

NEWS

PLAYING IT COOL OVER JACKSON ESTATE

Sony/ATV calm about Jackson's 50% stake



DIGITAL ALL CHANGE

What is the future for leading tech companies in the digital music sector?



FEATURES

HOUSTON CALLING

Clive Davis, the man who is relaunching Whitney Houston's career, talks to MW

As swine flu advances, the music business declares itself well prepared

Music takes the strain

Live

By Robert Ashton & Robert Leedham

FESTIVAL PROMOTERS ARE TAKING STEPS TO STAVE OFF THE SWINE FLU pandemic this summer, as the respiratory disease starts to take a grip on the industry.

With 100,000 new cases of swine flu confirmed in the past week in the UK alone, it was only a matter of time before the H1N1 strain of the influenza took its toll on music, with outbreaks already recorded at two majors and a number of indies.

Promoters, right in the middle of festival season, are now anxiously eyeing the latest advice from the Department of Health. The Government department has not yet ruled out large events taking place, but says the situation is under review and that organisers should contact them if they are concerned.

A DoH spokesman says, "We are not saying to people don't go to music festivals or large events. Things are always under review. Our advice will change depending on what happens."

Following on from the three cases confirmed at Glastonbury, the virus impacted further on Glade festival, which took place on July 16 to 19.

Glade Festival director and Association of Independent Festivals board member Nick Ladd explains, "We quarantined two or three of our attendees to their caravan after they came down with flu-like symptoms and a temperature over 38 degrees. As a pre-emptive measure we issued antiseptic hand wipes and hand washes though the Government would not release us any of the Tamiflu vaccine."

Meanwhile, Stuart Galbraith, promoter of the Sonisphere festival taking place in early August, says of the threat, "We have had discussions with our licensing authority and health agencies and will be providing extensive hand wash facilities." In the



Large gatherings are not yet under threat from the Department of Health, but the ever-changing situation is under review

event of an outbreak he confirms, "We have contingency for an isolation area for any confirmed cases."

AIF co-founder Ben Turner says that the organisation, which represents around 20 independent festivals, is worried by the state of affairs. "AIF is, of course, concerned about the increasing risk of swine flu, who wouldn't be concerned with the general alarm being created worldwide? However, each individual festival - like all outdoor events of any kind - will be dealing with any concerns with their local health authorities directly."

However, the reaction to Government advice for festival organisers has been mixed. While Galbraith explains he is satisfied with both the quantity and quality of guidance, Ladd says he was unaware of its existence, explaining, "I relied

on my medical team for the correct procedure in handling infected attendees."

As the Government switched on its National Pandemic Flu Service phone lines last week, there was speculation that two members of a leading act had become notable casualties of the virus. Although the group in question have cancelled numerous promotional duties due to illness, their management has not confirmed its nature. An unnamed artist on a leading independent label is also believed to be affected.

In addition, there are outbreaks of infections at Universal Music "across a number of its UK sites", while EMI has recorded signs of the respiratory disease. Among the independents, Ministry of Sound has also reported cases.

However, all insist the situation is

being carefully managed, with labels, publishers, management companies and industry organisations keen to emphasise they are treating the ongoing threat with their full attention.

Government advice states that any employees with symptoms correlating to flu should be sent home, although many organisations have taken to providing additional preventative measures.

Island Records, for example, is supplying staff with a sanitising alcohol gel. Meanwhile, Sony Music's communications director Paul Bursche says, "We have contingency plans in place, we're monitoring the situation very closely and are updating and advising employees as and when appropriate."

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INDUSTRY STALWART CLIVE DAVIS, who first signed Whitney Houston to

Arista in 1983 and has worked with her for the vast majority of her career, has admitted that her forthcoming album *I Look To You* proved the most challenging to work on.

Due via RCA on August 31, *I Look To You* was three years in the making and features some of the most respected songwriters and producers in the business, including Alicia Keys, Diane Warren, Stargate and R Kelly.

"It took so long because you keep the bar up for material and you have to wait for what you consider to be great songs to emerge," says Davis, who is now "very happy" with the 11 songs on the album. He does, however, admit that he is cautious about radio's reaction to the songs.

"It's not the era so much of great songs and copyrights that will be around in 10 or 20 years," says the Sony Music chief creative officer. "There are no classics. It's very tough for ballads today, especially in the hip-hop-dominated US charts. Radio has changed, the industry has changed."

Reflecting on Houston's career, that has seen her sell more than 11m albums in the UK, Davis says, "We didn't just have hit records, we had pop classics. But today how do you create that if radio will not play it?"

Davis reveals that the criteria for the songs on *I Look To You* was finding the balance between "special" songs and ones that would be embraced by radio. "We didn't want Whitney to have a series of hit records that anyone else who's strong can do. We wanted to have that special song."

● For the full interview see page 18.

News

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

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The Playlist



MINI VIVA
Left My Heart In Tokyo
Geffen

Xenomani have been busy of late and Mini Viva are one of the projects keeping the studio desk warm with infectious, upbeat, radio-friendly pop. (single, tbc)



MUSE
United States Of Eurasia
Warner Bros

Released in six parts across the internet for fans to collect and put together, the first taste of Muse's new album is epic, Queen-esque rock. (single, September 7)



JULIAN PERRETTA
Wonder Why
Columbia

Bright, piano-driven pop that should give Perretta a strong start at radio. A big priority for the Columbia label. (single, August 24)



DOLLY ROCKERS
Gold Digger
Parlophone

First single proper and the Dolly Rockers look poised to begin their ascent into mainstream consciousness. Shiny pop packed with personality. (single, August 31)



WAVE MACHINES
Punk Spirit
Neopolitan

Enjoying its first play courtesy of Zane Lowe last week, Punk Spirit has also won support from Huw Stephens, John Hillcock and Lamacq. (single, August 17)



CASSIUS
Youth, Speed, Trouble, Cigarettes
Cassius Record

A club-friendly, innovative return from the house duo, set for release on their own Cassius records label. (single, August 10)



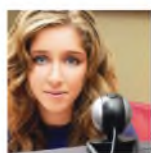
LIGHTSPEED CHAMPION
Heavy Purple
Domino

First taste of the US-based Brit promises good things for the new album. Currently available for free from the official LC website. (free download, available now)



THE PLASTICINES
Barcelona
Nylon

Currently finalising a deal for UK and European release, The Plastiscines could pick up where The Bangles left off. (single, tbc)



ESMEE DENTERS
Outta Here
Tennman

First signing to Justin Timberlake's label Tennman, this teen star in waiting certainly has a way with radio-friendly pop hooks. (single, August 17)



SIGN HERE

Fascination has signed Eighties girl group **Banarama**, and will release a new album this September

Mercury Records has signed **Steve Hoang**. The UK artist recently concluded a publishing deal with Good Soldier songs, to be administered by Global Publishing

Power shift as a quarter of shortlisted albums for the Mercury

Artists rising highlighted

Awards

By Christopher Barrett



THE INCREASING POWER OF ARTISTS within the music industry was vividly highlighted by the Barclaycard Mercury

Prize nominations last week, with a quarter of shortlisted albums released by artist-owned labels.

In recent years independent labels have come to dominate the shortlist and the 2009 competition proved no different, with seven of the 12 nominated albums issued by independent labels. But it is the first time that such a large number of selected albums have originated from artist-owned operations.

"We certainly haven't had three albums on labels that have been set up and run by the artist on the list before. It's not just a matter of indies – it is very, very indies," says Barclaycard Mercury Prize director Kevin Milburn.

The three albums in question are the eponymous album from The Invisible, whose Accidental label is owned by Mathew Herbert; Sweet Billy Pilgrim's Twice Born Men LP,

which was issued by the David Sylvian-owned operation Samadhisound, which recently inked a deal with EMI Label Services; and Lisa Hannigan's Sea Sew, an entirely self-released debut through her own label Hoop Recordings.

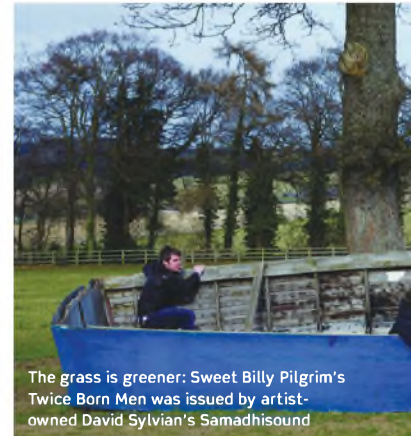
Distributed by Absolute, Sea Sew was released in the UK in April and has already reached platinum status in her native Ireland.

Commenting on the independent nature of the album's release, her manager Bernadette Barrett admits that this came about more by default than design but that the strategy brought obvious benefits.

"As a developing artist it was very helpful for her to be able to make the record without external intervention – to be able to make the record in her own studio, on her own terms and in her own time," she adds.

Sweet Billy Pilgrim's manager Adrian Malloy also believes there are clear benefits in having a label owned and run by an artist. "David has a very clear aesthetic both in terms of his music and visually. He has a very strong view on the artwork, mixing, mastering and how everything sounds and comes together."

According to Milburn, when the Barclaycard Mercury Prize initially



The grass is greener: Sweet Billy Pilgrim's Twice Born Men was issued by artist-owned David Sylvian's Samadhisound

began seeing submissions from artist-owned labels they were releasing albums of their own but the last couple of years has seen an increasing number of artists enter albums by other acts.

He believes the presence of so many albums from artist-owned labels on the shortlist emphasises the uniqueness of the Mercury Prize.

"I don't think there is any other prize in the world where you have all these number-one albums that have sold tens of thousands beside these other albums that have sold hundreds," he says. "That contrast between the two is what makes the show invigorating."

The Script is written for Irish trio's as

SONY IS TO TARGET THE SCRIPT AT US TOP 40 RADIO for the first time next month on the back of a series of high-profile support slots the band played for Paul McCartney at New York's Citi Field stadium.

The trio, who are signed to Epic Records in the US, last week opened for McCartney at the first three concerts ever held at the stadium, which has this year replaced Shea Stadium as the home of Major League Baseball team the New York Mets.

The Script's part in these historic gigs has delivered them their greatest level of media attention yet in the US. This included the band performing Breakeven – the track that will take them to Top 40 radio for the first time – last Tuesday on NBC's The Today show.

Sony UK international vice president Dave Shack was there to watch the band's first Citi Field set on the Friday night and says they were not overwhelmed by the size of the stadium or the occasion.

"The great thing about The Script is they've done the Take That shows and everything else, so they're not daunted by a big crowd and a big stage; that was my impression 11 rows from the front," he says.



Undaunted: The Script are not fazed by the stadium and crowd sizes in the US

Shack believes the concerts demonstrate how far the band has progressed in the US, but he is quick to point out there is still a long way to go. "The guys have done a great job but you have to see it for what it is, which is a fantastic stepping stone and not something that says, 'We've broken them.' It's one part of a long-term plan to break them in the States."

That plan will now move them on from hot AC radio, which delivered them a Top 15 hit in the format with The Man Who Can't Be Moved, to Top 40

radio, beginning next month with Breakeven.

"Hot AC is a fairly passive format so we're been breaking out from there," says Shack, who notes around 72,000 copies of the band's self-titled first album has been sold in the US since it was released there around St Patrick's Day in March to capitalise on the band's Irish roots. Since the Citi Field shows, iTunes sales of the album were up around 100% early last week with the album sitting in the iTunes Top 50, while Breakeven's sales increased 150% on the week.



GIG OF THE WEEK

What: Master Shortie

When: Monday, July 27

Where: Heaven, London

Why: As his current single continues to build at radio, the UK artist's largest London show to date promises to confirm him as a solid live prospect

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Mercurys are released by artist-owned labels

Mercurys



In terms of independent labels, XL was the biggest winner with both Friendly Fires and The Horrors enjoying a place on the shortlist, while of the majors Columbia – with Glasvegas and Kasabian – is set to benefit most from the nominations.

Columbia managing director Mike Smith is naturally delighted “Both artists have made challenging and original albums and it means a great deal to have their musical accomplishment recognised,” he says.

While all the artists nominated are certain to benefit from the publicity surrounding the nomination and subsequent September 8 live broadcast of the awards on BBC 2, for the lesser-

known acts the rise of streaming services including Spotify and We7 means that for the first time curious consumers are able to sample nominated albums in their entirety for free.

Spotify has eight of the dozen albums available to stream, and is looking to add the remaining four in the coming weeks. We7 streams all but one of the nominated LPs.

Meanwhile, the Amazon.co.uk MP3 store is encouraging its customers to delve into the shortlisted albums by offering one selected track for download from each release for 29p. This move has drawn criticism from HMV, which has chosen to support the nominated albums online and in-store with prominent racking, POS and a “from £7.99” price point.

HMV head of music Rudy Osorio says, “The Mercurys present a wonderful opportunity to make music that’s typically viewed as being leftfield and specialist accessible to a much wider audience. So, whilst it’s clearly important to have an affordable entry point on price, we feel it’s also about adding value to our customers and to the Mercury experience rather than just discounting needlessly and devaluing music further.”

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Assault on US Top 40 radio

The move to Top 40 also emphasises the importance Epic is attaching to breaking The Script, whose early US profile included The Man Who Can't Be Moved being used by CBS show The Ghost Whisperer.

“It costs a lot of money at Top 40, but they’re putting their money where their mouth is,” says Shack, who sat down to plot the way forward for the band last week in a meeting in New York with Columbia/Epic Label Group chairman Rob Stringer, Epic US presi-

dent Amanda Ghost and the record company’s Top 40 staff.

The switch to Top 40 will be accompanied by a swift return to the US later this week to play a series of live concerts, beginning at Seattle’s Crocodile Café on Thursday.

During the trip the band, who tonight (Monday) support U2 at Croke Park in Dublin, will also perform on ABC’s Jimmy Kimmel Live! Show and support McCartney in Atlanta and Dallas. Meanwhile, a new video is being made for Breakeven.

Asda seeks entertainment

Asda sets £1bn Xmas sales goal

Retail

By Robert Ashton

ASDA HAS SET A TARGET OF £1BN SALES in its music, video and games division after unveiling plans for a multi-million-pound Christmas ad spend and other new initiatives it says demonstrate its commitment to the music sector.

The supermarket’s entertainment division currently turns over around £0.5bn, but Asda category director, music video and games Feargal Gara believes he can double that within five years through new initiatives and also by ruthlessly chasing former Woolworths and Zavvi customers.

The 360-store retailer is the second-placed supermarket for music – behind Tesco – but Gara has new research that shows he can expect a huge increase in the number of shoppers hoping to buy CDs this Christmas.

He says 67% of Asda customers shopped at Woolworths last Christmas for entertainment. Of those, 73% now expect to switch to Asda this Christmas. Furthermore, 32% of Asda customers used Zavvi last Christmas for entertainment and 54% of those will switch to Asda this Christmas. “It is very clear we will pick up a lot of share,” says Gara.

With such an expected increase in footfall through the holiday season, Gara and his team, which he has expanded from just 10 to 40 in recent months, are now planning to unleash a series of other initiatives to help whip up sales of music and entertainment products. These include:

- a “seven-figure” television ad spend. Gara says TV advertising in the past has been “almost zero” so this is a major commitment to work with suppliers such as record companies;



- the introduction of pre-ordering for customers in 250 stores. Asda operates dedicated service desks and will use them to launch pre-ordering for CDs and other entertainment products. “Pre-ordering is now a big part of the market,” adds Gara;
- the launch of gift cards. Following the demise of Woolworths, Gara believes many shoppers will come to Asda wanting “entertainment solutions” for young children, nieces and nephews. The value card can be traded for any entertainment product;
- providing more data to suppliers on their performance. Gara adds there is no point having a great product and marketing campaign if it is not available generally and this improving service ensures suppliers are “kept close to the detail”.

“We know we have an opportunity this year and we want to take more market and this shows our commitment to the sector,” says Gara.

He adds that DVD suppliers have been imaginative in using high-traffic, impulse-purchase sites in Asda stores and he is now also looking for proposals from the music business to help him sell more CDs to customers who have not necessarily visited the entertainment section.

Asda also plans to consolidate all its entertainment products under one roof. Currently music and DVD is distributed out of a centre near Rugby but that will move to join games in Doncaster from the beginning of next year.

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Champagne Charlie UK’s Winston winning the battle for French hearts and minds



BRITISH MUSICIAN CHARLIE WINSTON is tipped to become one of the biggest-selling artists in France this year after hitting the number one spot with his album *Hobo* – 26 weeks after its release across the Channel.

With album sales of 320,000 and a French number one single, *Like A Hobo*, under his belt, Wilson’s label Real

World Records is turning its sights on the UK market with a series of dates starting this week at Rough Trade East and the iTunes Festival.

Real World’s director of music division Ed Averdieck says Winston, who is Tom Baxter’s brother, has the real staying power. “He has outlived a lot of world-beating artists, who have come in and out of the charts. He’s still there.”

A taster single *In Your Hands* will be released as a download and limited vinyl in the UK on August 10 followed by *Hobo* on September 7.



News

Editorial Paul Williams



ONE OF THE MORE PAINFUL MEMORIES OF LAST SUMMER'S FESTIVAL SEASON was the thousands of music fans left out of pocket after the companies they had bought tickets from went out of business or – worse – never existed as genuine outlets in the first place.

On the face of it then, the agreement reached by The Society of Ticket Agents (STAR) with the Office of Fair Trading to standardise consumer protection for ticket sales has to be seen as a positive move, as it offers buyers a clear safety net in the case, say, of a concert or festival being cancelled.

But, in reality, what it means is that the legitimate operators already playing by the rules will now be faced with a more robust set of terms, whereas others, including the companies that caused so much misery and expense to all those fans last year, continue to operate outside the circle, without this new protection that

The OFT's new ticketing rules are at least a step in the right direction

STAR members can provide for their customers. Among those who will not be subject to these new terms and conditions will be the secondary ticketing companies because none of them are members of STAR.

For those buying tickets within this sector, it remains something of a gamble as to what you will end up with in the case of an event being cancelled. With some companies you will get your ticket money back but not a refund on the booking fee, whereas other places will return all your money. Such inconsistency cannot be right and only creates more confusion and a lack of buying confidence for buyers.

As for those buying from the kind of places that last year resulted in 5,000 people showing up at the Leeds and Reading festivals expecting to pick up what turned out to be non-existent passes on site, there is no protection.

Still, at the very least these new terms and conditions do represent a move in the right direction and it can only be hoped that their introduction will result in greater awareness among consumers to buy only from trusted sources. In addition, some of those trusted sources will now come with a standardised set of rules – another reason to buy from them rather than taking a chance elsewhere, when you could well end up getting burnt.

DOWNLOADS HAVE SWEEPED ACROSS THE SINGLES MARKET like a tsunami, but, while the pace is not quite as fast, the growth of the digital album this year is nothing short of extraordinary.

Across 2008 digital unit sales made up around 7.7% of the albums market, but with five months to go of 2009 that share is now typically more than 11% each week and in some weeks sits comfortably above 12%.

Although this is still very modest compared to singles, where some 98% of sales are digital, when you consider the digital albums market was little more than zero a couple of years ago to be at this stage so quickly demonstrates how appealing this emerging format is proving to be to consumers.

It is worth comparing the growth of digital albums to that of the CD in its early days. In 1983, the first year the BPI started recording CD sales, the format made up 0.3% of all unit album shipments and it took another four years to reach the kind of market share already being enjoyed by downloads.

A forecast of digital hitting the 15% mark by the end of 2009 had been widely made earlier on in the year, but it is now very possible that number will be surpassed. This growth can only be further supported by the newly-announced decision by the OCC to allow digital albums without an accompanying physical format to chart for the first time. This will act as a useful accompaniment to initiatives being undertaken by both labels and retailers to increase sales.

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

Viewpoint Denise Nurse lawyer, Halebury



Following the news last week that the French parliament has delayed a vote on President Sarkozy's controversial bill to tackle internet piracy, Denise Nurse, a lawyer at Halebury, examines the current legal efforts to fight filesharing.

“PRESIDENT SARKOZY IS STILL STRUGGLING in his efforts to tackle illegal downloading. Having started from such a tough position, even if a watered-down bill is passed, a three-strikes-and-you're-out rule would still be more rigid than many other countries' approaches. The chances of that happening are still high.

The French Senate's objections have forced the government to ensure severe penalties can only be affected by the court process, something the original bill tried to circumvent. However, the general principles of establishing an intermediary body, Hadopi, to watch all internet traffic for illegal download-

ing and the ability to prosecute third parties for negligence may well stay.

For now, they've postponed making any decisions until September. Civil liberties arguments aside, there is nothing really so radical about Sarkozy's plans. They merely seek to find an effective way to enforce the law. Copying a piece of work without the owner's permission is most often unlawful unless you come within an exception. The internet has given many more people the ability and tools to infringe copyright and made it harder to prosecute. All governments are facing this challenge of how to rein in user behaviour. What is radical, however, is potentially criminalising a huge section of the population.

Europe's approach to this issue is more practical. Voluntary agreements signed by Internet Service Providers are seen as the way forward. The result would be similar to the French approach – ISPs keep an eye on illegal downloads and cut users off who repeatedly offend.

The UK's Digital Britain report shows a willingness to take big steps to tackle online piracy with an aim of reducing it by 70%-80%. A system of Proportionate Notification is suggested, with ISPs taking action and having the powers to restrict users' access to the internet with an ultimate criminal

sanction for the worst offenders. New legislative measures are a key factor for Digital Britain and the UK will be following France in its own way soon.

Technology moves so quickly that the enforceability of these measures could be obsolete before they have been enacted. Wireless access is spreading. Convergence of technologies means that most digital apparatus can be used to access the internet. So the child who is illegally downloading at home may cause his parents' home internet connection to be suspended but how do you police that same individual downloading direct to a device from a wireless connection anywhere else? Punishment of illegal downloaders is only one facet of the battle to control internet users. Education, innovation and self-regulation are equally important.

If the purported aim of new laws is to protect artists and safeguard creators' rights, the question remains how much additional revenue will flow to artists from these measures? In this area, it is the market that is leading the way, with new models such as Spotify and Last.fm creating an opportunity to access music with an element of freedom, but in a lawful way. Government efforts to keep up seem woeful in comparison.”

Recordstore attracts music fans with website initiative

RECORDSTORE.CO.UK IS TO GIVE customers their own page on its website, as it looks to create a “virtual coffee bar” effect online.

Set to launch in beta before the end of the year, the company's My Recordstore initiative will aim to bring the online store under control of its customers.

