the third straight week by Lady GaGa's *Poker Face* but long time chart-toppers Kings Of Leon still have four songs in the Top 20, as they have every single week since their latest album *Only By The Night* was first streamed last Autumn.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	label
1	KASABIAN	<i>West Riding Pauper</i>	Columbia
2	DREAM THEATER	<i>Black Clouds...</i>	Roadrunner
3	ESCALA	<i>Escala</i>	Syco
4	PLACEBO	<i>Battle For The Sun</i>	PIAS
5	50 CENT	<i>Before I Self-Destruct</i>	Interscope
6	IRON MAIDEN	<i>Flight 666</i>	EMI
7	PAOLO NUTINI	<i>Sunny Side Up</i>	Atlantic
8	CHICKENFOOT	<i>Chickenfoot</i>	Universal
9	MARIYV MANSON	<i>High End Of Low</i>	Interscope
10	SIMPLE MINDS	<i>Graffiti Soul</i>	Umtv
11	DANIEL MERRIWEATHER	<i>Love & War</i>	Columbia
12	LA ROUX	<i>La Roux</i>	Polydor
13	THE BLACKOUT	<i>The Best In Town</i>	Epitaph
14	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
15	LITTLE BOOTS	<i>Hands</i>	679
16	SARAH MCLACHLAN	<i>The Best Of</i>	RCA
17	ENTER SHIKARI	<i>Common Dreads</i>	Atlantic
18	GARY GO	<i>Gary Go</i>	Polydor
19	EELS	<i>Hombre Lobo</i>	Geffen
20	DIANA KRALL	<i>Quiet Nights</i>	U2

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	label
1	ESCALA	<i>Escala</i>	Syco
2	PAOLO NUTINI	<i>Sunny Side Up</i>	Atlantic
3	MY BLOODY VALENTINE	<i>Loveless</i>	Sony
4	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
5	SIMPLE MINDS	<i>Graffiti Soul</i>	Sanctuary
6	DIANA KRALL	<i>Quiet Nights</i>	Verve
7	KASABIAN	<i>West Riding Pauper...</i>	Columbia
8	DREAM THEATER	<i>Black Clouds...</i>	Roadrunner
9	LA ROUX	<i>La Roux</i>	Polydor
10	SHOXSIE/BANSHEES	<i>At The BBC</i>	Universal
11	IRON MAIDEN	<i>Flight 666</i>	EMI
12	W BROWN	<i>Travelling Like The Light</i>	Island
13	PLACEBO	<i>Battle For The Sun</i>	Dream Brother
14	50 CENT	<i>Before I Self-Destruct</i>	Interscope
15	CHICKENFOOT	<i>Chickenfoot</i>	Universal
16	GRIZZLY BEAR	<i>Veckatimest</i>	Warp
17	MY BLOODY VALENTINE	<i>Isn't Anything</i>	Sony
18	DANIEL MERRIWEATHER	<i>Love & War</i>	Columbia
19	SARAH MCLACHLAN	<i>The Best Of</i>	RCA
20	GARY GO	<i>Gary Go</i>	Polydor

amazon.co.uk

Top 20 Shazam Pre-release chart

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

SHAZAM

Top 20 Last.fm chart

Pos	ARTIST	Title	label
1	LADY GAGA	<i>Poker Face</i>	Interscope
2	KINGS OF LEON	<i>Sex On Fire</i>	Hand Me Down
3	MGMT	<i>Kids</i>	Columbia
4	KINGS OF LEON	<i>Use Somebody</i>	Hand Me Down
5	MGMT	<i>Time To Pretend</i>	Columbia
6	LILY ALLEN	<i>The Fear</i>	Regal
7	LILY ALLEN	<i>Not Fair</i>	Regal
8	BAT FOR LASHES	<i>Daniel</i>	Parlophone
9	LA ROUX	<i>In For The Kill</i>	Kitsune
10	THE PRODIGY	<i>Omen</i>	Take Me To The Hospital
11	YEAH YEAH YEAHS	<i>Zero</i>	Polydor
12	MGMT	<i>Electric Feel</i>	Columbia
13	METRO STATION	<i>Shake It</i>	Columbia
14	MUSE	<i>Supermassive Black Hole</i>	Helium 3
15	FLEET FOXES	<i>White Winter...</i>	Bella Union
16	KINGS OF LEON	<i>Closer</i>	Hand Me Down
17	KINGS OF LEON	<i>Revelry</i>	Hand Me Down
18	PARAMORE	<i>Misery Business</i>	Fueled By Ramen
19	THE MACCABEES	<i>Love You Better</i>	Fiction
20	BON IVER	<i>Flume</i>	4AD

last.fm

Top 20 HMV.com Pre-release chart

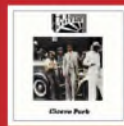
Pos	ARTIST	Title	label
1	KASABIAN	<i>West Riding Pauper...</i>	Columbia
2	50 CENT	<i>Before I Self Destruct</i>	Interscope
3	ESCALA	<i>Escala</i>	Syco
4	JAY-Z	<i>Blueprint III</i>	Def Jam
5	IRON MAIDEN	<i>Flight 666</i>	EMI
6	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
7	PAOLO NUTINI	<i>Sunny Side Up</i>	Atlantic
8	DANIEL MERRIWEATHER	<i>Love & War</i>	Columbia
9	LA ROUX	<i>La Roux</i>	Polydor
10	PLACEBO	<i>Battle For The Sun</i>	Dream Brother
11	LITTLE BOOTS	<i>Hands</i>	sixsevenine
12	SIMPLE MINDS	<i>Graffiti Soul</i>	Sanctuary
13	DREAM THEATER	<i>Black Clouds...</i>	Roadrunner
14	MARIYV MANSON	<i>High End Of Low</i>	Interscope
15	EELS	<i>Hombre Lobo</i>	Geffen
16	BLACK EYED PEAS	<i>The E.N.D.</i>	A&M
17	DIANA KRALL	<i>Quiet Nights</i>	Verve
18	SONIC YOUTH	<i>Eternal</i>	Matador
19	BASEMENT JAXX	<i>Scars XI</i>	
20	LIL' WAYNE	<i>Rebirth</i>	Island

hmv.com

CATALOGUE REVIEWS

HOT CHOCOLATE

Cicero Park (7T's GLAMCDD82); Hot Chocolate (GLAMCDB3)



Hot Chocolate's first two albums make their belated but welcome debut on CD with a plethora of bonus tracks, more than 30 years after their vinyl release. The most consistent and musically interesting of the many acts signed to Mickie Most's RAK label, Hot Chocolate hit the ground running with their introductory hit *Love Is Life*, a highly-polished, propulsive and commercial entree laden with strings and melody. Although not included among the 10 tracks on Cicero Park – home to the excellent early landmark *Emma* – it is one of no fewer than 15 extra tracks making up a second CD's worth of material here which, if anything, is stronger than Cicero Park itself. Their eponymous second album saw them really hit their stride, and is another

solid effort, with several stand-out tracks including *A Child's Prayer* and their signature song, *You Sexy Thing*.

THE SEEKERS

All Bound For Morningtown (Their EMI Recordings 1964-1968) (EMI 6956362); Greatest Hits (EMI 6956352)



The Seekers were a traditional pop/folk group from Australia whose well-honed MOR recordings, featuring the distinctive vocals of Judith Durham, made them one of the most successful acts of the mid-Sixties. *All Bound For Morningtown* is one for the fans – a four-CD set comprising all 113 songs the group and a briefly solo Durham recorded between 1964 and 1968. Issued next Monday, it is followed a fortnight later by the more selective *Greatest Hits*, a 28-song single-disc release, including their chart-toppers *The Carnival*

Is Over and I'll Never Find Another You.

