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## Live screening

Muse leads the way  
as the live sector takes  
to the cinema screen

— see page 9



## Unsung heroes to take centre stage?

by Robert Ashton

Support for a "Backroom Brits" award to recognise the industry's behind-the-scenes teams gathers momentum

The industry's backroom players could have a chance to be recognised with their own Brit Awards under radical new proposals to bring elements of the Oscars to the annual awards ceremony.

The move to recognise the achievements of the creative team – producers, engineers, art directors, possibly even makeup artists – behind a hit will occupy the next Brits organising committee's meeting.

And support for the so-called Backroom Brits is already gaining momentum from some big hitters in the business. IFPI chairman and CEO John Kennedy calls the move "a great piece of lateral thinking". A source close to Brits organising committee chairman

and Sony BMG chairman and CEO Ged Doherty confirms the idea "is on the agenda".

Backroom Brits is the brainchild of producer Robin Millar, who has been frustrated by The Brits' reluctance to acknowledge the contribution made to those behind the scenes, unlike with the Oscars or Grammy Awards. "It is a team effort so why can't it be Take That and the whole team behind them get a Brit?" asks Millar.

"In addition to producers, mixers, engineers, arranging, there were people who designed the show, did the poster and in sales and marketing. I'd love it if it [The Brits] was as broad as the Baftas – that's the Holy Grail."

Other industry awards do exist to recognise these skills and Millar says his own Music Producers Guild has talked about an event. But he realises other shows tend to only represent a minority faction of the business and certainly do not have the cachet of The Brits. "The Brits is the brand name," argues Millar. "It means something to get a Brit."

Millar argues that not championing producers or stage designers sends the wrong messages to young A&Rs. Millar adds, "When did Abbey Road get a Brit for all the hits it produced?"

After years of stonewalling and seeing the best British producer award disappear from The Brits after 1998, Millar gives credit to BPI chief executive Geoff

Taylor for now allowing his proposals a fair hearing. A BPI spokesman says, "Geoff was asked to put it on the agenda and he has. But we get approached by a lot of ideas. It hasn't been ruled in and hasn't been ruled out."

Millar accepts that watching a non-celeb collect an award for best studio engineer does not make riveting TV viewing. However, the non-artist creatives do not have to be part of TV coverage – just as long as they are part of the awards. He adds, "We're not pushing for TV. The makeup on the Grammys is done at three in the afternoon."



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## The Playlist.



### The Last Shadow Puppets The Age Of The Understatement (Domino)

The lush string arrangements, the melody! Anyone looking for affirmation of Alex Turner's talents will find it here (single, April 14)



### White Lies Unfinished Business (Chess Club)

We first featured this song in November. Since then, they've signed with Fiction and wowed Morrissey. Not a bad start then. (single, April 21)



### Portishead Machine Gun (Island)

Dark, observant, understated, the subtleties of Beth Gibbons' phrasing and melodies are absolutely disarming. Wonderful and worth the long wait (single, out now)



### Iglu & Hartly In This City (unsigned)

Our favourite band from SXSW, Iglu & Hartly are a technicolour hybrid of Beastie Boys style and killer guitar driven pop hooks. It's starting to kick off. (demo)



### Rihanna Take A Bow (Mercury)

A new song which will be added to Rihanna's current album, Take A Bow is a ballad with real class. (single, May 19)



### Natty Cold Town (Vibes & Pressure)

Natty's headline show in London last week drew out the crowds for the summer sounds of his upcoming debut (single, April 21)



### 21 Soundtrack Various (Columbia)

Soundtracks rarely deliver like this: the Rolling Stones rub shoulders with MGMT and Peter, Bjorn & John. (album, March 18)



### The Pigeon Detectives This Is An Emergency (DITR)

Lead single from another of Leeds' finest bands (see below), this is classic Pigeon Detectives and simply a great song (single, May 12)



### Forward, Russia! Life Processes (Cooking Vinyl)

A bold return from the Leeds four-piece, this sees Forward, Russia! step up their sound without straying from the obtuse melody that defined their debut. (album, May 12)



### Magic Wands Black Magic (Ark)

One of the most infectious slices of upbeat indie-pop we've heard in donkeys. Plus it's a boy-girl duo, so cool as hell (single, May 5)



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

Datz.com is a new music download website. Boasting music from all major labels and many independents, it will premier new music on a weekly basis.

# Beeb's archive deal is "unfair" to labels

by Anna Goldie

## Beggars' Martin Mills questions BBC Worldwide's plans for archive material

Beggars Group chairman Martin Mills has taken to task claims by BBC Worldwide that a new deal with labels to exploit the Corporation's music recordings archive is mutually beneficial to both parties.

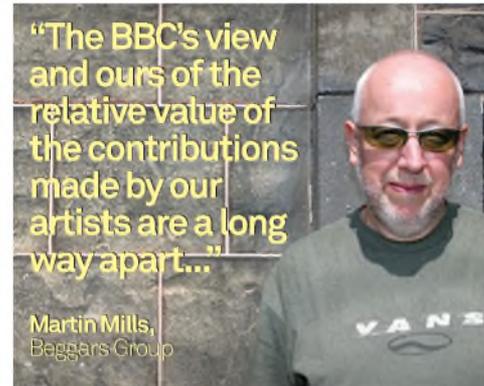
As previously reported in *Music Week*, BBC Worldwide is in talks with a number of independent and major record companies over a new licensing framework to use the Beeb's music archive. It has already signed a reported £1m deal with Universal, which has been followed by the major putting out a number of album releases using BBC session material.

However, the Beggars co-founder believes the new framework proposed by the BBC, which would require labels to pay an advance dependent on the size of the catalogue for unlimited access to the BBC's audio material for five years, including any new recordings made within that time, is unfair to labels and is the result of BBC Worldwide's mandate to expand its revenue by 13 times.

"It seems the BBC's view and ours of the relative value of the contributions made by them, our artists and ourselves are a long way apart, and their attempts to further monetise their role in the creation of these rights are proving a problem for labels," says Mills who says Beggars was asked for a £300,000 advance.

But BBC Worldwide head of commercial affairs Salim Mukaddam says the new framework will make more financial sense for labels. Under the original deal between the Beeb and record labels, labels were allowed to licence four audio tracks at a fixed royalty rate agreed by the BPI and with no advance paid to the BBC, but if a label wanted more than four tracks, or to use audio-visual recordings, a separate deal would be negotiated. This would include the BBC receiving an advance payment.

Mukaddam insists record labels still have the choice to use the original deal, but says, "The reason the new framework makes sense for labels is that, instead of coming to us on a case-by-case basis, if they pay the headline advance for five years they get access to all their artists' previous material and new material covering the next five years and, because that includes clearing rights for



TV, online streaming and in some cases downloads, as well as a clearing rights for BBC Worldwide exploitation, they get an additional revenue stream."

MMF chief executive John Webster voices concerns that the revenues gained from the increased exploitation of the BBC's archives will not be passed on to artists involved, some of whom may not have given permission for a radio recording to be released. "Whatever rights the original record company may or may not have to a recording there is a moral element that these recordings were done as radio or TV sessions and the artist and also the session musicians should be asked how and if it should be released, and there is the issue of whether or not session musicians are getting paid for the extra release," he says.

Aim is also currently in drawn-out negotiations with BBC Worldwide. Aim chairman and CEO Alison Wenham says, "In theory we will be very pleased to work with BBC Worldwide in freeing this archive treasure but it remains a dead copyright issue and the stumbling block has been at the terms and conditions which are yet to be finalised." But she adds, "We would love to get into substantive negotiations with the BBC to realise the value of the archive for mutual benefit."

# Leona nears the Hot 100 summit

Sony BMG will learn later this week how much closer the Oprah-factor has pushed Leona Lewis to becoming the first UK female solo act to top the Billboard Hot 100 chart in more than 20 years.

Lewis's single Bleeding Love last week raced 21-8 on its fifth week on the chart, having previously accelerated 85-62-41-21, as it became the countdown's greatest sales gainer for a second successive week with 120,000 weekly digital sales.

However, an appearance by Lewis last Monday on chat show host Oprah Winfrey's nationally-screened TV programme in the States came too late to have any influence on the single's initial move into the Top 10. The promotional effect of that appearance will be able to be fully measured later this week when the new Hot 100 chart is unveiled, while her US profile will be given a further boost when she performs this evening (Monday) on NBC's The Tonight Show with Jay Leno.

A Top 10 placing for a UK artist on the Hot 100 in recent years is a very rare event and Bleeding Love's success makes it the first such release to penetrate the Top 10 since Amy Winehouse's Rehab reached number nine last year. If the Lewis single does manage to go all the way to number one it will

be only the second by a UK artist, after James Blunt's You're Beautiful, to top the chart in the past 10 years and the first by a UK female solo artist since Kim Wilde's cover of You Keep Me Hangin' On spent a week at number one in June 1987.

"I think Leona will be the biggest new artist in the US this year," predicts Sony BMG chairman and CEO Ged Doherty. "I have no doubt the single will be number one in the coming weeks."

On her show Winfrey gave her own personal endorsement to Lewis who was introduced by her label Syco's founder and X Factor/American Idol judge Simon Cowell and then received a standing ovation from the studio audience after she performed Bleeding Love. Winfrey told her, "You're the real deal girl. Talk about a star is born."

Her US success is being mirrored elsewhere internationally, including in Germany, Austria and South Africa where her debut album Spirit has turned gold, while it is nearing platinum status in Switzerland and New Zealand.

The album will be released through Syco/J Records in the States on April 8 when Lewis will return to the market for more promotional activity. She will also visit Australia next month as part of a trip that will also take in Hong Kong and Japan.

## Music Week website

For breaking news throughout the week, as well as picture galleries from the week's key events and our latest features, check out [www.musicweek.com](http://www.musicweek.com)

## MOST READ ON MUSICWEEK.COM:

● Could Apple make iTunes catalogue free to iPod and iPhone users?

● Nutini partners with Puma  
● Coldplay name new studio set  
● Committee calls for radical overhaul of copyright tribunal

# Majors discuss back catalogue giveaway to attract customers

by Gordon Masson

## Hardware manufacturers in talks with major labels as customers stand to benefit in download bonanza

### Digital

The unprecedented step of all major labels allowing hardware manufacturers to give away their back catalogues as a sweetener to attract more customers appears to be moving a step closer. Apple is reportedly in talks with the four majors about a proposal to offer owners of its iPhone access to millions of tracks for a monthly subscription, as well as opening its iTunes service to users to offer an unlimited music bundle to iPod and iPhone owners.

At the same time EMI now looks poised to follow in the wake of Universal, which last year unveiled a deal with Finland-based mobile phone giant Nokia for its new Comes With Music service. EMI confirmed last week it was looking to similarly allow its catalogue to be made available on new Nokia handsets.

#### The ultimate music subscription?

Apple is in talks with the majors about offering access to millions of their tracks to iPod and iPhone customers

Comes With Music was announced in December during Nokia's annual tech fest Nokia World. The idea will be to allow people who buy a Nokia phone to have a year's unlimited access to millions of tracks past, present and future. Once that year is complete, the handset owners would be able to keep all their music without the threat of being blocked from access when their subscription is over.

It is presumed the mobile phone networks would then try to entice those handset owners into upgrading their phones at the end of that year, meaning Nokia – and their music business partners – would then benefit from another year's subscription bundled into the mobile package.

At the launch of the Comes With Music initiative, the company's multimedia general manager Anssi Vanjoki said, "Even if you listened to music 24 hours a day, seven days a week, you would still only scratch the surface of the music that we're making available. Comes with Music fulfils our dream to give consumers all the music they want, wherever they want it, while rewarding the artists who create it."

Universal Music Group International chairman/CEO Lucian Grainge said at the time, "We feel it's an innovative way for people to discover and enjoy new artists, while at the same time having access to the amazing depth of the Universal catalogue. Comes With Music allows our artists to reach new audiences in a very easy and affordable way."

EMI Group in London declines to comment on the company's dealings with Nokia, but EMI Finland managing director Wemppa Koivumaki last

week revealed that the major was in advanced talks to join the Comes With Music initiative.

"We want to be part of it," said Koivumaki. "I believe strongly that when it launches we will be there, with a full offering."

With Nokia scheduled to start selling mobiles bundled with the service in the second half of this year, an announcement regarding EMI's participation could be made within a matter of weeks. Sony BMG and Warner are also in talks with Nokia, but when contacted by Music Week neither company would comment on the progress of those discussions.

Financial arrangements are not being disclosed, but it is understood that the record labels are being offered a share of the handset retail price for their repertoire. Last year Nokia sold more than 437m handsets worldwide and had an unrivalled 40% share of the global handset market.

All four majors are also reported to be speaking to Apple about its proposal to allow iPod and iPhone purchasers access to the more than 6m tracks currently available on the iTunes service.

Details of how the majors would profit from such a service remain sketchy, but it is reported that Apple's current offer is only about \$20 (£10) per device. Not only is that a lot less than what the average UK citizen spends on purchasing music, but the logistics of how Apple would split the money between labels – and publishers for that matter – could be problematic to say the least. Apple declined to comment.

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## Ups And Downs



- Vince Power's "back to basics" festival A Day at the Hop Farm. Unbranded, with no registration and VIP areas, it will be a blast from the past
- Royal Albert Hall opens up to fledgling new acts – everyone is in with a chance to play at the mighty venue
- The possibility of returning to the sun at the Miami Winter Music conference this week
- Leona Lewis moving into US Top 10



- The download era poses problems for chart compilers with debate over double A side singles, exemplified by Leona Lewis losing out to Duffy in the race to number one
- Office Of National Statistics removing CD singles from its "shopping basket" to determine UK inflation
- Returning from SXSW sunny Texas to a Baltic UK

# Copyright Tribunal's failings highlighted by committee

The music industry will secure the Copyright Tribunal it deserves in a 21st Century digital world, according to the chairman of an influential Commons Select Committee.

The business has long held that the Tribunal, which adjudicates on commercial copyright disputes, is underperforming with the Music Business Forum telling the Gowers Review as early as 2006 that it is "antiquated".

The Innovation, Universities and Skills Select Committee appears to agree. In a report published last Thursday it urged quick and radical reform of the outdated Tribunal, which chairman and Labour MP Dr Ian Gibson says is rooted in the 1950s when shellac records were played in dance halls. "Technology has moved on," he says. "It is now digital and millions of tracks can be downloaded. The Copyright Tribunal has not moved with the times."

Last year the Copyright Tribunal heard – after months of delay – the MCPS-PRS online royalty rate dispute with digital service providers such as AOL and Napster. However, the case cost a staggering £12m and Dr Gibson wants to stamp out those heavy costs and make it more accessible to small businesses.

He also believes organisations such as PPL, which on occasion finds itself on the receiving end of referrals from music users disputing licensing fees, will be better served if the Tribunal is revamped. "They are going to be better off, things will be done quicker...the Tribunal is amateurish at the moment," he says.

The report also accepted PPL's claim that it is not possible for a mediator to rule on a dispute



**In broad agreement:** Dr Ian Gibson MP's recommendations for the Copyright Tribunal are supported by PPL chairman and CEO Fran Nevrlka (right)

between a hairdresser or pub and the collecting society without bringing entire sectors into the equation. However, there is a recommendation that the Intellectual Property Office, which is responsible for the Tribunal, looks at the options for individuals and small businesses to "challenge and change charges for using copyrighted-protected material without costly litigation but also without incurring major consequences for people not a party to the particular action".

Other recommendations the Committee suggests include:

- The rules under which the Tribunal operates will be reviewed
- The post of chairman be salaried
- The level of support provided to the Tribunal is increased.

PPL director of government affairs Dominic McGonigal gave evidence to Dr Gibson's committee in January and was super critical of the Tribunal's operating methods: he said they used the adversarial system instead of a tribunal and have also had fallen "behind modern standards of case management".

But now he and PPL chairman and CEO Fran Nevrlka support the recommendations made by Dr Gibson's committee.

Nevrlka says, "The decisions of the Copyright Tribunal now affect the lives of tens of thousands of musicians and other creators who rely on royalty income.

"They have a similarly crucial impact on the many thousands of record companies, big and small, to whom PPL income has become fundamentally important. It is little short of scandalous that these decisions are taken by an unpaid judge with almost no support."

Dr Gibson now hopes his report, which he has sent to Culture Minister Margaret Hodge and DIUS Parliamentary Under Secretary of State of IP and Quality Baroness Morgan, will persuade the Government to hurry reform through. He adds, "The Government wants to get moving on it. Hopefully this will jog them along."

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● See our live viewpoint with Womad festival director Thomas Brooman: [www.musicweek.com/viewpoint](http://www.musicweek.com/viewpoint)

● Nottingham Arena chief executive Geoff Huckstep braves our quickfire: [www.musicweek.com/quickfire](http://www.musicweek.com/quickfire)

● Get all the week's news in one place: [www.musicweek.com/news](http://www.musicweek.com/news)

● Check out the latest reviews of the most upfront singles at: [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## Royal Albert Hall puts younger acts on the agenda

● London's **Royal Albert Hall** is launching an initiative aimed at encouraging young and developing acts to perform at the venue. Starting in May, The Albert Sessions will see reduced rental fees at the 5,200-capacity venue made available for a number of dates throughout 2008 and for the foreseeable future. Liverpool trio The Wombats will kick off proceedings on May 23 with the audience set to include children from some of London's most deprived schools.

● Warner Music Group chairman and CEO **Edgar Bronfman's** employment agreement with the major has been extended to cover at least the next five years. Warner says the board has agreed to amend and restate Bronfman's employment agreement, which includes extending it until March 15 2013. It will automatically be extended for successive one-year terms unless either party gives written notice of non-renewal at least 90 days before the annual expiration date of March 15.

● **Apple's** Regent Street store will host an intimate performance from **REM** this Wednesday as it looks to mark the third anniversary of the iTunes Live From London series.

● **GCap** has bought a majority stake in local social networking website **welovelocal.com** for £450,000 as part of its new media strategy outlined by chief executive Fru Hazlitt last month. The site aims to help people find the best businesses in their area by sharing reviews and recommendations.

## Williamson announced as new Zavvi head of music

● **Gary Williamson** has been appointed head of music at **Zavvi**. Williamson replaces Rob Campkin who leaves the company on March 21. Williamson will retain his previous responsibilities as head of related products.

● **The Brit Awards** will return to London's **Earl's Court** next year, despite newspaper speculation it will be moving to The O2. A story in *The Sun*

newspaper suggested the annual awards ceremony will transfer to the AEG-owned venue in North Greenwich in 2009. However, a statement issued by the BPI confirmed no venue switch is planned. "Contrary to a report in a tabloid newspaper, the Brits Committee and the BPI would like to clarify that The Brits 2009 will be staged at London's Earl's Court," the statement said.

● **Mark Story**, currently **Bauer Radio managing director of programming**, has been given the new role of managing director national brands. His deputy Alison Finch, who is currently commercial director for Kiss and Magic, will take up the new role of operations director of national brands.