As such, My Recordstore will give consumers their own fully-customisable page on the Recordstore.co.uk site, allowing them to add their personal selection of apps, widgets, images and videos. Each customer will also have their own blog and there will be subtle cues to purchase, such as special offers and top 10s.

Product director Simon Coates explains that the idea is to encourage customers to visit Recordstore.co.uk as often as possible.

“The intention is that customers make their own page on Recordstore.co.uk, using it as their home page they have got bookmarked when they go to check their messages and check their Facebook page,” he says. “From that, the



Recordstore.co.uk: building on HMV's idea

intention is to build a community inside Recordstore.co.uk.”

Coates admits that the idea is similar to HMV's Get Closer social networking initiative but says that the My Recordstore idea will be more democratic. Initially, My Recordstore will be open only to

the Peoples Democracy of Recordstore – a 25,000-strong group of customers who the company polls on subjects such as how the Recordstore site looks – and they will be asked their opinions on how My Recordstore should evolve. “Because of that they will have more ownership and it will build more customer loyalty,” Coates explains.

Should the Peoples Democracy give the new initiative the thumbs up, it will then roll out to the general public in 2010.

Coates says that the idea of My Recordstore was inspired by the recent Recordstore Survival Guide that he authored, which includes a three-part plan to try and put a brake on closures among music retailers.

“There are so many similarities between online and offline,” he says. “My number one aim is to get as many people onto Recordstore as I can. To do that I want them to feel at home at this destination where they can hang out, like a virtual coffee bar.”

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Was PRS for Music right to let go of Steve Porter?

THIS WEEK WE ASK:

Can Whitney Houston make a successful comeback?

YES 80% NO 20%

To vote, visit www.musicweek.com

Speculation grows as 50% stake in Sony/ATV passes to Jackson family

Sony/ATV plays it cool over Jackson estate settlement

Publishing

By Paul Williams

SONY/ATV IS ADOPTING A BUSINESS-AS-USUAL APPROACH in the face of speculation about what will happen to the 50% stake in the company that is now in the hands of the Michael Jackson estate.

Media reports last week pointed to a number of firms, including Colony Capital, Kohlberg, Kravis Roberts and Plainfield Asset Management, expressing an interest in buying the share following the singer's unexpected death at the end of last month.

However, an industry insider plays down the likelihood of the estate selling the share to any of them, noting that Sony will be able to fend off any outsiders looking to match its own stake in Sony/ATV because it has an option in place allowing it at any time to buy half of Jackson's stake. That would give Sony 75% of the publishing company.

"The feeling really is business as usual [for Sony/ATV]," says the insider. "There is nothing in the short term that is going to affect day-to-day life there."

Among those who have been tasked with making decisions about the estate is the entertainment lawyer John G Branca, who structured the deal for Jackson to buy the ATV catalogue for \$47.5m in 1985. Given Branca's role in introducing Jackson to music publishing in the first place, the insider



Michael Jackson: 2006 deal gives Sony the option of upping its stake in Sony/ATV to 75%

is not anticipating the lawyer will be in a hurry to offload this valuable asset.

"Branca is the one that got Michael Jackson into this business. He sees the tremendous growth of Sony/ATV and the return on the investment Michael's had by investing in music publishing copyrights," he says.

"I don't think Sony is inclined to make any movement. Things would be different if it did not have those things written in terms of controls"

"The reality is Michael had significant debts and that debt is going to become due but in terms of Branca as the executor of the will he's really going to be the one making the decisions in the short term. I think this is the last asset he is going to try to offload."

For Sony's part, it has no reason to rush to see off any potential suit-

ors for the 50% of Sony/ATV it does not own thanks to agreements it secured in 2006 with Jackson when it helped to prevent the singer from falling into bankruptcy.

As well as winning an option to allow Sony to buy a further 25% of the publishing company at any time, Sony also gained operational control of Sony/ATV. This meant it no longer had to secure agreement from Jackson about any deals it wanted to undertake unless they were above a certain financial point, such as its 2007 purchase of the Famous Music catalogue.

The Famous takeover was one of the biggest deals made by the publisher since Marty Bandier joined as chairman/CEO in 2006.

"There's a pre-set price [for half of Jackson's stake]. That has all been negotiated," says the insider. "But at the moment I don't think Sony is inclined to make any movement. I think things would be different if it did not have those things written in terms of controls."

"If the operational control was split and for deals Sony constantly had to contact the estate for approvals it would be singing a different tune, but there's no pressing matter for it to make any movement at this point."

"At this point it's a matter of waiting to see who is going to be in charge and if people are interested in inquiring some or all of [Jackson's stake] then Sony would have to make a decision."

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News in brief

- **BMG Rights Management** has acquired the rights to more than 8,000 songs after buying CrossTown Songs America
- **Rhino UK** has signed three singers currently serving in the military. The debut album from The Soldiers, titled *Coming Home*, is set for release this autumn.
- **EMI Music's** EVP of digital marketing Cory Ondrejka has announced that Syd Schwarz is to become SVP of digital marketing, based in the US but with a global remit. He was previously in charge of digital strategy for EMI Music in North America. Meanwhile, Dan Duncombe becomes VP of digital marketing for EMI Music in the UK and Ireland. He was previously digital director at Parlophone.
- **Gordon Waller**, who topped the UK and US singles charts as one half of Peter and Gordon, has died of a heart attack aged 64
- **Beggars Group** has signed an exclusive licensing agreement with Japanese company Hostess Entertainment, which will release records from the Rough Trade, 4AD, XL and Matador labels from September 1.
- **Spotify** has signed a licensing deal with IODA to bring independent content to the streaming service.



- Songwriter Guy Chambers (pictured) and record producer Steve Power will be speaking at the inaugural **SONGtalk** event, taking place on July 30 at London's Royal Institute of British Architects.
- Former Jet Star head of sales **Tony Berry** has died at the age of 62. His final stint in the music industry was with Jet Star as head of sales before illness forced him to stop working 18 months ago.
- Karoo, the Hull-based ISP which created controversy last week over its hardline stance on **filesharing**, has radically softened its approach by agreeing to provide customers with three written notifications before their service is temporarily suspended, instead of cutting them off without warning.
- **Matt Glover** is exiting his role as commercial director of the British Music Experience to join Rob da Bank manager Ben Turner's music and media company Graphite Media as brand director.
- The second **UK Music Video Awards Ceremony** will take place on October 13 at the Odeon West End in Leicester Square.
- **We7** says it is now the number one UK music site as ranked by Hitwise, ahead of Last.fm and Radio 1.

New chart rules to boost digital albums

THE DIGITAL DOMINATION OF THE CHARTS is being reflected by new rules that will allow download-only albums to be eligible for the Official UK Albums chart later this year.

The Official Chart Company announced the change in the chart rules, which come into effect in September, in a note sent to labels – and seen by *Music Week* – last week.

The memo stated that from August 30 (week 36) digital albums will be eligible for the Official UK Albums Charts "in their own right, with no requirement for sales to be combined with those of a chart-eligible physical format".

It added, "All other existing chart rules relating to digital albums will continue to apply, including minimum PPD requirements."

The move follows a similar revamp of the singles chart on January 1, 2007, when all digital sales became eligible for the weekly rundown irrespective of whether accompanied by a physical release.

That change led to a radical overhaul of the singles chart, which is now dominated by download sales.

The OCC did not wish to comment further on changes to the albums chart. However, it is understood that the move is intended more as a realignment of



Al Green: one of the few artists so far to release a digital album without an accompanying CD

the two main charts, as well as a pre-emptive measure, rather than a radical makeover of the albums rundown.

At the moment very few albums are released without a physical product – although Demon Digital recently re-issued Al Green's debut album *Green Is Blues* as a download-only 40th Anniversary Edition, complete with digital booklet.

However, this is expected to change, with sales of digital albums predicted to make up around 15% of total album sales by the end of the year, while physical sales continue to fall.

News media

TV Airplay chart Top 40

nielsen
Music Control



Beyoncé

This Wk	Last	Artist Title Label	Plays
1	6	BEYONCE Sweet Dreams / Columbia	530
2	3	JLS Beat Again / Epic	486
3	7	PITBULL I Know You Want Me (Calle Ocho) / Positiva/Virgin	455
4	5	BLACK EYED PEAS I Gotta Feeling / Interscope	449
5	1	CASCADA Evacuate The Dancefloor / A&W/Umtv	424
6	2	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin	399
7	4	LA ROUX Bulletproof / Polydor	388
8	14	EMINEM Beautiful / Interscope	381
9	8	AGNES Release Me / J Beat	344
10	10	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / Interscope	343
11	9	CHIPMUNK Diamond Rings / Columbia	333
12	14	JORDIN SPARKS Battlefield / live	324
13	19	LADY GAGA Paparazzi / Interscope	284
14	12	BLACK EYED PEAS Boom Boom Pow / Interscope	278
15	17	PUSSYCAT DOLLS Hush Hush / Interscope	265
16	RE	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtape Stank	254
17	13	CIARA FEAT. MISSY ELLIOTT Work / LaFace	247
17	26	GREEN DAY 21 Guns / Warner Brothers	247
19	16	PIXIE LOTT Mama Do / Mercury	239
19	25	BRITNEY SPEARS Radar / live	239
21	21	SOULIA BOY FEAT. SAMMIE Kiss Me Thru The Phone / Interscope	237
22	28	LIY ALLEN 22 / Parlophone	232
22	18	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / loaded	227
24	NEW	BUSTA RHYMES World Go Round / Interscope	221
25	22	TINCHY STRYDER Never Leave You / Island	218
26	20	TINCHY STRYDER FEAT. N-DUBZ Number 1 / Island	216
27	38	MR HUDSON FEAT. KANYE WEST Supernova / Mercury	204
28	28	PINK Funhouse / RCA	190
28	NEW	FLO-RIDA FEAT. NELLY FURTADO Jump / Atlantic	190
30	27	TAKE THAT Said It All / Polydor	183
31	34	SEAN KINGSTON Fire Burning / RCA	181
32	28	CALVIN HARRIS Ready For The Weekend / Columbia	174
33	23	KINGS OF LEON Notion / Columbia	168
33	NEW	T.I FEAT MARY J BLIGE Remember Me / Atlantic	168
35	33	FLORENCE & THE MACHINE Rabbit Heart (Raise It Up) / Island	165
36	NEW	CHICANE Poppiholla / Modena	164
37	24	THE SATURDAYS Work / Polydor	160
38	34	LADY GAGA Poker Face / Interscope	157
38	47	3OH!3 Don't Trust Me / Photo Finish/Atlantic	157
40	40	SHONTELLE Battle Cry / Island	141

© 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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Jack Brand creates specialised music clubs for clients

Gramophone and Classic Rock go with Jack for clubs

Magazines

By Gordon Masson

CONTENT CREATION AND DISTRIBUTION SPECIALIST Jack Brand has added two high profile music publications to its list of clients, with the creation of specialised music clubs for *Gramophone* and *Classic Rock* magazines.

Jack Brand's TellJack technology has created the Gramophone Listening Room for classical music fans and the Classic Rock Album Club for fans of that genre, allowing subscribers to receive recommendations from the editors of the magazines, as well as the ability to listen to albums before their release date and to buy music.

"TellJack is a desktop application that allows the delivery of content direct to the consumer," explains Jack Brand commercial director John Hazell.

As a former trade marketing director at EMI and managing director of TIMV in Australia, Hazell has a breadth of experience in the music business and he is convinced that the TellJack-run services will prove popular with aficionados of both *Gramophone* and *Classic Rock*.

"I believe there is a considerable opportunity here: trusted editors can recommend choice content on behalf of their subscribers, who pay a little money to allow that to happen," continues Hazell. "When the Classic Rock Album Club delivers content to a subscriber, they can click on it and play it in a *Classic Rock* environment, allowing them to read the editor's review, post and read comments, check out other *Classic Rock* editorial, as well as click



Extending the brand: the Classic Rock Album Club is available on a free month-long trial at <http://classicrock.telljack.com> (above). Subscribers then pay £3 per month for the service

through to buy the album as a download or CD version."

Classic Rock editor-in-chief Scott Rowley says, "We know that *Classic Rock* readers are hungry to hear new music. They're not going to discover new bands via the radio or TV, so this is the perfect way to complement the magazine. Now readers don't just have to take our word for it - or make judgements based on 30-second samples - we bring the album straight to their desktops and they can live with it for a week."

The Classic Rock Album Club marks one of publishing house Future's first moves in charging for premium online content - with plans to develop and extend the service in partnership with Jack Brand as subscription numbers flourish.

Hazell reveals that Jack Brand is in discussions with other publications and certain retailers about similar deals. "When it comes to retailers, it's more likely to be a free service than subscription, but the ability to deliver new or exclusive material direct to the consumer's desktop is a very cool promotional tool."

The company also recently completed a deal using its Nercopy

system to create digital archives for *Gramophone*, whereby every article ever produced by the magazine has been assigned its own web page to allow greater search engine hits for the publication.

"We're in talks to do a similar deal for a newspaper that has more than 70m images that have never been published," says Hazell. "That unpublished content can be linked to the articles they were taken for, so if you had a review of a Jimi Hendrix gig, for instance, you could link all the images taken at that show to the article. The scope of Nercopy being used by other publications or even record companies is enormous."

Returning to the album club initiative, Hazell adds, "Our belief is that passionate consumers are happy to pay a little to have albums recommended by editors they trust delivered directly to them. They don't want access to the whole sweet shop - they want someone they respect guiding them with a few carefully selected choices. The club promotes the music encouraging purchase, so everyone benefits."

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Media news in brief



● Channel 4 is celebrating a huge upsurge in interest for its one-day **T4 On The Beach** music festival, leading to whispers that the broadcaster may be looking to add other live events to the calendar. In addition to the 45,000 ticket holders who made their way to the sea front at Weston-super-Mare on July 19, those tuning in to watch coverage of the show peaked at more than 1m viewers in the lead-up to the headline slots by The Saturdays and Dizzee Rascal. "We peaked at more than 1.1m viewers at around 5.30pm, but our average throughout the show

was 710,000 across three hours and 45 minutes," says T4 music editor Cath Lovesey. "Those are the highest viewing figures we've had since 2004 and were up by nearly 40% on our average of 514,000 viewers last year." Lovesey would not be drawn on talk of additional large-scale T4 events, but she adds, "Credit is absolutely due to all the labels for their incredible support and to Done and Dusty for putting on another fantastic spectacle."

● **Playstation** music video service VidZone last week premiered the promo for U2's new single I'll Go Crazy If I Don't Go Crazy Tonight. The

animated video, created by award-winning filmmaker David O'Reilly, tells parallel stories of one night in the lives of multiple characters. VidZone is a free service exclusive to Playstation 3 that allows users to view thousands of music videos on demand by streaming them directly to their PS3s and TV screens.

● Former Radio 1 presenters **JK and Joel** took control of the 96.3 Radio Aire Breakfast show for the first time last Monday by announcing the addition of Dizzee Rascal to the line-up of Temple Newham's Party In The Park, which took place yesterday (Sunday).

News media

Radio playlists

Radio One

A list:

Arctic Monkeys Crying Lightning; Beyoncé Sweet Dreams; Black Eyed Peas I Gotta Feeling; Bloc Party One More Chance; Calvin Harris Ready For The Weekend; Cascada Evacuate The Dancefloor; Chicane Poppiholla; Eminem Beautiful; Florence & The Machine Rabbit Heart (Raise It Up); Frankmusik Confusion Girl (Shame Shame Shame); Green Day 21 Guns; JLS Beat Again; Kings Of Leon Notion; Lady Gaga Paparazzi; Madina Lake Let's Get Outta Here; Mr Hudson Feat. Kanye West Supernova; Pitbull I Know You Want Me (Calle Ocho); The Ian Carey Project Get Shaky; Tinchy Stryder Feat. Amelle Never Leave You

B list:

Biffy Clyro That Golden Rule; Britney Spears Radar; Dizzee Rascal Feat. Chrome Holiday; Enter Shikari No Sleep Tonight; Just Jack The Day I Died; Kasabian Where Did All The Love Go; Little Boots Remedy; Mike Snow Animal; Mstrkrft Heartbreaker; Pink Funhouse; Sean Kingston Fire Burning; Sub Focus Rock It; The Blackout Save Our Selves; The Killers A Dustland Fairy Tale; Vagabond Don't Wanna Run No More

C list:

Daniel Merriweather Impossible; Flo-Rida Feat. Nelly Furtado Jump; Friendly Fires Kiss Of Life; Jack Penate Pull My Heart Away; Jeremih Birthday Sex; Jonas Brothers Fly With Me; Lily Allen 22; Nneka Heartbeat; Paolo Nutini Coming Up Easy; Raygun Just Because; Simian Mobile Disco Audacity Of Huge

1-Upfront:

Erik Hassle Don't Bring Flowers; Mini Viva Left My Heart In Tokyo; Saving Aimee We're The Good Guys; Wale Feat. Lady Gaga Chillin

Radio Two

A list:

A-Ha Foot Of The Mountain; Anthony Wright Wud If I Cud; Athlete Superhuman Touch; Ben's Brother Questions And Answers; Elvin In Colour; Frankmusik Confusion Girl (Shame Shame Shame); Nell Bryden What Does It Take; Polarkreis 18 Allein Allein; Raphael Saadiq Never Give You Up; Vagabond Don't Wanna Run No More

B list:

Alison Krauss Simple Love; Daniel Merriweather Impossible; Green Day 21 Guns; James Morrison Nothing Ever Hurt Like You; Martina McBride Ride; Paolo Nutini Coming Up Easy; Regina Spektor The Calculation; Simple Minds Stars Will Lead The Way; Third Degree Mercy; W Brown Shark In The Water

C list:

Dolores O'Riordan The Journey; Madness Sugar And Spice; Mica Paris The Hardest Thing; Neil Sedaka Do You Remember; The Lightning Seeds Don't Walk On By

6Music

A list:

Arctic Monkeys Crying Lightning; Bloc Party One More Chance; Doves Winter Hill; Florence & The Machine Lungs; Kasabian Where Did All The Love Go; Metric Gimme Sympathy; Mike Snow Animal; Noah & The Whale Blue Skies; Phoenix 1901; The Temper Trap Sweet Disposition

B list:

Art Brut Dc Comics And Chocolate Milkshakes; Biffy Clyro That Golden Rule; Brendan Benson Feel Like Taking You Home; Camera Obscura Honey In The Sun; Emmy The Great Edward Is Deadwood; Jack Penate Pull My Heart Away;

Lily Allen 22; Major Lazer Can't Stop Now; Passion Pit To Kingdom Come; Regina Spektor The Calculation; Reverend & The Makers Silence Is Talking; Simian Mobile Disco Audacity Of Huge; The Low Anthem To Ohio; Wilco You Never Know; Wild Beasts Hooting And Howling

Capital

A list:

Agnes Release Me; Black Eyed Peas Boom Boom Pow; Black Eyed Peas I Gotta Feeling; Cascada Evacuate The Dancefloor; Daniel Merriweather Red; David Guetta Feat. Kelly Rowland When Love Takes Over; Dizzee Rascal Feat. Chrome Holiday; JLS Beat Again; Katy Perry Waking Up In Vegas; Keri Hilson Feat Kanye West & Ne-Yo Knock You Down; La Roux Bulletproof; Lady Gaga Paparazzi; Pitbull I Know You Want Me (Calle Ocho); Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Sugababes Get Sexy; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Beyoncé Sweet Dreams; Calvin Harris Ready For The Weekend; Chipmunk Diamond Rings; Esme Denters Outta Here; Frankmusik Confusion Girl (Shame Shame Shame); Jordis Sparks Battlefield; Mr Hudson Feat. Kanye West Supernova; Noisettes Never Forget You; Pink Funhouse; Pixie Lott Boys And Girls; Pussycat Dolls Hush Hush; Taylor Swift You Belong With Me; The Saturdays Work

RFM

Daytime list:

3OH3 Don't Trust Me; Arctic Monkeys Crying Lightning; Athlete Superhuman Touch; Biffy Clyro That Golden Rule; Bloc Party One More Chance; Goldplay Strawberry Swing; Doves Winter Hill; Empire Of The Sun We Are The People; Fightstar Never Change; Florence & The Machine Rabbit Heart (Raise It Up); Green Day 21 Guns; Hockey Song Away; Jamie T Sticks N Stones; Jet She's A Genius; Just Jack The Day I Died; Kasabian Fire; Kasabian Where Did All The Love Go; Kings Of Leon Notion; La Roux Bulletproof; Linkin Park New Divide; Marmaduke Duke Rubber Lover; Mpho Box N Locks; Raygun Just Because; Reverend & The Makers Silence Is Talking; Skint & Demoralised Red Lipstick; The Killers A Dustland Fairy Tale; The Maccabees Can You Give It; The Twang Barney Rubble; U2 I'll Go Crazy If I Don't Go Crazy Tonight; Yeah Yeah Yeahs Heads Will Roll

Evening list:

Burn The Negative Low; Camera Obscura Honey In The Sun; Chairlift Bruises; Dinosaur Pile-Up Summer Hit; Friendly Fires Kiss Of Life; Jack Penate Pull My Heart Away; Joshua Radin One Of Those Days; Julian Plenti Only If You Run; Mando Diao Mean Street; Metric Gimme Sympathy; Mike Snow Animal; Passion Pit To Kingdom Come; Pearl Jam The Fixer; Peter Doherty Broken Love Song; Phoenix 1901; Screaming Lights Volts; Sergeant Counting Down The Days; Simian Mobile Disco Audacity Of Huge; Taking Back Sunday New Again; Team Waterpolo Letting Go; The Answering Machine Oklahoma; The Crips Cheat On Me; The Law Don't Stop, Believe; The Low Anthem To Ohio; The Mission District So Over You; The Temper Trap Sweet Disposition; Trip Who's That; White Belt Yellow Tag Tell Your Friends (It All Worked Out); Wild Beasts Hooting And Howling; Young Rebel Set If I Was

Future publication gets weekly Sunday radio show

Metal Hammer makes big noise in NME Radio tie-up

Radio

By Gordon Masson

FUTURE PUBLISHING IS SET TO USE the popularity of one of its rival's biggest brands to expand the fan base for its own flagship publication *Metal Hammer*.

Future is looking to extend the *Metal Hammer* name through the creation of a weekly radio show on NME Radio, which the partners claim is the fastest-growing specialist music station.

Broadcast across the UK and online every Sunday from 7-9pm, *Metal Hammer Meltdown* will be hosted by Hammer's Gill and Beez (James Gill and Terry Bezer), with the station using one of the summer's biggest hard rock gatherings to launch the weekly show.