THOMAS DOLBY

The Singular Thomas Dolby (EMI 2679132)



Surprisingly, Thomas Dolby had only one Top 20 hit in the UK, with *Hyperactive*, and even that barely made it, peaking at 17. Nonetheless, the UK star was very popular in America, where *She Blinded Me With Science* – the one on which the eccentric TV professor Dr. Magnus Pyke appears on the promo video – reached number five and sold 1m copies. This double-disc set contains newly-remastered versions of all his singles and videos, including rare 12-inch mixes and singles edits, and proves he was one of the prime movers of the synth-pop movement, able to turn his hand to catchy pop tunes and airy dance grooves with equal aplomb.

LEVEL 42

Forever Now (Edsel EDSD 2038)/Guaranteed (EDSD 2037)



Britfunk at its best, Level 42 racked up a string of hits with their distinctive songs, which were built around a tight rhythm section and the distinctive vocals and bass of Mark King. *Guaranteed* and *Forever Now* were their introductory early 1990s albums on RCA, after nine albums on Polydor, and both made the Top 10. These upgraded and much-expanded editions collect every track from their LP, cassette and CD editions onto one disc, and add a second offering a multitude of 12-inch mixes, live cuts, B-sides and more. The best tracks on each album are the title tracks, though both boast a fine mix of fluid, funky workouts and plaintive ballads of distinction.

Alan Jones

CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label
1	1	ABBA	<i>Gold - Greatest Hits</i> / Polydor (ARV)
2	3	THE BEATLES	<i>1</i> / Apple (E)
3	2	U2	<i>U218 Singles</i> / Mercury (ARV)
4	8	TAKE THAT	<i>Never Forget - The Ultimate Collection</i> / RCA (ARV)
5	5	EMINEM	<i>Curtain Call - The Hits</i> / Interscope (ARV)
6	4	GIRLS ALoud	<i>The Sound Of - Greatest Hits</i> / Fascination (ARV)
7	7	GUNS N' ROSES	<i>Greatest Hits</i> / Geffen (ARV)
8	9	EURYTHMICS	<i>Ultimate Collection</i> / RCA (ARV)
9	6	LIONEL RICHIE & THE COMMODORES	<i>The Definitive Collection</i> / Island (ARV)
10	10	DEPECHE MODE	<i>The Best Of - Vol 1</i> / Mute (E)
11	11	THE PRODIGY	<i>Their Law - The Singles 1990-2005</i> / XL (PIAS)
12	12	NEIL YOUNG	<i>Greatest Hits</i> / Reprise (UM)
13	13	THE WHO	<i>Then And Now</i> / Polydor (ARV)
14	14	BLONDIE	<i>Greatest Hits</i> / EMI (E)
15	15	BRUCE SPRINGSTEEN	<i>Greatest Hits</i> / Columbia (ARV)
16	16	BILLY JOEL	<i>Piano Man - The Very Best Of</i> / Columbia (ARV)
17	18	BOB MARLEY & THE WAILERS	<i>Legend</i> / Tuff Gong (ARV)
18	17	QUEEN	<i>Greatest Hits</i> / Parlophone (E)
19	20	THE CURE	<i>Greatest Hits</i> / Fiction (ARV)
20	NEW	MICHAEL JACKSON	<i>Number Ones</i> / Epic (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	11	3	EMPIRE OF THE SUN	We Are The People / Virgin
2	8	3	LAZEE	Hold On / Hardzbeat
3	24	2	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
4	12	2	LONNIE GORDON	Catch You Baby / Feverpitch
5	21	2	PAUL VAN DYK	For An Angel / Positiva
6	3	4	LADYHAWKE	Back Of The Van / Modular
7	9	4	SIMPIY RED	(Money's Too Tight) To Mention / Simplyred.com
8	4	5	DEADMAU5 & KASKADE	I Remember / Virgin
9	27	2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak / Loaded
10	2	4	LITTLE BOOTS	New In Town / sixsevenine
11	10	5	U2	Magnificent / Vertigo
12	18	4	THE SCORE	We Got You / Coast
13	1	4	FUNK FANATICS	Love Is The Answer / Freemaision
14	17	10	SYVIA TOSUN & LOVERUSH UK	5 Reasons / Sea To Sun
15	14	3	ELIN LANTO	Discotheque / AATW
16	16	3	KEVIN RUDOLF	Welcome To The World / Island
17	5	4	BAD BOY BILL FEAT. AIYSSA PALMER	Falling Anthem / Nettwerk
18	6	6	AGNES	Release Me / 3 Beat
19	NEW		W BROWN	Shark In The Water / Island
20	32	4	DIZZEE RASCAL	Bonkers / Dirtzee Stank
21	13	4	DANIEL MERRIWEATHER	Red / J
22	20	8	TIGA	Shoes / Plas
23	NEW		THE DUBGURU	U Got 2 Know / Maelstrom
24	7	4	AVIV GEFFEN	It's Alright / Mars
25	15	6	E-TYPE	Rain / AATW
26	23	11	LAURENT WOLF	No Stress / AATW
27	22	9	DJ ANTOINE	This Time / AATW
28	19	6	THE OUTHERE BROTHERS	Enjoy / Time
29	NEW		VALERIYA	Wild / white label
30	NEW		BEYONCE	Diva / Columbia
31	NEW		BRIAN STORME	Put Some / 87 Digital
32	NEW		THE PRODIGY	Warrior's Dance / Take Me To The Hospital
33	28	7	CAVIN HARRIS	I'm Not Alone / Columbia
34	25	5	VARIOUS	Mofohifi Records Spring '09 (Sampler) / Mofa Hifi
35	26	8	DAMIEN S & MARCIE	Love Me & Leave Me / Loverush Digital
36	34	8	FRAGMA	Memory / Hardzbeat
37	Re 2		AXWELL INGROSSO ANGELLO LAIDBACK LUKE FEAT. DEBORAH COX	Leave The World / Axtone
38	38	5	GATHANIA	Blame It On You / Hardzbeat
39	31	8	KLEERUP	Longing For Lullabies / Positiva
40	NEW		PIXIE LOTT	Mama Do / Mercury

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	6	2	LONNIE GORDON	Catch You Baby / Feverpitch
2	15	2	LAZEE	Hold On / Hardzbeat
3	NEW	1	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over / Positiva/Virgin
4	NEW	1	DIZZEE RASCAL	Bonkers / Dirtzee Stank
5	NEW	1	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak / Loaded
6	9	3	E-TYPE	Rain / AATW
7	18	3	LUIGI MASI	Armed With Love / Bunk
8	23	2	EMPIRE OF THE SUN	We Are The People / Virgin
9	2	3	STEPHANE & 3G	We Don't Wanna Put In / Tbc Tv
10	8	4	THE VERONICAS	Untouched / Sire
11	16	2	U2	Magnificent / Vertigo
12	24	2	VERDE	Forever / AATW
13	22	3	VELINSKI	Freedom/Don't Wanna / white label
14	13	2	SIMPIY RED	(Money's Too Tight) To Mention / Simplyred.com
15	17	3	ANTHONEY WRIGHT	Wud If I Cud / Palawan Productions
16	3	4	ELIN LANTO	Discotheque / AATW
17	NEW	1	BEYONCE	Diva / Columbia
18	27	2	SKYLA	Breaking Free / 3 Beat
19	1	5	CHAKA KHAN FEAT. MARY J. BLIGE	Disrespectful / Megafan
20	14	2	N-FORCE	All Or Nothing / AATW
21	7	5	AGNES	Release Me / 3 Beat
22	4	3	DEADMAU5 & KASKADE	I Remember / Virgin
23	12	4	BLACK EYED PEAS	Boom Boom Pow / Interscope
24	11	5	GATHANIA	Blame It On You / Hardzbeat
25	NEW	1	GARY GO	Open Arms / Decca
26	21	3	OPPOSITE WORLDS	Feel / IMC Entertainment
27	30	2	NATISSE	I'm Not Over You / Shed
28	19	4	DANIEL MERRIWEATHER	Red / J
29	NEW	1	NORTHERN ALLSTARS	Rock The Dancefloor / AATW
30	20	4	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic / RCA

Empire strike back with a second chart topper



JUST 13 WEEKS after topping the Upfront club chart with their debut smash *Walking On A Dream*, Empire Of The Sun race back to the summit with follow-up *We Are The People*. The much-vaunted Australian duo finished fourth in the BBC's *Sound Of 2009* poll. In addition to topping the Upfront club chart – courtesy of mixes by Sam La More, WaWa, Style Of Eye and Shazam – *We Are The People* is getting plenty of radio support, and was judged “the hottest record in the world” by Radio One DJ and fellow Antipodean Zane Lowe.