● **PPL** has named **Sarah Barnes** as its events and marketing manager. Barnes joins from London Clubs International where she was corporate events manager for The Empire Leicester Square. Barnes will be responsible for managing all PPL's events and overseeing the company's marketing initiatives.

● **Vodafone** and **Warner Music International** have signed a deal allowing new music and mobile content from Madonna's new album *Hard Candy* to be available to Vodafone customers. From April 21, a total of seven tracks from *Hard Candy* will be released at a rate of one a day counting down the week before the album is available to buy.

● **Limewire** has launched a DRM-free music store, allowing users to acquire music downloads through a legitimate paid-for channel. Limewire will provide a button next to each track on its P2P network, inviting initially US users to buy a legitimate version stored centrally on the LimeWire Store.

# CD singles market finally goes the way of veg n

by Paul Williams

CD singles are no longer included in the Government's basket of inflation calcula

## Retail

The record industry's fight to save the CD single as a viable business proposition appears to be effectively over after the format was symbolically condemned to history by the UK's inflation setters.

"The idea was we wouldn't let it go without trying and we've tried virtually everything," says the Entertainment Retailers Association chairman Paul Quirk. "It certainly wasn't for lack of trying on the part of Era and some of the labels."

But just how much efforts to keep the CD single alive have been swimming against the tide of consumer trends was starkly exposed last week when the Office for National Statistics (ONS) dropped the singles from its "shopping basket" of goods used to measure inflation. The CD single exited alongside the likes of frozen vegetarian ready meals and 35mm camera films to make way for goods such as USB memory sticks, muffins and fruit smoothies.

"I'm not surprised it has come to this with CD singles. They seem to be getting less and less relevant," says Quirk who, as part of Era and as an independent retailer, has worked closely with some labels to try to slow down or even reverse a sales decline that has seen the CD singles market shrink by 62.1% in just two years to 6.63m annual unit sales by the end of 2007.

"We've tried to breathe life back into the physical format and we've spent so much time and effort, which isn't probably making anybody vast amounts of money," says Quirk who closed his last high street store in January but continues to trade as Quirksonline. "There are still some good sales for some collectable singles and vinyl sales and if there is a TV-led single, but people have voted with their wallets."

Efforts over the past couple of years to revive the market have included a campaign by Universal to try to move the release day of physical singles from



a Monday to a Friday in an attempt to give the market a new focus but, while this won support from retail, it failed to secure the widespread backing of other record companies. Efforts to boost physical singles sales have now been widened on the high street to include new physical formats, most notably USB sticks, a carrier that was added by the ONS to its inflationary shopping basket only last week, just as CD singles were dropped.

HMV head of music Rudy Osorio says, "It's sad in one way, I guess, as the single has such symbolic value for our whole industry, but we all know that sales of the physical format have been showing

## PPL launches its world initiative

PPL is looking to tackle piracy head on and improve the fortunes of overseas artists by helping to build music businesses in some of the most far-flung places in the world.

A newly-launched initiative is being overseen by the organisation's director of performer affairs Keith Harris who came up with the idea on the back of Damon Albarn's Africa Express project, which has been marrying Western artists with leading African musicians in a series of concerts.

Harris says Africa Express and the example of what the French have been doing in their former territories such as Senegal and Mali, which are currently enjoying a musical renaissance with artists such as Vieux Farka Toure and Paara J, encouraged him and PPL to establish links with countries with underdeveloped industries to try and establish music business infrastructures.

With PPL funding for a three-year programme, Harris and his

performer board colleague Musicians' Union general secretary and International Federation of Musicians president John Smith are planning to visit Namibia in July. But Harris is keen to stress the initiative is different to projects run by the British Council or other UK-based organisations.

"This is about putting an infrastructure in place, not developing British music abroad. What we have found is that some of these countries are operating music industries like Britain was about 70 years ago," says Harris, who has already had conversations with government representatives from Jamaica and Ghana.

"We have found in some countries that publishing doesn't seem to exist. What they call publishers, we know as record companies and what tends to happen is performers will write a song and then sell it to the record company. There are no royalties."



"This is about putting an infrastructure in place, not developing music abroad..."

Keith Harris, PPL

"After the Office for National Statistics dropped the CD single from the inflation-calculating shopping basket, will you mourn its loss?"

**Howard Pearce, Adstream**  
I would mourn it if the Office of National Statistics was ignoring the music industry because it contributes so much to the economy, but not for ignoring one dwindling

sector of it. In fact they should start looking at the purchase of downloads instead.

**Vince Power, VPMG**  
It's sad, but it is a changing market. It's like lamenting an

old girlfriend when there's loads of new ones around. You have to move on.

**Russ Evans, Heart FM**  
Not particularly. It's the sign of the times. It's good to see the ONS reflecting the tastes

of the consumer in such a proactive way and it's worth remembering that non-chart albums are still included. Although how long will it be before they decide that downloads will be included?

**Keith Harris, PPL**  
I think it was inevitable really. Although sales of singles are recovering it is downloaded singles that are doing well, not CDs. And a digital download isn't really a physical thing that you can

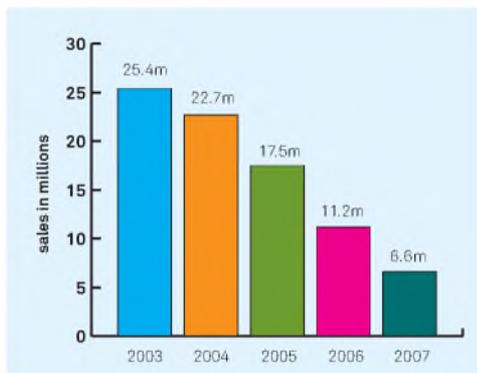




# ally deflates as it neals and 35mm film

ations, further undermining the rapidly-declining format

Writing on the wall: Gnarlz Berkley's Crazy in 2006 was the first single to reach number one on download-only sales



CD singles annual unit sales SOURCE: IFC

revised inflationary shopping basket was not all bad news for high-street music retailers. Chart albums retained their place in the basket and they were joined for the first time by what are described as non-chart classic albums.

"Replacing singles in the RPI with back-catalogue albums probably makes more sense as they are more representative of people's buying habits," says HMV's Osorio. "I doubt the Chancellor will mind too much, as the price of catalogue albums has been coming down in actual and real terms over the past few years. Either way, as a specialist we remain committed to supporting the single format so long as there is viable consumer demand and label supply to sustain this."

However, some in the industry are questioning why download singles, given their huge popularity now, did not take the place of CD singles in the inflation basket.

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Editorial  
Paul Williams



## High-street stores need to offer more for punters

The death of the CD single was inevitable but its passing is still an important milestone in industry history

For all its improved sound quality and convenience, the CD has never come close to achieving the emotional appeal that vinyl continues to command. As a result the demise of the CD single is unlikely to have many shedding tears, but that does not make it any less significant.

From the days when the likes of Elvis and Bill Haley spun at 78 revolutions per minute, a physical release centred on a single track has been at the heart of the record industry and music retailing. Even when physical singles sales were overtaken by and then totally dwarfed by those of albums, they remained a crucial entry point into music buying and as recently as the last decade enjoyed something of a boom again.

Just a handful of years ago they were still commanding sales of more than 25m units a year – adding up to more than 25m reasons to visit a high-street music retailer and perhaps pick up an album or two on a whim as well. With the CD single now seemingly higher on the endangered species list than the panda and Alastair Darling, those shopping trips largely do not happen now. At the same time the industry has also had to contend with downloads selling at typically 79p a throw compared with their CD equivalent bringing in at least £1.99 and, in lesser cases now, sometimes more.

The decision announced last week by the Office for National Statistics to drop the format from its shopping basket used to determine the UK's inflation rate is, in many ways, long overdue given the CD now represents just one in 20 singles sales each week and is still rapidly in decline. But the verdict does prompt a moment to pause and reflect on the fact that, despite some determined industry efforts to try to revive the format in recent years, the consumer has moved on and gone online instead. And the statistics speak for themselves.

The download has established itself as the most favoured way of buying single tracks far more rapidly than the CD single managed when it ultimately edged out the cassette single, which itself had seen off vinyl. Its thriving popularity has turned what was a singles market in apparently terminal decline into one that, at least in unit terms, is coming ever closer to annual sales levels never experienced before, not even in the boom periods of the late Seventies, mid-Eighties or the second half of the Nineties. After singles sales last year hit 77.55m units, they are up by what is approaching a further 60% this year so far and for the first time in many years are achieving higher unit sales than artist albums, a trend that would have been unimaginable even a few years back.

Although the CD singles market in the UK will ultimately go the way of that of America where it is largely reserved as an occasional sales opportunity for a reality TV show winner and the like, vinyl, which it supposedly was meant to replace, will continue to live on as a niche format. But now missing from the sales equation are those hundreds of thousands of people who used to pound the high street every week to buy their singles. The big challenge for retailers and the music industry as a whole is to ensure those consumers are not lost forever but are given other reasons to still want to visit a music store.

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

signs of decline for a while now, and aren't really representative of how consumers spend money on music these days."

Although overall singles sales are up on the year by 57.9% to 21.33m units in the period up to a week ago, just 0.84m CD singles were sold over this same timeframe, down 35.4% on 2007. In last week's chart, physical product made up just 5.7% of singles sales, while the tiny size now of the physical singles business is underpinned by the fact that fewer than 350 sales were needed last week to be the 40th biggest-selling physical single.

While time was called on the CD single, the

## Universal expands Disney deal

Universal could be laying the foundations to expand its deal with Disney's Hollywood Records after prising away US teenage pop act Jonas Brothers for Europe.

The agreement for Jonas Brothers' eponymous album has raised eyebrows across the business because it breaks ranks with EMI's deal to distribute Disney Music Group releases outside of the United States. However, the UK-based major has played down the significance of Universal's coup.

"EMI didn't pick up the option for the Jonas Brothers' album in Europe, but it did pick up the option for the album in Asia, Australia and New Zealand," says an EMI spokesman, adding, "EMI has a strong relationship with Disney."

The fact that Jonas Brothers will go through a different major in Europe is being seen as something of a test case. A good result with the album could prove an invaluable negotiating tool for Universal when Disney reviews its existing distribution agreement. EMI's deal was signed in 2005, prior to which the Disney-owned repertoire was handled by Warner Music's distribution network for a three-year period.

And all signs from Polydor are that the record company is prepared to push the boat out on marketing and promotion ahead of releasing the first single SOS in May and the album a month

Universally speaking  
International executive VP  
Max Hole hopes to  
replicate the Jonas  
Brothers' US buzz  
in Europe



later. In the States the album is platinum with more than 1m sales to date.

Polydor held meetings with Hollywood Records last week to outline its plans for the Jonas Brothers across Europe and, although the Universal company is tight-lipped about those proposals, the campaign has backing from the top.

"This band is one of our key priorities for Europe, and we are keen on creating the same phenomenon in the region that has taken hold in the US," says Universal Music Group International executive vice president Max Hole.

easily put in your shopping basket

David Mogendorff, MTV Networks

Not really - that form of delivery just isn't as viable as it used to be. The

important things - great songs - remain and we're moving towards a more level playing field with many innovative new ways to give music fans real value

MusicWeek.  
online poll

Last week, we asked: Do rising ticket prices risk endangering the flourishing live music industry?

Yes | 75.9%  
No | 24.1%

This week we ask: Will The Raconteurs reap commercial rewards from their decision to simultaneously release and service their new album this Tuesday?



MusicWeek

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What's On  
This Week

Monday  
● REM are joined by Duke Spirit, Foals and Robyn Hitchcock at London's Royal Albert Hall to kickstart 60 years of the ICA celebrations

Tuesday  
● Miami Winter Music Festival. Escape from the wonderful British Spring weather  
● XL Annual Presentation

Wednesday  
● Aim Big Wednesday event: Live Music and the Independent Label, MCPS-PRS Alliance, Berners St, W1

● REM play an in-store gig at the Apple Store, Regent Street, London, W1

● Supergrass showcase, Café de Paris, WC1

● Hit Sheet/BMI gig, Cobden Club, W10

● Deadline for Global's offer for GCap

Quote Of The Week

"It's sad, but it is a changing market. It's like lamenting an old girlfriend when there's loads of new ones around. You have to move on..."

Vince Power on the demise of the CD single

# The Raconteurs nip piracy racket in bud

by Stuart Clarke

## Raconteurs praised for rush-release of new album on all formats

### Releases

Retailers have praised The Raconteurs' decision to rush out their new studio album this week as they anticipate attracting customers who may otherwise download it illegally.

While the plan announced last week to release *Considers Of The Lonely* commercially at the same time it goes to media has thrown up logistical problems for the band's UK label XL and limited the amount of time for stores to plan promotions, many retailers are confident that the positives will outweigh the negatives. "I think it's an exciting way of doing it," says Simon Singleton, store manager of leading London independent retailer Pure Groove. "Ten years ago it would have been a bad idea because shops had to plan their point of sale much more carefully. I think now, because it's a more dynamic game, things like this are great."

New albums from Gnarls Barkley and Portishead have already suffered at the hands of illegal file-sharing on the internet, with the former act choosing to bring forward the digital availability of their Warner Bros album from April 8 to last week in a bid to try and harness the online activity. Meanwhile, Island act Portishead's much-anticipated third new album leaked online as soon as the set was serviced to media. "In the current climate, things are leaked three months before release and by the time it comes out, all the excitement's fizzled away," says Singleton. "You can't stop it getting on the internet, but if it's in the shops roughly the same time as the internet then it's obviously much less tempting."

For XL, The Raconteurs experience echoes that of Radiohead who, ahead of signing with the indie, released the *In Rainbows* album themselves last autumn as a name-your-price download. XL managing director Ben Beardsworth says you can no longer anticipate that every release strategy is going to follow a similar pattern.

"The Raconteurs have correctly identified that the record industry's conventional practice of



All White Now: The Raconteurs' new album is being released with no fanfare to try and beat the illegal downloaders

holding back an album for three months, whilst building up pre-release publicity, isn't a satisfying experience for the artist who wants to get their brand new album out there as soon as possible, or for the fans, who just want to get hold of it as soon as possible," he says.

"No one can know yet what the commercial outcome of this will be, but we do know that there are a number of spikes of intense band activity planned throughout the year in this territory that we will be able to market it heavily around."

# Channel Islands tax change may close

Campaigners trying to close a loophole allowing Channel Islands-based operations to sell CDs into mainland Britain without paying VAT are looking to taxation changes in Jersey and Guernsey to bolster their case with the UK Government.

The Forum of Private Business (FPB) has been lobbying the Chancellor to bring an end to the Islands' VAT issue, which they claim contravenes European law. That argument has, so far, been rejected in Westminster, but with the Channel Islands themselves now trying to get a slice of the action, the Exchequer may be forced to revisit the matter.

"Basically, the Jersey and Guernsey governments are introducing a tax on imports of 3% because they realise the size of the mail-order business now operating from the islands and they want to get a cut," says FPB member Richard Allen, who is managing director of Delerium Mail Order, an online UK CD retailer.

"The new tax starts in May and will affect businesses whose imports amount to goods of more than £300,000 per annum," explains Allen. "If the Channel Islands governments are taxing these companies, it just shows that they are aware of the value of the business that is being funnelled through the islands."

The FPB first became vocal when Tesco.com slashed 10% off CDs, DVDs and video games, sparking a price war in the online retail sector.

Tesco.com operates out of Jersey, as does HMV.com and a number of other mail-order businesses. Indeed, Allen claims that the situation in the industry is now such that it is difficult to find online retailers who do not exploit the loophole. "If you look at the companies who are supplying goods into the UK now, just about all mail-order operations are based offshore," says Allen. "That fact alone should be ringing alarm bells."

The loophole is the result of rules that allow companies based outside the European Union (including the Channel Islands) to supply goods direct to customers within Europe free of VAT, provided they cost less than £18, meaning that most CDs and DVDs can be shipped to the UK minus the usual 17.5% value-added tax.

As a result, companies such as Amazon, Boots, Tesco, HMV and Sainsbury have established operations in the Channel Islands after noting the success of Play.com – an e-commerce operation owned by Jersey residents which came to prominence precisely because of the tax break it offered consumers.

### VAT RATES FOR MUSIC

USA 2-9%	Canada 6%
Japan 5%	Australia 10%
UK 17.5%	Italy 20%
Germany 16%	Spain 16%
France 19.6%	Mexico 15%



# Shop window for Hop Farm

## Quickfire



With a CV that includes Reading, Glastonbury and Benicassim, few would bet against former Mean Fiddler CEO Vince Power enjoying success with his first UK festival in three years, A Day at Hop Farm, which is due to take place in Kent. *Music Week* caught up with Power ahead of the event in July.

It must feel good to have come to the end of your non-compete clause that followed the sale of The Mean Fiddler Group?

It seems like a short time, as I've been busy running the Benicassim festival in Spain so it doesn't seem like three years. I've only had a break from the UK and Ireland but I took over Reading in 1989 so I feel like it is my home ground.

What inspired you to make A Day At The Hop Farm a non-branded event with no VIP area?

I've been watching the festival market for the last couple of years and I just felt that it was frustrating for the punter that there was such a big emphasis on sponsorship and upgrading your ticket. I thought it was time to go back to basics.

You've been quoted as saying, "The line-up is everything." Do you still believe that?

I think it is [true]; you can get away with it for a short time but in the end the line-up does mean everything. People love a festival but they do go there for their favourite bands. But the brand means a lot as well.

You don't have a registering system so will you be doing anything else to limit secondary ticketing? I don't have a problem with people buying a ticket and selling it on. I never have believed in registration. I resisted it when I was involved with Glastonbury; there you have this whole process where you have to register for tickets and then see whether you have been lucky enough to get one. It is nonsense; it kills the spirit of the festival. (See full interview on [www.musicweek.com](http://www.musicweek.com))

## e its VAT loophole

However, with the Channel Islands politicians now looking to hit the various online retailers with a tax on goods that pass through the territory, pressure groups such as the FPB will be hoping that politicians in the UK might be more willing to close the loophole.

And with the UK Government now looking at an estimated £200m a year in lost taxes because of the loophole, Richard Allen and his fellow campaigners are hopeful that Chancellor Alistair Darling may move sooner rather than later to amend the problem.

The FPB wants the Treasury to lower the price level on goods for which VAT is exempt from £18 to £7, rendering the offshore e-commerce trade unprofitable.

But the larger, more powerful retailers are also lobbying legislators to increase the threshold to include all goods worth less than £100, which could see many more e-tailer operations being established offshore.

Such heavyweight opposition does not help the case of the FPB, but Allen is pledging to continue the fight. "The UK Government has completely mismanaged the VAT system when it comes to the internet," states Allen.

## Music Week Webwatch

The queen of pop's new single joining the Radio One A-list irked you somewhat this week and Marilyn was particularly disappointed, prompting this unprovoked attack on the material girl: "Madonna's new single is A-listed at Radio One. Why? Why? Why? The song smells of a woman who is desperate to have a number one single in the USA.