The first *Metal Hammer Meltdown* show, broadcast yesterday (Sunday), was sponsored by Sonisphere Festival Knebworth and featured an exclusive interview with promoter Stuart Galbraith, as well as tracks from acts on the bill, which includes Metallica and Linkin Park.

NME Radio's website (far right) announces the *Metal Hammer* show



to evangelise the diverse breadth of metal that has made *Metal Hammer* the UK's fastest-growing music magazine. NME Radio champions real and exciting music, and together we can create an unmissable weekly event for die-hard metal fans and those who like their rock a little harder."

DX Media managing director Sammy Jacob agrees. "At last fans of metal will have a radio show dedicated to bringing them the best *Metal Hammer* has to offer and I'm delighted NME Radio is the station bringing it to them," says Jacob.

Metal Hammer Meltdown is broadcast from 7-9pm on NME Radio - available across the UK on nmeradio.co.uk, Sky 0184, Virgin Media 975, Freesat 727 and on DAB in London.

Bebo users move to a popular Beat

ONLINE MUSIC ENTERTAINMENT PROGRAMME BEAT is proving to be a hit with Bebo's audiences, with more than 3.2m video views since its launch in mid-June.

Hosted by 4 Talent award winner Ben Chancellor, Beat is a collaboration between the social networking site, TV production company Endemol and mobile-phone provider Samsung Mobile UK.

Its makers claim it is a pioneering format, presenting viewers with constantly evolving music news, engaging videos, big-name interviews and cutting-edge acts. To date, Beat has seen live performances and appearances from artists including Little Boots, Paloma Faith, Daniel Merriweather, JLS, Pendulum and Calvin Harris.

"Beat is proving to be a great addition to Bebo Originals' ongoing line-up. [The] music magazine format is proving popular with our users and the great artist names bring fans back time and time again," says Bebo's head of original productions Kelly Sweeney.



Square Beat: the online music programme presenter Ben Chancellor

Bebo Originals is funded by an advertising revenue model, in which products and services are offered a sophisticated blend of plot integration, traditional product placement and on-network online advertising. Beat is the first Bebo Original to be supported by a single brand partner, Samsung, in a deal that was developed by Bebo in close partnership with Endemol's brand funding division, New State.

Samsung's music-handset portfolio, The Beat Edition, is integrated throughout the series via a number of competitions and unique content strands in order to highlight key products such as the Samsung BeatDJ handset, aimed at 16-25-year-old music fans.

"With our music strategy we wanted to cut through the clutter and engage people on their terms and this is exactly what we have done with the Beat show," says Samsung UK sponsorship manager Penny Welch.

"Engaging Bebo fans through unique content helps us build advocacy with our target demographic."

The show airs every weekday on www.bebo.com/beat and will run until September 4. Each Beat episode allows fans to voice their musical opinions, share news and introduce each other to new music which ever genre of music they follow.

The show has secured the likes of Pixie Lott, Motley Crue, Frankmusik, Sean Paul and N-Dubz for future programmes.

Colbie Caillat

- The American sensation who sold over **3 million** copies of her debut album '**Coco**'
- '**Coco**' is one of the best selling digital albums of all time.
- Worldwide smash hit debut single '**Bubbly**' was **No.1** on US radio for 6 months.

Now a worldwide superstar, Colbie returns with the release of her highly anticipated second album '**Breakthrough**'.

Already the most added record at US radio for 3 consecutive weeks, her new single '**Fallin' For You**' is another smash hit in the making.

Fallin' For You

is released September 7th

Breakthrough

The album will be released on September 14th



News live

Box Score Live events chart			
GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£433,650	GIRLS ALOUD Manchester Evening News Arena	14,455	Live Nation
£341,040	GIRLS ALOUD Sheffield Arena	11,368	Live Nation
£113,198	UITRAVOX Hammersmith Apollo, London	3,483	Live Nation
£64,754	MCFLY Glyde Auditorium, Glasgow	2,980	DF Concerts
£60,750	UITRAVOX Royal Concert Hall, Nottingham	2,025	Live Nation
£59,800	BEN HARPER The Forum, London	2,300	Live Nation
£44,790	UITRAVOX Brighton Dome	1,493	Live Nation
£42,727	SAW DOCTORS Olympia, Dublin	1,600	MCD
£42,314	GARY MOORE Glasgow Academy	1,622	DF Concerts
£35,940	UITRAVOX St David's Hall, Cardiff	1,198	Live Nation
£35,011	DOVES Olympia, Dublin	1,619	MCD
£34,200	DOVES Barrowland, Glasgow	1,900	DF Concerts
£33,750	NOFX Olympia, Dublin	1,487	MCD
£27,644	DOVES Ulster Hall, Belfast	1,286	MCD
£27,000	DOVES Picturehouse, Edinburgh	1,500	DF Concerts
£19,764	CAMERA OBSCURA O2 Shepherds Bush Empire, London	1,464	Live Nation
£18,096	DICKIE ROCK Olympia, Dublin	780	MCD
£6,300	THE VIRGINS Heaven, London	700	Live Nation
£5,504	THE RAKES Oran Mor, Glasgow	500	DF Concerts
£5,460	THE WHITEST BOY ALIVE Digital, Brighton	520	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 April 19 - 25 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

Industry unimpressed by new quicker, cheaper system

Gov't amends Licensing Act

Licensing

By Robert Ashton

THE GOVERNMENT HAS REACTED TO CRITICISM OF ITS RESPONSE to the Culture Select Committee's Licensing Act recommendations by launching a system that makes it easier, cheaper and quicker for licencees to host music on their premises.

This Wednesday (July 29) a new minor variations system will allow licencees to change the terms of their licence, including the provision of music for the first time, for just £89. It should also take no more than 15 days to process the application and there will be no requirement to advertise the change in the local press or copy-in the police.

This is an improvement on the previous system where a full variation to a licence cost £225 and took 28 days to go through the system.

The move comes as the Musicians Union, the Local Authorities Coordinators of Regulatory Services (LACORS) and others meet to discuss how incidental music and temporary event notices (TENs) can also be worked into the mix to improve the lot of musicians and the live music scene at a grassroots level.

UK Music chief executive Feargal Sharkey and MU assistant general secretary Horace Trubridge both

remain disappointed that the Select Committee's recommendations on live music - including scrapping Form 696 - were not adopted by the Government recently.

And neither believe the change to minor variations will go as far as helping to encourage live music as the small venue exemption suggested by John Whittingdale's committee. Sharkey insists that the Licensing Act still requires "surgery".

Trubridge is slightly more mollified. He adds the move to simplify minor variations can be "good news" and when combined with TENs (licencees can put on 50 events a year for fewer than 499 people) and incidental music, the measures could potentially bring hundreds of venues back online playing music. "They don't go as far as the small venue exemption, but there is potential and these are practical

"The minor variations don't go as far as the small venue exemption, but there are practical benefits to our members..."

HORACE TRUBRIDGE, MU

benefits to our members," he says.

Trubridge adds that the MU is now trying to "demystify" how the incidental guidelines can be applied because there is currently uncertainty on the part of both venues and local authorities. "The point we are trying to make is that there has been a sharp drop off of smaller, nursery, live music venues following the introduction of the Act," says Trubridge. "We want to make the point that wine bars and restaurants can still put on live music as long as it is not their primary reason for business. It's an education job all around."

Trubridge adds that the new measures have now created a "staged system" where licencees might start off promoting music using the incidental music clause, followed by a TEN if successful and then apply for a minor variation to host music on a more permanent basis.

A DCMS spokesman says that his department was keen to find a workable exemption, tabling a proposal to grant one for licensed premises (with a capacity of 200 people or fewer between 8am-11pm) and unlicensed premises (100 people or fewer over the same time period), but was unable to take it through on a legislative reform order because of concerns from other parties.

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Festival profile The Big Chill

WHEN THE FESTIVAL GURU, WOODSTOCK FOUNDER MICHAEL LANG, opens The Big Chill festival next month it will be a dream come true for its founder Katrina Larkin.

Larkin has endured her share of ups and downs since organising the first gathering at the Union Chapel Hall in Islington in 1994. But Lang's offer to open the festival and take part in a Q&A - "I understood how he was able to persuade so many big acts to take a punt on Woodstock, because he is so utterly engaging" - has given Larkin time to reflect on what the Big Chill team has

achieved in more than a decade of festival promotion.

"It's hard to believe it is 15 years," says Larkin. "The first one was in a back room at Union Chapel where we had a DJ set-up. We filled the floor with mattresses and I remember baking lots of carrot cakes. It also happened to be my best friend's birthday so 200 people turned up and we made £45."

It all looked like it was plain sailing for Larkin and her co-founder Pete Lawrence, who the following year decided to take the Chill experience outdoors to a

campsite in the Black Mountains. However, a move to a site in Norfolk the next year almost caused the premature demise of the event. "Everything that could go wrong did go wrong," says Larkin. "But growing up with that and being forced to deal with the disasters is what has made us."

Indeed the disaster of 1996 was a pivotal moment. *NME* ran a story about the event having to move site, and the financial hole the organisers found themselves in.

At the time, agent Neil O'Brien was running Brixton Academy. He

got in touch and offered the venue for a benefit gig. Larkin says, "He saved us and we had the likes of LTJ Bukem and Coldcut perform free. Some 5,000 tickets sold in a week and we saw that there was so much support and love for what we were doing that we pledged to fight on."

A year off, to recharge the batteries in 1997, was made worthwhile when 12 months later 1,000 people turned up at Larmer Tree Gardens.

From there the festival went from strength to strength, increasing in size to 5,000 Big Chillers by the time it outgrew the Larmer Tree site. The weekend upgraded to its current home at Eastnor Castle Deer Park in the Malvern Hills in 2002, where it has grown to a 35,000 capacity event, but still manages to

retain its intimacy.

With The Big Chill empire now embracing a record label, as well as events in India, The Greek islands, Cairo, Helsinki, Budapest, Prague, Australia, New Zealand and Japan, the future looks bright.

"It's just an honour to be part of the arts and music scene," says Larkin, mentioning last year's headline set by Leonard Cohen as a standout moment.

She adds, "One of my favourite things to do every year is just to stand on the hill at Eastnor Castle and look down on the collage of lights sparkling on the lakes."

With Orbital reforming for this year's festival, celeb photographer Rankin running his own portraits studio onsite and the Brick Lane art craft boot fair relocating to Eastnor for the weekend, the 15th anniversary Big Chill on August 6-9 looks like being another stellar event.

Larkin is already bursting with excitement about getting to meet Woodstock creator Lang, who will be celebrating his own festival's 40th anniversary this August. "It took me forever to pluck up the courage to actually speak to him," she confesses.



DHP goes national with Lips' UK tour

NOTTINGHAM-BASED DHP CONCERTS is planning to add to its portfolio of venues and expand its national promotions activity after securing the latest Flaming Lips tour.

The Lips' six date outing in November, which includes two nights at the 2,600-capacity Troxy in London, as well as shows at Manchester Academy, Portsmouth Guildhall and the O2 Academy venues in Glasgow and Birmingham, marks the first major act DHP has taken national.

"We've done various bits and bobs nationally in the past three or four years and we've been building our relationships with various agents, but this is the first time we've pushed through with one of the more exciting bands," says DHP Group chairman George Akins.

He says he is now on the lookout for new venues to add to the existing portfolio of premises. "Bristol and Nottingham are pretty saturated in terms of live music venues, so we're looking at other cities where we might expand," he reveals.

He also reports that DHP's concert business is the fastest growing area for the company. In addition to around 1,000 gigs in the group's own venues last year, he reports that he and fellow promoters Anton Lockwood, Daniel Ealam and Amy Biggin put on more than 260 shows – selling more than



Flaming Lips: November tour

100,000 tickets – outside of DHP's venues (Nottingham's Rock City, Rescue Rooms, Stealth and The Bodega and Bristol's Thekla) in the past 12 months.

In addition to London, venues such as Shepherd's Bush Empire, Brixton Academy, The Roundhouse, Troxy, Electric Ballroom, Koko and ULU, the company has taken artists to 21 different cities around the country.

The group has also picked up three nights on The Specials' autumn tour and is hoping to add other big names to the roster.

"I feel with our team, promotional resources and spend, ticketing links, flexibility and straightforward attitude we now offer as good a package as any of the traditional main players," says Akins. "We're making a lot of inroads with agents and DHP is now regarded as a credible alternative to the other national promoters."

Academy Group buys into Bournemouth

BOURNEMOUTH OPERA HOUSE HAS BECOME THE LATEST ADDITION to the Academy Music Group (AMG) portfolio after the London-based venue owner bought the Victorian theatre from Arnewood Estates for an undisclosed fee.

The Grade II listed building has been an entertainment venue for more than 100 years and boasts period features, including art-deco styling and ornate steel work.

The 1,925-capacity premises will be renamed O2 Academy Bournemouth from September and AMG says it will host in the region of 150 events per year.

"The venue is beautiful" says AMG chief executive John Northcote. "It fits perfectly within our estate in both look and feel and capacity. It's in great condition and we're looking forward to making some minor operational improvements, but primarily bringing the same vibrant diary of live acts and



Bournemouth Opera House: now an O2 Academy

club events that people expect from AMG venues."

Following a multi-million pound refurbishment in 2007, the Opera House's main auditorium has three levels for seating, plus royal boxes and booths.

The acquisition of the venue brings the number of premises in the AMG portfolio to 13, while the addition of the Bournemouth market also bolsters the company's south coast business, where work continues on the refurb of The Hippodrome in Brighton.

Resale giant slams new OFT guidelines

CLAIMS BY THE OFFICE OF FAIR TRADING THAT NEW "MODEL TERMS" for the sale of tickets will provide consumers with better protection have been labelled as window dressing by Viagogo, one of the resale market's leading pioneers.

Last week the OFT revealed it had made an agreement with the Society of Ticket Agents and Retailers (STAR) to comply to four points, including clarification on refunds following cancelled events.

The move – supposed to be aimed at both primary and secondary ticket purchases – is being heralded as a step in the right direction by STAR. However, critics point out that although the organisation's members sell more than 30m tickets per year they do not currently represent any secondary ticketing operations.

STAR secretary Jonathan Brown, whose society could be on the verge of opening its membership up to secondary ticketing agents, says, "Adoption of the model terms represents a firm commitment to excellent customer service, and providing clear and transparent information about the tickets on sale."

The model terms include clarification on:

- What happens if an event is cancelled or rescheduled
- The circumstances under which consumers can seek redress in the event that things go wrong
- Providing recourse to dispute resolution to consumers in the event of problems
- Circumstances in which tickets can be re-sold by a consumer.

Secondary ticketing giant Viagogo claims the code of conduct does not offer fans enough protection. CEO Eric Baker says, "Unfortunately, these alleged improvements are little more than window dressing in an attempt to cover for the fact that fans are not being given the same protections that they get at Viagogo and to which they are entitled."

Baker argues there are three simple principles that fans want: the right to be guaranteed that tickets will be as promised, authentic and delivered on time for the event; the right to a full refund – including fees – through a simple, painless process if an event is cancelled; and the right to be able to re-sell tickets if they cannot attend the event.

Baker adds, "The first two are basic principles of consumer protection. The third is the law of the land that is not up to the whims of individual promoters and/or agents. We call on STAR and all other vendors to explicitly endorse all of these principles so that there is no more double-talk and fans can feel truly secure."

Elsewhere the OFT/STAR agreement is being cautiously welcomed. Entertainment lawyer Neil Adleman, a partner at Harbottle & Lewis, says, "Efforts to standardise terms would be helpful, but there are a lot of ticket agents who are not members of STAR. Also, most of the horror stories we hear about are related to activity undertaken by people who would never be likely to sign up to a scheme like this, never mind be a member of STAR."

See more Tixdaq and Hitwise charts at musicweek.com

Tixdaq Ticket resale price chart				
pos	prev	artist	price	dates
1	1	MILEY CYRUS	274	6
2	2	BEYONCE	234	9
3	3	KINGS OF LEON	215	2
4	12	THE KILLERS	205	3
5	5	CLIFF RICHARD/SHADOWS	183	14
6	14	GREEN DAY	181	10
7	4	READING & LEEDS FESTIVAL	180	7
8	6	EITON JOHN	177	4
9	7	FLEETWOOD MAC	174	7
10	10	ELVIS PRESLEY TRIBUTE	164	2
11	13	MUSE	159	6
12	16	THE CUIT	157	1
13	9	V FESTIVAL	154	4
14	8	U2	152	8
15	11	MARK KNOPFLER	138	6
16	19	NOLANS	130	5
17	NEW	PEARL JAM	128	2
18	17	TAYLOR SWIFT	123	1
19	NEW	TOM JONES	120	6
20	NEW	BEVERLEY KNIGHT	119	1

tixdaq.com – Live entertainment intelligence
the smart comparison website

Hitwise Secondary ticketing chart		
pos	prev	artist
1	3	OASIS
2	1	BEYONCE
3	6	U2
4	8	V FESTIVAL
5	2	KASABIAN
6	10	T4 ON THE BEACH
7	14	BRUCE SPRINGSTEEN
8	4	PINK
9	9	MUSE
10	7	COLDPLAY
11	16	LEEDS FESTIVAL
12	NEW	BESTIVAL
13	17	THE SPECIALS
14	NEW	LEONARD COHEN
15	12	READING FESTIVAL
16	NEW	GREEN DAY
17	NEW	T IN THE PARK
18	19	WILL YOUNG
19	NEW	A-HA
20	NEW	KINGS OF LEON

hitwise
the entertainment intelligence

Live news in brief

● Merchandiser **Firebrand Live** has signalled its intention to move into high street retail and direct-to-consumer sales through two key appointments. The company has recruited ex-Zavvi e-commerce director Steve Kincaid as its director of e-commerce and retail. It has also recruited former Everything But The Music marketing manager Charlotte Lloyd who will work alongside Kincaid as retail and licensing manager. Firebrand intends to use its new employees' experience to exploit licences across traditional music retail and high street fashion chains in the UK, Japan and South America and also D2C web stores, as part of its commercial growth strategy.

Kincaid has already acted as a consultant on a number of new distribution deals and retail joint ventures for Firebrand.

● The world's biggest wakeboarding cum music festival **Wakestock** enjoyed a sold out crowd of 25,000 over the July 17-19 weekend. The three-day event in Abersoch, North Wales expanded its capacity by 5,000 this year to play host to Moby, Calvin Harris, N*E*R*D*, The Zutons and Dizzee Rascal. Joint festival director Stuart Galbraith says, "There's been a lot of scepticism about an over-crowded UK festival market, but we always thought there was room for expansion in specialist areas."

● Mount Oguell Castle, abandoned World War I tunnels and the local opera house will be some of the more unusual venues used by international film festival **Branchage** on Jersey in October. This year, British Sea Power will provide the soundtrack for the seminal 1934 documentary *Man of Aran*, while Sigur Ros collaborators Amina will perform to a classic silhouette fairytale from 1920s Germany.

● Secondary ticketing operator **Seatwave** announced an 86% rate of growth for the second quarter of 2009, compared to a year ago, while in Europe its exchange sites grew by 125% in the same period.

● **WOMAD** installed powerful wi-fi technology to keep everyone well connected at the festival in Charlton Park, Malmesbury over the weekend. Specialist IT company Etherlive used the high-performance Ruckus Wireless mesh network to meet the wireless needs of organisers, traders and festival-goers alike for the July 24-26 gathering.



News publishing

With almost half a million sales, La Roux's *In For The Kill* propels the duo into the big time

Killing off the competition

Songwriters

By Paul Williams



Calvin Harris and his quarter two hit *I'm Not Alone*



La Roux sold 467,261 copies of *In For The Kill* which would have given the duo the top spot regardless of Bulletproof's performance

LA ROUX'S ELY JACKSON AND BEN LANGMAID were chart novices at the start of quarter two but they have emerged as the period's most successful hit songwriters on the back of two huge singles.

The pair claimed around 550,000 sales across *In For The Kill* and *Bulletproof* over the three months to top *Music Week's* chart of the biggest hit songwriters of the quarter.

On the countdown, which is based on writing shares of the OCC's top 100 biggest-selling singles of the quarter, La Roux command a lead of around 180,000 sales over second-placed Adam Wiles aka Calvin Harris as Black Eyed Peas take third place and Lady GaGa and her collaborator Nadir Khayat aka RedOne finish among the top five songwriters for a second successive quarter.

In For The Kill alone would have guaranteed La Roux victory on the chart after selling 467,261 units to finish as the quarter's biggest-selling single, even though on the weekly OCC chart it only ever peaked at two.

In For The Kill gave the duo their first-ever chart entry a fortnight before quarter two began, while follow-up *Bulletproof* closed the quarter by debuting at number one. It finished as the period's 42nd biggest single.

Jackson and Langmaid, whose

publishing is handled by their management company Big Life's publishing arm, fill one of four spots by UK writers in the Top 10 of the songwriters chart with Calvin Harris in second place, Fraser T Smith seventh and Dylan Mills aka Dizzee Rascal ninth.

Harris and Rascal's presence on the songwriters' countdown was partly because of the continuing popularity of their collaboration *Dance Wiv Me* written with Nick Denton and Tyrone Paul which topped the singles chart last July and was quarter two's 77th biggest single.

But the main reason why EMI-signed Harris takes runners-up spot is *I'm Not Alone*, which reached number one in April and is the period's fifth top single with 346,165 sales. Notting Hill signing Rascal's own top song, meanwhile, was his own latest chart-copper *Bonkers*, which helps him to ninth place on the chart, two places above the hit's co-writer, Bug-signed Armand Van Helden.

Will Adams, aka will.i.am, ranked as the 16th most successful hit songwriter across 2008, based on the biggest 100 singles of the year, and in this latest quarterly survey lands at number three as part of Black Eyed Peas. The Catalyst-published group's *Boom Boom Pow* sold more than

380,000 units in the quarter to finish as the period's fourth-biggest single.

In quarter one Lady GaGa and her fellow Sony/ATV co-writer RedOne shared second place in the chart behind Kings Of Leon after penning with Akon the period's top single *Just Dance*, as well as writing the fourth top seller *Poker Face*. The continuing success of *Poker Face*, which ranked third for Q2, and *Just Dance* (the 29th top seller) plus *Paparazzi* (30th), written by Lady GaGa and Robert Fusari, lands her at number four this time, while RedOne finishes fifth.

Ranking 13th last time, Chrysalis's Fraser T Smith moves up to seventh place on the songwriters' chart after claiming shares of four of the quarter's Top 100 singles. Leading the way for him is Number 1, which he wrote with Tinchy Stryder and N-Dubz, which was only outsold in the quarter by *In For The Kill*, while he is also represented by the James Morrison/Nelly Furtado hit *Broken Strings*, Stryder's previous single *Take Me Back* and N-Dubz's *Strong Again*.