Meanwhile, veteran dance diva Lonnie Gordon scorches to the top of the Commercial Pop chart with her single *Catch You Baby* – a revised version of her 1991 hit *Gonna Catch You*. It is the second number one on the chart in three weeks for the

similarly revitalised EMI dance imprint *Feverpitch*, emulating Alina's *When You Leave* (Numa Numa).

Although achieving greater support across the Upfront and Commercial Pop charts than any other track, *Hold On* is runner-up on both lists for Lazee. The hip-hop sensation's extremely commercial track has been given multiple dancefloor makeovers by Tim Cullen & Andy Tau, Adam K & Soha, Matrix & Futurebound, Hardhouse, Seven and his fellow Swede Stonebridge.

Black Eyed Peas' *Boom Boom* Pow tops the Urban club chart for the sixth straight week, with a barely changed 27% advantage over nearest challenger *Love Sex Magic* by Ciara & Justin Timberlake, which is number two for the third week in a row.

Alan Jones



Taking over the Upfront chart?
David Guetta's collaboration with Kelly Rowland leaps 24-3



Catchy number: Lonnie Gordon's *Catch You Baby* gives the veteran dance diva the Commercial Pop crown this week

Urban Top 30

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

Cool cuts Top 20

Pos	ARTIST	Title
1	BOB SINCLAR	La La Song
2	BASEMENT JAXX	Raindrops
3	LA ROUX	Bulletproof
4	FRIENDLY FIRES	Jump In The Pool
5	DON DIABLO & EXAMPLE	Hooligans
6	MSTRKRFT	Heartbreaker
7	LONNIE GORDON	Catch You Baby
8	HAJI & EMANUEL	In The Moment
9	W BROWN	Shark In The Water
10	MAGISTRATES	Heartbreak
11	MIKE SNOW	Animal
12	ONE ESKIMO	Hometown
13	PIXIE LOTT	Mama Do
14	FERRY RUSH	We Belong
15	TIGA	What You Need
16	BEN MACKLIN	The Best Things
17	LOVERUSH UK!	Fountains Of Youth
18	TOM BEITON	Irresistible
19	HIGH RANKIN	No Money For Guns EP
20	HYPER V	JHZ Pitch Bitch



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
or www.ministryofsound.com/radio

Charts sales

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

The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Write) / Label / Catalogue number (Distributor)	
1	New		BLACK EYED PEAS Boom Boom Pow (Will.i.am) Catalyst/Cherry Lane Music/EMI (Adams/Pineda/Gomez) / Interscope USUM70955624 (ARV)	HIGHEST NEW ENTRY
2	1	4	TINCHY STRYDER FEAT. N-DUBZ Number 1 (Fsmith) Sony ATV/EMI/Chrysalis (Fsmith/Danqueh/Contostavlos) / 4th & Broadway 2701362 (ARV)	
3	2	9	LA ROUX In For The Kill (Langmaid/Jackson) LC / Kitsune 2700304 (PIAS)	
4	7	5	EMINEM We Made You (Dre) Universal/LLC (Mathers/Batson/Young/Parker/Lawrence/Egan) / Interscope 2700646 (ARV)	SALES INCREASE
5	8	8	LIY ALLEN Not Fair (Kurstin) EMI/Universal (Allen/Kurstin) / Regal REG153CD (E)	SALES INCREASE
6	5	18	LADY GAGA Poker Face (Redone) Sony ATV (Germanotta/Khayat) / Interscope 2703459 (ARV)	
7	3	3	IRONIK FEAT. CHIPMUNK & ETON JOHN Tiny Dancer (Hold Me Closer) (Agent X) Universal (John/Taupin) / Asylum ASYLUM9CD (CIN)	
8	4	6	CAVIN HARRIS I'm Not Alone (Harris) EMI (Wiles) / Columbia 8869753252 (ARV)	
9	13	5	THE PRODIGY Warrior's Dance (Howlett) EMI/Shelco (Holmes/Chesalt/Ince/Nicks/Howlett/Grace/Mills/Srock) / Take Me To The Hospital HOSPCDS04 (ESS/ADA)	SALES INCREASE
10	6	6	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic (The V's) EMI/Image/LC (Tadross/Elizund/Timberlake/Fauntleroy) / RCA 88697520672 (ARV)	
11	9	9	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) (Fair) LC (Rahman/Gulzar/Shah) / Interscope CAT0148449894 (ARV)	
12	11	8	MILEY CYRUS The Climb (Shenks) Vistar/1030/Itself/Hopeless/Rose/Stage Three (Alexander/Mabe) / Hollywood ATCO148518455 (ARV)	
13	25	4	ALESHA DIXON Let's Get Excited (Teal/Williams) Sony ATV/Peermusic (Dixon/Harrell/Hersfind/Hall) / Asylum ASYLUM10C1 (CIN)	SALES INCREASE
14	19	5	DEADMAU5 & KASKADE I Remember (Deadmau5 & Kaskade) EMI (Bjarnason/Rodden/Zimmerman) / Virgin MA1501X (E)	SALES INCREASE
15	10	11	BEYONCE Halo (Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles) / Columbia 88697519782 (ARV)	
16	30	3	SOULIA BOY FEAT. SAMMIE Kiss Me Thru The Phone (Jonsin) Published By Patrick/EMI/Warner Chappell (Way/Scheffler/Siegel) / Interscope ATCO149210953 (ARV)	HIGHEST CLIMBER
17	12	8	PINK Please Don't Leave Me (Martin) EMI/Pink Inside/Maraton/Kobalt (Pink/Martin) / RCA 88697471622 (ARV)	
18	17	4	MARMADUKE DUKE Rubber Lover (Reid/Neil/Lusley) Universal/Good Soldier/EMI/LLC (Neil/Joe/Reid) / 14th Floor ATCO148867046 (CIN)	SALES INCREASE
19	14	11	METRO STATION Shake It (Sain & Sluggo) EMI (Mussa/Lyrus/Healy) / Columbia 88697481072 (ARV)	
20	15	11	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love (Redone) Sony ATV (Khayat/Sturin/Iglesias) / Interscope ATCO148449986 (ARV)	
21	18	6	MILEY CYRUS Hoedown Throwdown (Anders/Roz) Warner Chappell/LLC (Anders/Hassman) / Hollywood-Polydor HSWD10933873 (ARV)	
22	28	7	FLO-RIDA Suga (DJ Montay) LC/Sony ATV/Kobalt (Dillard/Humphrey/Loren/Batley/Batley/Gabutti/Lobin) / Atlantic ATCO148283378 (CIN)	SALES INCREASE
23	16	8	NOISETTES Don't Upset The Rhythm (Abbiss) Universal/Warner Chappell (Shunwan/Smith/Morrison/Astasio/Pebworth) / Mercury 1798000 (ARV)	
24	20	7	BRITNEY SPEARS If U Seek Amy (Martin) EMI/Warner Chappell/Kobalt (Kotecha/Kronlund/Max/Schuster) / Jive 88697487822 (ARV)	
25	24	20	LADY GAGA Just Dance (Redone/Akon) Sony ATV (Germanotta/Thiam/Khayat) / Interscope 1796052 (ARV)	
26	29	11	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful (Akon/Jay/Elin 20) Sony ATV/Regime/One Man/Chrysalis (Thiam/Wesley/O'Donis/Harrow/Smith) / Universal 2700494 (ARV)	
27	26	13	TAYLOR SWIFT Love Story (Swift) Sony ATV (Swift) / Mercury CATCO146484041 (ARV)	
28	22	2	TOMMY SPARKS She's Got Me Dancing (Sparks/Crossey) Global Talent (Sparks) / Island 2705868 (ARV)	
29	34	9	ASHER ROTH I Love College (Caveni/Allen) Serious/Chris/Lars/Kobalt/Robo Junior/A Roth (Caveni/Roth/Allen/Robinson/Robinson/Mozer) / Island CATCO14794574 (ARV)	SALES INCREASE
30	40	14	THE PRODIGY Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital HOSPCDS02 (ESS/ADA)	SALES INCREASE
31	23	4	KERI HILSON FEAT. TIMBALAND Return The Favor (Timbaland/Krack) Universal/Warner Chappell/PRP Songs (Hilton/Nelson/Lewis/Muhammad/Mosley/Smulkin/Millap) / Interscope CATCO148653475 (ARV)	
32	35	23	JASON MRAZ I'm Yours (Terefe) Fintage (Mraz) / Elektra AT0308CD (CIN)	SALES INCREASE
33	27	11	FLO-RIDA Right Round (Dr Luke/Timbaland) Sony ATV/Warner Chappell/EMI/Westbury/Kobalt/Bug (Burns/Coy/Franks/Humphrey/Dillard/Lever/Percy/Gott) / Atlantic AT0334CD (CIN)	
34	32	5	GREEN DAY Know Your Enemy (Vig) LC (Green Day) / Reprise W816CD (CIN)	
35	31	16	LIY ALLEN The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal REG150CD (E)	
36	33	12	KELLY CLARKSON My Life Would Suck Without You (Martin/Dr Luke) Warner Chappell/Kobalt (Kelly/Max/Gotwald) / RCA 88697463372 (ARV)	
37	21	8	GIRLS ALOUD Untouchable (Higgins/Xenomania) Warner Chappell/Xenomania (Cooper/Higgins/Powell/Grey) / Fascination 270449 (ARV)	
38	New		EMINEM Beautiful (Dre) Aftermath (Mathers/Young/Batson/Parker/Lawrence) / Interscope ATCO149803808 (ARV)	