Timberland is the talent behind 4 Minutes and Madonna has jumped on the R&B bandwagon, completely selling out." The suggestion that Apple may be in talks with labels to provide a "Total Music" solution for their users also got you going. Simon Peck asks "Once again... how long before artists and labels can only 'afford' to produce music that is 'worthless', in other words 'silence'?" To take part in the debate either fill in the comment box at the bottom of one of our stories or head to [www.musicweek.com/forums](http://www.musicweek.com/forums) to see what people are already discussing.

Do you have any idea what pure crack sounds like? Thought not. We found out this week and you can listen, too. Take a look at the videos we've been watching this week and check out From The Hood by Traxamillion Feat. Husstlah, Jacka and San Quinn. [www.musicweek.com/videos](http://www.musicweek.com/videos) Alan Jones has been busy again analysing the charts as only such an expert can. In his blog this week, he addresses the problem of double A side digital single sales and debates whether Duffy's number one this week was justified. For more check out [www.musicweek.com/alanjones](http://www.musicweek.com/alanjones)

In our A&R blog we have all of Stuart Clarke's round-up of all the various goings-on at the recent SXSW music festival as well as the lowdown on the Raconteurs' rush release. We also have a whole host of new reviews. This week we take a look at the Mystery Jets' Twenty One, REM's Accelerate and No Kids' Come Into My House and more. See these and others at [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

Hannah Emanuel

## Dooley's Diary



## More than Mr Phillips can Bear?



Not so long ago he was working with a roster including James Blunt, Hard-Fi and the Red Hot Chili Peppers, but now Nick Phillips (pictured above) finds himself having to deal with a racism row involving none other than Basil Brush. The former Warner UK chairman last week was announced as the new chief executive of Entertainment Rights, which owns the rights to the likes of Rupert The Bear (pictured), Postman Pat and Basil Brush, but Basil also found himself in the news last week after being placed under investigation by Northamptonshire Police's hate crimes unit after making apparently unfavourable remarks about a Gypsy in one of his TV programmes. And the former Warner man thought dealing with online piracy was difficult... **HMV's top dog Simon Fox really is a visionary.** Given the Office for National Statistics has ditched CD singles but added smoothies and muffins to its "shopping basket" to calculate UK inflation, Fox really was on the money by including juice bars in HMV's "store of the future" model. But are the muffins chart eligible?... Getting through customs in the US is never the most enjoyable of experiences, but spare a thought for Riz MC who was denied a visa on the grounds of being a terror threat. Cue desperate last minute action that included gathering letters of support from MPs, Ken Livingstone's office and the British Consulate General. The State Department ultimately got involved and greenlighted the visa, and **Riz MC was escorted through customs in New York escorted by the Watch Commander at JFK!** It was a slightly more welcoming experience for the rapper in Los Angeles where there was a rumour that David Beckham was planning to pop down to catch his performance at The Roxy. The news came from one of Beckham's team-mates at LA Galaxy who was on the plane from Dallas to LA with the Rock Over London crew... Back to Texas and who was the tour agent entertaining guests at

the Hilton last Saturday night by setting fire to his own body hair and creating one hell of a stink? Stranger still is that no one really batted an eyelid... Despite the recurring diet of red meat and beer, delegates had no excuse not to have minty fresh breath at SXSW. The conference bags were full of the stuff courtesy of British act Ben's Brother who are currently soundtracking the Dentyne television campaign in the US with Stuttering... For us, one of the lasting impressions of SXSW was a vision of four very skinny band members, obviously hammered, attempting to get their bass cab out of a van at 2pm on the Friday in 100-degree heat and within 30 minutes managing it, just... So hands up if you love a bit of cheesy commercial dance? Booty Luv celebrated sales of more than 60,000 copies of their latest single Boogie 2Nite, and were presented with this plaque memento to nail to the bathroom wall. Pictured left - right: Nadia (Booty Luv), artist manager Charles Gordon (Charles Gordon



Entertainment) and Cherise (Booty Luv)... No one can accuse the music industry of being a bunch of philistines. At the launch of his Latitude festival last week, Melvin Benn confessed that one "of the most rock 'n' roll PRs" he knew was more excited about the fact that Radio Four would be broadcasting its comedy show Just A Minute live with Nicholas Parsons from the event, than they were about any of the bands. Rock 'n' roll indeed... After a heated secondary ticketing debate at the ILMC a few weeks ago, which saw Viagogo's Eric Baker at the sharp end of some of the panellists' wrath, the live industry representatives proved that they were all gentlemen at heart with an apology offered to Baker on behalf of the live industry by RRS chairman-elect Mark Marot... The Wombats look poised to make some serious inroads into the US market having attracted the recommendation of one of the hip-hop world's most respected names. Ice Cube, he of NWA fame, was overheard referring to the band as "da shit" at the Bright Antenna Four Seasons party at SXSW earlier this month. Respect. In other news the band has secured a US release via Roadrunner which will release their debut album in July... Who was the 17-year-old frontman of a band from south-east England who performed his first show in Texas, walked off stage, met a nice Southern lass from Texas, and returned home accompanied by her? So he'll be back next year then?...

## VINCE POWER'S CURRENT UK MUSIC VENUE PORTFOLIO

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● **The Pigalle Club**  
A cabaret club in Piccadilly which opened with a performance by Immodesty Blaise and attracts a well-heeled clientele. 215 Piccadilly, London W1 [www.vpmg.net/pigalle](http://www.vpmg.net/pigalle)



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(Picture right)  
Lights, camera,  
action: The Kills have  
been promoting their  
Midnight Boom  
album by performing  
at cinemas



**“We took  
100% of the  
box office...  
Warners  
got a free ad  
campaign  
and we got  
between  
£20,000 and  
£30,000 on the  
back of it...”**

**James Dobbin,**  
on Vue Entertainment's  
tie-in with Warner  
for Muse's live  
Wembley show

# Tapping the live goldmine on the silver screen

by Christopher Barrett

Modern communications technology has reshaped the way the music industry does business. Even the live sector is not immune as it seeks to move beyond the confines of a venue with bands and record labels increasingly coming up with innovative ways to use home and cinema screens for marketing and revenue opportunities

With the live industry booming music fans are increasingly being presented with a remarkable array of artist and venue options, but now the long and expensive journeys that a concert often involves for consumers in rural or suburban locations could be a thing of the past.

Joining the traditional alternatives of watching the latest hyped hopefuls at a sticky-floored dive, braving the elements and effluents at a festival or joining the throng at the latest state-of-the-art arena, live music is increasingly being accessed in homes and local cinemas across the country.

When Radiohead announced on January 16 that they would be playing an intimate free gig in front of 200 people in East London later that day it could have caused consternation among the many thousands of fans unable to up sticks and queue all day in the hope of gaining entry. But ever fanbase-focused, Radiohead streamed the gig, in real time, via their website Radioheadtv with long-time producer Nigel Godrich at the controls.

The band's co-manager Chris Hufford, of Courtyard Management, says it was an excellent way of enabling fans to enjoy Radiohead performing live in an intimate environment and that 10,000 fans were given the opportunity to access the online broadcast.

While Radiohead made no attempt to profit from the exercise, a recent report produced by Entertainment Media Research for media law firm Wiggin suggests that, while high interest in on-demand content does not always mean users are willing to pay, live music concerts are "a potential revenue goldmine for the music industry".

With the music business increasingly broadening its search for new and inventive revenue streams Wiggin's 2008 Digital Entertainment Survey makes heartening reading, not least due to the fact that only live sporting events and movies are ahead of live music when it comes to what content consumers are willing to pay for, with 40% of those canvassed saying that they would consider paying for an on-demand live concert.

Warner Music International's video production arm Warner Music Entertainment is currently looking at a number of possibilities including an agreement



(Pictures above)  
Best Vue in the house? Vue has teamed up with – among other major acts – Take That and Kylie Minogue to broadcast their live shows to cinema audiences across Europe

with live operator the Mama Group to provide streamed concert videos.

Meanwhile, Red Bull has been busy engaging the teen market with its Bedroomjam website that allows bands to upload and rate music, the carrot being that every two weeks the act with the highest rating gets to perform a live gig online.

But it is not just the small screen that is being used to expand concert audiences beyond the confines of a venue's walls.

While The Kills, signed to independent label Domino, have chosen to premiere material from their new album *Midnight Boom* by performing at cinemas around the country, with the band playing against a backdrop of clips from their favourite films, major labels have long been using cinemas to create events around the launch of music DVDs.

But with so many online channels such as YouTube providing access to a seemingly endless supply of audiovisual musical content, it takes a major act and/or must-see event to persuade consumers to part with their money, says Universal Music general manager Music DVD and Audio Visual Formats Simon Heller.

"When it is a major act where there is a huge demand and interest and you can simultaneously film and broadcast the show then it will work, but you always need the artist's involvement to stimulate interest," says Heller.

EMI has in the past successfully used cinemas to hold live events and DVD launches for acts including Robbie Williams, Live 8, Sigur Ros and Kylie Minogue. But since the major was acquired by Guy Hands' private equity firm Terra Firma, which owns the Odeon cinema chain, the company has been busy working on a number of projects and special events with Odeon including satellite distribution of live performances.

According to EMI director of audiovisual Stefan Demetriou, the tie-in allows fans to "get closer to the live experience", by providing access to gigs and events which otherwise they might not be able to attend. "The big-screen, surround-sound experience literally ensures that every seat is the best in the house," says Demetriou.

With its 59 multiplexes across the UK and Ireland equating to more than 570 screens, Vue

Entertainment has been quick to realise the potential of live concerts on the big screen.

Last June, Vue broadcast a Genesis concert from Dusseldorf to 43 screens in the UK, as well as a number of territories in mainland Europe. In October, it teamed up with Terry Blamey Management and EMI to screen the West End premiere of Kylie Minogue's *White Diamonds* show across 38 screens coupled with 30 minutes of red-carpet material.

Vue's most recent concert screening saw a pre-recorded satellite broadcast of Muse performing at Wembley Stadium last summer being delivered in high definition and 5.1 Dolby Digital surround-sound on March 11, to tie-in with Warner's release of the concert on DVD.

This week Muse's *HAAP Live From Wembley* CD/DVD is set to debut at number two in the album chart.

Vue Entertainment head of sales James Dobbin says, "We gave Warner the trailering, posters, access to our Bluetooth network and everything online and in exchange we took 100% of the box office. Because it is running very close to the DVD release they got a free ad campaign and we got between £20,000 and £30,000 on the back of it."

But so far the cinema chain's most successful broadcast has been its live simultaneous screening of Take That's performance at The O2 on December 7 last year. "In terms of revenue and capacity Take That was the most successful event yet. We screened it at 50 sites and it sold out 38 of them, achieving an overall occupancy of 91%. We sold 10,500 tickets in the UK with another 3,000 at sites in other locations across Europe."

With real-time screenings of live concerts proving the most popular and financially rewarding, Dobbin says that Vue is currently negotiating with iTunes with the aim of screening a number of concerts live from the iTunes Festival in July.

Yet Dobbin acknowledges that when it comes to convincing the wider music industry of the potential of live music on the big screen there is still some way to go. "Despite the fact that Muse, Take That and Genesis were a huge success it is very difficult to get this into the mindset of the music industry and you need quite pioneering and forward-thinking people to get onboard with it," says Dobbin.

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# Brits abroad: SXSW 2008

by Stuart Clarke

South by Southwest returned to the streets of Austin, Texas earlier this month bringing with it enough bands and beer to fill an entire English summer. As the UK music industry returned to work on the blustery streets of Blighty nursing sore heads last week, we probed them for the best performances, parties and other festival highlights.

## Stephen Bass

A&R manager, Virgin/managing director, Moshi Moshi

**Main reason for attending:** Looking for US licensees/distribution. See a few bands

**Best band/performance:** Yeasayer, Fuck Buttons, The Dodos, Robyn, Tilly & The Wall, Lykke Li

**Best party/BBQ/showcase:** Brooklyn Vegan Party/Todd P Party

**Best discovery you did not know about prior to attending:** Lageritas

**Memorable SXSW moment:** Perez Hilton weirdness

## Jim Chancellor

Managing director, Fiction



**Main reason for attending:** Kate Nash shows and to set up White Lies label for the US

**Best band/performance:** Fleet Foxes and Russian Circles

**Best party/BBQ/showcase:** Johnny Kapsssh's Rock The Rabbit party probably!!!

**Best discovery you did not know about prior to attending:** Fleet Foxes or The Dodos

**Memorable SXSW moment:** Billy Bragg and Kate Nash doing New England and Foundations at the Filter party at Cedar Street Courtyard

## Alex Gilbert

Head of artist & repertoire, 14th Floor

**Main reason for attending:** Secure Wombats US release

**Best band/performance:** Lions and Pigeon Detectives

**Best party/BBQ/showcase:** Bright Antenna Four Seasons Party

**Best discovery you did not know about prior to attending:** Midget Handjob

**Memorable SXSW moment:** A CD slipped under my door with three unknown tracks on it: On Top, Jenny Is A Friend Of Mine and Mr Brightside

## Martin Heath

Managing director, Lizard King

**Main reason for attending:** Santogold shows

**Best band/performance:** Our act Santogold

**Best party/BBQ/showcase:** Our North Austin house, thanks Sally!

**Best discovery you did not know about prior to attending:** People are nice really, unless they are door staff at SXSW

**Memorable SXSW moment:** When the sun was going down at Stubbs, there was a full house and Santogold hit the stage

## Craig Jennings

Managing director, Raw Power Management

**Main reason for attending:** In Case Of Fire shows at Latitude 30

**Best band/performance:** Cancer Bats and The Slits

**Best party/BBQ/showcase:** The Kerrang Showcase

**Memorable SXSW moment:** Flaming Dr Pepper shots with The Syndicate (ouch)



(Picture above) Highlights: Lightspeed Champion and In Case Of Fire were two of the bands that impressed the industry movers and shakers this year

(Picture left) Washington State's Fleet Foxes impressed Fiction's Jim Chancellor

## Paul Rees

Editor, Q

**Main reason for attending:** The inaugural Q SXSW party at The Driskill Hotel, with Lightspeed Champion, Kate Nash and Pigeon Detectives

**Best band/performance:** My Morning Jacket at the Austin Music Hall. The sort of night that reaffirms your faith in the power of music

**Best party/BBQ/showcase:** Q's, obviously, although there may be a hint of bias here

**Best discovery you did not know about prior to attending:** Dead Confederate, from Georgia

**Memorable SXSW moment:** Bumping into Billy Bragg in the hotel lift, and having him tell me that he and KT Tunstall had been inspired to start writing together following Q pairing them up

## Nick Robinson

Senior executive, writer-publisher relations, UK & Europe, BMI

**Main reason for attending:** Supporting UK acts that we represent as well as catching up with US acts we work with

**Best band/performance:** There were a few: Black Mountain and Fleet Foxes were awesome. Duffy's first US show in the US won many hearts and The Whip played a stormer at our main BMI rock gig

**Best party/BBQ/showcase:** Aside from our own ever-popular Acoustic Brunch, the *Fader* shows are always good. The three-stage fest at Waterloo Park was fun

**Best discovery you did not know about prior to attending:** AA Bondy

**Memorable SXSW moment:** Being completely blown away by Dalek and their post-rock hip hop

## Nicky Stein

Partner, Clintons

**Main reason for attending:** To see the Clintons' bands playing SxSW and meet LA and NY A&R

**Best band/performance:** Vampire Weekend at Antonex (wholly biased)

**Best party/BBQ/showcase:** Jellys NYC Garage - the roof pool was a great place for a party

**Best discovery you did not know about prior to attending:** Whiskey and ginger beer

**Memorable SXSW moment:** Meeting Perez Hilton at the Playboy party

## Iain Watt

Managing director, Machine Management

**Main reason for attending:** Lightspeed Champion end of US tour and promo trip for US album release of *Falling Off Lavender Bridge*

**Best band/performance:** Telepathe, female trio like an electronic Beastie Boys, or Lightspeed Champion's cover of The Vines' *Get Free*

**Best party/BBQ/showcase:** Playboy Rock the Rabbit party on Thursday night with Justice and MGMT

**Best discovery you did not know about prior to attending:** Iglu & Hartly

**Memorable SXSW moment:** 72 year-old Dorondo playing live; Al Green meets James Brown

## USA Disc Manufacturing for UK Labels

**CD & DVD Replication  
Print & Packaging  
Fulfilment  
Fast & reliable freight across North America**

Sound Performance, one of the UK's most established CD and DVD manufacturing services is now open for business in New York.

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# Sound prospects for packaging

by Paul Sullivan

In the first in a series of features looking at how the issue of climate change is impacting on the music industry, *Music Week* examines the innovative solutions being developed by the packaging and manufacturing industry



Bending to the will of the green lobby, the EcoDisc is lighter, thinner and more flexible than a traditional DVD disc and uses no non-biodegradable adhesives

The music industry is getting greener by the day - or so it seems. Influenced by trends and pressures in the wider world, the entire entertainment infrastructure - from major corporations down to the grass roots - seems ever more aware of the need to be environmentally friendly.

While artists and bands busy themselves with reducing carbon emissions from their tours and merchandisers come up with innovative new ways of producing 'eco-merch', another concern for the industry is packaging. Non-digital music formats such as vinyl, CDs and DVDs have traditionally been packaged in amalgams of plastic and paper.

While this arguably forms an intrinsic and retainable part of the product in a way that the packaging that comes with, say, an iPod does not, there are still many who believe these formats could be greener. According to recent research commissioned by pioneering cross-industry organisation Julie's Bicycle and conducted by Buckinghamshire New University, awareness of the link between CO<sub>2</sub> emissions and climate change has risen 26% in the last two years.

When music fans were asked if they agreed with the statement: "Given the choice between a CD packaged in a biodegradable card or a plastic case I would pick card even if it didn't look as nice", 48.5% agreed and 22% were unsure - only 27% didn't agree. "Fans are more aware of the potential negative impact of recorded music," concluded Teresa Moore of Buckinghamshire New University, who carried out the research. "Particularly the



(Picture above) The McCartney Years boxed set is housed in eco-friendly packs developed by AGI

manufacture of CDs and CD packaging, and hopefully the music industry can now move forwards and address these issues."

Indeed, many leading manufacturers and packaging companies

have already been working to meet the demand for eco-friendly products. ODS Group, which produces around 3m discs per day, recently developed an EcoDisc for the DVD market. The EcoDisc uses 50% less polycarbonate, no non-biodegradable adhesives and reduces carbon emissions by 54% by being lighter and thinner, yet retains all of the traditional characteristics of a conventional DVD.

"The industry has welcomed [the EcoDisc] with open arms," says commercial director Francisco Marulanda. "It has been great to see that large disc buyers are aware of their impact and are keen to find ways of helping in any way they can. However, one must always remember that technology tends not to be eco-friendly in its vast majority; look at mobile phones, computers, TVs and so on. They are hard to recycle in their entirety, but we are now seeing new technology to help us recycle these products more efficiently, which is something we should all welcome."

AGI Media, a leading global provider of media packaging and services, has launched a new Digipak i-Save line, which boasts sustainable

features such as a biopolymer material (both biodegradable and compostable), 100% recycled polystyrene and a recyclable tray. The line also uses soya vegetable inks and water-based lacquer finishes.