EMI-signed Stryder himself appears at 16 on the chart, while Sony/ATV's N-Dubz are in 19th place thanks to their shares of Number 1 and *Strong Again*.

A place below Smith in eighth spot, Ryan Tedder scored his biggest

Q2 2009 Top songwriters



POS WRITER / PUBLISHER

- 1 LA ROUX *Big Life*
- 2 ADAM WILES aka CALVIN HARRIS *EMI*
- 3 BLACK EYED PEAS *Catalyst*
- 4 STEFANI GERMANOTTA aka LADY GAGA *Sony/ATV*
- 5 NADIR KHAYAT aka REDONE *Sony/ATV*
- 6 METRO STATION *EMI*
- 7 FRASER T SMITH *Chrysalis*
- 8 RYAN TEDDER *Kobalt*
- 9 DYLAN MILLS aka DIZZEE RASCAL *Notting Hill*
- 10 GREG KURSTIN *EMI*
- 11 ARMAND VAN HELDEN *Bug*
- 12 EITON JOHN/BERNIE TAUPIN *Universal*
- 13 KINGS OF LEON *Bug*
- 14 LIAM HOWLETT *EMI*
- 15 A R RAHMAN *Universal*
- 16 KWASI DANQUAH aka TINCHY STRYDER *EMI*
- 17 MAX MARTIN *Kobalt*
- 18 TAYLOR SWIFT *Sony/ATV*
- 19 N-DUBZ *Sony/ATV*
- 20 LIY ALLEN *Universal*

(Chart based on songwriters' share of the Top 100 biggest-selling singles in the UK in Q2 2009
Source: MW research/OCC data)

hit of 2009 so far in the quarter with Beyonce's single *Halo*, the 10th top seller, while there were more modest returns for him from the Jordan Sparks hit *Battlefield* and James Morrison's *Please Don't Stop The Rain*, all published for him by Kobalt.

Among the new names present are LA band Metro Station whose EMI-published UK breakthrough *Shake It* was the quarter's 14th most popular single and sends them to sixth on the songwriters' chart.

In the previous quarter Universal-signed Lily Allen and EMI's Greg Kurstin were inseparable on the songwriters' chart in joint 15th place following the chart-topping success of *The Fear* they penned together, but Kurstin moves ahead of her on this occasion. Both are represented on the quarter's Top 100 singles by her hits *Nor Fair* and *The Fear*, but Kurstin gains the upper hand through his co-wrote *New In Town*, which he penned with Victoria Hesketh aka *Little Boots*. This was the 52nd top single of the quarter and helps Kurstin to 10th place on the songwriters' chart as Allen occupies 20th position.

The song *Tiny Dancer* originally appeared on Elton John's 1971 album *Madman Across The Water* and, though not even released as a single in the UK, has grown to

become one of his most popular recordings. But this spring it finally became a UK hit with a version credited to Ironik/Chipmunk/Elton John finishing as the quarter's 19th top single and helping Elton and the song's co-writer Bernie Taupin to 12th place on the songwriters' countdown. That puts them a place ahead of the previous quarter's leading songwriters Kings Of Leon who continued to get mileage out of the Bug-published hits *Use Somebody* and *Sex On Fire* in quarter two.

The second quarter ended too early for the effect of Michael Jackson's untimely death to be felt on the period's songwriters' chart as there were only two days of the quarter remaining when he passed away. That meant no Jackson-penned songs finished in Q2's Top 100 but a number were lining up further down, including *Billie Jean*, *Beat It* and *Smooth Criminal*, ready to make their full impact in quarter three.

Other writers could also have a presence in Q3's songwriters' countdown because of the Jacko effect, including *Man In The Mirror* co-writers Siedah Garratt and Glen Ballard plus Rod Temperton whose compositions for the singer include *Thriller* and *Off The Wall*.

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News digital

Leading tech companies reconsider exactly what music means for their future

All change for tech trailblazers

Companies

By Eamonn Forde

THIS YEAR IS PROVING TO BE ONE for returning to the drawing board as far as digital music is concerned.

Some companies are refining their music offerings while others are rethinking them or even scrapping them entirely.

Here we look at what some of the big names in digital are doing and what it means for music.

MySpace



What is happening: Significant redundancies and reshuffling at executive level have rather taken the shine off the service that, a mere four years ago, was hailed as the future.

Owner News Corp sees its potential in becoming a general entertainment portal and believes that trying to focus on too many diverse areas was damaging its design and feel. It is expected to launch its own webmail service soon, which suggests a step away from entertainment.

What this means: MySpace Music's launch outside of the US now looks set for yet more delays as the company decides where its efforts will be best. Nielsen has just reported that traffic to MySpace Music grew 190% in June from its launch date of September 2008. The longer its international rollout is delayed, however, the more momentum will be lost, especially among its technologically-promiscuous user base.

Apple



What is happening: Against a general backdrop of struggling hardware sales, Apple's latest figures show a company that is still bullish and buoyant. It saw iPhone sales increase sevenfold to 5.2m units in the last quarter, while iPod shipments dropped 7% to 10.2m. Analysts are reading this as proof that the iPod has hit saturation point and that users are migrating to the iPhone, even though the handset, with 32GB of storage, has significantly less storage space than the iPod and its 120GB maximum.

What this means: The fact Apple is selling more iPhones than iPods suggests that the company sees its future as selling handsets that enable access to services rather than sitting as storage devices. The rise of the App Store, delivering more than 1.5bn downloads in a year, shows



In the mix: leading tech companies are trying to gain an advantage in a tight digital music market or are reinventing themselves altogether

that Apple is now much happier letting third-party companies take the risk and strain. The recent iPhone software upgrade and faster speeds of the iPhone 3G S indicate it is being positioned more as a networked access device.

Microsoft



What is happening: The computer giant is set to launch a "Spotify-style" music streaming service in the coming weeks. This may be to steal a march on Spotify itself to be the first to market in the US. The importance of getting that symbolic first foothold in the market for Microsoft is brought into sharp relief with the news that it is closing Soapbox (pictured), its UGC video site. It launched in 2006 to challenge YouTube, but the latter's sheer momentum ensured its dominance was unchallenged.

What this means: Despite now being almost three years old, the Zune and Zune Marketplace have yet to move outside of North America. Device sales sit at just over 3m and news of a music streaming service launching soon could imply that Microsoft is stepping out of a battle with Apple for the future of portable entertainment devices.

Nevertheless, MSN executive producer Peter Bale recently told *The Telegraph* that the new service will increase the appeal of the Zune player.

Spotify



What is happening: Spotify has confirmed that it is launching in the US before the end of the year. This comes as the webcasting rates in the US have, after much debate and controversy, finally been agreed. This certainty in licensing rates makes moving into the world's biggest music market that little bit more

workable. The downside, however, comes in mobile, which is Spotify's next obvious frontier to cross. While it has tested its app on the Android platform, getting Apple approval for the iPhone is essential and even Spotify is not making any bets this will happen soon.

What this means: The company has stated it will struggle to hit profitability this year. There will therefore be a renewed focus on both increasing scale, which launching in the US will certainly achieve, and giving users a reason to sign up to premium accounts - bringing the service onto mobile will help with this. Spotify has the good press and the industry's goodwill, but that does not necessarily equal a viable business.

Kazaa



What is happening: After several months of beta testing, former illegal filesharing site Kazaa is returning as a legal subscription service. It has deals with all the majors to offer both music and ringtones, possibly offering unlimited downloads from \$20 (£12) a month. Tracks will, however, come in WMA format.

What this means: This comes as The Pirate Bay, under new owners and being steered by former Grokster boss Wayne Rosso, attempts to go legal. While it is certainly to be encouraged, illegal services trying to go legal face a massive struggle. They may have a mass user base, but changing the business model will see many of them flee and necessitate the cumbersome courting of a new demographic. This is something that Napster, six years on, is still grappling with. Having DRM-ed tracks also puts the service severely out of step with the competition.

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iLike

What is happening: Application-based music tool iLike is in talks with the four majors about launching a music download service. It has the

scale, with 50m registered users, but they have been, to date, pushed through to external retailers such as iTunes. Using a middleman download service means it loses out on potential income, but building a download store from scratch, especially in 2009 with the rise of streaming, is fraught with risk.



What this means: iLike was able to piggyback on Facebook to hit critical mass, but Facebook's long-rumoured music service has yet to materialise. In social networking, the time between being a golden child and becoming yesterday's news is incredibly short and there is a sense Facebook has lost momentum. iLike has been burned once already via its short-lived partnership last year with Rhapsody.

RIM/LG/Verizon



What is happening: BlackBerry's parent company RIM, LG and US mobile operator Verizon are all piling in with their mobile application offerings. LG has tactically launched in mobile-centric Asia first, BlackBerry is staggering its App World launch in the US and Europe to begin with, while Verizon is trying to raise its game in the light of AT&T holding the exclusive on the iPhone in the US.

What this means: Mobile applications are the new digital goldrush and this is a market that Apple, once again, has both created and dominated. With 1.5bn downloads a year, there is innovation and revenue in equal measure and other mobile giants want a slice of the action. While iTunes was able to succeed in part due to the mass traction of the iPod, the iPhone is still a niche device which means Apple could finally face real competition.

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Digital news in brief

● A new study by **Interpret** has found that 38% of people who had downloaded music in the last month had done so illegally. Of those illegal downloaders, only 16% of them had also used a legal service. A concurrent study by UK IT services company Telindus found that 50% of men in the UK download illegally compared to 38% of women.

● Online store **GetJar** projects that the mobile app market will grow from 100,000 apps this year to 1.0m by 2020. As the market grows, competition will increase and only 10% of app developers will be successful, according to the projections.

● US digital distributor **INGrooves** has signed a deal with TopSpin to deliver direct-to-consumer capabilities for a number of acts including Crystal Method and Way Out West.

● Pop act **The Dolly Rockers** are letting fans choose the final artwork for their Gold Digger single through YouTube. Layered interactive features on the video-sharing site let users vote "in-video" for one of three cover possibilities.

● **Gracenote** has launched its own MusicID music-recognition app for the iPhone to compete with Shazam. Users can search lyrics, read biographies and click through to buy tracks on iTunes.

● The government of Antigua has blocked the controversial music download site **Zookz** that tried to get around US copyright laws by basing itself on the island. It has been shut down and membership fees refunded.

● Deutsche Bank reports that **Apple** and **RIM**, parent company of BlackBerry, may only ship 3% of devices but they account for 35% of the global mobile phone industry's profits.

● To mark the 40th anniversary of the release of **David Bowie's Space Oddity**, EMI has launched an iPhone and iKlax app featuring the track's original eight stems that users can then remix.

New launches

● **BandCentral.com** is a centralised hub for new bands that offers inter-member communication, a gig and setlist manager, a band calendar and automated updating of multiple social networks. It also offers 5GB of storage for audio and video files.

● **SuperFan.com** is not just confined to music, it also covers movies and sport. It allows social networking between fans who compete to amass credits in order to be named the ultimate fan.

● **MOOF** is an online media player that pulls down audio that already exists online via sites such as YouTube. The name stands for "music online on-demand for free". Users can also back up their iTunes library as an XML file to access their music from anywhere or stream friends' playlists.



News diary

ON THE WEB THIS WEEK

JET STAR'S TONY BERRY DIES

Stuart Burrage: "Very sad news. One of the hard-working, unsung champions of the business."

Meni: "He was a true inspiration. A great guy, always full of fun and a joy to be around. His knowledge of music of all genres was incredible, and his contribution to music was a big one. He had many media friends including the late Tony Wilson from Factory Records. He will be greatly missed by his family and close friends"

SPOTIFY DEAL ADDS 2M INDIE TRACKS

Toby: "Come on Spotify! I will be cheering from the virtual sidelines! If Microsoft is true to form, their service will probably crash all the time and won't be Mac-friendly..."

DIGITAL MAY BE GROWING BUT THE CD IS FAR FROM DEAD

Caroline McDave: "It's really not the fault of the public not buying as many CD singles, 'cause they can't find them – if only someone could tell Tesco that they are missing out on sales by not selling singles, I'm sure that they would at least give it a try."

Leading by Example...

UNEARTHED

EXAMPLE IS TO LEAD THE THIRD-QUARTER SCHEDULE FOR Ministry Of Sound, which is to release the rising star's new album on September 28.

Signed to the Data label in March after his previous deal with Mike Skinner's The Beats label expired, Example represents a shift in A&R focus at the label, which has traditionally made its mark on the compilations and singles market.

Head of A&R David Dollimore says Example was an exciting prospect from the outset and he hopes to create a true career artist.

"Just over a year ago I met this guy through a contact at Universal Publishing. Instantly I could sense there was something captivating about him," he explains. "He had real character and exceptional enthusiasm. Over the past year Example raised the bar both with his songwriting and with live performances. We can't wait for people to hear the forthcoming material as we are confident it proves he has pop sensibility and the dexterity to achieve greatness."

The album campaign will be led by the single Watch The Sun Come Up which is off to a strong start at radio, with support from Radio 1 DJs Pete Tong, Jo Whiley, Annie Mac, Zane Lowe, Nick Grimshaw and Judge Jules.

Dollimore says that this broad range of supporters reflects the breadth of Example's potential target audience. "We are going for a pretty wide base," he explains. "We think there is a real international

potential with this record. It has real longevity." The single is released on September 21.

Example will head to Ibiza this week to perform at Ibiza Rocks on the invitation of Judge Jules. He will join Florence + The Machine and Pendulum on the bill.

The new album boasts collaborations with a strong line-up of production talent headed by pop supremo Brian Rawling and his Metrophonic production team, a

name associated with hits for the likes of Britney Spears and Kylie Minogue. Calvin Harris also collaborates on one track, titled Time Machine.

"Example is a big priority and an individual who we know will have great longevity as an album artist," Dollimore says. "The team around the project are fantastic and we all feel confident that we have something special here."

stuart@musicweek.com

EXAMPLE



Cast list

A&R DIRECTOR
David Dollimore, Data

HEAD OF MARKETING
Max Lawrie, Data

NATIONAL RADIO
Woolfie, Leighton and Steph, Hungry & Woods

TV
Rachel Dicks and Karen Williams, Big Sister

REGIONAL RADIO
Aaron Labbate, Plug & Play

PRESS
Caroline Cabral, Purple PR

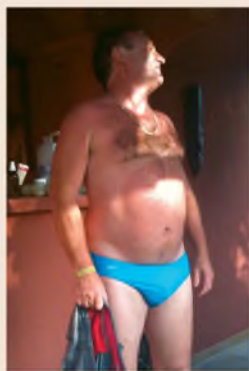
Dooley's Diary



Wok this way: Calvin Harris bashes the BPI

STAFF IN COUNTY HALL were hoping London's car hire firms and kitchen utensil salesmen would refuse the approaches of **Calvin Harris** last week, after the fiery Scot **blamed the BPI** for the removal of his Ready For The Weekend video from YouTube, while other remixes remained. The **Twitter tirade** that followed was enough even to make Dooley blush. Having hinted that he might drive a car through the BPI's windows, Harris continued, "I'm going to hire a 4x4 for the day so I make more of an impact, and hopefully reach the online monkeys at the back of the office. Then I'm going to jump out the sunroof and get busy with a frying pan. Or Wok." Thankfully the electronic wizard later apologised to "employees of the BPI who aren't massive retards", and caught the bus home...

Taking a more relaxed approach to life is **Nick Hugget** who is reportedly on gardening leave following his resignation from Columbia to take up the head of A&R role at Island Records. Hugget, who signed Charlotte O'Connor and Ruby Go, joined Columbia two years ago from XL where he was credited with bringing **Adele** to the



label. Columbia is replacing Hugget with former Virgin France MD **Philippe Ascoli**... The **Lovebox festival** returned to London's Victoria Park last weekend, with the slightly bizarre sight of metre-high inflatable apples supplied by Gaymers flying about in the crowd. Maybe it was something in the band's name or the resulting concussion caused by said fruit, but **Friendly Fires'** closing performance on the Saturday stole the show from veterans **Duran Duran** with a spectacular light show to boot... And talking of stealing the limelight, the true star of the new **Dizzee Rascal** video has to be Notting Hill Music A&R man **John Saunderson** (pictured), who – as our photo from the set depicts – donned

a pair of **skimpy Speedos** to really capture the Brit Abroad spirit of the clip... Pity the poor cameraman who, in his infinite wisdom, chose to film a scrubland fire and project it on to the screens at the **Benicassim festival** in Spain. Promoter Vince Power was far from impressed, as the footage, combined with gusting winds that later resulted in some cancelled performances, caused some fans to panic, even though the flames were at the

other side of a motorway, nowhere near the festival site... **Fightstar** took a leaf out of The Beatles' book last Monday with a performance atop a central London roof (pictured) to mark the release of new single Never Change. A group of lucky fans were



invited to watch the **gusty performance**... However, the classiest – and indeed oddest – event of the week award has to go to Sigur Ros-affiliated duo **Jónsi & Alex**, who said a fond hello to their Riceboy Sleeps album at posh London cake shop Maison Bertaux. Nothing odd about that, you might think, but add spooky art installations – well, a tent filled with dirt and leaves in a balloon-filled basement – **semi-naked, painted young men** serving Icelandic vodka, Limahl and a general air of artiness into proceedings and you have a hell of a strange event... Londoners will be aware of the hooah in **Trafalgar Square**, where members of the public are occupying the fourth **plinth** for an hour, to do whatever they fancy. Our favourite so far was **a man dressed as a giant turd** but this is set to change this Wednesday at 9pm when PPL repertoire services manager **Simon Hutchinson** takes over the podium – now aptly dubbed the

PPLinth. Hutchinson is tight-lipped on his plans, but recorded music will be involved. PPL and PRS For Music licences are, of course, in place... Which is more than can be said for the **DCMS**. No sooner had it rejected the John Whittingdale-led Select Committee's recommendations on live music than the Government department invited **Liverpool band The Fronteers** to perform at its offices. Unfortunately the Cockspur Street premises doesn't have a licence. That wouldn't be so bad, but when former Culture Secretary **Andy Burnham** opened a rehearsal space in Knotty Ash earlier this year, he and The Fronteers both performed. But again, the venue had no music licence... **Which British superstar** is about to sign his long-awaited new record deal?... Finally, our apologies go to **EMI's Nick Gatfield**, who for some inexplicable reason we left off the caption for the Sky Ferreira pic last week. Gremlins etc...

Features

FROM BRIEF TO BROADCAST



Not only big business for leading record labels and publishers, the sync sector is offering rich pickings for a plethora of independent companies. But successful sync management is about so much more than just matching songs to advertising briefs – as Music Week finds out...

Syncing

By Chas De Whalley

FIND MUSIC TO HELP US SELL SOFAS. For Dan Payne and Marion McCormack at music supervisor The Sync Agency that has been a regular challenge set by furniture specialist DFS and its ad agency Uber over the last nine months.

Tracks such as *There She Goes* by The La's and Mariah Carey's *All I Want For Christmas* have helped to lock DFS into the young family market for whom music from the early Nineties strikes a happily nostalgic note. A more recent execution, featuring McFly's 2005 chart topper *All About You*, suggests that the strategists at Uber reckon that their kids' favourite tunes can resonate with that demographic, too.

But a film entitled *Meet The Dillons*, which portrayed three generations of one family visiting a DFS superstore, called for something a little more quirky – and when it finally aired in March, it was underpinned by an instrumental passage from *Road To Skaville*, a ska classic from the late Sixties, by The Ethiopians.

"As usual I carried out a thorough search of our database and our music library for tracks where the title, the lyric content or the overall tone might fit with the key words in the brief," says Sync Agency creative director Payne. "But at the same time I was also thinking about genres and styles – and ska came up very quickly as ticking all the boxes."

Representatives of both the brand and its agency were immediately enthusiastic. And of the dozen odd tracks in Payne's subsequent presentation it was *Train To Skaville* which proved the instant hit.

So that was the job done – all in a few days' work for a company which, since it was founded in 2008, has also sourced and cleared music content for high-concept TV campaigns for brands including M&S, Thomson Holidays and Virgin Atlantic.

Commercial broadcasters may complain of shrinking sales overall, but their trade association Thinkbox.tv reports that a record number of 8,000 brands made commercials that were advertised on British TV in 2008 – with no evidence of cutbacks in production or transmissions this year.

And, while all the UK's leading record labels and publishers pursue what is now recognised as a key income stream worth well over £40m per annum with dedicated sync teams, so the last couple of years have witnessed a marked proliferation of independent companies targeting the sector.

Some, like Stream, Howling Monkey and Leap, are closely affiliated to major advertising agencies such as TBWA, Saatchi & Saatchi and BBH and have played central roles in placing tracks into commercials for Muller, T Mobile and Vodafone.

Others like Sync, Felt, Band Association and Ricall and The Brand are standalone independents working on a commission or fixed fee basis for agencies or in some cases brands who recognise that dealing directly



with the music industry calls for specialist mind and skillsets.

But, according to Ruth Simmons, managing director at Soundlounge, the UK's longest-established music supervisor, there is significantly more to the job than simply "being a human jukebox".

"You need an intuitive understanding, not just of what will work with a script or a picture but what will help sell the product by supporting and not interfering with the brand's underlying values," says Simmons, who was first to recognise the sync sector's potential when she founded Song Seekers in 1980 – a full seven years before EMI Music Publishing, for example, set up its own TV marketing team.

Since then Simmons has sourced soundtracks to memorable commercials for numerous major brands including Shell, Nationwide, Peugeot, Heineken and Kenco.

The company's name was changed to Soundlounge four years ago with the realisation that, as the sync market no longer focussed on terrestrial TV, so brands needed to be "more coherent and better appreciate the ramifications and implications of how music works at all touchpoints with the consumer and not just as part of a one-off execution".

Simmons believes in the appliance of science to what was traditionally a relaxed and subjective task.

"You can use a number of quantifiable factors such as emotional relationship, heritage, cultural references and context to evaluate the suitability of a track to a brand," she says. "For example, you can't put a well-known piece of music in a commercial without considering what its fans might feel about it."

By the same token supervisors must be aware of how a track might work inadvertently against a brand. Mint Royale's remix version of *Singing In The Rain*, for example, was proposed by Soundlounge for a VW golf ad in 2005 but nearly missed the cut because the song had also featured in an infamous rape scene in Stanley Kubrick's 1971 movie *Clockwork Orange*.