39	49	4	SHONTELLE FEAT. AKON Stuck With Each Other (Akon/Warner) Sony ATV (Warren) / Hollywood USUM70900873 (E)	SALES INCREASE
40	New		BILL WITHERS Ain't No Sunshine (Jones) Universal (Withers) / Columbia CATCO7717 (ARV)	
41	36	34	KINGS OF LEON Use Somebody (Petragli/King) Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869742182 (ARV)	
42	48	35	DIZEE RASCAL FEAT. CAVIN HARRIS & CHROME Dance Wit Me (Mills/Harris/Dannon) EMI/Hein Music/Netting Hill/Universal (Mills/Wiles/Dannon/Pain) / Dirtaz Stank STANKNO2CD (PIAS)	SALES INCREASE
43	52	2	KATY PERRY Waking Up In Vegas (Wallis/Perry) Kobalt/Warner Chappell (Carlsson/Child/Perry) / Virgin CATCO149450835 (E)	SALES INCREASE
44	New		KERI HILSON Knock You Down (Ibc) Universal/Image (Hilton/Smith) / Interscope USUM70955396 (ARV)	
45	44	19	ALESHA DIXON Breathe Slow (Snoishock & Karlin) EMI/Sony ATV (Scha/Karlin/Lilly/Martinez) / Asylum ASYLUM6CD (CIN)	SALES INCREASE
46	37	14	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone (Timberlake/Knox) Warner Chappell/Image (Harris/Timberlake/Tadross) / Atlantic AT0333CD (CIN)	
47	39	36	KINGS OF LEON Sex On Fire (Petragli/King) Bug Music (Followill / Followill / Followill / Followill) / Hand Me Down 88697352002 (ARV)	
48	38	25	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings (Taylor) Sony ATV/Chrysalis (Morrisson/FtSmith/Woodford) / Polydor 1792152 (ARV)	
49	61	2	KELLY CLARKSON I Do Not Hook Up (Benxon) EMI/Warner Chappell/Variious (Perry/Dingwall/Walk) / RCA GBCTA090006 (ARV)	SALES INCREASE
50	New		JADE EWEN It's My Time (Lloyd Webber) Real/Kong/Sony/ATV/Rally/Itseful (Lloyd Webber/Warner) / Geffen 2703204 (ARV)	
51	57	3	TAYLOR SWIFT Teardrops On My Guitar (Chapman) Sony ATV (Swift/Rose) / Mercury JISCY060337 (ARV)	SALES INCREASE
52	New		EMPIRE OF THE SUN We Are The People (Empire Of The Sun/Sloman/Mayles) Sony ATV/LL (Sloman/Steel/Tittlemore) / Virgin CATCO148598376 (E)	
53	43	8	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love (Laidback) EMI/Universal/Champion (George/McFarlane/Angello/Van Steppingen) / Data DATA21CD (ARV)	
54	41	4	DEMI LOVATO La La Land (Fields/Jonas Brothers) Sony ATV (Jonas/Jonas/Jonas) / Hollywood-Polydor HSHR10824099 (ARV)	
55	45	26	BEYONCE Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peet Music (Harrell/Inash/Stewart/Knowles) / Columbia 88697475032 (ARV)	
56	47	18	KID CUDI VS. CROOKERS Day 'N' Nite (The Crookers) LC/Universal (Mescudi/Omishure) / Data DATA21CD (ARV)	
57	58	3	LADY GAGA Paparazzi (Fusari) Sony ATV (Germanotta/Fusari) / Interscope USUM70824408 (ARV)	SALES INCREASE
58	46	8	JAMES MORRISON Please Don't Stop The Rain (Stevens) Sony ATV/Kobalt (Morrison/Tedder) / Polydor CATCO147775279 (ARV)	
59	56	27	PINK So What (Martin) EMI/Kobalt (Moore/Max/Schuster) / LaFaE 8869737272 (ARV)	
60	51	20	PINK Sober (Denja/Kana/Harry) EMI/Warner Chappell/Bug/LL (Moore/Dingwall/Hills/Araka) / LaFaE 88697425072 (ARV)	
61	New		EMINEM Old Time's Sake (Dre) Universal/LLC (Mathers/Young/Batson/Parker/Lawrence) / Interscope CATCO14951177 (ARV)	
62	59	34	MGMT Kids (Fridmann) Universal (Goldwasser/Wanvyngarden) / Columbia 995373874R2 (ARV)	
63	55	27	THE KILLERS Human (Pace) Universal (Flowers/Keuning/Staerner/Vanucci) / Vertigo 1789793 (ARV)	
64	New		MADNESS Dust Devil (Lange/Winstanley) LC (Thompson/Woodgate) / Lucky Seven LUKY7004CD (PIAS)	
65	New		N-DUBZ Wouldn't You (Ibc) Sony ATV (Lustus/Bellus/Curtus/Bellus/Rawson) / AATW GBUM10818239 (ARV)	
66	Re-entry		ALESHA DIXON The Boy Does Nothing (Xenomania) Warner Chappell/Xenomania/Sony ATV (Cooper/Higgins/Dixon/Williams/Resch/Jones/Powell/C) / Asylum ASYLUM6CD (CIN)	
67	62	9	KIG Heads Shoulders Kneez And Toez (Hitty) LC/EMI (Osbourne/Rubert/Flaming) / AATW/Island 2701380	
68	60	19	TINCHY STRYDER FEAT. TAID CRUZ Take Me Back (Fsmith) Chrysalis (Fsmith/Cruz) / 4th & Broadway 1797027 (ARV)	
69	74	14	EMINEM FEAT. DR DRE & 50 CENT Crack A Bottle (Dre) EMI/Warner Chappell/Sony ATV/Variious (Mathers/Young/Jackson/Batson/Cornines/Variious) / Interscope CATCO14771332 (ARV)	
70	New		FRIENDLY FIRES Jump In The Pool (Ibc) Universal/EMI (Marfarian/Gibson/Savage/Egworthy) / XL CATCO142104128 (PIAS)	
71	New		LENKA The Show (Ibc) TBC (Ibc) / Columbia USSM10802021 (ARV)	
72	66	34	KATY PERRY Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottwald/Max/Perry) / Virgin VSCD1980 (E)	
73	New		BEYONCE Diva (Ibc) IBC (Ibc) / Columbia USSM10804755 (ARV)	
74	64	21	N-DUBZ Strong Again (Fsmith/Rubinson) Sony ATV (Fsmith/Rubinson/Contostavlos/Contostavlos/Rawson) / AATW ATCO147609821 (ARV)	
75	70	30	THE SATURDAYS Up (Quiza/Taross) Universal/PRP/Waterfall (Taross/Romdahl/Wroldsen) / Fascination 1785660 (ARV)	