"There is a great deal of interest in our sustainable packaging," says AGI's communications manager Tricia Stanley. "We create value for stakeholders by providing the packaging and business solutions people want and need to improve their lives while using sustainable business practices to fulfill our environmental, social and economic responsibilities. AGI Media and its parent company MWV have developed various eco-friendly concepts in many areas of packaging, including the new Digipak i-Save range and are committed to helping our customers achieve business results that fulfill their sustainability promises."

Across the Atlantic, Ross Ellis (part of the Transcontinental Group) has been busy coming up with a range of eco-packaging solutions, including the DiscBookLite - a two-sided tray ideal for multi-disc DVD releases that uses less board; CDSStar and DVStar products, which reduce plastic, board, weight, and volume by more than 55%; and the CD and DVD E-Pak, an all-board package made entirely of 100% recycled material that can hold one, two or three discs.

"All our paper and board is FSC certified, and recycled content varies from 50% for paper to 100% in the case of board," says Ross Ellis' general manager Frank Salvaggio. "The objective is to reduce



**BUCKINGHAM NEW UNIVERSITY RESEARCH DETAILS**

The survey reported on above was carried out by a small group of Buckinghamshire New

University's students and staff through the Centre for Crowd Management and Security. A large proportion of the surveys were completed online both in the UK and in Europe. This meant that

the data collection process minimised the project's carbon footprint and any potential waste. The research will be initially published online on the University's Crowd Management website

[www.crowdsafetymanagement.co.uk](http://www.crowdsafetymanagement.co.uk) and published in full at [www.juliesbicycle.com](http://www.juliesbicycle.com) and also at [www.agreenfestival.com](http://www.agreenfestival.com).



plastic and use FSC-certified paper and board that are also recycled. We have also developed production practices and processes that are environmentally sound. Our expertise is in creating, printing and finishing media packaging, and we work with our suppliers to guide them to the needs of our marketplace with respect to plastic components and substrates such as paper and board."

Meanwhile, Swedish firm JakeBox has been hugely successful with its 100% carton board fold-out concept, which opens outwards and "presents" the disc to the recipient. Not only is the Jakebox eco-friendly, it also gives discs "a sense of added value and importance," according to the manufacturer. The Jakebox has been snapped up by the likes of Volvo, Nokia and games publishers such as Take 2 Entertainment, while Universal recently opted to release the latest Rolling Stones compilation *Rolled Gold+* in a twin Jakebox set.

Despite these innovative and overtly valuable products, concern and confusion remain about precisely what is and what is not eco-friendly. Salvaggio still sees blips on the ecoscape. "The first problem is insufficient supply of certain recycled materials," he says. "The second is their high cost. In many cases the process of recycling increases the cost of the finished product. Since in many cases this is not acceptable, the challenge is to find and/or develop a substitute material that is also environmentally friendly."

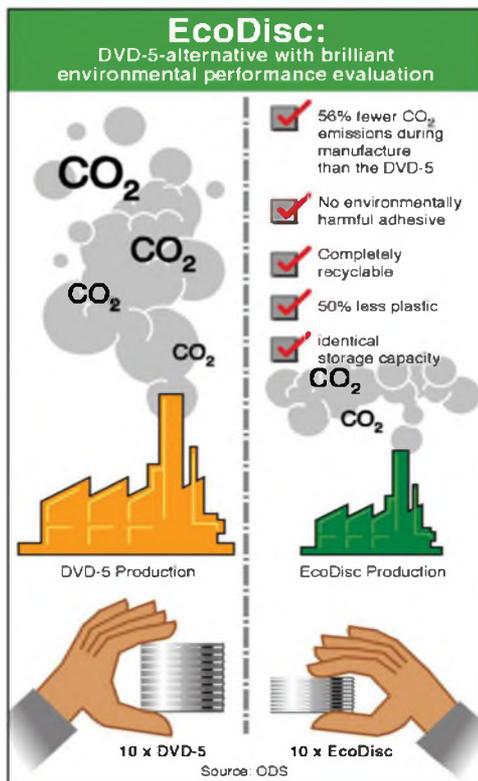
"The whole recycling hype is not the ultimate salvation it insists to be," reckons Jakob Skarin, managing director of Jakebox. "Here in Sweden, recycled board is in fact less eco-friendly than virgin board, since post-consumer waste is shipped across the continent in not-so-eco-friendly trucks to the recycling plants, while our board manufacturer is growing trees right next to the mills, at a higher pace than they can harvest. Also, more inks are needed in printing and production on recycled board, and it creates more dust and residue."

"We are currently reviewing and testing better and more eco-friendly materials from different suppliers. But these efforts are frankly quite futile, in the big picture, at least as far as eco-friendliness is concerned, since the big culprit in that field is shipping. So more than anything else, we are putting our efforts into reducing shipping distances, by assembling complete value chains locally and/or regionally, from foresting, through board manufacturing, printing, converting, disc manufacturing, insertion and distribution, as close as possible to the end user. However, we are a relatively small player, and this we can never achieve without cooperating with other, bigger companies. And getting them on board is the big challenge for us."

The question of cost is paramount to manufacturers and packagers (and their clients), and will ultimately be a deciding factor on how "green" the industry can really become. Thankfully, many companies are finding their way around it, chiefly via a mix of savvy cost-offsetting and working with understanding clients.

"[Cost] varies dependent on client criteria, but some options could add up to 10% while others are consistent with current ranges and some slightly cheaper," says Stanley. "It all depends on the spec and client requirements."

"The Jakebox is still a new product with quite high start-up costs, so in small runs the price is a bit higher than the plastic case and even compared to



the hybrid plastic/carton packs," admits Skarin. "But once you're up in volumes of 50,000 or 100,000, the price difference is not as burdensome. Shipping and storage costs are considerably lower, though, since it weighs less and doesn't need as much space".

ODS' EcoDisc has actually emerged as a cheaper product. "We have tried very hard to pass the savings to the clients," says Marulanda. "After all, we are in a commercial world and regardless of how good ideas are, or their benefits, purchasing departments are guided by money. As individuals we tend to buy what we like and find excuses to treat ourselves. As companies we tend to buy based on value for money. It is rare to see benefits placed before this 'rule of thumb', however EcoDisc purchasers can actually have their cake and eat it, making it a dream product."

One of the other key questions is whether products should be 100% paper. Or is recycled plastic satisfactory in environmental terms? "This is really dependent on the style of product and end use," says AGI's Tricia Stanley. "The jury is out on whether all paper or plastic is best and there are good arguments on both sides. We are trying to give our clients the best options and allow them to choose correctly for their product requirements."

"Recycled plastic is environmentally friendly and gives the customer many more packaging options than paper and board," insists Marulanda. "If we were to switch to 100% paper the demand on paper suppliers will be such that the world will have to cut down more trees to keep up. I don't think this will be beneficial in the long term."

"Some plastics can be recycled and re-used well, so a combination of both would be good, however we should all consider carefully the amount of "throwaway" packaging we use and we should all consider carefully if it is always necessary or whether there are better ways of showing the products without so much outer packaging."

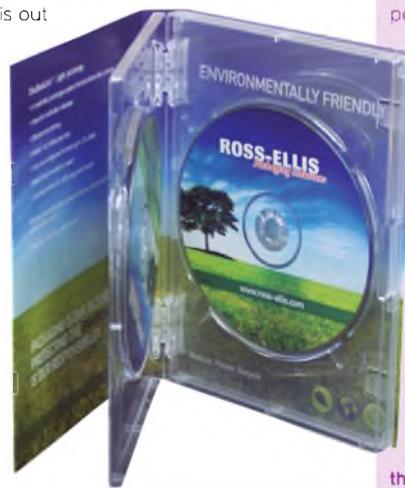
Jakob Skarin no doubt echoes many when he adds, "The whole reason I started this business in the first place was to offer an eco-friendly alternative to plastic. As far as I know, even recycled plastic is less eco-friendly than carton or paper; but I appreciate all efforts to reduce non-biodegradable waste, and recycling plastic is probably better than not doing it."

(Pictures left)  
**Leaner and greener:** how the EcoDisc process from ODS compares to traditional DVD-5 production

(far left)  
**Not only did Jack Johnson record *Sleep Through The Static* in an eco-friendly LA solar-powered studio, but his disc packaging was equally environment-conscious**

**"If we were to switch to 100% paper, the demand on paper suppliers will be such that the world will have to cut down more trees to keep up..."**

**Francisco Marulanda,** EcoDisc



(Picture above)  
**The cost of waste?** Ross Ellis's eco-friendly box solutions reduce plastic, weight, board and volume by 55%

## Recycle, don't fade away

### Polymer Recycling Ltd case study

Polymer Recycling Ltd (PRL) is a leading secure destruction and recycling company to the UK Home Entertainment Industry, serving leading organisations from replicators and labels through to distributors. Established in 1996, the company developed and introduced innovative recycling techniques specific to the optical media industry. 100% of the products Polymer receives (CDs and associated packaging) are recycled without the use of chemicals and in a totally secure environment. Since its inception, PRL has recycled and prevented from landfill far in excess of 100m discs, and in that time has demonstrated an exemplary track record in its security. Business development manager Dean Pearce explains the process.

### How do you recycle?

We provide a truly unique service. Firstly we employ the prison service. Our large volume clients deliver directly into a prison. This is a secure facility in which to hold stocks and carry out the decollation of product. The CDs are disassembled and separated into the various plastic and paper streams. The CDs are rendered unplayable, cases are granulated and the paper is baled ready for pulping. Once the components are separated and rendered useless, PRL collects the plastics. CDs are processed in our patented equipment, which removes the print and aluminium layer, leaving a clear, uncontaminated and data-free disc. The 'clean' disc is then granulated, blended and compounded into a high-quality injection-grade polycarbonate for a variety of further uses. The granulated jewel cases are fed through an extrusion system with laser cut filters for contaminants removal and formed into a pellet, again for use in further applications.

### In what ways have you helped protect the environment?

Since our inception PRL has stopped well over 150m discs and their associated packaging becoming land-fill. There is no accurate information, but once in the ground, it is believed they will remain for at least a few hundred years. Our reprocessed plastics have been used in the manufacture of light fixtures and fittings, control panels, alarm boxes, car components, coat hangers and disposable cutlery. Importantly, we have also prevented the CDs finding their way back into the open market.

### What main challenges remain for the music industry in terms of going 'green'?

In terms of what we do, the challenge is winning the balance between being secure, cost-effective and environmentally responsible. We tick all three boxes and are well positioned to provide a 'green' alternative. However, for many 'green' service providers, their offering incurs additional cost and in an industry of diminishing physical volumes and tighter margins, that is often the biggest issue.

### Do you only take on large/commercial projects from labels or do you accept waste discs from the general public?

We accept all volumes, from one to 1m units or more. Viridor Waste Management have just announced a pilot scheme to provide CD recycling banks at Household Waste Recycling Sites (HWRS) in partnership with West Sussex County Council and PRL. Initially trialled at 11 municipal sites in West Sussex, if successful, it could see over 100 sites around the UK with facilities to recycle CDs.

**PACKAGING AWARE:** Artists and albums using recycled materials in their packaging

**Anastacia:** *Pieces Of A Dream*  
**Barenaked Ladies:** *Live DVD/Talk To The Hand*  
**Destiny's Child:** *1s*  
**Eagles:** *Long Road Out Of Eden*

**Elvis:** *30 #1 Hits*  
**Instant Karma:** *Save Darfur*  
**Jamiroquai:** *High Times*  
**Lenny Kravitz:** *It Is Time For A Love Revolution*  
**Radiohead:** *In Rainbows*  
**Bruce Springsteen:** *Greatest Hits*



# Digipak i-Save

## Packaging solutions for a brighter future

The innovative leaders in packaging introduce their new "eco" Digipak i-Save product range.

There is a clear demand for media packaging that reflects our company's and clients' concern for and response to environmental issues.

### 3 CD or DVD Tray Options

- New and exclusive biopolymer tray – biodegradable and compostable
- 100 per cent recycled polystyrene tray
- 100 per cent recyclable tray with positive locking system

### Board

- 100 per cent recycled or
- choice of certified sustainable board

### Inks

- soya vegetable inks

### Finishes

- water-based lacquer finishes



As a global leader in innovative packaging solutions, AGI Media has the broad capabilities and necessary expertise to bring its customers' packaging solutions to life. The development of the Digipak i-Save is a perfect example how AGI helps its customers deliver their sustainability and overall brand promise to the marketplace.

The British Council and NESTA are delighted to open applications for a new award that seeks to further stimulate the development of the UK music industry in an international business context. Our aim is to find the most talented young entrepreneurs in the UK's music industry and give them the chance to find out more about what is happening out there, by becoming part of the British Council's international network of young creative entrepreneurs.

From a shortlist, the winner and two runners-up will be invited to take part in a specially designed and tailored tour of India's music industry. The tour will provide a real insight into the industry in one of the world's fastest developing and most dynamic economies. For any creative entrepreneur India's potential as a market, as a source for new sounds and new talent, cannot be overlooked. The tour will open the door to India's music industry, from Bollywood and the independent scene to

classical and contemporary forms. The group will meet leading figures from the music industry in India, including members of the British Council network of young music entrepreneurs, and have the chance to learn first hand about how business is done there.

The competition is open to music industry specialists between 25 and 35 years of age, who have at least three years experience and a track record in innovation. Applicants must be seeking to push

the boundaries of the industry and have a vision for extending international business and cultural relations through music. If you think this sounds like you then you could well be the inaugural winner of this prestigious new award.

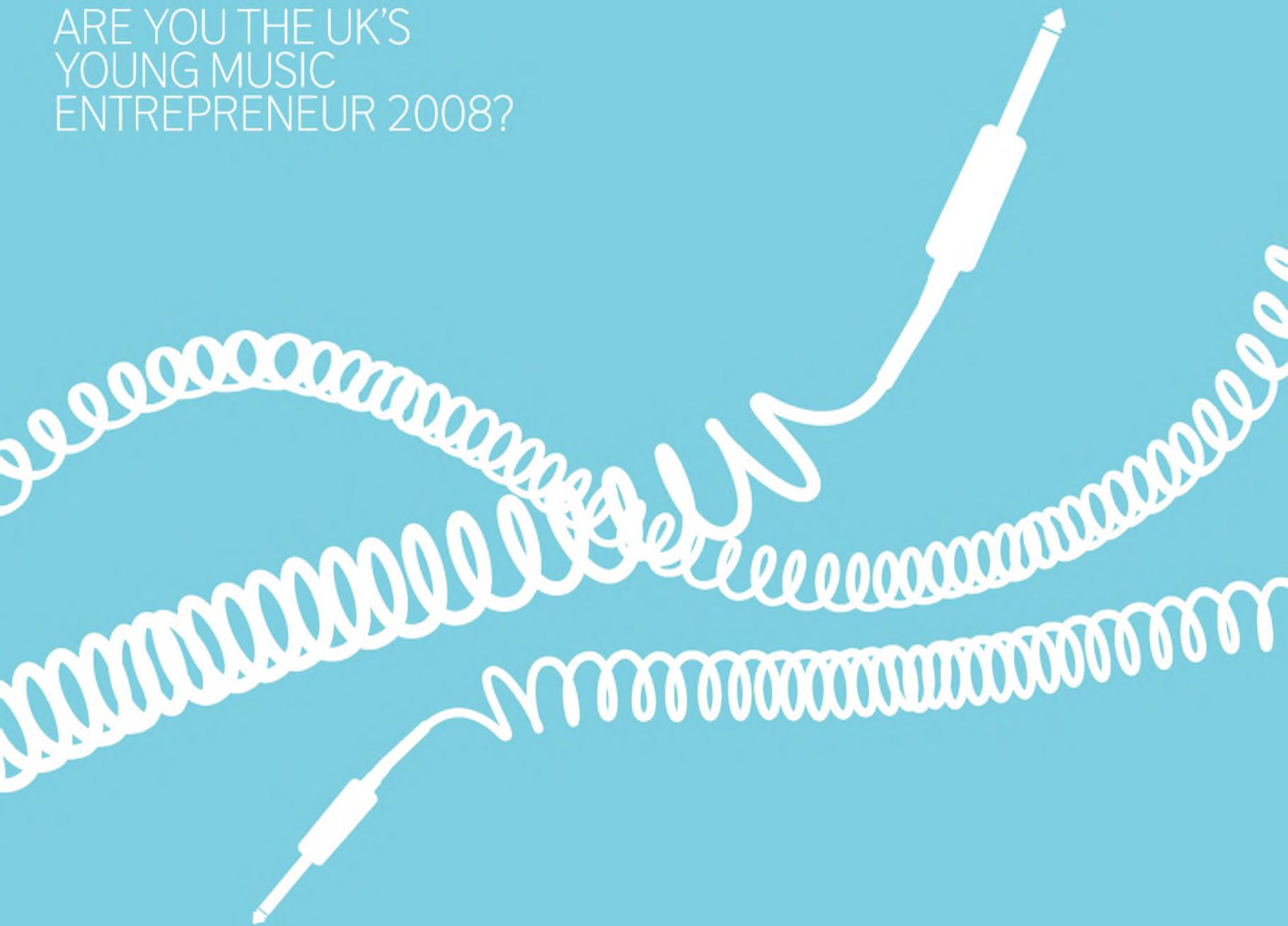
Applications are now open.