But there is considerably more to this sector than merely sourcing songs to suit scripts. Advertising agencies also look to supervisors to guide them safely through the raft of rights issues involved in clearing a track for a commercial.

This is one area, says Richard Kirstein, managing director of Leap Music, where the many former A&R and marketing professionals now setting up as music supervisors can come unstuck.

"Knowledge of copyright law, the intricacies of public domain status and the importance of due diligence is of paramount importance," Kirstein continues. "You have to be niche experts in these areas because if you get it wrong, clients can be faced with expensive and embarrassing lawsuits."

Former head of film, TV and media at Zomba Music, Kirstein formed Leap as a joint venture with ad agency BBH in 2003 "to buy music smarter" – and caused immediate controversy with a bullish plan to acquire publishing rights wherever possible on campaigns for brands including Levi's, Lynx, Audi, Johnnie Walker and others.

PICTURED ABOVE
Who you gonna call? One of Ricall Music Licensing's more notable successes is the 118 118 commercial featuring Ray Parker Jnr and Ghostbusters



"You can't put a well-known piece of music in a commercial without considering what its fans might feel about it..."
RUTH SIMMONS, SOUNDLOUNGE

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Features

Kirstein openly admits that many labels and publishers still regard Leap's approach to clearing existing copyrights as "difficult and intrusive because we ask lots of awkward questions. We're obsessed by warranties and indemnities. But to serve our clients properly we can't afford to take anything at face value."

As Leap looks to expand its horizons by working directly with brands not necessarily represented by BBH, so Kirstein has applied broader marketplace disciplines like competitive tendering to discussions with labels and publishers.

"On a project by project basis we approach all the leading rights owners with a clear written brief and a set of required rights, timelines, costs and deliverables and ask them to pitch their work against them," he explains.

"Only tracks which fit both the creative and the commercial requirements get through. Encouragingly the music companies are getting better at responding to this sort of structured approach than they might have been a few years ago."

Business practices are changing elsewhere in the sync market, too. In February this year Ricall Music Licensing enhanced the 3m tracks in its online commercial music database with over 200,000 more by unsigned acts.



"You have to be niche experts... if you get it wrong, clients can be faced with expensive and embarrassing lawsuits..."

**RICHARD KIRSTEIN,
LEAP MUSIC**

Sourced from leading aggregator 7digital and held on a non-exclusive basis, all can be licensed at a single sitting for one-off fees which vary from under £100 to £5,000 depending on use.

Ricall's music supervision team has been servicing the TV needs of brands such as Fiat, NPower and Spersavers since the company launched in 1998. One of its most recent successes is the 118 118 commercial featuring the Ghostbusters theme performed by original singer Ray Parker Jr who also stars in the spot. Commercial development vice president Phil Bird reports that, while commercially-released music remains a favourite for most executions, Ricall Unsigned satisfies a growing interest in unsigned music among agency creatives.

"As yet we can't claim that any of these tracks have made it into a major

TV commercial - but Nokia Comes With Music has already used one for an online ad," Bird reports. "Otherwise the service should be perfect for small-end users who might want to use music in corporate video but have previously considered it too costly to clear."

In what is plainly a crowded market, it is good to know that there are still opportunities opening up. And in the sync sector what might seem incremental income today could well turn into a major revenue stream the day after tomorrow.

Drench The Band And Brand Association



After a long and varied career which took him from music video director to freelance producer of TV commercials and then head of media & marketing at BMG Music Publishing, Dave Bartram (pictured) founded his own independent strategic music consultancy The Band And Brand Association (BABA) in 2008.

Among his earliest clients was Britvic, the soft drink specialist for whom he had produced a clutch of highly controversial Tango commercials in the late Eighties. These had relied on shock value and word-of-mouth reaction to compensate for smaller marketing budgets than those afforded many of Britvic's higher-profile competitors. Some 20

years on the brand and its advertising agency Clemmow, Hornby, Inge (CHI) and Partners were seeking to launch Drench, a new line in bottled water, with a commercial starring Brains, the much-loved puppet character from Sixties children's TV series Thunderbirds. BABA was approached to source the tracks.

"The script was already in place so my initial discussions with CHI were about the musical genres Brains might dance to," Bartram recalls. "We explored heavy rock and disco before deciding that an early Nineties dance hit was the way to go. This was partly because no other brand had explored that warehouse/rave era and partly because we thought it would probably be the last thing viewers would expect from Brains - so that would

up the humour in the spot immediately."

Snap's 1992 chart-topper Rhythm Is A Dancer -



Brains perform best when they're hydrated.

Thunderbirds are go: Brains gets on down to Snap's Rhythm Is A Dancer

originally released on Arista and controlled by Warner Chappell and EMI Music Publishing - was the final choice for a hilarious clip directed by Ringan Ledwidge at Rattling Stick. It first broke in the middle of Channel 4's Gordon Ramsay's F Word in May last year and subsequently went on to win Gold at the recent 2009 British Television Advertising Awards. Along the way a vibrant online campaign on microsite stay-drenched.co.uk and a brief

20-second follow-up TV clip which saw a "dehydrated" Brains fall flat on his face, not only raised consumer awareness in the product tenfold over the first few weeks but lifted a remixed version of the track to number 32 in the download charts on the German act's own Luma Music label.

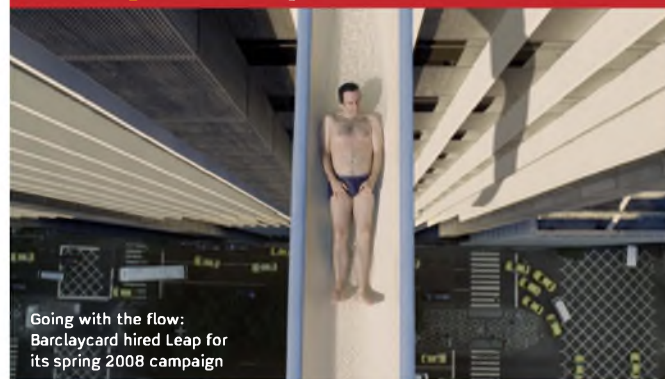
For a number of reasons, not least the cost of relicensing Brains' likeness, CHI opted not to use the puppet in its current campaign focusing on Drench's flavoured-water lines. Instead an equally zany execution, entitled Pheasant Rodeo, was filmed in New Zealand and features another number one EuroHouse hit, Black Box's Ride On Time - this time a 1989 release on the Sony-owned label Deconstruction and co-published by EMI and Universal. Sourcing the music, Bartram was faced with a dilemma.

"We wanted to keep up the momentum of what had been a fantastically successful campaign but there was genuine concern that it was too predictable going with something in the same style from the same period. We carried out several other searches, but it became obvious that we'd struck a nerve with Snap and created something of a musical DNA for the Drench brand."

Nevertheless, Bartram is not sure whether CHI creatives, who make the final decisions, will seek to tap the same vein again for any further Drench commercials.

"The danger with sticking with one style is that you can paint yourself into a corner and it will come back and bite you in the bum," he says. "The original brief for Drench was for music that was unexpected and surprising. I'll be happy sticking with that."

Barclaycard Leap Music



Going with the flow: Barclaycard hired Leap for its spring 2008 campaign

Barclaycard's last TV campaign, starring Green Wing actors Stephen Mangan and Julian Rhind-Tutt, concentrated on the nuts and bolts advantages the credit card offered its users. But in the spring of 2008, advertising agency Bartle Bogle Hegerty (BBH) decided to reposition the brand as a vehicle for delivering quick and simple payment solutions.

The commercial which finally went to air six months later was something of a tour de force. It showed a nerdy-looking guy stripping to his underpants before climbing into a giant water-slide which took him all around a modern city where he could use his Barclaycard to swipe for goods and services at every location. One of the factors which drove the message home to the public, and helped the ad win a commendation at this year's Music Week Awards, was the soundtrack, a revival of The Bellamy Brothers' (pictured) 1976 Top 10 single Let Your Love Flow.

On paper it looks like a seamless marriage of music and message. But, according to Ayla Owen, director of Music Services at Leap Music, BBH's affiliate music supervisor, pulling the commercial together was far from straightforward.

"In the beginning the client wanted us to find an A-list artist like Amy Winehouse, Mark Ronson or Duffy to re-record a classic song specifically for the campaign," she says. "That meant putting out feelers to management companies and record labels as well as carrying out extensive song searches."

Owen declines to say whether costs finally prohibited going further down this route. But it was not long before covers by newer edgier acts such as Santogold, Rumble Strips, Born Ruffians and Vampire Weekend were being proposed instead.

By the time a rough edit of the film had been completed, the brief had changed once again and Leap Music had manoeuvred a

Santogold original, Lights Out, into the frame - only to have that plan thrown into turmoil when a BBH creative working on the Barclaycard account returned from holiday in France having heard Let Your Love Flow on the radio.

With opinion split between the two tracks, BBH business director Rick Hirst took the unprecedented step of putting them out for research.

"We went to focus groups in London and Manchester for qualitative assessment and backed up their findings with online testing by over 500 target users," he says.

Interestingly the country-rocking Let Your Love Flow emerged as a clear winner with the target audience, none of whom had ever heard it before and so thought it was a brand new track.

Naturally such research could only be carried out after both titles had been cleared for UK usage but with further options for the rest of the world.

Once again, says Owen, the process became mired in uncommonly complicated negotiations - not just with leading Nashville independent Curb Records, owners of the original Bellamy Brothers recording, but also an international network of 12 different sub-publishers which was co-ordinated by John Fogarty at Minder Music in London.

Even though Leap Music's favourite track lost out in the long run, Owen is philosophical.

"It may look like all the search work we did on this ad counted for nothing." She says. "But it was a valuable part of the journey which everybody had to take in order to find the piece of music which best fitted the film."

After Barclaycard's Waterslide was first screened in October, Let Your Love Flow returned to the top 30 on download sales alone. It has subsequently sold more than 40,000 copies and, with the ad back on heavy rotation for the summer, can be expected to sell several thousand more.



The Bellamy Brothers



Pheasant Rodeo: Black Box's 1989 hit Ride On Time soundtracks the second Drench ad

Features

CLIVE DAVIS WORKS HIS MAGIC WITH WHITNEY

The 77-year-old music industry veteran and Sony Music chief Clive Davis is just as passionate about Whitney Houston today as he was when gut instinct led him to sign her on the spot in 1985. Music Week catches up with him in London, where he's busy relaunching the star's career with a new album

Talent

By Christopher Barrett

WHILE THE CHAMPAGNE ON ICE, FRUIT-FILLED BOWLS, CARVED WOODEN PILLARS AND SUMPTUOUS CARPETS in Clive Davis's opulent suite at The Dorchester are something of a throwback to a more lucrative era for the music industry, the legendary executive's focus is very much on the now.

The man responsible for founding Arista Records and guiding the careers of a near-endless list of popular music greats from Bruce Springsteen, Santana and Janis Joplin to Alicia Keys, Clive Davis' CV is nothing short of remarkable. And, at 77, it's immediately apparent that his passion for the business is undiminished.

As Davis begins discussing the reason for his sojourn to London, Whitney Houston's first studio album for seven years, Davis' piercing dark eyes and serious tone cut through his opulent surroundings with a captivating intensity, his fist occasionally beating on the table for emphasis.

"When you love what you do you take each project separately and don't get jaded. It's a natural passion otherwise I would stop," Davis explains. "You get your report cards weekly and if the report cards said that my years were over I would stop and be very grateful for everything that I've had. But as the report cards come in you get a thrill, whether it is a new or established act; I love what I do."

Davis first discovered Whitney Houston some 26 years ago. A tip-off from then Arista A&R man Gerry Griffith led Davis to a club a couple of blocks from his Manhattan home where Houston was performing with her mother Cissy. Whitney had two stand-out songs to sing, one of which was The Greatest Love Of All which Davis had commissioned Michael Masser to write 10 years previously with George Benson and a film looking at the life of Muhammad Ali in mind.

Davis recalls, "I was so familiar with the song and she had such a strong impact on me that I remember going to the lobby of the club and calling Michael Masser. I said, 'You'll never guess, I've just seen an incredible young artist breathe such life into this song, you've got to fly in because I'm going to sign this artist and need you to write more for her.' And he did. She and I connected very strongly from the start and have been very close ever since."

Indeed that closeness has seen Davis remain by Houston's side both professionally and creatively for the vast majority of her career, and what a remarkable career it has been. Whitney Houston has sold a staggering 134m albums worldwide, 11m of them in the UK alone, while in the US she achieved a record-breaking seven consecutive number one singles.

"What makes it extra special is that I have been at the frontier with her as her creative partner throughout her career, and I have found the material with her from the start. It's not that I just discovered her, I have the creative satisfaction of being a partner," says Davis.

Naturally, anticipation is high for Houston's forthcoming album *I Look To You*, which will be released via RCA in the UK on August 31, the day before its US debut. The album, which Davis recently introduced to



"There really is intense interest... it is probably the most challenging Whitney Houston album I have worked on..."

CLIVE DAVIS

Whitney looks to future

I LOOK TO YOU tracklisting

- 1 Million Dollar Bill
- 2 Nothin' But Love
- 3 Call You Tonight
- 4 I Look To You
- 5 Like I Never Left (feat. Akon)
- 6 A Song For You
- 7 I Didn't Know My Own Strength
- 8 Worth It
- 9 For The Lovers
- 10 I Got You
- 11 Salute



WHITNEY HOUSTON discography

	Album	UK Peak	US Peak
1985	Whitney Houston	2	1
		(13m US sales, diamond)	
1987	Whitney	1	1
1990	I'm Your Baby Tonight	4	3
1992	The Bodyguard (OST)	1	1
		(21m US sales, two x diamond)	
1995	Waiting To Exhale (OST)	5	1
1997	The Preacher's Wife (OST)	35	3
1998	My Love Is Your Love	4	13
2000	The Greatest Hits	1	5
2002	Love, Whitney	22	N/A
2002	Just Whitney	N/A	9
2007	Ultimate Collection	3	N/A
2009	I Look To You	N/A	N/A

the world's media at a lavish listening party, finds Houston teaming up with an array of the music industry's most successful songwriters and producers, including Alicia Keys, Diane Warren, Stargate, Akon, and R Kelly who wrote the track *I Look To You* which RCA reveals is almost certainly going to be the first single.

While promotional activity in the US will centre on a network TV special, which will be recorded in front of a live audience in August, followed by an Oprah special to be aired the week of release, the UK promo plans for *I Look To You* are yet to be finalised.

In February, Houston made a celebrated return to the live stage at Davis' yearly pre-Grammy party, but Davis rules out the possibility of an O2 residency or major live tour in support of her forthcoming album.

Despite Houston's amazing track record, the Sony Music chief creative officer is taking nothing for granted and admits *I Look To You* has not been the easiest Houston project that he has worked on.

"This is not just an artist who has not made a record for several years, there really is intense interest and, considering the worldwide media attention, it is probably the most challenging Whitney Houston album I have worked on. Each album that you work on in the record business is really challenging when you are in the firing line. Your guard is always up," says Davis.

"It's about believing in her and that she can once again have the kind of career that she has enjoyed. The odds are not easy, there is no such thing as a slam dunk, but my work ethic is such that you have to make sure you get the best and make it special. You have to use your sagacity and your experience to help launch an artist and create opportunities."

Following a highly publicised musical hiatus where Houston's personal life overshadowed her musical ability in the international media spotlight, Davis and Houston began working on *I Look To You* around three years ago. He insists that the lengthy gestation process was a result of keeping the bar high for material.

"You have to wait for what you consider great songs to emerge," says Davis. "The major difference was that for the years that we were doing it regularly and I was dealing with writers, you would have a continuous backlog of material that didn't make a particular album. Based on my relationship with writers, I would start an album knowing that I had four or five songs already lined up. With this album we really started from scratch. But when I said 'Whitney is ready', I am fortunate that my word within the writing community is such that they responded."

When it comes to responding, if the reaction of the assembled media, representing more than 20 countries, at the recent *I Look To You* listening party is anything to go by Davis' patience in waiting for the wares of the A-class songwriters looks sure to bear fruit. As for Houston herself, her vocal prowess remains as inimitable as ever.

"With *I Look To You*, we didn't want Whitney to have a series of hit records that anyone else who's strong can do. We wanted to have that special song, but also get it played on radio. That was the challenge and the criteria, to find that balance," explains Davis.

"This album has more elements than any other Whitney album and that has made it very exciting to work on - almost every cut is a candidate for a single."

PICTURED RIGHT
The greatest love of all: Sony Music chief executive Clive Davis has supported Whitney Houston since her career began in 1985

MW JOBS



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Ref: 09/1937MW

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Ref: 09/1938MW

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Key releases

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

Out this week

Singles

- **Ciara Feat. Missy Elliott** Work (Lafayette)
- Previous single (chart peak): 1 > Step (3)
- **City Girls** Make Up Your Mind (Ruh)
- Previous single: DMG (did not chart)
- **Christina Courtin** Foreign Country (Nonesuch)
- Debut single



- **Master Shortie** Dance Like A White Boy (Odd One Out)
- Previous single: Dead End (did not chart)
- **The Mission District** So Over You (Virgin)
- Debut single
- **MSTRKRFT** Heartbreaker (Polydor)
- Previous single: Street Justice (did not chart)
- **Mz Bratt** Who Do You Think You Are? (Aatw/Umtv)
- Debut single
- **Pitbull** I Know You Want Me (Calle Ocho) (Positiva/Virgin)
- Debut single
- **Polarkreis 18** Allein Allein (Polydor)
- Debut single
- **Private** My Secret Lover (AATW)
- Debut single
- **Raphael Saadiq** Never Give You Up (RCA)
- Previous single: Ask of You (did not chart)
- **Britney Spears** Radar (RCA)
- Previous single: If You Seek Amy (20)
- **Taking Back Sunday** New Again (Warner Brothers)
- Previous single: Sink Into Me (did not chart)

Albums

- **A-Ha** Foot Of The Mountain (UMTV)
- Previous album (first-week sales/total sales): Alltjäh Junction (N/A)
- **Chicane** Best Of (Modena)
- Previous album: The Best Of 1996-2008 (10,444/72,145)
- **Fabulous** Lolo's Way (Def Jam)
- Previous album: From Nothin' to Somethin' (2,591/16,260)
- **Melanie Fiona** The Bridge (Island)
- Debut album
- **Alison Krauss** The Essential Alison Krauss (Decca)
- Previous album: A Hundred Miles Or More - A Collection (6,784/45,934)
- **Ricky Martin** Greatest Hits (RCA)
- Previous album: Life (6,842/16,833)
- **Steve Martin** The Crow (Rouder)
- Debut album
- **Master Shortie** Adhd (Odd One Out)
- Debut album
- **Reverend & The Makers** A French Kiss In The Chaos (Wall Of Sound)
- Previous album: The State of Things (25,747/143,788)

August 3

Singles

- **Alina** When You Leave (Numa Numa) (Positiva/Virgin)

- **The Blackout** Save Our Selves (Epitaph)
- **Eminem** Beautiful (Interscope)
- **Emmy The Great** Edward Ep (Close Harbour)
- **Girls Can't Catch** Keep Your Head Up (Fascination)
- **The Lightning Seeds** Don't Walk On By (UMRL)
- **Little Boots** Remedy (Sixsevenine)
- **Metric** Gimme Sympathy (Metric Music)
- **Malcolm Middleton** Zero (Full Time Hobby)
- **Pink** Funhouse (LaFace)
- **Raygun** Just Because (RCA)
- **Simian Mobile Disco** Audacity Of Huge (Wichita)
- **Tinchy Stryder Feat. Amelle** Never Leave You (Island)
- **The Temper Trap** Sweet Disposition (Infectious)
- **Vagabond** Don't Wanna Run No More (Polydor)
- **Young Guns** Ep (Live Forever)

Albums

- **Lightning Dust** Infinite Light (Iagaguwar)
 - **MSTRKRFT** Fist Of God (Geffen)
- “Proving that you can't judge a book by its cover or a hard-hitting electro album by its toned down, guest-featuring, first single, MSTRKRFT may well leave any John Legend fans who pick up their second record feeling dazed and confused. Kicking against the more mellow hue of Heartbreaker, tracks So Deep, Bounce and Vuvuvu all provide the listener with a relentless barrage of bops and beats.”
- www.musicweek.com/reviews
- **Julian Plenti** Julian Plenti Is Skyscraper (Matador)
 - **REM** Reckoning (Universal)
 - **Wild Beasts** Two Dancers (Domino)

August 10

Singles

- **Athlete** Superhuman Touch (Fiction)
- **Beyonce** Sweet Dreams (RCA)
- **Black Eyed Peas** I Gotta Feeling (Polydor)
- **Kristinia Debarge** Goodbye (Mercury)
- **Flo-Rida Feat. Nelly Furtado** Jump (Atlantic)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **The Killers** A Dustland Fairy Tale (Vertigo)
- **Paolo Nutini** Coming Up Easy (Atlantic)
- **Sean Paul** So Fine (Atlantic/VP)
- **Preston** Dressed To Kill (B-Unique)
- **Mike Snow** Animal (Columbia)
- **Zarif** Over (RCA)

Albums

- **7 Worlds Collide** The Sun Came Out (Columbia)
- **Helena Espvall & Masaki Batoh** Overloaded Ark (Drag City)
- **Inme** Herald Moth (Graphite)
- **Six Organs Of Admittance** Luminous Night (Drag City)
- **Tommy Sparks** Tommy Sparks (Island)
- **The Stone Roses** Stone Roses (Sony Music)
- **The Temper Trap** Conditions (Infectious)
- **Emiliana Torrini** Rarities (Rough Trade)
- **James Yorkston And The Big Eye Family Players** Folk Songs (Domino)

August 17

Singles

- **7 Worlds Collide** Too Blue (Columbia)
- **Steve Appleton** City Won't Sleep (RCA)
- **Mariah Carey** Obsessed (Mercury)
- **Duckworth Lewis Method** Meeting Mr Miandad (Divine Comedy)
- **Enter Shikari** No Sleep Tonight (Ambush Reality)
- **Hockey** Song Away (Virgin)
- **Jeremih** Birthday Sex (Def Jam)
- **Jonas Brothers** Fly With Me (Polydor)
- **Just Jack** The Day I Died (Mercury)



- **Kasabian** Where Did All The Love Go (Columbia)
- **Sean Kingston** Fire Burning (RCA)
- **Carolina Liar** I'm Not Over (Atlantic)
- **Daniel Merriweather** Impossible (I)
- **Plan B** Prayin' (Sixsevenine)
- **Busta Rhymes** World Go Round (Interscope)
- **Tommy Sparks** Miracle (Island)
- **U2** I'll Go Crazy If I Don't Go Crazy Tonight (Mercury)
- **The Used** Blood On My Hands (Reprise)

Albums

- **Cave Singers** Welcome Joy (Matador)
- **Kristinia Debarge** Exposed (Mercury)
- **Calvin Harris** Ready For The Weekend (Columbia)
- **Little Comets** Adultery EP (Columbia)
- **Mute Math** Armistice (Warner Brothers)
- **Sean Paul** Imperial Blaze (Warners)
- **Jay Reatard** Watch Me Fall (Matador)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)
- **Throw Me The Statue** Creaturesque

(Secretly Canadian)

- **Tinchy Stryder** Catch 22 (Island)
- **Vagabond** You Don't Know The Half Of It (Polydor)
- **Various** Inglorious Basterds (OST) (Warner Bros)
- **The XX** XX (XL)

August 24

Singles

- **The Airborne Toxic Event** Sometime Around Midnight (Major Domo)
- **Taio Cruz** Break Your Heart (4th & Broadway)
- **Dizzee Rascal** Holiday (Dirtie Stank)
- **Bob Dylan** Jolene (Columbia)
- **Erik Hassle** Don't Bring Flowers (Island)
- **Remi Nicole** Standing Tears Apart (Island)
- **Noah & The Whale** Blue Skies (Vertigo)
- **Noisettes** Every Now And Then (Vertigo)
- **Passion Pit** To Kingdom Come (Columbia)
- **Julian Perretta** Wonder Why (Columbia)
- **Jamie T** Chaka Demus (Virgin)
- **Ti Feat. Mary J Blige** Remember Me (Atlantic)
- **Taylor Swift** You Belong With Me (Mercury)

Albums

- **Arctic Monkeys** Humbug (Domino)
 - **Athlete** Black Swan (Fiction)
 - **Mariah Carey** Memoirs Of An Imperfect Angel (Mercury)
 - **Esmee Denters** Outta Here (Polydor)
 - **The Fiery Furnaces** I'm Going Away (Thrill Jockey)
 - **David Guetta** One Love (Positiva/Virgin)
 - **Imogen Heap** Ellipse (Sony)
 - **Hockey** Mind Chaos (Virgin)
 - **Jeremih** Jeremih (Def Jam)
 - **Daniel Johnston** Welcome To My World (FeralTone)
- Originally Johnston was brought to the world's attention by Kurt Cobain and more recently by the

2006 film *The Devil And Daniel Johnston*, and FeralTone is now planning to re-release the back catalogue of this cult singer songwriter from Sacramento. Compilation album *Welcome To My World* will be reproduced in expanded format, including the previously unreleased Lennon Song and Laurie. Ongoing difficulties with bipolar disorder have hindered Johnston's commercial success, although a UK tour is planned for early November.