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Ain't No Sunshine 40	Dust Devil 64	If U Seek Amy 24	Let's Get Excited 13	Poker Face 6
Beautiful 26	Halo 15	In For The Kill 3	Love Sex Magic 10	Return The Favor 31
Beautiful 38	Heads Shoulders Kneez	It's My Time 30	Love Story 27	Right Round 33
Boom Boom Pow 1	And Toez 67	Jai Ho! (You Are My Destiny) 11	My Life Would Suck Without You 36	Rubber Lover 18
Breathe Slow 45	Hoedown Throwdown 21	Jump In The Pool 70	Not Fair 5	Sex On Fire 47
Broken Strings 48	Hot N Cold 72	Just Dance 25	Number 1 2	Shake It 19
Crack A Bottle 68	Human 63	Kids 62	Old Time's Sake 61	She's Got Me Dancing 28
Dance Wit Me 42	I Do Not Hook Up 49	Kiss Me Thru The Phone 16	Omen 30	Show Me Love 53
Day 'N' Nite 56	I Love College 29	Knock You Down 44	Paparazzi 57	Single Ladies (Put A Ring On It) 55
Dead & Gone 46	I Remember 14	Know Your Enemy 34	Please Don't Leave Me 17	So What 59
Diva 73	I'm Not Alone 8	I'm Yours 32	Please Don't Stop The Rain 58	Sober 60
Don't Upset The Rhythm 23	I'm Yours 32			Strong Again 74

Stuck With Each Other 39	Untouchable 37	Key	As used by Radio One
Suga 22	Up 75	★ Platinum (600,000)	
Take Me Back 68	Use Somebody 41	● Gold (400,000)	
Takin' Back My Love 20	Waking Up In Vegas 43	○ Silver (200,000)	
Teardrops On My Guitar 51	Warrior's Dance 9		
We Are The People 52	We Made You 4		
We Made You 4	Wouldn't You 65		

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

OFFICIAL
album chart

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
1	New		GREEN DAY 21st Century Breakdown (Vig) / Reprise 936249777 (CIN)	HIGHEST NEW ENTRY
2	3	14	LILY ALLEN It's Not Me It's You ★ (Kurtin) / Regal REG15CD (F)	SALES INCREASE
3	2	18	LADY GAGA The Fame (Redone/Space Cowboy/Fuse/Fl/Kierszenbaum/Kleruf/5u) / Interscope 1791747 (ARV)	
4	6	12	THE PRODIGY Invaders Must Die ★ (Howlett) / Take Me To The Hospital HDSP8DX001 (ESS/ADA)	SALES INCREASE
5	4	29	PINK Funhouse 2★ (Verious) / LaFace 88697406492 (ARV)	
6	New		MAXIMO PARK Quicken The Heart (Leune) / Warp WARP178 (PIAS)	
7	5	26	BEYONCÉ I Am Sasha Fierce 2★ (Geddes/The Dream/StarGate/Stewart/Verious) / RCA 88697194922 (ARV)	
8	1	3	BOB DYLAN Together Through Life (Frost) / Columbia 88697438931 (ARV)	
9	New		JIM REEVES The Very Best Of (Verious) / Sony Music 88697519072 (ARV)	
10	8	34	KINGS OF LEON Only By The Night 5★ ★ (Pettingill/King) / Hand Me Down 88697327121 (ARV)	
11	14	10	TAYLOR SWIFT Fearless ● (Chapman/Swift) / Mercury 1795298 (ARV)	SALES INCREASE
12	27	24	ALESHA DIXON The Alesha Show ● (Banker/Higgins/SoulKnock/Karim/The Underings/War) / Asylum 5186510332 (CIN)	SALES INCREASE
13	12	33	JAMES MORRISON Songs For You, Truths For Me ★ (Terrell/Rubson/Taylor/Fedder/White) / Polydor 1779250 (ARV)	
14	New		MARMADUKE DUKE Duke Pandemonium (The Atmosphere & The Dragon) / 14th Floor 256469143 (CIN)	
15	7	3	THE ENEMY Music For The People ● (Crossley) / Warner Brothers 2564690007 (CIN)	
16	15	24	AKON Freedom ★ (Akon/Verious) / Universal 1792339 (ARV)	
17	10	2	YUSUF Road Singer - To Warm You Through The Night (Slem/Terere) / Island 2704827 (ARV)	
18	11	3	PUSSYCAT DOLLS Doll Domination - The Mini Collection (Luvine/Fair/Murmel/Antin/Scherzinger) / Interscope 2704099 (ARV)	
19	18	55	ELBOW The Seldom Seen Kid 2★ (Putter) / Fiction 1764098 (ARV)	
20	19	11	U2 No Line On The Horizon ★ (Eno/Lanois/Willywhite) / Mercury 1796028 (ARV)	
21	9	2	CIARA Fantasy Ride (Verious) / LaFace 88697313902 (ARV)	
22	16	10	ANNIE LENNOX The Collection ● (Verious) / RCA 88697368051 (ARV)	
23	21	14	LADYHAWKE Ladyhawke ● (Gabriel/Ulcycyewke) / Modular MODC098 (ARV)	
24	28	22	N-DUBZ Uncle B ★ (Fismih/N-Dubz) / AATW 1790382 (ARV)	SALES INCREASE
25	24	24	TAKE THAT The Circus 6★ 2★ (Shanks) / Polydor 1787444 (ARV)	
26	17	5	CHRIS DE BURGH Footsteps (Porter/De Burgh) / Universal TV 1798495 (ARV)	
27	39	19	JASON MRAZ We Sing We Dance We Steal Things ● (Terere) / Atlantic 7567897009 (CIN)	SALES INCREASE
28	57	76	PAOLO NUTINI These Streets 3★ (Nelson) / Atlantic 094634 (CIN)	SALES INCREASE
29	30	18	NICKELBACK Dark Horse ● (Lenge/Matt/Nickelback) / Roadrunner CG36314LP (CIN)	SALES INCREASE
30	26	10	KELLY CLARKSON All I Ever Wanted 1 ● (Clarkson/Tec der/Benson/Martin/Gutwiler/Dier/Watters) / RCA 88697476772 (ARV)	
31	67	2	DEADMAU5 Random Album Title (Zimmerman) / Ministry MAU5CD1 (F)	HIGHEST CLIMBER
32	13	2	THE MACCABEES Wall Of Arms (Dravs) / Fiction 2721102 (ARV)	
33	23	6	BAT FOR LASHES Two Suns ● (Kostin/Khan) / Parlophone 6330131 (F)	
34	40	40	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)	SALES INCREASE
35	33	30	FLEET FOXES Fleet Foxes ★ (Ex) / Bella Union BELUA2CD167 (ARV)	
36	New		GRAHAM COXON The Spinning Top (Street) / Transgressive TRANS102 (CIN)	
37	31	9	RONAN KEATING Songs For My Mother (Lipsun) / Polydor 1799622 (ARV)	
38	34	28	ENRIQUE IGLESIAS Greatest Hits ★ (Verious) / Interscope 1788433 (ARV)	