The deadline to apply is:

6 May 2008

For more information about the award and details of application procedure please visit: [www.creativeeconomy.org.uk/ukyme08](http://www.creativeeconomy.org.uk/ukyme08)

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# UK STUDIO MAP 2008

**001 Airtight Productions**, Unit 16, Albany Rd Trading Estate, Albany Rd, Charlton, M21 0AZ, 0161 881 5157, airtightproductions.co.uk, info@airtightproductions.co.uk, Anthony Davey, Director

**002 All of Music**, PO Box 2361, Romford, Essex, RM2 6EZ, 01708 688 088, allofmusic.co.uk, michelle@allofmusic.co.uk, Danielle Barnett, MD

**003 APE Recording**, 19 Market Street, Castle Donington, Derby, DE74 2JB, 01332 810 101, APE.co.uk, info@APE.co.uk, Nira Amba, Studio Manager

**004 Audio Sorcery**, Little Wold, Station Rd, Groombridge, East Sussex, TN3 9NE, 01892 862489, tgas.co.uk, info@tgas.co.uk, Paul Midcalf

**005 Berlin Recording Studios**, Caxton House, Caxton Avenue, Blackpool, Lancashire, FY2 9AP, 01253 591 169, berlinstudios.co.uk, info@berlinstudios.co.uk, Ron Sharples, MD

**006 Blakamix International**, Garvey House, 42 Margetts Road, Bedford, MK42 8DS, 01234 856 164, blakamix.co.uk, info@blakamix.co.uk, Dennis Bedeau, MD

**007 Blossom Studio**, Station Rd, Blaina, Gwent, NP13 3PW, 01495 290 960, blossomstudio.co.uk, info@blossomstudio.co.uk, Noel Watson, Proprietor & Engineer

**008 Brighton Electric Studios**, Tramway House, 43.45 Cromie Terrace, Brighton, BN2 4AD, 01273 819 617, brightonelectric.co.uk, james@brightonelectric.co.uk, James Stringfellow, Director

**009 Cadillac Ranch Recording Studio**, Cadillac Ranch, Penegar Uchaf, Cwmbach, Whitland, Carmarthen, SA34 0DT, 01994 484466, niktur.com, cadillacranch@telco4u.net, Moose Magoon, Director

**010 Castlesound Studios**, The Old School, Park View, Pencilland, East Lothian, EH34 5DW, 0131 666 1024, castlesound.co.uk, Freeland Barbour, Studio & Bookings Manager

**011 Chamber Recording Studio**, 120A West Granton Road, Edinburgh, Midlothian, EH4 1PF, 0131 551 6632, chamberstudio.co.uk, mail@humancondition.co.uk, Jamie Watson, Studio Manager

**012 Chem19 Recording Studios**, Unit 51B, South Avenue, Blantyre Industrial Estate, Blantyre, G72 0XB, 01698 324 246, chem19studios.co.uk, jim@chemikal.co.uk, Jim Savage, Director

**013 Conversion Studios**, Woodfields, Milton On Stour, Gillingham, Dorset, SP8 5PX, 01747 824 729, conversionstudios.co.uk, info@conversionstudios.co.uk, Owen Thomas, Studio Manager

**014 Cordella Music**, Alhambra, High St, Shirrell Heath, Southampton, Hants, SO32 2JH, 08450 616 616, cordellamusic.co.uk, barry@cordellamusic.co.uk, Barry Upton, MD

**015 Cottage Recording Studios**, 2 Gawsforth Road, Macclesfield, Cheshire, SK11 8UE, 01625 420 163, cottagerecordings.co.uk, info@cottagerecordings.co.uk, Roger Boden, MD

**016 Courtyard Recording Studios**, Gorseway Mount Street, Waterloo Road, Stockport, Cheshire, SK1 3BU, 0161 477 6531, wvaco.uk, courtyardrecording@mac.com, Tim Woodward, Studio Manager

**017 Deep Blue Recording Studio**, 38 Looe St, Plymouth, Devon, PL4 0EB, 01752 601462, deepbluestudio.co.uk, dbs@deepbluesound.co.uk, Matt Bernard, Studio Manager

**018 Dreamhouse Studio (Right Bank Music UK)**, Home Park House, Hampton Court Road, Kingston Upon Thames, Surrey, KT1 4AE, 020 8977 0666, rightbankmusicuk.com, rightbankmusicuk@rightbankmusicuk.com, Ian Mack, VP

**019 Earth Productions**, 163 Gerrard Street, Birmingham, West Midlands, B19 2AP, 0121 554 7424, earthproductions.co.uk, info@earthproductions.co.uk, Lorna Williams, Studio Manager

**020 Earthworks Music Studios**, 62 The Rear, Barnet High Street, Barnet, Herts, EN5 5SL, 020 8449 2258, earthworksstudio.co.uk, info@earthworksstudio.co.uk, Leigh Darlow, Head Engineer

**021 Fairlight Mews Studios**, 15 St. Johns Road, Kingston upon Thames, Surrey, KT1 4AN, 0208 977 0632, pncrecords.com, info@pncrecords.com, Sir Harry, MD

**022 Fairview Studio**, Cavewood Grange Farm, Common Lane, North Cave, Brough, East Yorks, HU15 2PE, 0800 0181 482, fairviewrecording.co.uk, info@fairviewstudio.co.uk, Andy Newlove, Studio Manager

**023 Firebird Studios**, Kyle House Studios, Edde Cross Street, Ross-on-Wye, Herefordshire, HR9 7BZ, 01989 762 269, firebird.com, info@firebird.com, Peter Martin, CEO

**024 Foel Studio**, Llanfair, Caereinion, Powys, SY21 0DS, 01938 810 758, foelstudio.co.uk, foelstudio@diapipex.com, Dave Anderson, MD

**025 Frog Studios**, Unit 2B, Banquay Trading Estate, Sluthers Lane, Warrington, Cheshire, WA1 1PJ, 01925 445742, frogstudios.co.uk, info@frogstudios.co.uk, Steve Millington, Studio Manager

**026 Giginabox**, 444 Shoreham St, Sheffield, S2 4FD, 0114 221 6283, giginabox.com, daveca@icloud.com, Dave Carrick

**027 Grapevine Studios**, 190 Old Station Road, Hampton-in-Arden, Solihull, Birmingham, B92 0HQ, 0121 288 5225, grapevine-recording.com, info@grapevine-recording.com, Tim Reid, Engineer

**028 Grooveslype Recording Studio**, 33 Upper Holt St, Ears Colne, Colchester, Essex, CO6 2PG, 01787 220326, grooveslype.com, info@grooveslype.com, Graham Game, Owner

**029 Happybeat Studios**, 101 Greenway Rd, Highgate Terrace, Marseyside, CH42 0NE, 0151 653 3463, happybeat.net, happybeatstudios@yahoo.co.uk, Fran Ashcroft, MD

**030 Harewood Farm Studios**, Harewood Farm Studios, Little Harewood Farm, Clamoose Lane, Kingsley, Staffs, ST10 2EG, 07973 157 920, harewoodfarmstudios.com, kristian@harewoodfarmstudios.com, Kristian Gilroy, Producer

**031 HD1 Studios**, St Peters Chambers, St Peters Street, Huddersfield, West Yorkshire, HU1 1HA, 01484 452 013, hd1studios.co.uk, sam@uber-ts@hd1studios.co.uk, Sam Roberts, Studio Manager

**032 Heartbeat Recording Studio**, Guide House Farm, North Middleton, Gorbidge, Mid Lothian, EH23 4QP, 01875 821 102, eartheatstudio.co.uk, info@heartheatstudio.co.uk, David L Valentine, Engineer/Prod

**033 High Barn Studio**, The Bardfield Centre, Great Bardfield, Braintree, Essex, CM7 4SL, 01371 811 291, highbarnstudio.com, info@highbarn.com, Simon Allen, Studio Manager

**034 ICC Studios**, 4 Regency Mews, Silverdale Road, Eastbourne, East Sussex, RN20 7AR, 01323 643341, iccstudios.co.uk, info@iccstudios.co.uk, Neil Costello, Studio & Bookings Manager

**035 Impulse Studio**, 71 High Street East, Wallsend, Tyne and Wear, NE28 7RJ, 0191 262 4999, David Wood, MD

**036 Influential Studios**, Unit 46 - Wenta Business Centre, Colne Way, Watford, Herts, WD24 7ND, 01923 801 635, influentialstudios.co.uk, andy@influentialstudios.co.uk, Andy Smith, Principal Producer

**037 INFX Recording Studios**, Wellesbourne Campus, Kingshill Rd, High Wycombe, Bucks, HP13 8BB, 01494 522141 ex 4020, fmacke01@bcc.ac.uk, Frazer Mackenzie, Studio Manager

**038 Instant Music**, 14 Moorland Crescent, Cheltenham, Gloucestershire, GL53 0EL, 01242 523 304, instantmusic.co.uk, info@instantmusic.co.uk, Martin Mitchell, MD

**039 Jam Central Studio**, P.O. Box 230, Aylesbury, Bucks, HP21 9WA, 07765 258 225, jamcentralrecords.co.uk, stuart@jamcentralrecords.co.uk, Stuart Robb, MD

**040 Kenwood Studios**, 23 Kenwood Park Road, Sheffield, S7 1NE, 0114 249 9222, kenwoodstudios.co.uk, adam@kenwoodstudios.co.uk, Adam Dowling, Studio Manager

**041 Keynote Studios**, Burghfield Bridge, Green Lane, Burghfield, Reading, RG30 3XN, 01189 599 944, keynotestudios.com, tom@keynotestudios.com, Tom Languish, Studio Manager

**042 Kontakt Productions**, 44b Whifflet Street, Coatbridge, ML5 4EL, 01236 434 083, kontaktproductions.com, garth@kontakt0.uct.com, Gareth Whitehead, Studio Manager

**043 Lansdowne Recording Studios (Incorporating CTS)**, Rickmansworth Road, Watford, WD17 3JN, 020 8846 9444, ctslansdowne.co.uk, info@cts-lansdowne.co.uk, Sharon Rose, Bookings Enquiries

**044 Linden Studio**, High Bankhill, Kilsoswald, Perth, Cumbria, CA10 1EZ, 01768 870353, lindensstudio.co.uk, guy@lindensstudio.co.uk, Guy Forrester, Producer/Engineer

**045 Liquid Studios**, 1 Portland Drive, Wilton, Milton Keynes, MK15 9JW, 01908 306 011, lmdstudio.co.uk, liquid@lmdmusic.co.uk, Vic Lewis, Director

**046 Loose**, Ingledene, 94, Holloway, Runcorn, Cheshire, WA7 4TJ, 01928 566261, william.leach1@virgin.net, Bill Leach, Studio Manager

**047 Lost Boys Studio**, Hillgeen Farm, Bourne End, Cranfield, Bedfordshire, MK43 0AX, 01234 750 730, lostboysstudio.com, lostboysstudio@onetel.com, Rupert Cook, Studio Manager

**048 MA Music Studios**, PO Box 106, Pottton, Beds, SG19 2ZS, 01767 262 040, mamusicstudios.co.uk, info@mamusicstudios.co.uk, Noel Rafferty, Studio Manager

**049 Mad Hat Studios**, The Upper Hattons Media Centre, Upper Hattons, Pendeford Hall Lane, Coven, Nr Wolverhampton, WV9 5BD, 01902 840440, madhat.co.uk, studio@madhat.co.uk, Claire Swan, Proprietor

**050 Metway Studios**, 55 Canning Street, Brighton, East Sussex, BN2 2EF, 01273 698171, metwaystudios.co.uk, lois@levellers.co.uk, Lois Teague, Studio Manager

**051 Mex One Recordings**, The Basement, 3 Eaton Place, Brighton, E. Sussex, BN2 1EH, 01273 572 090, mexonerecordings.co.uk, info@mexonerecordings.co.uk, Paul Mex, Music Producer & Proprietor

**052 Mighty Atom Studios**, 4 Montpelier Terrace, Swansea, SA1 6JW, 07771 546 772, mightyatomstudios.co.uk, info@mightyatomstudios.co.uk, Joe Gibb, Producer

**053 MIX Records Studio**, North Lodge, Auchinclochy, Brierfield, Glasgow, G63 9AX, 01360 771 069, mixrecords.com, andy@mixrecords.com, Andy Malkin, Studio Manager

**054 Mixing Rooms**, 222-226 West Regent Street, Glasgow, G2 4DQ, 0141 221 7795, mixingrooms.co.uk, chris@mixingrooms.co.uk, Chris Hely, Assistant Studio Manager

**055 Modern World Studios**, Unit 3, Terbury Industrial Estate, Cirencester Rd, Terbury, Gloucs, GL8 8EZ, 01666 504 300, modernworldstudios.co.uk, nick@modernworldstudios.co.uk, Nick Cowan, Owner

**056 Monkey Puzzle House**, Residential Studio, Monkey Puzzle House, Heath Road, Woolpit, Bury St Edmunds, Suffolk, IP30 9JX, 01359 245050, monkeypuzzlehouse.com, studio@monkeypuzzlehouse.com, Rupert Matthews, Studio Owner

**057 Monnow Valley Studio**, Old Mill House, Rockfield Road, Monmouth, NP25 5QE, 01600 712761, monnowvalleystudio.com, enquiries@monnowvalleystudio.com, Jo Hunt, Bookings Manager

**058 MySoundRules**, Croydon Hse, 1 Peall Road, Croydon, Surrey, CR0 3EX, 07985 733 177, mysoundrules.com, mysoundrules@yahoo.co.uk, Mike Sogza

**059 Nimbus Performing Arts Centre**, Wyastone Leys, Monmouth, Monmouthshire, NP25 3SR, 01600 890 007, wyastone.co.uk, antony@wyastone.co.uk, Antony Smith, Director

**060 Old Smithy Recording Studio**, 1 Post Office Lane, Kempsey, Worcestershire, WR5 3NS, 01905 820659, mufmurf@btconnect.com, Janet Allsopp, Bookings Manager

**061 Online Studios**, Unit 18-19 Croydon House, 1 Peall Road, Croydon, Surrey, CR0 3EX, 020 8287 8585, onlinestudios.co.uk, info@onlinestudios.co.uk, Rob Pearson, MD

**062 OxRees Digital**, 37 Inkerburn Close, Abingdon, Oxon, OX14 1NH, 01235 590 589, oxrees.com, info@oxrees.com, Bernard Martin, Director

**063 Panther Recording Studios**, 5 Doods Rd, Regate, Surrey, RH2 0NT, 01737 210 848, ds.dial.pipex.com/pantherstudio.com, studios@dial.pipex.com, Richard Copen, Studio Manager

**064 Park Lane**, 974 Pollokshaws Road, Glasgow, Strathclyde, G41 2HA, 0141 636 1218, parklanerecordingsstudios.com, info@parklanerecordingsstudios.com, Paul McGeechan, Studio Manager

**065 Parkgate Studios**, Catsfield, Battle, East Sussex, TN33 9DT, 01424 774088, parkgatestudio.co.uk, parkgatestudio@hotmail.com, Dan Priest

**066 Parkland Studios**, The Old Garage, 37a Grosvenor St, Hull HU3 1RU, 01482 211 529, suranne@thedecees.com, Suzanne Pinder, Studio Manager

**067 Parr Street Studios**, 33-45 Parr Street, Liverpool, L1 4JN, 0151 707 1050, parrstreetstudios.com, info@parrstreetstudios.com, Pete or Peasy, Bookings

**068 Phoenix Sound**, Pinewood Studios, Pinewood Road, Iver Heath, Bucks, SL0 0NH, 01753 785 495, phoenixsound.net, info@phoenixsound.net, Pete Fielder, Studio Manager

**069 Planet Audio Studios**, 33 Bournesall Avenue, Bushey, Herts, WD23 3AU, 08707 605 365, planetaudiostudios.com, mix@planetaudiostudios.com, Helen Gammons, GM

**070 Pollen Studios**, 97 Main Street, Bishop Wilton, York, North Yorkshire, YO42 1SQ, 01759 368223, pollenstudio.co.uk, sales@pollenstudio.co.uk, Dick Sefton, Prop

**071 Presshouse Recording Studios**, PO Box 6, Colyton, Devon, EX24 6YS, 01297 553 508, presshouse@bt.net, Mark Tucker, Studio Manager

**072 Q10 Studios**, Kings Court, 7 Osborne St, Glasgow, G1 5QN, 0141 552 6677, myspace.com/q10studios, q10studios@aol.com, Alan Walsh, Martin McQuillan, Co-Directors

**073 Real World Studios**, Box Mill, Mill Lane, Box, Corsham, Wiltshire, SN13 9PL, 01225 743 188, realworldstudios.com, owen@realworld.co.uk, Owen Leech, Studio Manager

**074 Red Fort**, The Sight And Sound Centre, Priory Way, Southall, Middlesex, UB2 5EB, 020 8843 1546, keda.co.uk, kuljit@compuserve.com, Kuljit Bhamra, MD

**075 Red Kite Studio**, Cwmargenau, Llanwrda, Carmarthen, SA19 9AP, 01550 722 000, redkiterecords.co.uk, info@redkiterecords.co.uk, Ron Dukelow, Director

**076 Red Rhythm Productions**, 2 Longlane, Staines, Middlesex, TW19 7AA, 01784 255629, cliffandall@telco4u.net, Cliff Randall, Studio Manager

**077 Reeltime Music**, c/o Newarthill Community and Education Centre, 50 High Street, Newarthill, Motherwell, ML1 5JU, 01698 862 860, reeltime-music.net, info@reeltime-music.net, Carol McEntegart, Marketing & Evaluation Officer

**078 Revolution Studios**, 11 Church Road, Cheadle Hulme, Cheadle, Cheshire, SKR 6LS, 0161 485 8942, revolution@wautup.com, Andrew MacPherson, Prop

**079 Ride Studio**, 9 Coach Ride, Marlow, Bucks, SL7 3BN, 07734 975 576, ridestudio.co.uk, info@ridestudio.co.uk, Pete Hutchins, Studio Manager

**080 RNT Studios**, Pinetree Farm, Cranborne, Dorset, BH21 5RR, 01725 517204, rntstudios.com, info@rntstudios.com, Rick Parkhouse, Studio Manager

**081 Rockfield Studios**, Amberley Court, Rockfield Road, Monmouth, Monmouthshire, NP25 5ST, 01600 712 449, rockfieldstudios.com, lisaward@rockfieldstudios.com, Lisa Ward, Studio Manager

**082 Room With A View**, 167, Ringwood Rd St. Leonards, Ringwood, Hants, BH24 2NP, 01425 473 432, rvwv.co.uk, info@rvwv.co.uk, Bonnie Smith, Studio Manager

**083 Sain**, Canolfan Sain, Llandwrog, Caernarfon, Gwynedd, LL54 5TG, 01286 831111, sain.wales.com, studio@sain.wales.com, Eryl Davies, Studio Manager

**084 Sam Hook End**, Hook End Manor, Checkendon, Nr Reading, Berks, RG8 0UE, 020 7229 1229, samstudios.com, roxanna@spz.com, Roxanna Ashton, Studio Manager

**085 Sawmills Studio**, Golant, Fowey, Cornwall, PL23 1LW, 01726 833338, sawmills.co.uk, ruth@sawmills.co.uk, Ruth Taylor, Studio Manager

**086 School of Sound Recording**, 10 Tariff Street, Manchester, M1 2FF, 0161 228 1830, s.s.r.com, ian.hughes@s-r.com, Ian Hu, Principal

**087 Silk Studios**, 23 New Mount St, Manchester, M4 4DE, 0161 953 4045, leestlanley@silkstudios.co.uk, Lee Stanley, Director

**088 Songwriting & Musical Productions**, Sovereign House, 12 Trewartha Road, Praa Sands, Penzance, Cornwall, TR20 9ST, 01736 762826, songwritersguild.co.uk, panama-nut@aol.com, Colin Eade, MD

**089 Sound Recording Technology**, Audio House, Edison Road, St Ives, Cambs, PE27 3LF, 01480 461 880, soundrecordingtechnology.co.uk, sales@soundrecordingtechnology.co.uk, Sarah Pownall, Karen Kenney, Directors

**090 SPM Studios**, 9 Lichfield Way, South Croydon, Surrey, CR2 8SD, 020 8657 8363, spmstudios.co.uk, steve@spmstudios.co.uk, Steve Parkes, Prop

**091 Sprint Studios**, High Jarman Farm, Jarman Hill, Barton St David, Somerset, TA11 6DA, 01458 851 010, sprintmusic.co.uk, info@sprintmusic.co.uk, John Ratcliff, Industry Consultant, Producer, Writer

**092 St George's Bristol**, Great George Street, (off Park Street), Bristol, BS1 5RR, 0117 929 4929, stgeorgesbristol.co.uk, administration@stgeorgesbristol.co.uk, Suzanne Rolt, Director