- **Just Jack** All Night Cinema (Mercury)
- **Mew** No More Stories (Columbia)
- **Slimy** Paint Your Face (Warner Bros)
- **Various** Jennifer's Body OST (Atlantic)

August 31

Singles

- **Amerie** Why R U (Mercury)



“Dolly Rockers Gold Digger (Parlophone)

Championed by Radio 1's Scott Mills from an early stage, Dolly Rockers' first single proper has the commercial edge that could elevate this gobby Essex trio from the world of the specialist onto the A-list. Gold Digger is a big shiny pop song that delivers the commercial hooks without losing any of the personality that makes these girls stand out. Listing both Blur and the Spice Girls as primary influences, it is the sass and sex appeal of the latter that are more prevalent than the debauched tomfoolery of Britpop. Since the low key release of debut single Je Suis Une Dolly, Dolly Rockers have enjoyed a flood of press, with the likes of the Guardian, Popjustice and Sunday Times among their champions.”

www.musicweek.com/reviews

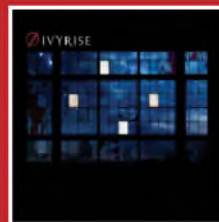
THE PANEL

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



DENZYL FEIGELSON (AWAL)
Charlie Winston: In Your Hands (Real World)

“Winston is an artist who channels the voice of a generation. In Your Hands touches the heartstrings lyrically and melodically. Already the number-one artist in France this year, it's not a mystery that Charlie has connected with so many fans, and it only feels like the beginning for him.”



JAMES CURRAN (ABSOLUTE)
Ivyrise: 1000 Feet (Stage Records)

“Ivyrise have already supported the mighty Bon Jovi on tour and with their anthemic pop rock (Coldplay meets Def Leppard anyone?), it is not difficult to see why. 1000 Feet's infectious harmonies will have you humming along and before you know it you'll be hooked and begging for more.”



STEPHEN KELLY (NME)
Wave Machines: Punk Spirit (Neapolitan)

“It may whisper, ‘You can fucking die,’ but Punk Spirit is a slab of tender and life-affirming brilliance from a band whose blend of ideas, playful art-disco and penchant for theatrical mystique has made them the most devilishly alluring thing to come out of Liverpool in a long, long time.”



ANNE INFANTE (THE FOLK RAG)
Chloe Hall: Outside (One Tree Hill Records)

“Chloe Hall is a fine new talent on a well-deserved fast track to success. Her songs are beautifully crafted, her vocals strong and assured and delivered with sophistication and sensitivity.”

- **The Dream** Walking On The Moon (Mercury)
- **Gallows** I Dread The Nighty (Warner Brothers)
- **Gossip** Love Long Distance (Back Yard)
- **Lenka** Trouble Is A Friend (Columbia)
- **Pixie Lott** Boys And Girls (Mercury)
- **Jason Mraz** **Feat. Colbie Caillat** Lucky (Atlantic)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Asher Roth** She Don't Wanna Man (Island)
- **Sugababes** Get Sexy (Island)
- **Billy Talent** Devil On My Shoulder (Atlantic)
- **The Yeah You's** Getting Up With You (Island)
- **Zero 7** Medicine Man (Atlantic)

Albums

- **Steve Appleton** When The Sun Comes Up (RCA)
- **Black Crowes** Before The Frost (Silver Arrow)
- **Whitney Houston** I Look To You (RCA)
- **Remi Nicole** Cupid Shoot Me (Island)
- **Noah & The Whale** The First Days Of Spring (Vertigo)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Julian Perretta** Out Of My Mind (Columbia)
- **Chuck Ragan** Gold Country (Sidedonummy)
- **Tommy Reilly** Words On The Floor (A&M)
- **TI** The Paper Trail (Atlantic)
- **The Used** Artwork (Reprise)

September 7

Singles

- **3OH!3** Starstruck (Atlantic)
- **Amerie** In Love And War (Mercury)
- **Colbie Caillat** Falling For You (Island)
- **Kelly Clarkson** Already Gone (RCA)
- **Florence & The Machine** Dumming Song (Island)
- **David Gray** Fugitive (Polydor)
- **Pearl Jam** The Fixer (Island)
- **Placebo** The Never Ending Why (Dream Brother)

- **Jasmine Sullivan** Rust Your Windows (Columbia)

Albums

- **The Airborne Toxic Event** The Airborne Toxic Event (Deluxe Edition) (Major Domo)
- **Basement Jaxx** Scars (XL)
- **Blackhole** Dead Hearts (Search & Destroy)



- **The Cribs** Ignore The Ignorant / The Roses Edition (Wichita)

To accompany the release of their fourth studio album Ignore The Ignorant, The Cribs have opted to release a regional special edition entitled The Roses Edition. Complete with a making-of DVD and live audio bootleg from shows at the Manchester Rit7 in February, this release will be limited to Yorkshire, Lancashire and Portland only. The album itself hails the arrival of Johnny Marr on lead guitar, bringing an added melodic edge to the band's traditional idiosyncratic style.

- **The Dream** Love Vs Money (Def Jam)
- **Sean Kingston** Tomorrow (RCA)

Having sold more than 6m digital singles, 4.5m ringtones and 1m albums worldwide, Sean Kingston is a sales force to be reckoned with. His current Red One-produced dance pop single Fire Burning has already been playlisted on Radio 1 following on from its success in the US. Tomorrow features further collaborations with Wyclef Jean and Good Charlotte.

- **Beverley Knight** 100% (Hurricane)
- **Lemonade** Lemonade (Sunday Best)
- **Prefab Sprout** Let's Change The World With Music (Kitchenware)
- **Jamie T** Kings And Queens (Virgin)
- **Rufus Wainwright** Milwaukee At Last - Live (Geffen)
- **Yo La Tengo** Popular Songs (Matador)
- **Zero 7** Yeah Ghost (Atlantic)

September 13

Albums

- **Frank Turner** Poetry Of The Deed (Xtra Mile)

September 14 & beyond

Singles

- **Aggro** (n!o!) (Mercury) (14/09)
- **Animal Kingdom** Silence Summons You (Warner Brothers) (14/09)
- **Bombay Bicycle Club** Magnet (Island) (14/09)
- **Chipmunk** Oopsy Daisy (Columbia) (14/09)
- **Jade Ewen** My Man (Geffen) (14/09)
- **Newton Faulkner** If This Is It (Illegally True) (14/09)
- **Paramore** Ignorance (Fueled By Ramen) (14/09)

Albums

- **3OH!3** Want (Atlantic) (21/09)
 - **Air** Love 2 (Virgin) (27/10)
 - **Atlas Sound** Logos (4AD) (19/10)
 - **Bananarama** Untitled (Fascination) (14/09)
- Pre-Spice Girls they were the most successful girl group of all time, boasting 40m career sales. Now amid the current success of a plethora of girl groups – including Girls Aloud, The Saturdays and Dolly Rockers – Bananarama are poised to make another splash with the label largely responsible for keeping the girl-group genre alive in recent years, Fascination. Their tenth studio album and first for the Polydor imprint will be preceded by the single Love Comes, released September 7.
- **Bauhaus** In The Flat Field (Omnibus Edition) (Cooking Vinyl) (19/10)
 - **The Beatles** remastered albums (Apple) (09/09)
 - **The Big Pink** A Brief History Of Love (4AD) (14/09)
 - **Brand New** Daisy (Polydor) (21/09)
 - **Colbie Caillat** Breakthrough (Island) (14/09)
 - **Chipmunk** I Am Chipmunk (Columbia) (21/09)
 - **Jamie Cullum** The Pursuit (UICI) (09/11)
 - **The Cult** Love Expanded Edition (Beggars) (21/09)

- **Mando Diao** Give Me Fire! (Island) (05/10)



- **Dizzee Rascal** Tongue N Cheek (Dirtie Stank) (14/09)

Featuring former number one singles Dance Wiv Me and Bonkers as well as the forthcoming Holiday, Dizzee Rascal's fourth record isn't designed to capture the same niche market as his Mercury-winning debut Boy In Da Corner. Tongue N Cheek truly lives up to its name, offering a heavy dosage of cheesy dance-tinged production with help from the likes of Armand Van Helden and Calvin Harris. The London rapper will depart on an expansive nationwide tour to support the release beginning on October 4 in Edinburgh.

- **Faryl Faryl** (Decca) (30/11)
 - **Newton Faulkner** Rebuilt By Humans (Sony) (21/09)
 - **Liam Finn & Eliza Jane** Champagne In Seashells (Transgressive) (21/09)
- A new mini-album from the New Zealand duo, Champagne In Seashells is the follow-up to Finn's debut solo set I'll Be Lightning which spawned the indie hit Second Chance. The album comes lovingly packaged in biodegradable material and will feature a faux Polaroid picture.
- **Flaming Lips** Embryonic (Warner Brothers) (14/09)
 - **Livi Franc** Now I'm That Bitch (RCA) (21/09)
 - **Funeral For A Friend** Your History Is Mine 2003-2009 (Join Us - Atlantic) (21/09)
 - **David Gray** Draw The Line (Polydor) (14/09)
 - **Erik Hassle** Hassle (Island) (09/11)
 - **Mr Hudson** Straight No Chaser (Mercury) (05/10)
 - **Natalie Imbruglia** Come Alive (Brightside) (28/09)
 - **Jay-Z** Blueprint III (Atlantic) (14/09)

- **Kid British** It Was This Or Football 2nd Half (Mercury) (14/09)
 - **Kid Harpoon** Once (Young Turks) (28/09)
- The debut album from Chatham folk troubadour Kid Harpoon is compiled from a mix of re-worked demos and new material, with only Riverside included from his two previous EPs. A sweet slice of summer to tide you through the winter months.
- **Mark Knopfler** Get Lucky (Mercury) (14/09)
 - **Lethal Bizzle** Go Hard (Search & Destroy) (05/10)
 - **Carolina Liar** Coming To Terms (Atlantic) (21/09)
 - **Pixie Lott** Turn It Up (Mercury) (14/09)
 - **Madonna** Celebration (Warner Bros) (28/09)
 - **Lisa Mitchell** Wonder (RCA) (26/10)
 - **Mpho** Pop Art (Parlophone) (19/10)
 - **Mumford & Sons** Mumford & Sons (Island) (05/10)
 - **Muse** The Resistance (Helium 3/Warner Bros) (14/09)
 - **Gary Numan** The Pleasure Principle (Expanded Version) (Beggars) (21/09)
 - **P Diddy** Last Train To Paris (Bad Boy) (21/09)
 - **Paramore** Brand New Eyes (Fueled By Ramen) (28/09)
 - **Pearl Jam** Backspacer (Island) (21/09)
 - **Q Tip** Kamaal The Abstract (RCA) (14/09)
 - **Raygun** Raygun (RCA) (26/10)
 - **The Roots** How I Got Over (Def Jam) (21/09)
 - **Shakira** She Wolf (Epic) (05/10)
 - **Skint & Demoralised** Love And Other Catastrophes (Mercury) (05/10)
 - **Miike Snow** Miike Snow (Columbia) (26/10)
 - **Stardeth & White Dwarfs** The Birth (Warner) (14/09)
 - **Barbra Streisand** Love Is The Answer (Columbia) (28/09)
 - **Sting** If On A Winters Night (UICI) (26/10)
 - **Jasmine Sullivan** Fearless (Columbia) (14/09)
 - **Times New Viking** Born Again Revisited (Matador) (21/09)
 - **The Veronicas** Hook Me Up (Sire) (05/10)
 - **The Yeah You's** Looking Through You (Island) (14/09)

SINGLE OF THE WEEK

Mz Bratt Who Do You Think You Are (AATW)



In the often male-dominated arena of grime and UK hip hop, it is nice to see a

feisty female solo star like Mz Bratt coming to the fore. While this track's content is unlikely to trouble any serious songwriting competitions, it firmly places itself in the same party-friendly bracket as Wiley's Wearing My Rolex and has a similar effect in clubland, which seems to be the chosen route of many urban artists. Last year's tour with The Count and Sinden has given Bratt the confidence to express her full personality and, as part of the new collective of young urban stars, this single should lead comfortably into her first full album.

ALBUM OF THE WEEK

Reverend & The Makers A French Kiss In The Chaos (WoS)



lead singer and front man of Reverend & The Makers, Jon McClure is a man famed as much

for his strong political views as his day job. The pervasive influence of these outspoken tendencies is spread throughout A French Kiss In The Chaos, with the lyric sheet reading as an incendiary manifesto against comfort and apathy. Musically the content, while less than revolutionary, steers close to the template of muscular electro as set out in debut album The State Of Things, although lead single Silence Is Talking is memorable for its use of a potent mariachi groove. After spending the majority of July supporting Oasis, the Sheffield sextet will embark on their own tour of the UK from October 22 to November 5.

Key releases

Beatlemania grips Amazon pre-orders



ROCK IS KING AGAIN THIS WEEK, with The Beatles' stereo boxed-set, Pearl Jam's *Backspacer* and The Resistance by Muse logging more advance orders than any other albums, at the head of the Amazon, HMV and Play pre-release charts, respectively.

The Muse and Pearl Jam albums are on their second week at the summit, while The Beatles are top

for the fourth week in a row at Amazon, although they are yet to appear in the HMV and Play lists.

Scottish dance phenomenon Calvin Harris reached number eight with 2007 debut album *I Created Disco*, and is aiming for higher ground with follow-up *Ready For The Weekend*. Initial single *I'm Not Alone* reached number one and sold more than 360,000 units earlier this

year, while the title track is currently at number 11 in *Music Week's* Upfront club chart. Said club support and radio play are helping to trigger advance orders for the album, which invades the HMV chart at number nine and the Play chart at number 15 this week. The title track also gains a foothold on the Shazam pre-release chart, debuting at number seven, while

Holiday, Harris' latest collaboration with Dizzee Rascal, rises 5-2, remaining a place in arrears of The Ian Carey Project's *Get Shaky*, another recent club monster.

La Roux are back at the top of Last FM's overall chart after a gap of more than three months, with *Bulletproof* shooting back to number one.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	MUSE	The Resistance	Helium 3/Warner Bros
2	ARCTIC MONKEYS	Humbug	Domino
3	FRANKMUSIK	Complete Me	Island
4	50 CENT	Before I Self Destruct	Interscope
5	THE TWANG	Jewellery Quarter	B-Unique
6	PARAMORE	Brand New Eyes	Fueled By Ramen
7	JAMIE T	Kings And Queens	Virgin
8	DIZZEE RASCAL	Tongue N Cheek	Dirty Stank
9	PIXIE LOTT	Turn It Up	Mercury
10	JLS	JLS	RCA
11	HOCKEY	Mind Chaos	Virgin
12	THE VERONICAS	Hook Me Up	Sire
13	PEARL JAM	Backspacer	Island
14	TINCHY STRYDER	Catch 22	Island
15	CAVIN HARRIS	Ready For The...	Columbia
16	MEGADETH	Endgame	Roadrunner
17	PORCUPINE TREE	The Incident	Roadrunner
18	EDITORS	In This Light & On...	Sony Music
19	PETER ANDRE	The New Beginning	Conehead
20	JAY-Z	Blueprint III	Atlantic

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	THE BEATLES	stereo boxed set	Parlophone
2	THE BEATLES	The Beatles (Mono)	Parlophone
3	MUSE	The Resistance	Helium 3/Warner Bros
4	ARCTIC MONKEYS	Humbug	Domino
5	THE STONE ROSES	Stone Roses	Sony Music
6	VAGABOND	You Don't Know...	Polydor
7	FRANKMUSIK	Complete Me	Island
8	PIXIE LOTT	Turn It Up	Mercury
9	HOCKEY	Mind Chaos	Virgin
10	JUST JACK	All Night Cinema	Mercury
11	IMOGEN HEAP	Ellipse	Sony Music
12	THE BEATLES	Abbey Road	Parlophone
13	THE BEATLES	Sgt Pepper's...	Parlophone
14	ALL ANGELS	Fly Away	Decca
15	THE BEATLES	Revolver	Parlophone
16	MARK KNOPFLER	Get Lucky	Mercury
17	BEAR MCCREARY	Battlestar Galactica...	la-La Land
18	THE STONE ROSES	Stone Roses	Sony Music
19	THE BEATLES	The Beatles	Parlophone
20	THE BEATLES	Rubber Soul	Parlophone

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	THE IAN CAREY PROJECT	Get Shaky 3	Beat
2	DIZZEE RASCAL	Holiday	Dirtee Stank
3	ESMEE DENTERS	Outta Here	Polydor
4	TINCHY STRYDER	Never Leave You	Island
5	JEREMIH	Birthday Sex	Def Jam
6	SERANI	No Games	TJ 876
7	CAVIN HARRIS	Ready For The...	Columbia
8	SUB FOCUS	Rock It	Ram
9	KRISTINIA DEBARGE	Goodbye	Mercury
10	SIMIAN MOBILE DISCO	Audacity...	Wichita
11	METRO STATION	Seventeen Forever	Columbia
12	MARIAH CAREY	Obsessed	Mercury
13	MSTRKRFT	Heartbreaker	Polydor
14	DANNY BYRD FEAT. IK	Red Mist	Hospital
15	BRITNEY SPEARS	Radar	RCA
16	BLOC PARTY	One More Chance	Wichita
17	SHONTELLE	Battle Cry	Island
18	SEAN PAUL	So Fine	Atlantic/VP
19	U2	I'll Go Crazy...	Mercury
20	LIVVI FRANCO	Now I'm That Chick	Jive

Top 20 Last.fm hype chart

Pos	ARTIST	TITLE	Label
1	LA ROUX	Bulletproof	Polydor
2	LADY GAGA	Paparazzi	Interscope
3	LA ROUX	In For The Kill	Polydor
4	LADY GAGA	Poker Face	Interscope
5	KINGS OF LEON	Sex On Fire	Hand Me Down
6	MICHAEL JACKSON	Man In The Mirror	Epic
7	KINGS OF LEON	Use Somebody	Hand Me Down
8	MICHAEL JACKSON	Billie Jean	Epic
9	MICHAEL JACKSON	Beat It	Epic
10	MGMT	Kids	Columbia
11	KASABIAN	Fire	Columbia
12	FLORENCE + THE MACHINE	Kiss...	Island
13	FLORENCE + THE MACHINE	Dog Days...	Island
14	FLORENCE + THE MACHINE	Rabbit...	Island
15	MICHAEL JACKSON	Smooth Criminal	Epic
16	LA ROUX	Quicksand	Polydor
17	ARCTIC MONKEYS	Crying Lightning	Domino
18	MGMT	Time To Pretend	Columbia
19	MICHAEL JACKSON	Thriller	Epic
20	MICHAEL JACKSON	Black Or White	Epic

Top 20 HMV.com Pre-release chart

Pos	ARTIST	TITLE	Label
1	PEARL JAM	Backspacer	Island
2	ARCTIC MONKEYS	Humbug	Domino
3	JLS	JLS	Sony
4	MUSE	Resistance	Warners
5	WHITNEY HOUSTON	I Look To You	RCA
6	ATHLETE	Black Swan	Fiction
7	MARIAH CAREY	Memoirs Of...	Island
8	BASEMENT JAXX	Scars XI	
9	CAVIN HARRIS	Ready For...	Columbia
10	PARAMORE	Brand New Eyes	Fueled By Ramen
11	EDITORS	In This Light...	Sony Music
12	MARK KNOPFLER	Get Lucky	Mercury
13	BEASTIE BOYS	Hot Sauce... Vol 1	EMI
14	ESMEE DENTERS	Outta Here	Polydor
15	PIXIE LOTT	Turn It Up	Mercury
16	NEWTON FAULKNER	Rebuilt By Humans	Sony
17	THE VERONICAS	Hook Me Up	Sire
18	SEAN PAUL	Imperial Blaze	Warners
19	FLAMING LIPS	Embryonic	Warner Brothers
20	IAN BROWN	My Way	Polydor

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CATALOGUE REVIEWS

BOOGALOO JOE JONES

Legends Of Acid Jazz (Prestige 888072314320)

DON PATTERSON & SONNY STITT

Legends Of Acid Jazz (888072314368)

GENE AMMONS

Legends Of Acid Jazz (888072314337)

SONNY STITT

Legends Of Acid Jazz (888072314351)

VARIOUS

Tenor Titans: Legends Of Acid Jazz (888072314665)



Recorded between 1968 and 1971, the Acid Jazz series of albums returns in smart new digipacks at mid-price. Guitarist Boogaloo Joe Jones' nifty picking and staccato stabs make for compelling listening. Meanwhile, the bebop style of sax star Stitt, and organist Patterson's busy keyboard riffing make for a magnificent match. Stitt's solo set

simmers in similar style, with cool funk to the fore. Gene Ammons' more adventurous style is a treat for aficionados, while Tenor Titans is a compilation that serves up sweet sax staples.