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)	
39	35	25	THE KILLERS Day & Age 3★ ★ (Price) / Vertigo 1785121 (ARV)	
40	41	689	ABBA Gold - Greatest Hits 13★ (Ancersonn/Olveous) / Polydor 570072 (ARV)	SALES INCREASE
41	38	34	NE-YO Year Of The Gentleman ★ (Starza/Harmony/Pulvin/De Don/Taylor/Verious) / Def Jam 1774984 (ARV)	
42	Re-entry		FRIENDLY FIRES Friendly Fires ● (Epworth/McFarlane) / XL XLCD383 (PIAS)	
43	46	3	THE BEATLES 1 8★ (Martin) / Apple 5293252 (F)	SALES INCREASE
44	29	6	CAROLE KING Tapestry (Adler) / Epic 04931802 (ARV)	
45	42	75	KINGS OF LEON Because Of The Times ★ (Johns) / Hand Me Down 8869707412 (ARV)	
46	32	6	DOVES Kingdom Of Rust ● (Doves/Austin/Leckie) / Heavenly HMNL67 (F)	
47	36	28	GIRLS ALoud Out Of Control 2★ (Higgins/Xenomani) / Fascination 1790073 (ARV)	
48	22	4	DEPECHE MODE Sounds Of The Universe (Hillier) / Mute BXTUMM300 (F)	
49	Re-entry		IRONIK No Point In Wasting Tears (Abent/XS/enmark/Killian/Ward/Verious) / Asylum 2564683911 (CIN)	
50	48	69	LEONA LEWIS Spirit 9★ 2★ (MacRute/StarGate/Fedder/Steinberg/Verious) / Syco 88697185262 (ARV)	
51	49	30	U2 U218 Singles 2★ (Lillywhite/Eno/Lanois/Lovimer/Thomas/Rubin) / Mercury 1773541 (ARV)	
52	Re-entry		EMPIRE OF THE SUN Walking On A Dream (Meyes/Empire Of The Sun) / Virgin 2354032PMI (F)	
53	59	5	MADNESS Complete Madness (Verious) / Union Square USMC0016	SALES INCREASE
54	51	16	SIMPLY RED Greatest Hits 25 ★ (Verious) / SimplyRed.com SR006CD (F)	
55	45	63	DUFFY Rockferry 5★ 3★ (Butler/Hogarth/Booker) / A&M 1756423 (ARV)	
56	New		BEN'S BROTHER Battling Giants (Karbeck) / Flat Cap 2707347 (ARV)	
57	Re-entry		SIMON & GARFUNKEL The Collection (Verious) / Sony BMG 8869734662 (ARV)	
58	New		USA HANNIGAN Sea Sew (Tbc) / Hoop Recordings LHCD001 (TBC)	
59	Re-entry		ASHER ROTH Asleep In The Bread Aisle (Yoell/Apletan/Cannon/Nott/Ceire/Allen/Novel) / Island 2703803 (ARV)	
60	54	48	THE TING TINGS We Started Nothing 2★ (De Martino) / Columbia 8869733342 (ARV)	
61	37	5	MADELEINE PEYROUX Bare Bones (Klein) / Decca/Rounder 672732 (ARV)	
62	60	24	THE SATURDAYS Chasing Lights ● (Belmeel/Cutler/Quiz/Tavus/Elli/Seni/Wood/14IV) / Fascination 1789979 (ARV)	
63	69	20	EMINEM Curtain Call - The Hits 3★ (Dr/Verious) / Interscope 9882893 (ARV)	SALES INCREASE
64	52	54	MGMT Oracular Spectacular ★ (Fridman/MGMT) / Columbia 88697195121 (ARV)	
65	61	7	FLO-RIDA Routes Of Overcoming The Struggle (Jansin/Dr. Luke/Drumme Boy/DJ Monty/Denjie/Beetz/W) / Atlantic 7567896688 (CIN)	
66	25	2	THE HORRORS Primary Colours (Barrow/Cunningham) / XL XLCD418 (PIAS)	
67	64	40	KINGS OF LEON Aha Shake Heartbreak ★ (Johns/Angelo) / Hand Me Down 82876764102 (ARV)	
68	56	17	OST Slumdog Millionaire (Verious) / Interscope 1796863 (ARV)	
69	63	22	KANYE WEST 808s & Heartbreaks ● (West/No I.D./Shekeet/Plibin/Pel/Verious) / Roc-A-Fella 1791341 (ARV)	
70	Re-entry		LILY ALLEN Alright, Still 3★ (Fulencoff/Russ/Hill/Cox/Kil/Mann/Rouison) / Regal 3670282 (F)	
71	43	4	NOISETTES Wild Young Hearts (Abblis) / Vertigo 1792832 (ARV)	
72	70	9	THE SPECIALS The Best Of (Costello/Verious) / Chrysalis (HRTV20082 (F)	
73	Re-entry		THE KILLERS Hot Fuss 4★ ★ (Seltzman/Fine/Killers/Flowers) / Vertigo 9875385 (ARV)	
74	55	9	BOB DYLAN Dylan (Verious) / Columbia 88697059282 (ARV)	
75	50	77	JAMES MORRISON Undiscovered 4★ (Terrell/Rubson/Hugarth/White) / Polydor 9878240 (ARV)	

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Abba 40	Dixon, Alesha 12	Hannigan, Lisa 58	Madness 53	Pink 5
Akon 16	Doves 45	Horros, The 66	Marmaduke Duke 14	Prodigy, The 4
Allen, Lily 2, 70	Duffy 56	Iglesias, Enrique 38	Maximo Park 6	Pussycat Dolls 18
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Beatles, The 43	Elbow 19	Keating, Ronan 37	Mraz, Jason 27	Roth, Asher 59
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Clarkson, Kelly 30	Fleet Foxes 35	Lady Gaga 3	Noisettes 71	Simply Red 54
Coxon, Graham 36	Flo-Rida 65	Lenny, Annie 22	Nutini, Paolo 28	Specials, The 72
De Burgh, Chris 26	Friendly Fires 42	Lewis, Leona 50	Ost 68	Take That 25
Deadmau5 31	Girls Aloud 47	Maccabees, The 32	OST 68	Taylor Swift 11
Depeche Mode 48	Green Day 1		Peyroux, Madeleine 61	Ting Tings, The 60

Key
★ Platinum (300,000)
● Gold (100,000)
○ Silver (50,000)
★ 1m European sales

BPI Awards
Singles
Beyonce: If I Were A Boy (gold)
James Morrison: Broken Strings (gold)

Albums
Beyonce: I Am Sasha Fierce (2 x plat.)
James Morrison: Undiscovered (4 x plat.)

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Charts analysis

Analysis Alan Jones



Sales surge sends Green Day to top

GREEN DAY'S LATEST CHART TOPPER IS THE FOURTH ALBUM in the past five years to claim the chart throne following a Friday release – emulating Eminem's *Encore* and *Curtain Call: The Hits* and Metallica's *Death Magnetic*. Green Day's 21st Century Breakdown sold 79,770 copies by week's end. However, it was the subject of significant distribution leakage, and actually racked up 19,293 of those sales prior to official release, between Monday and Thursday. Green Day's previous album, *American Idiot*, sold 89,385 copies to debut at number one in 2004, and has since increased its overall tally to 1,940,828.