**093 Sticky Studios**, Great Oaks Granary, Kennel Lane, Windlesham, Surrey, GU20 6AA, 01276 479 255, stickycompany.com, admin@stickycompany.com, Jake Gosling, MD

**094 Studio 24**, Oriel Drive, Louks Heath, Fareham, Hampshire, PO14 4RG, 01489 589 189, audioproduction.co.uk, info@s24.uk.net, Alan Catty, Studio Manager

**095 Temple Music Studios**, 4R The Ridgway, Sutton, Surrey, SM2 5JU, 07802 822 006, temple-music-studio.com, jh@templemusic.com, Jon Hiseaman, Producer/Engineer

**096 Temple Records**, Shillinghill, Temple, Midlothian, EH23 4SH, 01875 830 328, templerecords.co.uk, info@templerecords.co.uk, Robin Morton, MD

**097 Ten21**, Little Milgate, Otham Lane, Bearsted, Maidstone, Kent, ME15 8SJ, 01622 735 200, ten21.biz, info@ten21.biz, Sean Kenny, Owner

**098 The Building**, 37 Rowley Street, Stafford, Staffs, ST16 2RH, 01785 245649, thebuilding.co.uk, info@thebuilding.co.uk, Tim Simmons, Studio Manager

**099 The Bunker Recording Studio**, Bonnas Road, Bonnas, Wexham, LL13 9TW, 01978 263295, kbklass.com, kbklass@btconnect.com, Andrew Williams

**100 The Cutting Rooms**, Abraham Moss Centre, Crescent Road, Manchester, M8 5UF, 0161 740 9438,

citycol.com/cuttingrooms, cuttingrooms@hotmail.com, Andrew Harris, Studio Manager

**101 The Factory Sound (Woldingham)**, Toffrees, Church Rd, Woldingham, Surrey, CR3 7JX, 01883 652386, david@mackay99.plus.com, David Mackay, Producer/Engineer

**102 The Garage Workshop**, 1st Floor Office Suite, 122 Montague St, Worthing, West Sussex, BN11 3HG, 01903 606 513, thegarageworkshop.com, Owen.thegarageworkshop@gmail.com, Owen A Smith, Producer

**103 The ICE Group**, 3 St Andrews Street, Lincoln, Lincolnshire, LN5 7NE, 01522 539883, icegrp.co.uk, steve.hawkins@easy.net, Steve Hawkins, MD

**104 The Leisure Factory Ltd**, 20-22 Mount Pleasant, Bilston, Wolverhampton, West Midlands, WV14 7LJ, 01902 405 511, theleisurefactory.com, Music@therobin.co.uk, Mike Hamblett, Director

**105 The Lodge**, 23 Abington Square, Northampton, NN1 4AE, 01604 475399, demon.co.uk/lodgstud, studio@lodgstud.demon.co.uk, Max Read, Snr Engineer/Owner

**106 The Motor Museum Studios**, 1 Hesketh Street, Aigburth, Liverpool, Merseyside, L17 8XJ, 0151 726 9808, themotormuseum.co.uk, office@themotormuseum.co.uk, Julia Jeary, Studio Manager

**107 The Music Barn**, PO Box 92, Gloucester, GL4 8HW, 01452 814 321, v.coppersmith@hotmail.com, Vic Coppersmith-Heaven, MD

**108 The Music Factory**, Hawthorne House, Fitzwilliam Street, Parkgate, Rotherham, South Yorkshire, S62 6EP, 01709 710 022, mfg.com, info@musicfactory.co.uk, Andy Pickles, CEO

**109 The Pop Factory**, Welsh Hills Works, Jenkin St, Porth, CF39 9PP, 01443 688500, thepopfactory.com, info@thepopfactory.com, Emyr Afan Davies

**110 The Propagation House Studios**, East Lodge, Osbeare, North Tamerton, Holsworthy, Devon, EX22 6SE, 01409 271 111, propagationhouse.com, office@propagationhouse.com, Mark Ellis, Studio Manager

**111 The Real Stereo Recording Company**, 14 Moorland Crescent, Cheltenham, Gloucestershire, GL53 0EL, 01242 523 304, instantmusic.co.uk, martin@instantmusic.co.uk, Martin Mitchell, Prod Manager

**112 The Studio**, Tower Street, Hartlepool, TS24 7HQ, 01429 424 440, studio@tconnect.com, Liz Carter, Studio Manager

**113 The Vocal Booth**, Toxteth TV, 37-45 Windsor St, Liverpool, L8 1XE, 0151 707 2833, thevocalbooth.com, mike.moran@thevocalbooth.com, Mike Moran, Producer

**114 Touchwood Audio Productions**, 6 Hyde Park Terrace, Leeds, W. Yorks, LS6 1BJ, 0113 278 7180, touchwoodaudio.co.uk, bruce@touchwoodaudio.co.uk, Bruce Wood, Director

**115 Tweeters**, Unit C1, Business Park 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816



Inverness

Aberdeen

Dundee

Perth

Edinburgh

Glasgow

Carlisle

Darlington

Lancaster

# Studios



## Greater London: key studios



Newcastle

Middlesbrough

**132 Abbey Road Studios**, 3 Abbey Road, London, NW8 9AY, 020 7266 7000, fax: 020 7266 7250, bookings@abbeyroad.com, abbeyroad.com, Colette Barber, studio manager

**133 Air Studios (Lyndhurst)**, Lyndhurst Hall, Lyndhurst Road, London, NW3 5NG, 020 7794 0660, fax: 020 7794 8518, info@airstudios.com, airstudios.com, Alison Burton, bookings manager

**134 Angel Recording Studios**, 311 Upper Street, London, N1 2TU, 020 7354 2525, fax: 020 7226 9624, angel@angelstudios.co.uk, angelstudios.co.uk, Lucy Jones, studio manager

**135 Britannia Row Studios**, 3 Bridge Studios, 318-326 Wandsworth Bridge Road, London, SW6 2TZ, 020 7371 5872, fax: 020 7371 8641, info@britanniarowstudios.co.uk, britanniarowstudios.co.uk, Jamie Lane, studio manager

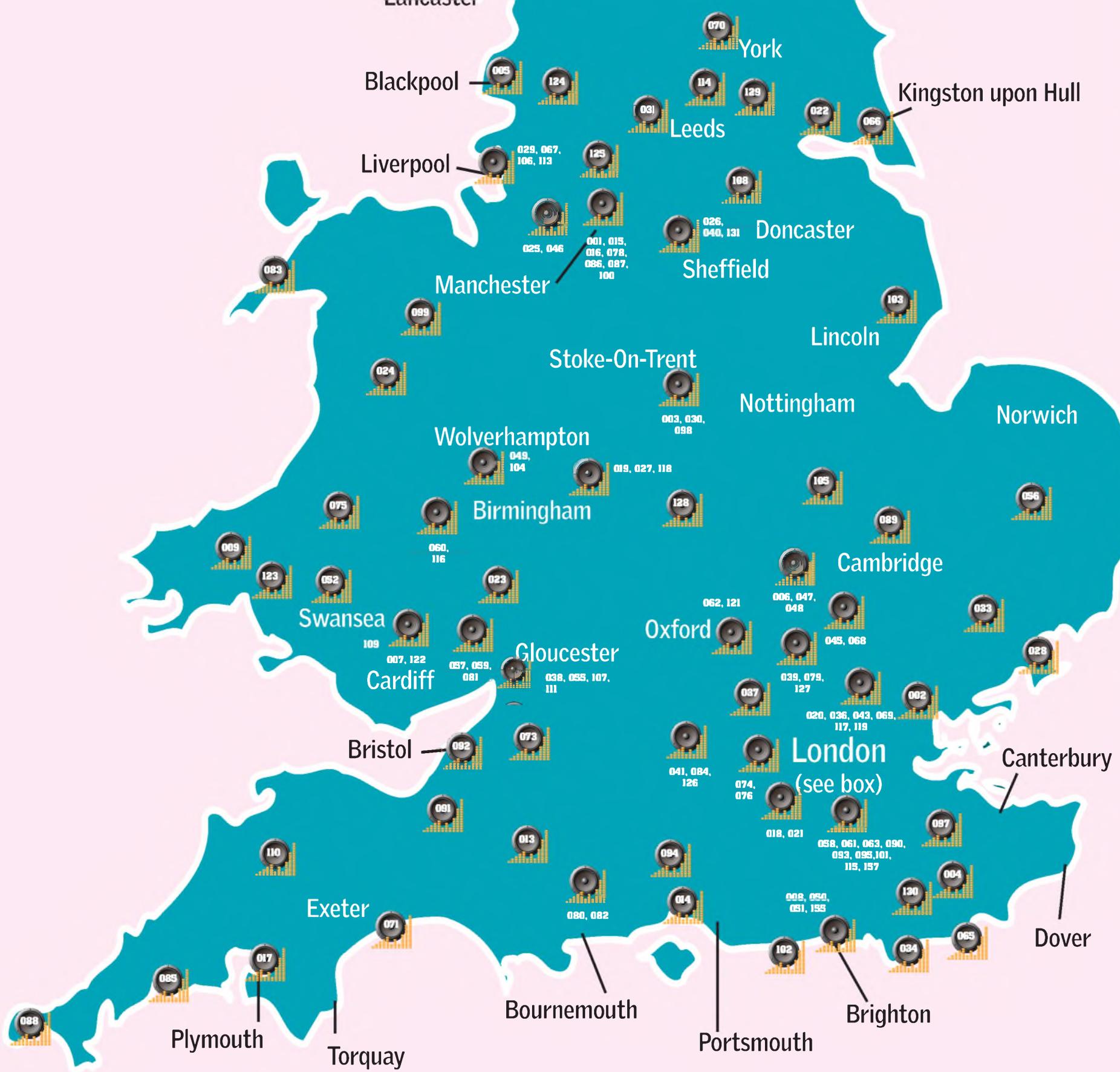
**136 Deep Recordings**, 187 Freston Road, London W10 6TH, 020 8964 8256, bookings@deeprecordingstudios.com, deeprecordingstudios.com, Mark Rose, studio manager

**137 Intimate Recording Studios**, The Smokehouse, 120 Pennington St, London, E1 9BB, 07860 109 612 or 020 7702 0789, p.madden47@ntlworld.com, intimatestudios.com, Paul Madden, studio manager

**138 Livingston Recording Studios**, Brook Road, off Mayes Road, London, N22 6TR, 020 8889 6558, fax: 020 8888 2698, mail@livingstonstudios.co.uk, livingstonstudios.co.uk, Lise Regan & Verity Boys, bookings/studio managers

**139 Mark Angelo Studios**, Unit 13, Impress House, Mansell Road, London, W3 7QH, 020 8735 0040, fax: 020 8735 0041, mimi@markangelo.co.uk, markangelo.co.uk, Mimi Kerns, studio manager

**140 Mayfair Recording Studios**, 11A Sharpleshall Street, London, W1A 9YH, 020 7586 7746, fax: 020 7586 9721



NW1 8YN, 020 7586 7746, fax: 020 7586 9721, bookings@mayfair-studios.co.uk, mayfair-studios.co.uk, Daniel Mills, bookings/studio manager

**I41 Metropolis Studios**, The Power House, 70 Chiswick High Road, London, W4 1SY, 020 8742 1111, fax: 020 8742 2626, studios@metropolis-group.co.uk, metropolis-group.co.uk, Alison Hussey, business development studios

**I42 Miloco**, 36 Leroy St, London, SE1 4SP, 020 7232 0008, fax: 020 7237 6109, info@miloco.co.uk, miloco.co.uk, Sophie Nathan, studio manager

**I43 Olympic Studios**, 117 Church Road, Barnes, London, SW13 9HL, 020 8286 8600, fax: 020 8286 8625, siobhan@olympicstudios.co.uk, olympicstudios.co.uk, Siobhan Paine, studio manager

**I44 RAK Recording Studios**, 42-48 Charlbert Street, London, NW8 7BU, 020 7586 2012, fax: 020 7722 5823, trisha@rakstudios.co.uk, rakstudios.co.uk, Trisha Wegg, bookings manager

**I45 Roundhouse Recording Studios**, 91 Saffron Hill, Clerkenwell, London, EC1N 8PT, 020 7404 3333, fax: 020 7404 2947, roundhouse@stardiamond.com, stardiamond.com/roundhouse, Lisa Gunther & Maddy Clarke, studio managers

**I46 Sarm West**, 8-10 Basing Street, London, W11 1ET, 020 7229 1229, fax: 020 7221 9247, roxanna@spz.com, sarmstudios.com, Roxanna Ashton, studio manager

**I47 Sensible Music Studios**, 90-96 Brewery Rd, London, N7 9NT, 020 7700 9900, fax: 020 7700 4802, studio@sensible-music.co.uk, sensible-music.co.uk, Pat Tate, studio manager

**I48 Sphere Studios**, 2 Shuttleworth Road, London, SW11 3EA, 020 7326 9450, fax: 020 7326 9499, inform@spherestudios.com, spherestudios.com, Nikki Affleck, studio manager

**I49 Strongroom**, 120-124 Curtain Road, London, EC2A 3SQ, 020 7426 5100, fax: 020 7426 5102, mix@strongroom.com, strongroom.com, Nina Mistry and Linda Dixon, general studio manager and bookings

**I50 The Pierce Rooms**, Pierce House, London Apollo Complex, Queen Caroline Street, London, W6 9QH, 020 8563 1234, fax: 020 8563 1337, meredith@pierce-entertainment.com, pierce-entertainment.com, Meredith Leung, studio manager

**I51 Toerag Studios**, 166A Glyn Rd, London, E5 0JE, 020 8985 8862, toeragstudios1@hotmail.com, Liam Watson, MD

**STUDIOS IN FOCUS**

**LONDON STUDIOS**

**I52 Blue Pro Studios**, Pierce House, London Apollo Complex, Queen Caroline Street, London, W6 9QH, 020 8563 1234, fax: 020 8563 1337, meredith@pierce-entertainment.com, pierce-entertainment.com, Meredith Leung, studio manager

**I53 Cream Recording Studios**, 2 Premier Park, Premier Park Road, London NW10 7NZ, 020 8963 8622, creamrecordingstudios.com, info@creamrecordingstudios.com

**I54 Dean St Studios**, Pierce House, London Apollo Complex, Queen Caroline Street, London, W6 9QH, 020 8563 1234, fax: 020 8563 1337, meredith@pierce-entertainment.com, pierce-entertainment.com, Meredith Leung, studio manager

**NATIONAL STUDIOS**

**I55 Brighton**, 30 Bentinck Street, Kelvingrove, Glasgow, Strathclyde, G3 7TT, 0141 334 5099, cavasound.com, cavasound@mac.com, Brian Young, Studio Manager

**I56 Ca Va Sound**, 30 Bentinck Street, Kelvingrove, Glasgow, Strathclyde, G3 7TT, 0141 334 5099, cavasound.com, cavasound@mac.com, Brian Young, Studio Manager

**I57 Hatch Farm Studios**, Chertsey Rd, Addlestone, Surrey, KT15 2EH, 01932 828 715, brian.adams@dial.pipex.com, Brian Adams, MD



# STUDIOS IN FOCUS

## Cream Studios

2 Premier Park, Premier Park Road,  
London NW10 7NZ  
**Tel:** 020 8963 8622  
**Email:**  
info@creamrecordingstudios.com  
**Web:** www.creamrecordingstudios.com



Cream is a fresh, new, large-scale recording studio complex located in West London: purpose built to provide a comfortable, state-of-the-art working environment for the smooth and efficient running of music track laying and mixing sessions.

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# UK STUDIO MAP 2008



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British Sea Power, The Maccabees, Blood Red Shoes and Elle Milano.

## Music Week

CMP Information  
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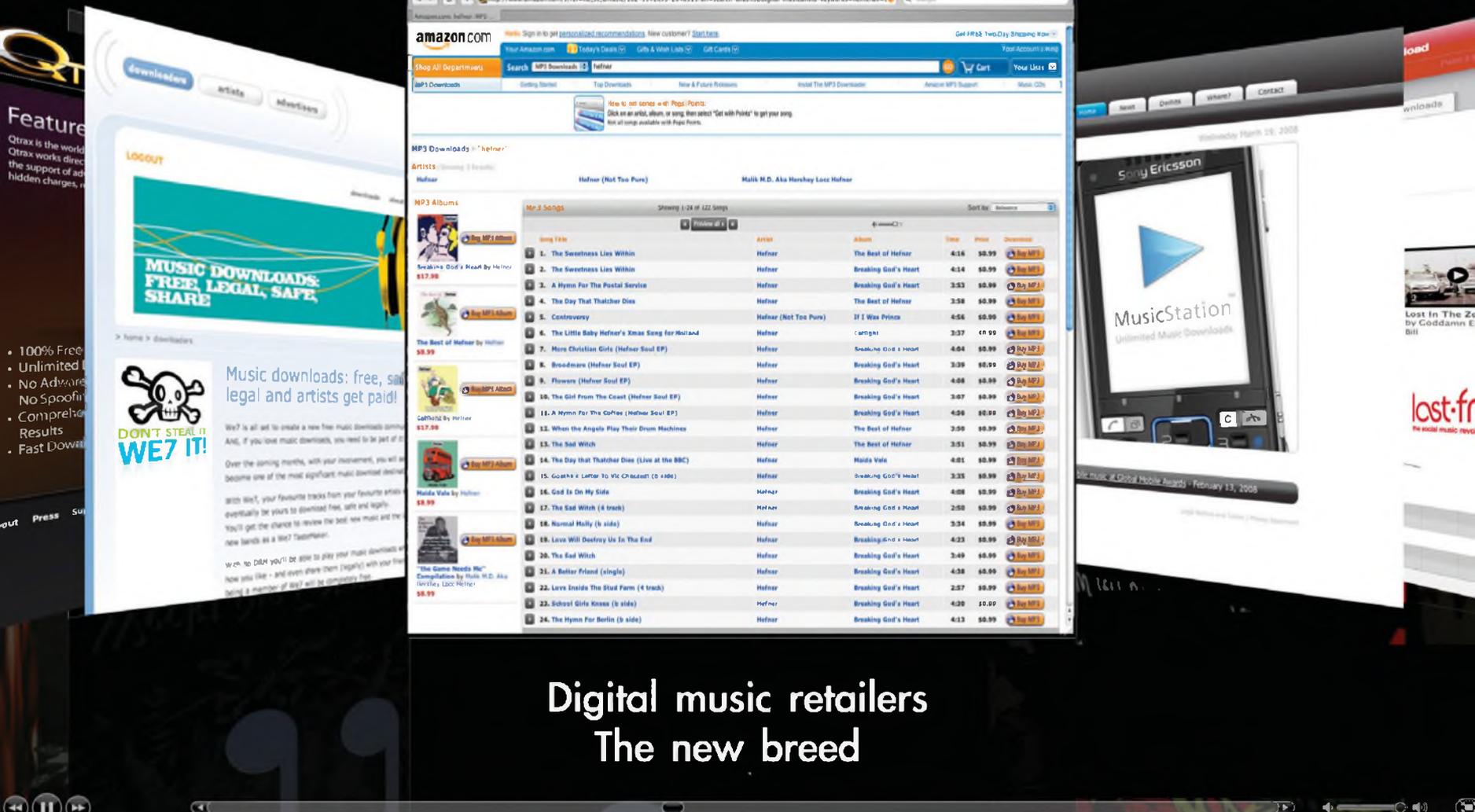
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# Pretenders to the crown?

by Adam Webb

The ubiquitous iTunes may still be the apple of most downloaders' eye, but major record labels and other digital innovators are coming online in increasing numbers, seeking to grow the market and change the way users purchase their music online



## Digital music retailers The new breed

Though a relatively short period for some, in terms of digital music four years is a veritable lifetime. It is easy to forget, then, that when the iTunes Music Store launched in the UK in June 2004, its main legal competition came from the likes of MyCokeMusic (RIP) and OD2 (since purchased, as LoudEye, by Nokia). The concept of "social networking" was still a niche phenomenon. Tim O'Reilly did not coin the phrase "Web 2.0" until September 2005. And while MySpace, founded in 2003, was starting to gain traction, the phenomenon that is YouTube did not even exist.