801

Live (Collectors Edition)

(Expression EXPD 3R);

Live @ Hull (EXPD 23R);

Latino (EXPD 24R);

Manchester (EXPD 25R)



Formed in 1976 as a side project by Roxy Music guitarist Phil Manzanera, 801 was a daring, experimental and largely instrumental psych/rock act whose ever-changing line-up also included Brian Eno, Simon Phillips and Francis Monkman. They released a series of highly collectable live albums, which have now been remastered, repackaged and expanded. The original and much-revered 801 Live album, recorded at London's

Queen Elizabeth Hall, is now a two-CD selection, thanks to the addition of soundstage demos, and comes in a sturdy book edition with previously unpublished pictures and observations from the band. The subsequent Manchester and Hull dates, and the Latino recording, complete the quartet.

BONNIE TYLER

The World Starts Tonight (7T's GLAMCD 95); Natural Force (GLAMCD 96)



Recorded for RCA in 1976 and 1977, respectively, Bonnie Tyler's first two albums were largely penned and produced by the team of Ronnie Scott and Steve Wolfe, who provided their young charge with fairly lightweight melodic fare. Tyler's distinctive croak was instantly attractive to radio, and Tyler made her breakthrough with *Lost In France* and *More Than A Lover*. Overall, follow-up *Natural Force* is not so

strong but it is home to *It's A Heartache*, a worldwide smash which provided Tyler with a healthy living until *Total Eclipse Of The Heart* gave her career its ultimate boost six years later.

THE FACTS OF LIFE

Just The Facts: The Complete Kayvette Recordings 1975-1978 (Southbound CDSEW 2147)



Mentored by Millie Jackson, The Facts Of Life were a mid-1970s soul trio made up of Jean Davis, Keith Williams and Chuck Carter. Comprising their two albums for Jackson producer Brad Shapiro's Kayvette label and bonus tracks, the material here is of the highest calibre, from the Homer Banks original *Caught In The Act (Of Gettin' It On)* to *Lost Inside Of You*, a Leon Russell/Barbra Streisand composition. The vocal interplay between Davis and Williams is superb throughout. Alan Jones

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label
1	2	MICHAEL JACKSON	Thriller	Epic (ARV)
2	1	MICHAEL JACKSON	Off The Wall	Epic (ARV)
3	3	MICHAEL JACKSON	Thriller: 25th Anniversary Edition	Epic (ARV)
4	4	CAVIN HARRIS	I Created Disco	Columbia (ARV)
5	9	THE KILLERS	Hot Fuss	Vertigo (ARV)
6	5	KASABIAN	Empire	Columbia (ARV)
7	6	PAOLO NUTINI	These Streets	Atlantic (ARV)
8	11	THE KILLERS	Sam's Town	Vertigo (ARV)
9	7	KASABIAN	Kasabian	RCA (ARV)
10	8	JAMES MORRISON	Undiscovered	Polydor (ARV)
11	14	SNOW PATROL	Eyes Open	Fiction (ARV)
12	13	LILY ALLEN	Alright, Still	Regal (E)
13	10	TAKE THAT	Beautiful World	Polydor (ARV)
14	18	RIHANNA	Good Girl Gone Bad	Def Jam (ARV)
15	15	KINGS OF LEON	Because Of The Times	Hand Me Down (ARV)
16	RE	OASIS (What's The Story) Morning Glory	Big Brother (PIAS)	
17	19	SNOW PATROL	Final Straw	Fiction (ARV)
18	20	AMY WINEHOUSE	Back To Black	Island (ARV)
19	16	BRUCE SPRINGSTEEN	Born In The USA	Columbia (ARV)
20	RE	JEFF WAYNE	The War Of The Worlds	Columbia (ARV)

Official Charts Company 2009

Charts clubs

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	4	4	MSTRKRFT	Heartbreaker	Polydor
2	5	3	SHARAM	She Came Along	Data
3	11	4	ALEX GAUDINO & STEVE EDWARDS	Take Me Down (To The Water)	Rise
4	13	3	TOMMY SPARKS	Miracle	Isle n6
5	22	2	OUT OF OFFICE V THE ORIGINAL	I Love You Baby	New State
6	16	3	U2	I'll Go Crazy If I Don't Go Crazy Tonight	Mercury
7	7	4	BEYONCE	Sweet Dreams	RCA
8	NEW		DANIEL MERRIWEATHER	Impossible	J
9	19	3	PINK FLOOD FEAT. TIFF LACEY	Someone Like You	Loverush Digital
10	2	5	4 STRINGS	Take Me Away	Nebula
11	33	2	CAVIN HARRIS	Ready For The Weekend	Columbia
12	17	3	PRESTON	Dressed To Kill	B-Unique
13	24	2	MR D.Y.F FEAT. SHENA	Hold On	Freemission
14	15	3	YANOU	Brighter Day	AATW
15	6	4	CAMBOSO FEAT. JOCEYN BROWN	Love Alibi	CDR
16	1	5	BOOTY LUV	Say It	Hee Kandi
17	12	4	WAMDUE PROJECT	Forgiveness	Fierce Angel
18	NEW		FELIX DA HOUSECAT	We All Want To Be Prince	Netwerk
19	27	3	KERRY LEVA	I Need Your Love	Loverush Digital
20	20	3	DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009	Maelstrom
21	10	3	VARIOUS	3 Beat Summer Sampler: Times Like These...	3 Beat Blue
22	3	4	BLUE PEARL	Naked In The Rain 2009	Big Life
23	29	2	WHYTEPATCH FEAT. GIFT	Fresh Air	Errc
24	31	2	DIRTY GENTS	Think About You	Seamless Twelves
25	32	2	W.A.G. FEAT. NEJA	Loving You	Atollo
26	14	5	SQUARE1 FEAT. SIOBHAN DONAGHY	Styfling	Fling Down
27	8	6	ANTON POWERS & ROSSKO	Yellow Erick Road	3 Beat
28	35	2	THE X-WHY	Down To Your Love	X-Y Recordings
29	NEW		MIKE SNOW	Animal	Columbia
30	25	5	MR HUDSON	Supernova	Mercury
31	21	4	RAYGUN	Just Because	RCA
32	NEW		P-MONEY FEAT. VINCE HARDER	Everything	3 Beat
33	9	5	ALAN CONNOR VS. MIKE MELANGE	I Love The Sunshine	Liberty Pop
34	26	7	THE FACE VS. MARK BROWN & ADAM SHAW	Needin' U	Cr2
35	30	5	THE FULL TIME SUPER STARS	Summer Sampler	Can You Feel It Media
36	28	4	THE IAN CAREY PROJECT	Get Shaky	3 Beat
37	NEW		KENNETH BAGER	Fragment One	Am:pm
38	18	6	CHICANE	Poppiholla	Macenz
39	38	2	PITBULL	I Know You Want Me (Calle Ocho)	Positive/Virgin
40	23	6	JIMMY D ROBINSON PRESENTS CEEVOX	At Midnight/In The Night	J Music

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	3	4	BEYONCE	Sweet Dreams	RCA
2	9	2	SHARAM	She Came Along	Data
3	11	2	BRITNEY SPEARS	Radar	Jive
4	12	3	KRISTINIA DEBARGE	Goodbye	Mercury
5	13	3	SHENA	My Fantasy	Prisoners
6	16	3	WAMDUE PROJECT	Forgiveness	Fierce Angel
7	10	4	RAYGUN	Just Because	RCA
8	22	3	VAGABOND	Don't Wanna Run No More	Polydor
9	1	4	BOOTY LUV	Say It	Hee Kandi
10	NEW		PINK	Funhouse	LaFace
11	NEW		MSTRKRFT	Heartbreaker	Polydor
12	25	2	LOOKOUT FEAT. CHENAI	Bounce	AATW
13	NEW		SHANIE	Piano In The Dark	Nuhoop Entertainment
14	5	3	BLUE PEARL	Naked In The Rain 2009	Big Life
15	NEW		SEAN KINGSTON	Fire Burning	RCA
16	NEW		KATY PERRY	Waking Up In Vegas	Virgin
17	8	5	JLS	Beat Again	Epic
18	2	5	GIRLS CAN'T CATCH	Keep Your Head Up	Fascination
19	NEW		BWO FEAT. VELVET	Right Here, Right Now	Conehead
20	29	2	CARMEN PEREZ	Emergency	Dauman Music
21	21	3	DANCE NATION FEAT. SHAUN BAKER	Sunshine 2009	Maelstrom
22	NEW		KELE LE ROC	Retro	Oceanfall
23	18	3	POLARKREIS 18	Allein Allein	Polydor
24	NEW		PRESTON	Dressed To Kill	B-Unique
25	28	2	PITBULL	I Know You Want Me (Calle Ocho)	Positive/Virgin
26	NEW		TINCHY STRYDER FEAT. AMELLE	Never Leave You	Island
27	NEW		KYLA	Daydreaming	Defenders LOS
28	NEW		LIVVI FRANC	Now I'm That Bitch	Jive
29	NEW		CIARA FEAT. MISSY ELLIOTT	Work	LaFace
30	4	4	RUFF LOADERZ VS. SCOTT GILES FEAT. BABY D	Let Me Be Your Fantasy	Incentive

Canadians prove to be masters of their craft



Chartbreaker Heartbreaker: MSTRKRFT score a number one for Polydor



Change in the Merriweather: Daniel claims highest new entry in the Upfront Top 40



Ready for the challenge: Calvin Harris climbs 22 places to number 11 on the Upfront chart

WITH THE EXCEPTION OF DELERIUM, who have produced a long string of club classics, Canada is not exactly known for its dance music – but a change is in the air. The Great White North has supplied two number ones to the Upfront club chart in the past couple of months. TIGA's Shoes trampled over allcomers to top the list in May, while MSTRKRFT jump to the summit this week with Heartbreaker, which also features esteemed American R&B singer John Legend. Hailing from Toronto, MSTRKRFT were responsible for the best mix of Legend's earlier collaboration with Andre 3000, Green Light, which reached number six on the Upfront club chart and number 21 on the Commercial Pop chart last September. Heartbreaker is the first single from MSTRKRFT's upcoming album *Fist Of God*, and is a

fascinating mixture of influences, all rendered worthy for the dancefloor by WaWa, Laidback Luke and Joachim Garraud. The MSTRKRFT/Legend pairing edges the title ahead of Sharam & Kid Cudi, who also hold runners-up slot on the Commercial Pop chart, where Beyonce scores her fourth straight number one from the *I Am...* Sasha Fierce album with Sweet Dreams. In a fifth straight week of gains, Sweet Dreams also closes 7-6 on the Upfront chart and extends its lead at the top of the Urban chart, where it moved into pole position a week ago. Sweet Dreams' dancefloor activity is aided and abetted by a strong and plentiful supply of mixes from Steve Pitron & Max Sanna, Dave Spoon, The Groove Police, OK Dac, DJ Escape & Tony Coluccio, Olli Collins & Fred Portelli and Medicin. **Alan Jones**

Urban Top 30

Pos	Last	Wks	ARTIST	Title	label
1	1	8	BEYONCE	Sweet Dreams	RCA
2	3	5	CIARA FEAT. MISSY ELLIOTT	Work	LaFace
3	4	7	CHIPMUNK	Diamond Rings	Columbia
4	10	3	PITBULL	I Know You Want Me (Calle Ocho)	Positive/Virgin
5	5	6	JLS	Beat Again	Epic
6	2	10	KERI HILSON FEAT KANYE WEST & NE-YO	Knock You Down	Interscope
7	8	6	FLO-RIDA FEAT. NELLY FURTADO	Jump	Atlantic
8	9	4	SEAN KINGSTON	Fire Burning	RCA
9	11	12	SEAN PAUL	So Fine	Atlantic/vp
10	7	9	SOULJA BOY FEAT. SAMMIE	Kiss Me Thru The Phone	Interscope
11	25	2	TINCHY STRYDER FEAT. AMELLE	Never Leave You	Island
12	24	2	BLACK EYED PEAS	I Gotta Feeling	Polydor
13	6	17	BLACK EYED PEAS	Boom Boom Pow	Interscope
14	13	7	PUSSYCAT DOLLS	Hush Hush	Interscope
15	16	5	JAY-Z D.O.A	Roc Nation	
16	14	6	JORDIN SPARKS	Battlefield	Jive
17	12	3	EMINEM	Beautiful	Interscope
18	17	6	BUSTA RHYMES	World Go Round	Interscope
19	20	3	CRAZY COUSINZ FEAT. MC VERSATILE	It's That Funky	Warner Music
20	15	8	LETHAL BIZZLE	Go Hard	Search & Destroy
21	NEW		DIZZEE RASCAL	Holiday	Dirtee Stc nk
22	26	7	SERANI	No Games	TJ 876
23	NEW		BRITNEY SPEARS	Radar	Jive
24	21	17	CIARA FEAT. JUSTIN TIMBERLAKE	Love Sex Magic	Zomba
25	27	6	LADY GAGA	Paparazzi	Interscope
26	19	14	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stc nk
27	22	4	SHONTELLE	Stuck With Each Other	Island
28	18	13	FLO-RIDA	Suga	Atlantic
29	NEW		MARIAH CAREY	Obsessed	Mercury
30	30	2	NNEKA	Heartbeat	Impact

Cool Cuts Top 20

Pos	ARTIST	Title
1	BASEMENT JAXX & SAM SPARRO	Feelings Gone
2	MAJESTIC MC	In Da Vip
3	THE PRODIGY	Take Me To The Hospital
4	THE REQUESTERS	Requesters EP
5	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME	Holiday
6	BLOC PARTY	One More Chance
7	DUCK SAUCE	Anyway
8	CIDINHO & DOCA	Rap Das Armas
9	THE HEAVY	How You Like Me Now
10	MILK & SUGAR FEAT. GARY NESTA PINE	Let The Sun Shine
11	JACK BEATS	U.F.O. EP
12	ALEX GOLD	Reaction
13	THE JUAN MACLEAN	Happy House
14	MEDINA	You And I
15	SOUND OF SOHO	Take My Love
16	THE FUNCTARY	Set The Sun Alight
17	JDS FEAT. MIHELL	Purple Funky Monkey
18	SWANKY TUNES	Equilibrium
19	MAGIK JOHNSON	The Feeling EP
20	DJ ORTZY	La Belle Signora



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

Charts analysis

Analysis Alan Jones



Now! disc accounts for 13% of albums market

WHILE JLS AND MICHAEL JACKSON CONTINUE TO TOP THE SINGLES AND ARTIST ALBUMS LISTINGS, the sale phenomenon of the week is Now That's What I Call Music! 73, which debuts atop the compilation chart, on first-week sales of 274,661.

That's significantly higher than the artist album chart 2009 best of 166,952 units that Eminem's Relapse sold when it topped the chart nine weeks ago but down on the 299,002 copies its immediate predecessor, Now! 72, sold when debuting at number one in April. It is also down on the best-yet weekly tally for a Now! album – the 383,002 copies that its 2008 equivalent, Now! 70, sold to top the compilation chart this week last year.

Despite its fast start, Now! 72 was the lowest selling Now! album since Now! 67, and Now! 73's even slower start – despite the fact it includes eight number ones – suggests the downward spiral may continue.

On a positive note, Now! 73 single-handedly accounted for 46.61% of the compilation market last week, and outsold the rest of the Top 10 by slightly more than three to one. It claimed a 13.61% stake of the overall album market.

The album's sales also dwarfed the 57,553 copies that The Essential Michael Jackson sold to secure its fourth straight week at number one on the artist album chart, and his fifth in a row since his death. John Lennon, George Harrison, Karen Carpenter, Bob Marley and Freddie Mercury have all had longer posthumous runs at number one in

the past 20 years, as members of The Beatles, The Carpenters, Bob Marley & The Wailers and Queen, but Jackson's run is the longest for a deceased solo star since 1982/83 when The John Lennon Collection topped for six weeks.

The Essential's sales fell by 37.7% last week. Sales of eight other Jackson titles in the chart dipped between 30.4% and 57.8% but there's a new entry at number 14 (10,045 sales) for The Collection, a five-CD box set which includes Off The Wall, Thriller, Bad, Dangerous and Invincible.

On the singles chart, Jackson now has 23 singles in the Top 200, compared to 37 a week ago. Fight remain in the Top 75. Man In The Mirror (down 8-16, 14,875 sales) remains the highest charting. All suffer dips in sales of between 30.9% and 55.6%.

Pipping The Collection for highest debut honours, Jordin Sparks' second album, Battlefield, enters at number 11 (12,810 sales), easily eclipsing her self-titled debut, which arrived at number 51 (3,662 sales) last year, and eventually peaked at number 17. It has since gone on to sell 118,123 copies. Battlefield's debut coincides with its title track's fourth switch in direction in as many weeks. With a 21-11-14-20-11-15-11 trajectory to date, the track has sold 124,919 copies, including 20,208 last week. Sixth season American Idol winner Sparks' return to the album chart follows a week after Chris Daughtry – ranked fourth in the fifth season – reached number 53

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,507,294	1,428,514
prev week	2,536,904	1,589,791
% change	-1.2%	-10.1%

Last week	Compilations	Total albums
Sales	589,306	2,017,820
prev week	308,847	1,898,638
% change	+90.8%	+6.3%

Year to date	Singles	Artist albums
Sales	77,916,982	47,196,161
vs prev year	56,482,291	49,444,440
% change	+37.9%	-4.5%

Year to date	Compilations	Total albums
Sales	12,438,973	59,635,134
vs prev year	14,874,976	64,319,416
% change	-16.4%	-7.3%

Compiled from sales data by Music Week

with his band Daughtry's second album, Leave This Town, well down on the number 13 peak of their 2007 debut set, Daughtry. In the US, Daughtry has the upper hand over Sparks – the new Daughtry album is number one there at present, while Sparks' new set is expected to make the Top 10 but not the top five later this week.

The announcement of the 2009 Barclaycard Mercury Music Prize nominations generated substantial press coverage and helped put a brake on the decline in sales of Florence + The Machine's Lungs. One of the favourites to win, the album remains in second place for the third week in a row, with sales down just 10.8% (compared to 51.1% the previous week) at 27,448.

Sales of eight of the 12 nominees last week increased last week – the only downers were the also new-ish Kasabian and La Roux sets, which also suffered smaller falls than in any previous week, and Glasvegas' self-titled set, which dipped marginally.

The album to increase sales by the biggest percentage was The Invisible's self-titled set, which improved 2,766% from three to 86 sales, followed by Speech Debelle's Speech Therapy (364.3%, 56 to 260), and Sweet Billy Pilgrim's Twice Born Men (224.1%, 29 to 94). Friendly Fires' self-titled debut album also enjoyed a significant boost. Out since last September, and with a previous peak position of 37, it jumps 57-36 this week, with sales up 13.4% to 4,082, enough to increase its career sales to more than 100,000.

Paparazzi has failed to earn Lady Gaga a third straight number one single, but it has propelled her debut album The Fame back into the chart's higher reaches. The album had slipped as low as number 18 last month but climbs 5-3 (18,659 sales) this week – a 10-week high. All but 117 on the album's overall sales of 641,459 have occurred in 2009. It remains at number two in the year-

ARTIST ALBUMS



Universal	44.5%
Sony	39.9%
Warner	6.7%
EMI	3.8%
Others	5.1%

SINGLES



Universal	46.5%
Sony	25.0%
EMI	15.8%
Warner	4.5%
Others	8.2%

airplay and the return to TV of the Mazda 2 advert – for which their Don't Upset The Rhythm (Go Baby Go) provides the soundtrack – all help the group to make good progress on both the singles and albums charts. Their second album, Wild Young Hearts, debuted 13 weeks ago at number seven. It declined rapidly to reach a low of number 105 but has climbed 24-16-9 in the last fortnight. Their latest single, Never Forget You – which they performed on Ross' show – jumps 30-21 (12,299 sales).

JLS have the rest beat again on the singles chart, where their second week at number one brings a further 67,731 sales.

Their nearest rivals are Mr Hudson and Kanye West, whose collaboration, Supernova rises to number two on sales of 56,638 copies. It is West's 22nd Top 75 entry in five years, but marks only the second chart entry for Mr Hudson – formerly Mr Hudson & The Library, under which name they reached number 53 in 2007 with Too Late Too Late. That track was on their debut album, A Tale Of Two Cities, which reached number 69 and sold 19,269 copies. Supernova is lifted from their forthcoming album, Straight No Chaser, which will be released in October on West's G.O.O.D. Music label. West also features on another track on the album, Anyone But Him, and Mr Hudson have returned the favour by featuring on Paranoid, a track on West's 808s & Heartbreak album.

Increasing sales for the sixth straight week, Black Eyed Peas' latest single, I Gotta Feeling, nevertheless remains at number three. The track grew 32.2% week-on-week to 56,524 sales, and its continuing rude health is still helping their album The E.N.D., which recovers 13-8 (14,045 sales).

Now! 73's release helped album sales to climb by 6.3% week-on-week to 2,017,820 – that's 7.90% below same week 2008 sales of 2,190,887. Meanwhile, singles sales declined just 1.2% week-on-week to 2,507,294, that is 38.40% above same-week 2008 sales of 1,811,687.

Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 MICHAEL JACKSON The Essential	£11.68	£11.99	£11.99	£11.93
2 FLORENCE & THE MACHINE Lungs	£8.98	£8.99	£8.95	£8.93
3 LADY GAGA The Fame	£8.98	£8.99	£8.95	£8.93
4 PAOLO NUTINI Sunny Side Up	£8.98	£8.99	£8.95	£8.93
5 LA ROUX la Roux	£8.98	£8.99	£8.95	£8.93

Source: Music Week

International charts coverage Alan

Fresh UK talent struggles to break through overseas

WHILE THERE'S BEEN A STEADY FLOW OF DOMESTIC NEWCOMERS CRACKING THE UK CHARTS IN THE PAST YEAR, few have yet gone on to achieve success overseas. There seems to be a particular dearth of overseas breakthroughs at the moment: there are no UK acts at all, new or old, in the current best-sellers lists in Poland, where the chart is 50 positions deep, and Norway (30).

In many other territories, our highest ranked album is one which was released more than a year ago – Coldplay's (pictured) Viva La Vida Or Death & All His Friends. The album, which topped the charts in 18 countries, is, for example, still the top UK export in the Spanish album chart, where it ranks number 39, and in the US, where it climbs 87-74 this week.

Among newer acts, Adele's 19 continues to do well. It has spent 58

Charts sales

Key
 ■ Highest new entry ■ Highest climber

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Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	CHICANE Poppiholla / Modena (ARV)
2	2	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
3	3	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded (PIAS)
4	5	THE PRODIGY Warrior's Dance / Take Me To The Hospital (ESS/ADA)
5	4	ARCTIC MONKEYS Crying Lightning / Domino (PIAS)
6	7	BELLAMY BROTHERS Let Your Love Flow / Curb (CIN)
7	6	BASEMENT JAXX Raindrops / XL (C)
8	9	DIZZEE RASCAL FEAT. CALVIN HARRIS & CHROME Dance Wiv Me / Dirtee Stank (PIAS)
9	10	THE PRODIGY Omen / Take Me To The Hospital (ESS/ADA)
10	NEW	OASIS The Boy With The Blues / Big Brother (PIAS)
11	NEW	FIGHTSTAR Never Change / Search And Destroy (PIAS)
12	11	KID CUDI VS CROOKERS Day 'N' Night / Data (Arvato)
13	15	FRIENDLY FIRES Jump In The Pool / XL (PIAS)
14	12	OASIS Wonderwall / Big Brother (PIAS)
15	NEW	OASIS I Believe In All / Big Brother (PIAS)
16	14	MIA Paper Planes / XL (PIAS)
17	NEW	MUMZY STRANGER One More Dance / Tiffin Beats (Discovery)
18	18	PAUL VAN DYK For An Angel 2009 / New State (New State)
19	19	GURU JOSH PROJECT Infinity 2008 / Maelstrom (EMI)
20	8	MASTER SHORTIE Dead End / Odd One Out (Arvato)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	PRODIGY Invaders Must Die / Take Me To The Hospital (ESS/ADA)
2	1	FRIENDLY FIRES Friendly Fires / XL (C)
3	2	FLEET FOXES Fleet Foxes / Bella Union (ARV)
4	NEW	GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish (TBC)
5	6	DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divine Comedy (TBC)
6	5	THE PRODIGY Their Law - The Singles 1990-2005 / XL (C)
7	7	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
8	8	THE GASLIGHT ANTHEM The '59 Sound / Side One Dummy (PIAS)
9	3	ALI CAMPBELL Flying High / Jacaranda (ARV)
10	RE	FRANZ FERDINAND Tonight: Franz Ferdinand / Domino (PIAS)
11	NEW	IAN HUNTER Man Overboard Tracklisting / New West (Cintra)
12	10	JACK PENATE Everything Is New / XL (PIAS)
13	NEW	LISA HANNIGAN Sea Sew / Hoop Recordings (Arvato)
14	16	BASSHUNTER Now You're Gorie / Hardzbeat (Arvato)
15	12	BON IVER For Emma, Forever Ago / qAD (PIAS)
16	RE	ARCTIC MONKEYS Favourite Worst Nightmare / Domino Recordings (PIAS)
17	13	PLACEBO Battle For The Sun / Dream Brother (PIAS)
18	NEW	DEADMAU5 Random / Ministry of Sound (Arvato)
19	RE	ADELE 19 / XL (PIAS)
20	RE	DIZZEE RASCAL Boy In Da Corner / XL (PIAS)

Indie albums breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	FRIENDLY FIRES Friendly Fires / XL (PIAS)
2	5	GEOFFREY GURRUMUL YUNUPINGU Gurrumul / Dramatico/Skinnyfish (ESS/ADA)
3	2	DUCKWORTH LEWIS METHOD The Duckworth Lewis Method / Divine Comedy (E)
4	3	THE GASLIGHT ANTHEM The '59 Sound / Side One Dummy (PIAS)
5	11	LISA HANNIGAN Sea Sew / Hoop Recordings (ARV)
6	6	BON IVER For Emma, Forever Ago / qAD (PIAS)
7	8	CHASE & STATUS More Than Alot / Ram (tbc)
8	7	THE LOW ANTHEM Oh My God, Charlie Darwin / Bella Union (ARV)
9	NEW	DUKE & THE KING Nothing Gold Can Stay / Loose (tbc)
10	10	CHICKENFOOT Chickenfoot / earMUSIC (Edel)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Now That's What I Call Music! 73 / EMI Virgin/UMTV (E)
2	1	VARIOUS Gatecrasher's Trance 1993-2009 / Rhino (CINR)
3	NEW	VARIOUS The Mash Up Mix 2009 / Ministry
4	2	VARIOUS Clubland 15 / A&TV/UMTV (ARV)
5	NEW	VARIOUS Reggae Reggae / Universal TV (ARV)
6	3	VARIOUS Massive R&B Classics / UMTV (ARV)
7	NEW	BALL/BARBER/BILK Boaters Bowlers & Bowties - The Best Of / Decca (ARV)
8	4	VARIOUS R&B In The Mix / UMTV (ARV)
9	NEW	VARIOUS R&B Summer Anthems / Rhino/Sony BMG (ARV)
10	5	VARIOUS Chilled 2 - 1991-2009 / Ministry
11	7	OST Hannah Montana 3 / Walt Disney (E)
12	8	VARIOUS Ultimate Pop Party / UMTV (ARV)
13	6	VARIOUS Now That's What I Call Music! 72 / EMI Virgin/UMTV (E)
14	10	OST Hannah Montana - The Movie / Walt Disney (E)
15	11	VARIOUS Big Tunes Ignition / Hardzbeat (ARV)
16	9	VARIOUS Jackie - Summer Special / EMI TV/UMTV (ARV)
17	14	OST Mamma Mia / Polydor (ARV)
18	16	OST Twilight / Atlantic (CIN)
19	RE	VARIOUS Dreamcoats & Petticoats 2 / EMI TV/UMTV (ARV)
20	13	VARIOUS Heartbreakers / Universal TV (ARV)

Classical albums Top 10

This	Last	Artist Title / Label
1	2	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / UCI (ARV)
2	1	KATHERINE JENKINS Premiere / UCI (ARV)
3	3	THE PRIESTS The Priests / Epic (ARV)
4	4	KING'S COLLEGE CHOIR England My England / EMI Classics (E)
5	6	KATHERINE JENKINS Living A Dream / UCI (ARV)
6	7	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen / UCI (ARV)
7	5	FARYL Faryl / Decca (ARV)
8	9	KATHERINE JENKINS Serenade - Deluxe Edition / UCI (ARV)
9	RE	ENCHANTED VOICES Howard Goodall's Enchanted Voices / Classic FM (ARV)
10	8	FRON MALE VOICE CHOIR Voices Of The Valley / UCI (ARV)

Dance albums Top 10

This	Last	Artist Title / Label
1	1	VARIOUS Gatecrasher's Trance 1993-2009 / Rhino
2	2	CASCADA Evacuate The Dancefloor / A&TV/UMTV
3	3	EMPIRE OF THE SUN Walking On A Dream / Virgin
4	4	THE PRODIGY Invaders Must Die / Take Me To The Hospital
5	6	VARIOUS Chilled 2 - 1991-2009 / Ministry
6	7	CAVIN HARRIS I Created Disco / Columbia
7	10	DEADMAU5 Random Album Title / Ministry
8	5	VARIOUS Defected Presents Classics In The House / WMTV
9	9	PENDULUM In Silico / Warner Brothers
10	RE	CHASE & STATUS More Than Alot / Ram

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 Originator/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

Average weekly circulation: July 2007 to June 2008: 6,771
 Member of Periodical Publishers' Association
 ISSN - 0265 1548

Subscription hotline: 01858 438816
 Newstrade hotline: 020 7638 4666

Subscriptions, including free Music Week Directory every January, from Music Week Subscriptions, CMP Information, Tower House, Lathkill Street, Market Harborough, Leicestershire LE16 9EF
 Tel: 01858 438893 Fax: 01858 434958

UK E25; Europe E265; Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.
 Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed with in the terms of subscription offer.

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Alan Jones



weeks in the US albums chart and slides 76-96 there this week and it's still huge in The Netherlands, where it

has been an ever-present in the chart for 74 weeks, spending the past 30 in the Top 10, eight of them at number one. It has been in decline there recently, but rebounds 5-3 this week.

Lily Allen's second album, It's Not Me, It's You, has been a notable success too, easily outperforming her debut disc, making the Top 10 in eight countries, and reaching number one in Canada and Australia. It completed a 21-week stay in the Top 10 in Australia a week ago, but now rebounds 11-10, while fourth single, 22, debuts at number 89. The album's first Australian offerings, The Fear and Not Fair, both reached number three,

while F**k You reached number 23.

Paulo Nutini continues to do well with his second album, Sunny Side Up, which is resurgent in Ireland (9-5) and Switzerland (16-15), but slips in Germany (45-47), The Netherlands (59-78) and France (57-71).

La Roux's melodic retro style is also beginning to win them fans overseas, with their self-titled debut album now charting in five countries. It slips 11-17 in Ireland, 22-26 in Australia and 68-70 in Switzerland, but debuts at number 38 in Norway and climbs 119-115 in France.

Finally, the only UK act currently topping the chart overseas is Charlie

Winston, whose debut album Hobo

has been in the Top 20 in France for 24 weeks, and finally reaches number one this week, topping local artist Gregoire's *Tot & Moi*. The album's success emulates first single, *Like A Hobo*, which topped the French singles chart in March. Sussex-based Winston, 31, is the brother of Tom Baxter, and is signed to Peter Gabriel's Real World label, which releases *Hobo* here in September. His remarkable success in France echoes Baxter's 2007 album *Skybound*, which peaked at number 12 in the UK and topped the chart in Ireland.

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

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)
1	1	15	MICHAEL JACKSON The Essential (Jones/Jackson/Various) / Epic 5204222 (ARV)
2	2	3	FLORENCE + THE MACHINE Lungs ● (Epworth/Ford/Mackie/Huggall/White) / Island 1797940 (ARV)
3	5	28	LADY GAGA The Fame (Redone/Space Cowboy/Fusari/Klierszenbaum/Kierulf/Su) / Interscope 1791747 (ARV)
4	6	8	PAOLO NUTINI Sunny Side Up ● (Nutini/Jones) / Atlantic 825646901371 (CIN)
5	8	4	LA ROUX La Roux ● (Langmaid/Jackson) / Polydor 1795991 (ARV)
6	3	5	MICHAEL JACKSON Thriller 11★ (Jones/Jackson) / Epic 4085930 (ARV)
7	4	5	MICHAEL JACKSON & JACKSON FIVE The Motown Years (Various) / Motown 5311546 (ARV)
8	13	7	BLACK EYED PEAS The E.N.D. (Guetta/Harris/Board/Alpl.De.Apl/DJ Replay) / Interscope 2707669 (ARV) SALES INCREASE ↑
9	16	11	NOISETTES Wild Young Hearts (Abbiss) / Vertigo 1792832 (ARV) SALES INCREASE ↑
10	11	7	KASABIAN West Ryder Pauper Lunatic Asylum (Pizzarello/Bon The Automator) / Columbia 88697518311 (ARV)
11	New		JORDIN SPARKS Battlefield (Various) / Jive 88697558482 (ARV) HIGHEST NEW ENTRY
12	7	5	MICHAEL JACKSON Off The Wall ★ (Jackson/Jones) / Epic 05044212 (ARV)
13	9	3	CASCADA Evacuate The Dancefloor (Manian/Yanou) / A&M/UJMTV 2711264 (ARV)
14	New		MICHAEL JACKSON The Collection (Jones/Jackson/Various) / Epic 88697536212 (ARV)
15	15	44	KINGS OF LEON Only By The Night 5★★ (Petraglia/King) / Hand Me Down 88697327121 (ARV)
16	12	34	TAKE THAT The Circus 6★2★ (Shanks) / Polydor 1787444 (ARV)
17	18	24	LILY ALLEN It's Not Me It's You ★ (Kurstin) / Regal 6942732 (E) SALES INCREASE ↑
18	17	2	THE NEW SEEKERS It's Been Too Long - Greatest Hits And (Various) / UJMTV 5320608 (ARV)
19	24	36	BEYONCÉ I Am Sasha Fierce 2★ (Geddes/Dr The Dream/Stargate/Stewart/Various) / RCA 88697194922 (ARV) SALES INCREASE ↑
20	27	11	GREEN DAY 21st Century Breakdown ● (Vig/Green Day) / Reprise 936249777 (CIN) SALES INCREASE ↑
21	26	22	THE PRODIGY Invaders Must Die ★ (Howlett) / Take Me To The Hospital HOSPBOX001 (ESS/ADA) SALES INCREASE ↑
22	10	62	MICHAEL JACKSON Number Ones 4★ (Jones/Jackson/Various) / Epic 2022509 (ARV)
23	31	10	EMINEM Relapse (Dr Dre/Batson/Dox/ishi/Eminem/Lawrence/Parker) / Interscope 2703216 (ARV) SALES INCREASE ↑
24	25	8	DANIEL MERRIWETHER Love And War (Kurstin/White) / J 88697473192 (ARV)
25	23	35	THE KILLERS Day & Age 3★★ (Price) / Vertigo 1785121 (ARV)
26	19	11	JIM REEVES The Very Best Of (Various) / Sony Music 88697519072 (ARV)
27	20	30	MICHAEL JACKSON King Of Pop (Jones/Jackson/Various) / Epic 8869735612 (ARV)
28	21	3	KINGS OF LEON Boxed (Johns/Petraglia) / Hand Me Down 88697547372 (ARV)
29	28	50	THE SCRIPT The Script 2★ (The Script) / Phonogenic 88697361942 (ARV)
30	36	15	CAVIN HARRIS I Created Disco ● (Harris) / Columbia FIVE007 (ARV)
31	41	43	JAMES MORRISON Songs For You, Truths For Me 2★ (Telefe/Rubson/Hayler/DeDover/Smiths/White) / Polydor 1779250 (ARV) SALES INCREASE ↑
32	22	7	BRUCE SPRINGSTEEN & E ST BAND Greatest Hits (Springsteen/Creticos/Landau/Plotkin/Appell/Ludwig/W) / Columbia 88697530372 (ARV)
33	New		RHYTHMS DEL MUNDO Classics (Various) / UJMTV 2710218 (ARV)
34	46	39	PINK Funhouse 2★ (Various) / RCA 88697406492 (ARV) SALES INCREASE ↑
35	37	29	JASON MRAZ We Sing We Dance We Steal Things ● (Telefe) / Atlantic 7567897009 (CIN)
36	57	16	FRIENDLY FIRES Friendly Fires ● (Epworth/Macfarlane) / XL CD383 (PIAS) HIGHEST NEW ENTRY
37	42	65	ELBOW The Seldom Seen Kid 2★ (Putter) / Fiction 1764038 (ARV)
38	48	72	DUFFY Rockferry 5★3★ (Butler/Hugart/Huoker) / A&M 1756443 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer) / Label / Catalogue number (Distributor)
39	32	4	MICHAEL JACKSON & JACKSON FIVE The Very Best Of (Jones/Jackson/Various) / Universal TV 5308042 (ARV)
40	33	4	MICHAEL JACKSON History - Past Present And Future Book 1 4★ (Jones/Jackson/Various) / Epic 4747091 (ARV)
41	55	63	ABBA Gold - Greatest Hits 13★ (Andersson/Ulvaeus) / Polydor 5170072 (ARV)
42	44	20	TAYLOR SWIFT Fearless ● (Chapman/Swift) / Mercury 1795298 (ARV)
43	39	166	THE KILLERS Hot Fuss 4★★ (Saltzman/Fae Killers/Flowers) / Vertigo 386352 (ARV)
44	50	40	FLEET FOXES Fleet Foxes ★ (Ex) / Bella Union BELLA2CD167 (ARV)
45	14	2	THE DEAD WEATHER Horehound (White III) / Columbia 88697539122 (ARV)
46	54	114	TAKE THAT Never Forget - The Ultimate Collection 3★ (Various) / RCA 82876748522 (ARV)
47	58	44	NE-YO Year Of The Gentleman ★ (Stargate/Harmony/Polow Da Don/Taylor/Various) / Def Jam 1774984 (ARV)
48	Re-entry		GEOFFREY GURRUMUL YUNUPINGU Gurrumul (Haimen) / Diatonic/Skinnyfish DRAMCD0034 (ESS/ADA)
49	47	86	PAOLO NUTINI These Streets 3★ (Nelson) / Atlantic 094634 (CIN)
50	34	23	MICHAEL JACKSON Thriller: 25th Anniversary Edition (Jones/Jackson/Various) / Epic 8869719862 (ARV)
51	29	2	LEONARD COHEN Greatest Hits (Various) / Sony Music 88697556132 (ARV)
52	62	51	COLDPLAY Viva La Vida 3★2★ (Eno/Dravos/Simpson) / Parlophone 212147 (E)
53	65	3	DUCKWORTH LEWIS METHOD The Duckworth Lewis Method (Hannon/Walk) / Divine Comedy DLM002 (PIAS) SALES INCREASE ↑
54	64	14	EMPIRE OF THE SUN Walking On A Dream ● (Mayes/Empire Of The Sun) / Virgin CDV1R227 (E)
55	63	31	THE PRODIGY Their Law - The Singles 1990-2005 (Various) / XL MCD190 (PIAS)
56	52	77	THE KILLERS Sam's Town 4★ (Flondr/Moulden) / Vertigo 1702675 (ARV)
57	Re-entry		U2 No Line On The Horizon ★ (Egan/Lanoue/Lilywhite) / Mercury 1795028 (ARV)
58	30	2	W BROWN Travelling Like The Light (Tyser/Mack/Whitley/V Brown/Dub/Young/Kid Gloves) / Island 1787901 (ARV)
59	43	7	KERI HILSON In A Perfect World... (Timbaland/Polow Da Don) / Interscope 2703713 (ARV)
60	45	3	BENNY ANDERSSON BAND Story Of A Heart (Benny Andersson) / Polydor 2709124 (ARV)
61	40	47	KASABIAN Empire 2★ (Abbiss/Kasabian) / Columbia PARADISE37 (ARV)
62	61	42	BOB MARLEY & THE WAILERS Legend (Marley/Various) / Tuff Gong 5301640 (ARV)
63	66	7	LITTLE BOOTS Hands ● (Kurstin/Guddard/Rod One/Steuard/Kid Gloves) / sixsevendime 2564689032 (CIN)
64	Re-entry		N-DUBZ Uncle B ★ (Foster/N-Dubz) / A&M/UJMTV 1790382 (ARV)
65	56	33	AKON Freedom ★ (Akon/Various) / Universal 1792339 (ARV)
66	New		JONSI & ALEX Riceboy Sleeps (Biggs/Somers) / Parlophone 3533200 (E)
67	New		KID BRITISH It Was This Or Football (Street/Mbayal/Power/Dub/Segs) / Mercury 2711434 (ARV)
68	74	9	MADNESS Liberty Of Norton Folgate (Langford/Winstanley) / Lucky Seven LUCKY7003CD (PIAS)
69	38	4	KENYAN BOYS CHOIR Spirit Of Africa (Cohen) / Decca 2707259 (ARV)
70	49	5	NEIL SEDAKA Music Of My Life (Tbc) / UJMTV 5320124 (ARV)
71	Re-entry		BAT FOR LASHES Two Suns ● (Kostent/Khan) / Parlophone 693191 (E)
72	Re-entry		STEREOPHONICS A Decade In The Sun - Best Of 2★ (Jones/Lowe) / V2 1780693 (ARV)
73	59	7	CAT STEVENS The Very Best Of ★ (Various) / Island 3811209 (ARV)
74	Re-entry		MGMT Oracular Spectacular ★ (Hidman/MGMT) / Columbia 88697195121 (ARV)
75	70	11	PUSSYCAT DOLLS Doll Domination - The Mini Collection (Lowe/Fair/Morrille/Andini/Scherzinger) / Interscope 2704039 (ARV)

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<p>Abba 41 Akon 65 Allen, Lily 17 Bat For Lashes 71 Benny Andersson Band 60 Beyonce 19 Black Eyed Peas 8 Cascada 13 Cohen, Leonard 51 Coldplay 52 Dead Weather: The 45 Duckworth Lewis</p>	<p>Method 53 Duffy 38 Springsteen, Bruce & E St Band 20 Eminem 23 Empire Of The Sun 54 Fleet Foxes 44 Florence + The Machine 2 Friendly Fires 36 Green Day 20 Gurrumul Yunupingu, Geoffrey 48 Harris, Calvin 30</p>	<p>Hilson, Keri 59 Jackson, Michael 1, 6, 12, 14, 22, 27, 40, 50 Jonsi & Alex 66 Kasabian 10, 61 Kenyan Boys Choir 69 Kid British 67 Killers, The 25, 43, 56, Kings Of Leon 15, 28 La Roux 5 Lady Gaga 3 Little Boots 63 Madness 68</p>	<p>Marley, Bob & The Wailers 62 Merriwether, Daniel 24 MGMT 74 Michael Jackson & Jackson Five 7, 39 Morrison, James 31 Mrax, Jason 35 N-Dubz 64 Ne-Yo 47 New Seekers: The 18 Noisettes 9 Nutini, Paolo 4</p>	<p>Nutini, Paolo 49 Pink 34 Prodigy, The 21, 55 Pussycat Dolls 75 Reeves, Jim 26 Rhythms Del Mundo 33 Script, The 29 Sedaka, Neil 70 Sparks, Jordin 11 Springsteen, Bruce & E St Band 32 Stereophonics 72 Stevens, Cat 73</p>	<p>Take That 16, 46 Taylor Swift 42 U2 57 W Brown 38</p>	<p>Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (80,000) ★ 1m European sales</p>	<p>BPI Awards Albums: La Roux - La Roux (gold) James Morrison - Songs For You, Truths For Me (two times platinum) Singles La Roux - Bulletproof (silver) La Roux - In For The Kill (gold)</p>
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