Green Day's success robs **Lily Allen** of a return to number one with her second album, *It's Not Me, It's You*, which rebounds 3-2 on sales of 25,310 copies, swapping places with **Lady Gaga's** *The Fame* (22,574 sales). Helped by the success of current single *Not Fair*, which jumps 8-5 (32,350 sales), it is the highest chart placing earned by Allen's album for 12 weeks. It is joined in the Top 75 by her debut album, *Alright, Still*, which climbs to number 70 on sales of 2,230 copies. Released in 2006, *Alright, Still* never climbed higher than number two, but has been a consistent seller, passing the million sales mark three weeks ago.

Number one on midweek sales flashes, **Maximo Park's** *Quicken The Heart*, debuts at number six on sales of 19,206 copies. *Quicken The*

Heart is the second Top 10 success for both **Maximo Park** and their label, **Warp**. The **Geordie** quintet's previous albums are *Our Earthly Pleasures*, which debuted and peaked at number two in August 2007 on sales of 39,595, and *A Certain Trigger*, which entered and peaked at number 15 in May 2005 on sales of 10,796. First-week sales do not tell the whole story, however, and *A Certain Trigger* has sold 213,814 copies to date, 20% more than the 177,684 copies that *Our Earthly Pleasures* has sold, making it the biggest seller in the 20-year history of Sheffield indie label **Warp**, whose best chart placing for an album by an act other than **Maximo Park** came from **The Aphex Twin's** 1996 release *Selected Ambient Works Volume II*, which reached number 11.

Bob Dylan's *Together Through Life*, which has held the top slot for the past two weeks, dives to number eight on sales of 14,790 copies. The last album to fall further from number one was **Doves' Some Big City**, which collapsed 1-14 in March 2005, although **White Lies' To Lose My Life** also slid 1-8 in February.

With introductory single *Rubber Lover* claiming a spot in the Top 20 for the fourth straight week, Scots band **Marmaduke Duke's** second album *Duke Pandemonium* debuts at number 14 on sales of 9,535 copies. Their debut 2005 set *The Magnificent Duke* failed to chart and has sold just 3,497 copies.

Graham Coxon's seventh solo

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,517,657	1,331,556
prev week	2,540,396	1,303,285
% change	-0.9%	+2.2%

Last week	Compilations	Total albums
Sales	387,710	1,719,267
prev week	386,497	1,689,782
% change	+0.3%	+1.7%

Year to date	Singles	Artist albums
Sales	52,564,815	31,506,909
vs prev year	37,944,656	33,036,608
% change	+38.5%	-4.6%

Year to date	Compilations	Total albums
Sales	8,413,394	39,920,303
vs prev year	9,756,310	42,792,918
% change	-13.8%	-6.7%

Compiled from sales data by Music Week

album, *The Spinning Top*, provides the 40-year-old **Blur** guitarist with his fourth chart entry, debuting at number 36 (4,096 sales).

Ben's Brother's debut album, *Beta Male Fairytales*, sold 49 copies the week it was released exactly two years ago but it eventually peaked at number 14 and sold 70,756 copies, after spinning off several excellent singles. Now relocated from *Relentless* to band leader **Jamie Hartman's** own *Flat Cap* label – via **Island/Universal** – they debut at number 56 with second album, *Battling Giants*, on sales of 2,819 copies.

Also new to the chart this week is *The Very Best Of Jim Reeves* (number nine, 14,373 sales), the 34th charted album for the late country legend since his 1964 debut – all but two of them posthumously.

With third single *Let's Get Excited* jumping 25-13 (17,312 sales), **Alesha Dixon's** second album, *The Alesha Show* returns to its peak. The album, which debuted 24 weeks ago at number 26 spawned top five hits in *The Boy Does Nothing* (number five) and *Breathe Slow*, and climbed as high as number 12 when the latter was a hit in February. Number 52 a fortnight ago, the album responded to *Let's Get Excited's* success by jumping to number 27 last week, and now leaps to number 12, with sales of 11,098 copies last week lifting its career tally to 250,050.

A collaboration with **Kaskadee**, *I Remember* is the 10th single by **Deadmau5** in less than two years but the first to chart. Its success (it climbs 19-14 this week on sales of 16,391 copies) kickstarts **Deadmau5's** debut album, *Random Album Title*, which was released last October, and finally breached the Top 75 last week, debuting at number 67. The album makes further gains this week, leaping to number 31 on sales of 4,228 copies.

After three weeks at number one

ARTIST ALBUMS



Universal	30.3%
Warner	25.5%
Sony	23.0%
EMI	8.3%
Others	12.9%

SINGLES



Universal	45.8%
Sony	17.9%
EMI	12.8%
Warner	12.2%
Others	11.3%

on the singles chart, **Tinchy Stryder** feat **N-Dubz's** *Number One* retreats to number two (51,888 sales), while **La Roux's** *In For The Kill* – number two for four weeks in a row – fades to number three (44,310 sales). They make way for **Black Eyed Peas**, whose *Boom Boom Pow* debuts at number one on sales of 74,440 downloads – the highest tally for a number one for nine weeks – three years after their last hit, a remake of *Mas Que Nada* with **Sergio Mendes**. *Boom Boom Pow* is **BEP's** ninth Top 10 hit, and their second chart topper – their first, *Where Is The Love*, spent six

weeks at number one in 2003, and has thus far sold 628,496 copies.

A busy week for **Eminem**, with two tracks (*Crack A Bottle* and *3AM*) dropping out of the Top 75, and another two (*Old Time's Sake* and *Beautiful*) arriving, while *We Made You* climbs to its highest position yet. All five songs are from **Eminem's** album, *Relapse*, which is released today (Monday). *We Made You* spends its fifth week in the Top 10, rallying 7-4 (33,105 sales), as *Old Time's Sake* and *Beautiful* debut at 61 (3,050 sales) and 38 (5,890 sales), respectively, lifting the rapper's tally of hits to 24 in 10 years – or 29, if we count his successes as a member of **D12**.

The Prodigy's *Invaders Must Die* album quietly delivers its second Top 10 single, in the form of *Warrior's Dance*, which has moved 56-18-16-13-9 to become the veteran group's 11th Top 10 hit. It has also helped **Invaders Must Die** to top the 300,000 sales mark. The album, which jumps 6-4, sold 19,628 copies last week to lift its 12 week tally to 318,949.

Charting in the Seventies for **Michael Jackson**, the Eighties for **Sivuca** and the Nineties for **Ladysmith Black Mambazo** feat. **Des'ree**, *Ain't No Sunshine* is finally a hit here for its writer **Bill Withers**, for whom it reached number three in America in 1972. Debuting at number 40 on sales of 5,628 downloads, the track's belated success comes after it was performed on *Britain's Got Talent* by 17-year-old **Shaun Smith**.

The UK's Eurovision representative, **Jade Ewen** debuts at number 50 with *It's My Time* (4,202 sales). The song finished fifth in the competition, and should be joined in the chart next week by the winner, **Fairytales** by **Alexander Rybak**, a Belarusian who represented Norway.

Singles sales eased down 0.9% to 2,517,657 last week, but were 37.11% above same week 2008 sales of 1,836,184. Combined album sales climbed 1.7% week-on-week to 1,719,267 – 5.02% below same week 2008 sales of 1,810,083.

International charts coverage Alan

Depeche Mode deliver overseas

DEPECHE MODE'S *Sounds Of The Universe* is once again the star performer among albums by British acts overseas. The album, which topped the chart in more than a dozen countries, dropped 22-48 in the UK. However, it is doing much better on the international stage – it is number one for the third week in a row in Germany and Switzerland, but slips 1-2 in Hungary and Italy and 1-5 in

Sweden. It climbs 4-2 in France, while falling 3-7 in Russia, 9-24 in The Netherlands, 13-19 in Ireland, 14-28 in Canada, and 18-38 in the US.