It is perhaps surprising then that, despite some minor tinkering (the Complete My Album function, EMI's non-DRM iTunes Plus downloads) Apple's music offering remains almost defiantly unchanged – a simple, three-clicks-and-out experience, where all à la carte downloads retail at a single catch-all price of 79p. New competitors with increasingly sophisticated consumption models have entered the digital ecosystem, but Apple still retains its 70-80% market share dominance.

In the US, iTunes was recently declared the second largest music retailer, topped only by Wal-Mart. Despite such domination, Steve Jobs has appeared almost resistant to change – dismissing

(Picture above)  
Go with the flow: new digital offerings from Q-Trax, We7, Amazon.com, MusicStation and Last.fm among others are looking to experiment outside the confines of the familiar iTunes model



**"iTunes is going to remain the dominant player for some time yet, but I can see their market share coming down to nearer 50% or something like that..."**  
Ben Drury, 7digital

the concept of music subscription in practically the same month that Rick Rubin – Columbia Records' newly-installed co-president – declared it as the future.

At press time Apple declined to confirm or deny reports that it is negotiating with labels with a view to bundling free access to the iTunes music library with premium-priced iPod and iPhone devices.

The majors, it appears, are now voting with their feet when it comes to opening up the online and mobile market. Last month, when removing the DRM shackles from its digital catalogue, Warner Music UK chose 7digital as its retail partner.

In contrast to Apple – and arguably because of it – the scale of experimentation going on elsewhere is noticeable, from the launch of Amazon.com's MP3 store to LastFM's streaming service, We7, QTrax and a next-generation of subscription services such as Omnifone's Music Station and the UMG-developed concepts of Comes With Music and Total Music. Rumours of MySpace and Facebook music services continue to circulate.

"The reason why Apple hasn't had to move is that they enforced commercial terms on the record industry, and at the time [the record industry] was totally unaware of what the digital world was going

**Top 20 WEBSITES BY MARKET SHARE OF VISITS, SHOPPING & CLASSIFIEDS – MUSIC: February 2008**  
(percentage of market share in brackets)

- 1 Play.com (33.22)
- 2 HMV.com (11.24)
- 3 Apple UK & Ireland (5.33)
- 4 Apple iPod & iTunes (4.49)
- 5 Tesco Entertainment (2.78)

- 6 WH Smith (2.23)
- 7 CD Wow! (2.09)
- 8 Asda Entertainment (1.81)
- 9 CD Universe (1.63)
- 10 Zavvi (1.39)

- 11 BitTorrent.com (1.08)
- 12 The Guitar, Amp & Keyboard Centre (1.06)
- 13 Musicroom.com (1.04)
- 14 Rhapsody.com (0.97)
- 15 Thomson Cyberstore (0.95)

- 16 EMusic (0.89)
- 17 Half.com (0.88)
- 18 7Digital (0.76)
- 19 Dolphin Music (0.70)
- 20 eil.com (0.63)

Source: Hitwise.com

to become," says Steve Purdham, founder of We7, the ad-supported download service that recently announced a deal with SonyBMG for its forthcoming free streaming service.

"However," he adds, "if you look at digital as a whole, then it's obvious that a whole spectrum of different models can co-exist. The internet continues to prove that it's not about single commercial models – it's about people choosing the model that works for them as an individual. So music could be free on one hand, or ad-supported on another; or it could be iTunes price or it could be premium price depending on what you get in the bundle. If you look at broadband or mobile phone models over the years, the ones that work are the ones where the consumer chooses what's good for them."

The ideological decision by the four majors to offer the ubiquitous MP3 format marks a crucial transition point here, adds 7digital founder Ben Drury, unlocking potential for the market to grow. "You've now got Play.com and us, and Amazon coming in, and that makes the market much more exciting because there can be differentiation on pricing and innovation," says Drury. "I think the transition to MP3 will see the digital market unlocked. iTunes is going to remain the dominant player for some time yet, but I can see their market share coming down to nearer 50% or something like that."

Whether current high-street retailers will play any part in this remains to be seen – HMV, Zavvi and Woolworths continue to falter with their digital offerings – but a swiftly converging marketplace has opened up all manner of opportunities to artist and management, both signed and unsigned. This has been highlighted not only by Radiohead's honesty box download for In Rainbows, Prince (an estimated six-figure sum from giving away Planet Earth), Nine Inch Nails with 2,500 deluxe \$300 (£148) Ghosts I-IV boxed sets already sold or Marillion generating \$725,000 (£357,000) from fans to record a new album, but also smaller-scale direct-to-consumer (D2C) retail from the likes of Koopa, Midas and George Galloway protest vehicle Ugly Rumours.

(Picture right)  
Free thinkers: Nine Inch Nails have sold 2,500 Ghosts I-IV boxed sets (inset) at a cost of \$300 each after giving away some of the tracks online

**"People tend to start their Google search with an artist name, and we provide the opportunity to buy direct without having to go off to iTunes or Amazon..."**

Andy Murray,  
Trinity Street



Such innovation seems a world away from the tight strictures of iTunes, embracing the strengths of the individual artist and bundling a number of different offerings into one basket. But are such tailored campaigns the future of digital retail?

It is easy to get overexcited by D2C concepts says Drury, whose indiestore service powered the latter three examples, and has also built bespoke stores for the likes of Queen, Depeche Mode, Coldplay and Island Records.

They can, however, work effectively, particularly if an artist offers exclusives or otherwise unavailable content, or bundles together merchandise or live tickets with a download. "The Queen store does really well," he explains, "as they've sold exclusive live bootlegs as well as putting up tracks for download the day after touring. The same with Depeche Mode. However, the people going to those

sites will not tend to be general browsers, they will be hardcore fans."

The concept of appealing directly to hardcore fans and affording them VIP treatment is not rocket science, explains Andy Murray, director of marketing specialist Trinity Street. His company has been behind a number of recent D2C promotions, including a "Night Out For a Tenner" campaign for The Metros that rewarded ticket holders with gig entry, a pie and mash supper, a drink and three downloads; and a tour promotion for The Futureheads where tickets came accompanied with an exclusive pre-order download.

"People tend to start their Google search with an artist name, and we provide the opportunity to buy direct without having to go off to iTunes or Amazon," says Murray. "We work directly with managers and labels and promoters on tailored campaigns – for instance, bundling three different versions of a track, or offering a free live track, or bundling-in tickets direct from the artist's site."

"The real fan often buys direct from the artist and they want to get something more. Whichever way round you look at it, iTunes will not take the place of physical objects, so it makes sense for an artist to be able to sell a ticket, a T-shirt and a track all in one basket. The real key is customer service and looking after them."

"I don't think the price of digital downloads is going to hold up well over the next couple of years," adds Paul King, ex-manager of Tears For Fears and now general manager of The Bizmo, a self-contained and embeddable retail application for artists and labels that allows fans to "super distribute" and make a commission on sales. "The value is going to be to bundle it with other products – so pairing an exclusive track with a medium-value ticket will instantly increase the price of that ticket. Prince started this in a very crude way, but I think that concept is likely to get much more sophisticated."

Such comments bring to mind Kevin Kelly's recent and much-quoted blog 1000 True Fans, where the Wired co-founder hypothesised that, to make a

## MBOPMEGASTORE.com | ADVERTISING PROMOTION



### What is MBop?

For artists and consumers alike, MBop is the next logical step in the digital download landscape. They supply what consumers and artist need most these days – somewhere to discover and be discovered.

As music's accessibility continues to spread, and the line between 'unsigned', independent and major label artists continues to blur, it can be hard to know just where to look for new music without biased advertising influence taking over your subconscious, or distracting you from your original purchase.

### Who is MBop for?

For listeners and music lovers, MBop incorporates the best of cutting-edge new music from the hottest labels like XL, Beggars and 4AD, through to back-catalogue and guilty delights from the likes of Dolly Parton, Barry Manilow and Nat King Cole – and everything in between.

MBop is currently working with Sony BMG, helping to virally promote its seminal Thriller 25 release by Michael Jackson. Alex Vlassopoulos, Head of Digital Business Development, Sony BMG comments "Working with MBop aligns our focus on catalogue artists and brings superstar Sony BMG artists such as Michael Jackson, Elvis and Bob Dylan to the forefront of the digital store".

With an extensive catalogue of over 3.5 million tracks and counting, there certainly is something to delight all musical ears, no matter how leftfield, obscure or cheesy!

However, this expertise isn't solely reserved for just the majors. MBop has also aided the newest acts around to be plucked from obscurity and in to the digital music stratosphere. These include Charlie Winston – just signed to Peter Gabriel's Real World label – and Kojo, currently being chased by some big industry hitters. For artists, MBop is a new music-marketing platform for the

developing digital and internet-based global music industry offering access to a complete digital package, no matter where on the music industry ladder you currently stand.

### What else can MBop offer?

In addition to worldwide licensing and catalogue distribution, and first-class digital distribution, MBop can also offer full online, physical and radio promotions with a complete range of physical and digital label services. Artists and labels can pick and choose a bespoke MBop package which best suits their needs – for example, digital distribution, online PR and regional radio plugging, physical distribution, national radio plugging and digital distribution of your video.

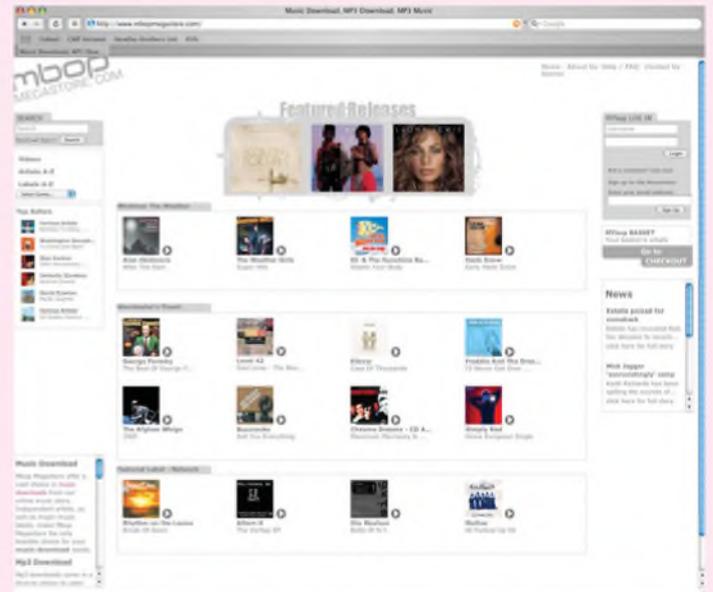
### Who runs MBop?

MBop is headed by Eighties punk icon Paul Ballance, who achieved notoriety with his excessive punk band the Warm Jets, with whom he shared stages with the likes of the Sex Pistols, Iggy Pop and Ian Dury. Paul is now a music industry entrepreneur and true visionary with experience of both sides of the fence. He set about starting up MBop a few years ago, aiming to create a music platform that is both user-orientated and a useful business tool for new artists and record labels who want to pedal their wares online.

Paul has a unique insight into the music market, this is evident in the fact that MBop had already sold over two million tracks before its official launch!

Paul says: "The music industry has been going through a period of huge upheaval. I have been involved with all sides, from playing in a punk band, sharing the stage with luminaries such as Ian Dury and the Sex Pistols, to owning and managing a successful digital music business."

"MBop has built a strong base around every aspect of the emerging digital music market, and working in partnership with independent and major labels gives us a unique perspective. People forecast the death of the music industry, but from where we're standing it looks very much alive and kicking".



living in the online world, a creative individual simply needs a thousand true believers – all prepared to spend \$100 per annum on their idol. (Presumably a “true fan” is markedly different from a MySpace friend, or else Tila Tequila would be challenging Warren Buffett on the *Forbes* rich list.)

There is evidence that the major labels are also following suit, particularly in regards to artists with a strong live reputation or whose core fanbase are more likely to visit the Hype Machine than iTunes. This is certainly the thinking underpinning the recent promotion between Atlantic Records and Hadouken!, whereby fans who pre-order a deluxe boxed version of the band’s debut album will receive instant membership of an exclusive online community – called Aerials – and a heap of bonuses including free tickets, downloads, limited edition merchandise and access to online content such as diaries, videos and photos.

“The band felt very strongly that there is a certain demographic who perceive the price point [of a download] to be free,” explains Atlantic UK president Max Lousada. “They wanted to create a value-added relationship with that young fan, where they could super-serve them and use that to lay the basis of their career. We live in such a transient culture, that unless you can enter into that sort of dialogue with your core consumer then there’s every likelihood they’ll just disappear.”

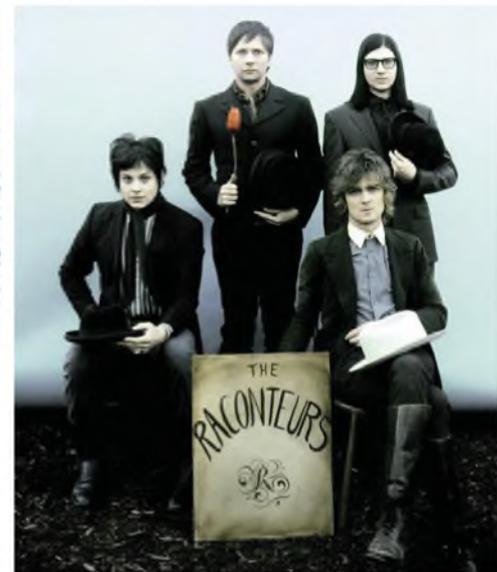
“As forms of distribution get more multi-layered,” he adds, “then so must the sorts of products we provide. I still think the CD in the supermarket will live and breathe, but we are starting to cater to different dynamics.”

But it is for specialist genres that D2C retail really comes into its own, suggests Michael Cassidy, founder of itthinkmusic, the white-label download platform used by more than 200 mostly dance-based clients including BBE, Straight No Chaser and Bugz In The Attic. “Much of the talk has been about large indies or majors, but being able to sell downloads yourself has been a great help for smaller independent artists who would normally struggle to break even on a release.

(Picture right) Bonus box: Hadouken!’s exclusive Aerials online community can only be accessed by pre-ordering a deluxe boxed version of the band’s debut album



(Picture far right) Following the rainbow: like Radiohead’s *In Rainbows*, The Raconteurs are set to release their album “everywhere” at the same time



“People prefer buying from a retail brand that they recognise and respect, so if you’ve built up a following as a certain label or artist then actually selling music is less of a problem. It’s mythical that downloads don’t sell. After their distributor [Goya] went bust, you’ve now got an artist like Bugz In The Attic selling downloads direct – they haven’t released anything physical for the past three or four months – but via itthinkmusic, not via iTunes. And they’re getting more sales than they were when they were selling vinyl.”

This process has now evolved, says Cassidy, to the point that a community of likeminded artists can cross sell and market each other’s music. “Bugz are really interesting as they’ve created a whole social network called copp8r by using an application called ning, and lots of London artists have joined it – they’ve got about 1,000 members – and he’s linked the store to it and he runs club nights from London and Birmingham from it.”

Such a grassroots approach will play a key part in the future of digital reckons Ged Day, founder of Bleep.com and now primed to unveil People’s Music Store, a new music venture. “A big trend currently for brands is understanding that people do a much better job of marketing their products than they do. If they can get back to the whole idea of making good products, then word of mouth will take care of

the rest. So get the product good, and get back to basics and make compelling things that people want and connect with fans. Fans are much more likely to listen to each other than a record company marketing department.”

With news just in that The Raconteurs will follow Radiohead with the concept of releasing an album “everywhere” at the same time, these are clearly exciting times for labels and artists – allowing a more tailored approach, cutting cloth to less rigid retail specifications and injecting some much-needed excitement into the process of releasing music. The rule book is being torn up. And even if co-existing alongside mass market distribution, in a ubiquitous, long-tailed digital world of plenty, the provision of a human touch and – yes, good old customer service – might yet prove an antidote to some of the less satisfactory aspects of iTunes’ three-clicks-and-out experience.

## PREFUELED.com | ADVERTISING PROMOTION



### Keynote – Christian Marstrander, CEO, Prefueled.com

The CD was a revolution in its day but it’s dead – R.I.P.

With digital formats available, compact discs are no longer needed but lifestyle is what really killed them off. Some 48% of American teenagers did not buy a single disc in 2007 and would squirm to be seen carrying dead weight around.

More and more people are realising that they’re also a significant source of environmental pollution, using non-degradable plastics and toxins that Greenpeace claim are among the deadliest on the planet.

Part of the Prefueled mission is making digital products visible, learning how to market something as potent but intangible as music files that are in and off the air.

It’s an almost poetic quest. We’re charting new ground and we’d like to see our efforts supported and backed up by majors but have the uneasy feeling that they prefer to continue resuscitative efforts channelling massive sums into promoting the disc format in print and electronic media, instead of embracing the reality of the digital now and future.

Potential UK partners and anyone wanting to continue that dialogue are welcome to contact [Christian@prefueled.com](mailto:Christian@prefueled.com).

#### CONTACT

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### Digital entertainment – virtual and visible

It’s the playful party spirit that sets European Online Entertainment Platform Prefueled.com apart from all other players in the industry. Since its early beginnings two years ago in Copenhagen, Prefueled has launched in all the Nordic markets, plus Italy, Greece, Luxembourg and has recently signed license deals with South Africa and Australia.

Prefueled is poised to launch in the UK and a further 20 markets across the globe in 2008 with a service where music retail is core but not exclusive to the online entertainment platform that is currently under development.

It will come to include gaming and movies as part of a service aimed at giving end-users the best and smoothest experience on the net; a Flash-based site with a vibrant look and a real feel for sound. Check it out at [www.prefueled.com](http://www.prefueled.com).

Prefueled is also out there selling music in the street, having taken the unexpected leap from the virtual to the very visible with a human-size and very handsome music download hub – The Fuel Tank.