Paul Potts was discovered on *Britain's Got Talent* and his debut album *One Chance* sold 544,000 copies domestically but overseas audiences have been given the opportunity of buying his follow-up *Passione* first. The album climbs 4-2

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 GREEN DAY <i>21st Century Breakdown</i>	£8.99	£8.95	£tbc	£8.98
2 LILY ALLEN <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98
3 LADY GAGA <i>The Fame</i>	£8.99	£8.95	£8.93	£8.98
4 PRODIGY <i>Invaders Must Die</i>	£8.99	£6.99	£7.93	£6.98
5 PINK <i>Funhouse</i>	£6.99	£7.99	£8.93	£6.98

Charts sales

Key
■ Highest new entry ■ Highest climber

Hit 40 UK

This	Last	Artist Title / Label
1	NEW	BLACK EYED PEAS Boom Boom Pow / Interscope
2	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway
3	2	LA ROUX In For The Kill / Kitsune
4	6	EMINEM We Made You / Interscope
5	8	LIYY ALLEN Not Fair / Regal
6	3	IRONIK FEAT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer) / Asylum
7	5	LADY GAGA Poker Face / Interscope
8	4	CAVIN HARRIS I'm Not Alone / Columbia
9	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA
10	25	THE PRODIGY Warrior's Dance / Take Me To The Hospital
11	11	BEYONCE Halo / Columbia
12	9	A R RAHMAN & PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER Jai Ho! (You Are My Destiny) / Interscope
13	12	PINK Please Don't Leave Me / RCA
14	13	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope
15	23	ALESHA DIXON Let's Get Excited / Asylum
16	38	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope
17	10	MILEY CYRUS The Climb / Polydor
18	15	METRO STATION Shake It / Columbia
19	16	LADY GAGA Just Dance / Interscope
20	17	LIYY ALLEN The Fear / Regal
21	14	NOISETTES Don't Upset The Rhythm / Mercury
22	18	JAMES MORRISON Please Don't Stop The Rain / Polydor
23	19	KELLY CLARKSON My Life Would Suck Without You / RCA
24	29	MARMADUKE DUKE Rubber Lover / 14th Floor
25	20	BRITNEY SPEARS If U Seek Amy / Jive
26	34	FLO-RIDA Suga / Atlantic
27	21	JAMES MORRISON Broken Strings / Polydor
28	NEW	DEADMAU5 & KASKADE I Remember / Virgin
29	32	JASON MRAZ I'm Yours / Elektra
30	24	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS Beautiful / Universal
31	33	ALESHA DIXON Breathe Slow / Asylum
32	27	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / Atlantic
33	31	KINGS OF LEON Use Somebody / Hand Me Down
34	22	GIRLS ALOUD Untouchable / Fascination
35	37	BEYONCE Single Ladies (Put A Ring On It) / Columbia
36	26	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope
37	30	FLO-RIDA Right Round / Atlantic
38	35	TAYLOR SWIFT Love Story / Mercury
39	39	JENNIFER HUDSON Spotlight / RCA
40	36	STEVE ANELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data

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

Jazz & blues albums Top 10

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

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

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS R&B Collection - Summer 2009 / Universal TV (ARV)
2	1	VARIOUS Now That's What I Call Music! 72 / EMI Virgin/JMTV (E)
3	2	VARIOUS Dance Nation - Your Big Night Out / Hard2beat (ARV)
4	3	OST Hannah Montana - The Movie / Walt Disney (E)
5	4	VARIOUS Ska Mania / Universal TV (ARV)
6	5	VARIOUS Time To Say Goodbye / Decca (ARV)
7	NEW	VARIOUS Driving Anthems / Sony Music (ARV)
8	NEW	VARIOUS Bonkers - The Original Hardcore / AATW/JMTV (ARV)
9	7	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / EMI TV/Sony Music
10	6	VARIOUS Floorfillers - 80s Club Classics / AATW/JMTV (ARV)
11	8	VARIOUS Hallelujah / Sony Music/UCI
12	NEW	VARIOUS Mind Body And Soul / UCI (ARV)
13	9	VARIOUS Pop Princesses 2009 / Sony Music/JMTV
14	10	VARIOUS Classic Chilled Ibiza / Rhino (CINR)
15	13	OST Mamma Mia / Polydor (ARV)
16	11	VARIOUS Adagio - Let The World Be Still / UCI (ARV)
17	17	OST Twilight / Atlantic (CIN)
18	14	VARIOUS Dave Pearce - Trance Anthems 2009 / Ministry (E)
19	12	VARIOUS Hed Kandi - The Mix - Spring 2009 / Hed Kandi (ARV)
20	16	VARIOUS Clubland (Classix 2) / AATW/JMTV (ARV)

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

Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MADNESS Dust Devil / Lucky Seven (PIAS)
2	2	LIVERPOOL COLLECTIVE/KOP CHOIR Fields Of Anfield Road / Robot
3	1	MAXIMO PARK The Kids Are Sick Again / Warp (PIAS)
4	NEW	THE HORRORS Who Can Say / XL (PIAS)
5	NEW	ANNIE Anthonio / Pleasuremasters (TBC)
6	3	BON IVER Blood Bank / Jagjaguwar (PIAS)
7	NEW	BROKEN RECORDS Until The Earth Begins To Part / GAD (PIAS)
8	4	OASIS Falling Down / Big Brother (PIAS)
9	5	FRANZ FERDINAND No You Girls / Domino (PIAS)
10	6	BURIAL/FOURTET Moth/Wolf Cub / Text (TBC)

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Rock albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	GREEN DAY 21st Century Breakdown / Reprise (CIN)
2	4	GREEN DAY American Idiot / Reprise (CIN)
3	2	HEAVEN & HELL The Devil You Know / Roadrunner (CIN)
4	NEW	THUNDER The Very Best Of / EMI (E)
5	3	NICKELBACK Dark Horse / Roadrunner (CIN)
6	5	GUNS N' ROSES Greatest Hits / Geffen (ARV)
7	NEW	THEORY OF A DEADMAN Scars & Souvenirs / Roadrunner (CIN)
8	6	GUNS N' ROSES Appetite For Destruction / Geffen (ARV)
9	7	NICKELBACK All The Right Reasons / Roadrunner (CIN)
10	NEW	IN CASE OF FIRE Align The Planets / Zomba (TBC)

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Jones



in New Zealand and 10-4 in Canada, while slipping 3-7 in Australia. In the US, Passione debuts at number 33 on sales of 16,000, falling short of the number 30 debut/number 23 peak of One Chance.

British visitors to Australia at present include **The Priests** and **Annie Lennox**. Both see dramatic resurgences as a result - Lennox's Greatest Hits rebounds 42-10 while The Priests' self-titled debut cracks

the Top 10 for the first time, rocketing 27-6 on its ninth week on the list. The album - which reached number five here and sold 441,000 copies - has also made the Top 10 in Ireland, Denmark, Sweden and Spain.

Yusuf Islam is making waves with his Road Singer album. His highest charting new album domestically since 1974's Buddha & The Chocolate Box, it sold 14,000 copies in the US last week to debut at number 41 and become his highest-charting album there since Back To Earth in 1978. The album also debuts at number

nine in Germany, number 12 in Austria, number 43 in Switzerland, number 58 in Ireland and number 61 in Canada.

Finally, Adele's 19 is loitering in 170th position in the UK chart over a year after reaching number one but it remains huge in The Netherlands, where it tops the chart for the eighth time in its 64-week chart career thanks to the popularity of current single Make You Feel My Love. The Netherlands is the only other country that the album has been number one, though it did go Top 10 in Ireland, Belgium, Norway and the US.