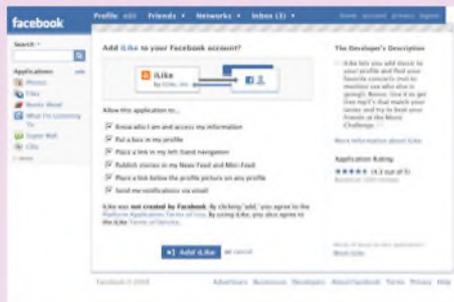
The Tank – no one else has anything like it – features the full Online Music Store catalogue for instant high-speed download: plug in your PC or laptop and make a simple cable transfer of the files you want; or load them onto your USB key or other memory device. Or even make a wireless transfer to your PC/laptop or smartphone.

And for the party animals amongst you, Prefueled is going to Beijing this summer, revamping and relaunching the Chinese capital’s biggest nightclub as CLUB P in celebration of the Olympic athletes and all that’s best in life: with 7,500m<sup>2</sup> of dancefloor space, deep lounges and VIP suites, it’s going to be a bash to remember. Join us! The world is invited.

# Widgets proving to be one of the wonders of the web

The rise of D2C retail and promotion has undoubtedly elevated the status of the humble widget. Defined simply as an embeddable chunk of code, thus far these remora-like applications have generally served two purposes: as a novel promotional badge, allowing music fans to pimp and personalise their social network page with music streams; and as a retail mechanic, containing click-through links that transport users to a download store or other purchasing option.

Such third-party applications already represent a potential market boon. Last.fm claims 19m internet users access its servers via widgets embedded on other sites, while US analysts eMarketer estimates US ad-spend on widgets has already reached \$40m (£19.71m). In certain instances they have proved phenomenally popular. When Bono used iLike's Facebook application to preview a making-of video for unreleased U2 track Wave Of Sorrow, the band's profile on the site increased from 1m to 1.3m users, attracting some 10,000 fan comments in the process. REM are going



further – using iLike to stream their new album Accelerate in its entirety a week ahead of release. "I think you can either go with it or sit back and watch it happen," said Michael Stipe of his band's foray into Web 2.0 promotion.

A similar mechanic has been utilised by Brille Records, enabling fans to stream full tracks from forthcoming albums by Envelopes and Operator Please while encouraging them to pre-order.

Despite what is in effect 'leaking' both albums, Brille founder Leo Silverman says there are three driving factors behind the widget campaigns: to create a buzz, to stimulate retail and to nurture long-term careers for the bands in question. "We want people to hear these records and hear about them," says Silverman.

"At the moment neither of these bands are on the Radio One playlist. If it was 10 years ago then they would be totally obscure, no one would ever have heard of them. The widgets open things up. Now we've got the opportunity to reach millions and millions of people, and if you're a good band then people will find you."

With Brille holding a stake in Operator Please's overall career – though not, stresses



U2 utilised the iLike third-party application on Facebook (above left) to increase their profile and drive fan traffic

(Picture far left) This one goes out to the one iLike: REM are using the application to stream their new album Accelerate in its entirety ahead of release

Silverman, in the shape of a 360-deal – this altruistic attitude to the actual music has potential to unlock value elsewhere, either through ticket sales or merchandising. And if the music is being leaked, then at least it is being leaked under controlled conditions and under the label's terms.

"I view Brille as more of a music company than a record company," explains Silverman. "I think that's quite typical of the indie sector. The lines between management and label blur quite a lot, and you're traditionally more likely to be involved in building live careers."

"We're primarily putting out records, but we're interested in working with our artists in a much more flexible way."



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The ten tracks – both signed and unsigned - that everyone is talking about, complete with audio/video links, sent out at the start of each week



Get the inside track on what is happening in the world of music making, from the latest signing information to updates on who is working with who in the studio



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## Commercial Director

### Excellent +bens+generous bonus



Exciting opportunity to join a leading Music TV Company as Commercial Director with overall responsibility to increase and expand all revenue streams across the business.

This newly created role will encompass maximising advertising revenue from traditional airtime sales as well as sponsorship opportunities, promotions, AFP, interactivity, teleshopping and distribution.

Your responsibilities will include leading in-house sales teams and strategy, allocating airtime and maximising spot airtime profitability. You will account manage the distribution platforms and lead distribution negotiations with existing and new digital platforms and secure and manage Teleshopping and other new commercial deals.

You must be an analytical thinker with proven team management skills and possess strong commercial acumen and a solid comprehension of the commercial process of distribution deals. You will have a senior sales background with ideally some experience in an analytical role and negotiating platform distribution deals, teleshopping or funded programming.

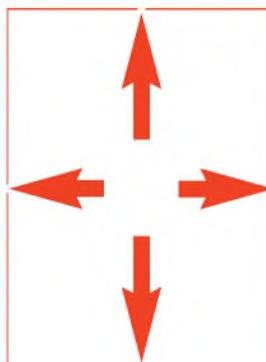
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Booking deadline: Thursday 1pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

# Music Upfront

Welcome to Music Upfront: three pages featuring key forthcoming releases and highlights from musicweek.com's rolling reviews section ([www.musicweek.com/reviews](http://www.musicweek.com/reviews)). New reviews will be posted online on a daily basis, as upfront as possible, while excerpts will be printed here each week along with media activity for selected releases.

## Out this week

### Singles

- **Keren Ann** Lay Your Head Down (EMI)  
previous single: Chelsea Burns (did not chart)
- **James Blunt** Carry You Home (Atlantic)  
previous single: 1973 (chart peak 4)
- **Erykah Badu** Honey (Island)  
previous single: Get Live (did not chart)
- **Estelle feat. Kanye West** American Boy (Atlantic)  
previous single: You Got Me (did not chart)
- **MIA** Paper Planes (XL)  
previous single: Jimmy (66)
- **Kate Nash** Merry Happy (Fiction)  
previous single: Pumpkin Soup (23)
- **REM** Supernatural Superserious (Warner Brothers)  
previous single: Leaving New York (23)
- **Bob feat. Steve Edwards Sinclar** Together (Defected)  
previous single: Sound Of Freedom (14)
- **Snoop Dogg** Sensual Seduction (Interscope)  
previous single: That's The Shit (38)
- **Usher** Love In This Club (RCA)  
previous single: Caught Up (9)
- **Shayne Ward** You Got Me So (Syco)  
previous single: Breathless (6)
- **The Courteeners** Not Nineteen Forever (A&M)  
previous single: What Took You So Long? (20)

### Albums

- **Counting Crows** Saturday Nights & Sunday Mornings (Polydor)  
previous album (first-week sales/ total sales): Hard Candy (20,449/152,990)
- **Does It Offend You, Yeah?** You Have No Idea Of What You're Getting Yourself Into (Virgin)  
debut album
- **Foals** Antidotes (Transgressive)  
debut album
- **Guillemots** Red (Polydor)  
previous album: Through The Windowpane (14,650/147,050)
- **The Mystery Jets** Twenty One (sixsevenine)  
previous album: Making Dens (8,308/27,424)
- **The Raconteurs** Consolers Of The Lonely (XL/Third Man)  
previous album: Broken Boy Soldiers (52,771/220,074)
- **Supergrass** Diamond Hoo Ha (Parlophone)  
previous album: Road To Rouen (18,038/55,088)
- **Yeasayer** All Hour Cymbals (Now We Are Free Again)  
debut album

## Out next week

### Singles

- **Akon** Can't Wait (Universal)
- **Bow Wow feat. Omarion** Hey Baby (Jump Off) (RCA)
- **Bullet For My Valentine** Hearts Burst Into Fire (20-20)  
Currently on tour across the US, Bullet For My Valentine broke into the top five there with their second studio album, which echoed the same result here when it debuted at number five. This, the second single from the album, will be available on CD, download and seven-inch formats and can currently be pre-ordered from the band's official website.
- **Crystal Castles** Courtship Dating (Trouble)
- **The Draytones** Turn It Down (Columbia)
- **Newton Faulkner** I Need Something (Ugly Truth)

### Radio playlists

#### Radio 1

##### A list:

Chris Brown With You, **Duffy** Mercy, **Estelle feat. Kanye West** American Boy, **Foo Fighters** Cheer Up, Boys (Your Make Up Is

Running), **Girls Aloud** Can't Speak French, **Gnarls Barkley** Run, **Guillemots** Get Over It, **Leona Lewis** Better In Time, **Madonna** 4 Minutes, **Newton Faulkner** I Need Something, **One Republic** Stop And Stare, **Panic At The Disco** Nine In The Attic, **Sam Sparro** Black

& Gold, **Scouting For Girls** Heartbeat, **Sugababes** Denial, **The Futureheads** The Beginning Of The Twist, **The Kooks** Always Where I Need To Be, **Timbaland feat. Keri Hilson/Nicole Scherzinger** Scream, **Utah Saints** Something Good 08

#### B list:

**Bullet For My Valentine** Hearts Burst Into Fire, **Cascada** What Do You Want From Me?, **Elliott Minor** Parallel Worlds, **Flo-Rida feat. T-Pain** Low, **Fragma** Toca's Miracle 2008, **Goldfrapp** Happiness, **Kanye West** Flashing

Lights, **Mariah Carey** Touch My Body, **Natasha Bedingfield** feat. **Sean Kingston** Love Like This, **Radiohead** Nuda, **September** Cry For You, **Snoop Dogg** Sensual Seduction, **The Courteeners** Not Nineteen Forever, **The Enemy** This Song Is About You, **The Last**

**Shadow Puppets** The Age Of The Understatement, **The Wombats** Rankine At The Disco

#### C list:

**Adele** Cold Shoulder, **Akon** Can't Wait, **Black Kids** I'm Not Gonna Teach Your Boyfriend How To

## Single of the week



### Usher Love In This Club (RCA)

It is hard to believe it has been 14 years since Usher first made his presence felt on the charts, but as he returns from a hiatus with the first release from his fifth studio album, he continues to sound relevant for the current music climate. Love In This Club is a classy pop song that marries the star's R&B roots with a sophisticated, mainstream Eighties sound. Lush synth sounds soak the mid-tempo beats of the track while the Usher delivers a typically catchy melody.

Featuring Young Jeezy and produced by Polow Da Don, this has been playlisted by Capital, Galaxy, Kiss and also C-listed on Radio One.

The re-release of this single, which first hit shelves as a limited edition early last year, is set to give an additional boost to Faulkner's cause at retail where his two-times platinum debut album, Hand Built By Robots, remains in the top 50 more than six months since its release. The song was last week number 11 on the pre-release airplay chart. Faulkner is on tour in Australia with KT Tunstall and performs at the Royal Albert Hall on April 13.

- **Infadels** Make Mistakes (Wall Of Sound)
- **The Kooks** Always Where I Need To Be (Virgin)  
This former Jo Whiley record of the week is now on the Radio One A-list, Xfm daytime, Virgin Radio A-list and the Capital C-list, indicating that things are really kicking off for the ex-Brits school indie popsters. And with a television appearance on Jonathan Ross last Saturday, Jools Holland planned for April 11 and a stint in the T4 studio on April 12, there is every indication that this single – and sophomore parent album Konk (April 14) – are going to be ubiquitous this spring.
- **The Little Ones** Morning Tide (Heavenly)
- **Jim Noir** What U Gonna Do (My Dad)
- **Metronomy** My Heart Rate Rapid (Because)

MusicWeek.com says...

**Estelle: Shine (Atlantic)**

“Estelle really comes of age with this album. Four years after her teenage-style rants on 1980, the West Londoner has come a long way and Shine demonstrates that she can carry off a number of different styles from reggae to rap.”

### Albums

- **Boy Kill Boy** Stars And The Sea (Mercury)
- **Envy & Other Sins** We Leave At Dawn (Polydor)
- **Flo-rida** Mail On Sunday's (Atlantic)
- **It Hugs Back** Record Room: First Four Singles (Beggars Banquet)

## Album of the week



### The Raconteurs Consolers Of The Lonely

(XL/Third Man)  
Honouring their New Year promise to “release their next record as soon as possible”, Jack White and gang have sprung this sophomore album on us in the blink of an eye. They finished all 14 tracks at the beginning of March and it is now being commercially released just several weeks later. The band insist they wanted to push the album out as quickly as possible, across all formats, with or without the industry machine that will kick in with promo activity after release. Expect a video for the first single to go online tomorrow (Tuesday) too, provided it gets edited in time. Their last album Broken Boy Soldiers peaked at number two and has sold more than 220,000 units to date in the UK.

MusicWeek.com says...

**No Kids: Come Into My House (Tomlab)**

This is a pleasingly schizophrenic album from the Canadian trio who won an Arts Council grant and proceeded to genre-hop between folk, R&B and Barbershop Doo-Wop with surprisingly cohesive results.”

MusicWeek.com says...

**REM: Accelerate (Warner Brothers)**

“Accelerate – REM's 14th studio album – has been hailed as a return to the old-guitar driven form of old by everyone from Q to NME to Warner Bros themselves. And in lots of ways that's true. Jackknife Lee (Snow Patrol, U2) has helped inject some energy and a genuine rock aesthetic back into their sound, and the album marks a change in pace for the indie veterans that helped found the Athens, Georgia movement of the late Eighties.”

- **Lowgold** Promise Lands (Goldhawk)
- **Manic Street Preachers** Live (Epic)
- **Jack Savoretti** Between The Minds: Unplugged (De Angelis)

## April 7

### Singles

- **Black Kids** I'm Not Gonna Teach Your Boyfriend How To Dance With You (Almost Gold)
- **Blood Red Shoes** Say Something, Say Anything (Mercury)  
Blood Red Shoes' debut has been a long time coming. Over the course of the past year the duo have release two limited edition singles on Abeano and Drowned In Sound, with their first full length single coming out on V2 in January of this year. They have toured with Panic At The

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

New reviews this week include:

**Adele: Cold Shoulder (XL)**

**REM: Accelerate (Warner Brothers)**

For a full list of new releases updated every Monday, go to [www.musicweek.com](http://www.musicweek.com)

This week's reviewers  
Anita Awbi, Chris Barrett, Ben Cardew, Stuart Clarke, Hannah Emanuel, Anna Goldie, Owen Lawrence, Ed Miller, Nick Tesco, and Simon Ward



## Catalogue reviews

### John Miles: *Rebel* (Lemon CDLEM 105)



The best of four John Miles reissues on the Lemon label, *Rebel* is the Georgie singer/songwriter's 1976 debut set, featuring the first two of his four hits, namely *High Fly* and *Music*. *High Fly*, a number 17 hit, is a robust, melodic song reminiscent of the work of Pilot, Sailor, Supertramp and even 10CC but *Music* is Miles' tour-de-force. The album is superbly produced by Alan Parsons of Pink Floyd, Beatles and Project fame, and the supporting cast of songs are pop and rock vignettes of some substance.

### Various: *Juke Joint Jump* (SPV Blue SPV 42502)



A newly-expanded and digitally remastered version of a compilation which first surfaced in 1996, *Juke Joint Jump* is a celebration of boogie woogie, with 20 outstanding examples of the genre ranging in vintage from 1931 to 1953. Heavily (natch) piano-based, the performances include Memphis Slim's instrumental gem *Panic Street*, Sir Charles Thompson's infectious organ-led *Mister Boogie* and Adrian Rollini's evocative *Honky Tonk Train Blues*. A nice set with no fillers.

### Visage: *The Anvil* (Cherry Pop CRPOP 6)



Rusty Egan and Steve Strange's pioneering and posturing New Romantics' second album is the latest addition to Cherry Red's 1980s offshoot *Cherry Pop's* library. *The Anvil* was considered groundbreaking electronic pop at the time, and those wishing to refresh their memories could do far worse than invest in this expanded reissue, which fleshes out the original nine tracks – among them the hits *The Damned Don't Cry* and *Night Train* – with a further six cuts, including the dance mix of *The Mind Of A Toy* (from Visage's debut album) and b-sides.

Disco and Biffy Clyro and recently took part in the NME Awards show dates. Their debut album is one of the first full length releases to come out via the new V2/Mercury set up. On tour throughout April.

● **Elliot Minor** *Parallel Worlds* (Repossession)  
● **Foo Fighters** *Cheer Up, Boys* (Your Make Up Is Running) (RCA)  
Following the band's triumph at the Brits, where they picked up best international group and best international album gongs, the Columbia Group releases the third single from the platinum number one album *Echoes, Silence And Grace*. The band will be in the UK for two Wembley Arena dates on July 6 and 7, for which all 163,000 available tickets sold out within 24 hours of going on sale.

● **Forward Russia** *Breaking Standing* (Dance To The Radio)  
● **Jose Gonzalez** *Killing For Love* (Peacefrog)  
● **Holy Fuck** *Lovely Allen* (XL)  
● **Miracle Fortress** *Maybe Lately* (Rough Trade)  
● **Natty** *Bad Man* (Atlantic)  
● **Scouting For Girls** *Heartbeat* (Epic)  
Following Japanese dates in February and their US live debut at SXSW in March, *Scouting For Girls* will be looking to build on a phenomenal 12 months with an extensive UK tour, including three nights at London's Shepherd's Bush Empire and the release of this single in April.

● **September** *Cry For You* (Hard2beat)  
The third release from chart-topping label Hard2beat introduces yet another new artist to the UK dance scene, although September is well known in mainland Europe with a string of hits behind her. This remix package comes courtesy of Spencer & Hill (Moby, Sugababes, Booty Luv), and enjoys a full release across all formats on April 14.

● **Soulja Boy Tellem** *Feat. Arab* *Yahhhh!* (Interscope)  
● **Wiley** *Wearing My Rolex* (Atlantic)

## Albums

- **Camille** *Music Hole* (Charisma)
- **Clinic** *Do It!* (Domino)

## Future Release



**Portishead** *Third* (Island)  
Island is leading the Portishead album release with a viral campaign driving fans to a limited-edition boxed set, which is available to pre-order exclusively online.

The initiative has seen a visual promo-seeded across music blogs and fan sites to drive fans to the limited edition box set which will only have a run of 10,000 copies worldwide.

It will include a double vinyl album, a P-shaped 1GB USB stick, an etched 12-inch vinyl of lead single *Machine Gun* and a limited edition print from Nick Uff.

The USB features the album and five films:

<b>Cast list</b> Marketing: Jon Turner, Island. Press: Shane O'Neill, Island.	Regional press: Sarah Hall, Island. Online: Lianne Mison, Bang On. Radio:	Steve Pritton and Charlie Byrne, Island. Regional radio: Phil Witts, Island.	Management: Debbie Rowlings.
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## The Panel

The Panel will each week bring together a selection of underground tips from specialist media tastemakers



### Steve Jelbert (*The Times*) *Black Mountain: Stormy Night* (Jagjaguar)

The pummelling opening track from the Vancouver quintet's second album *In The Future* is an easy way into their dense, undeniably heavy take on classic rock. Laden with hooks, instrumental and vocal, this evokes an era when even the toughest acts could score a genuine hit single.



### Rod Stanley (*Dazed & Confused*) *Holy Fuck: Lovely Allen* (XL)

Current object of obsession of many people of taste, Toronto's Holy Fuck sit alongside Foals and Battles as groups currently making musical marvels out of complex, math-rock that has been traditionally deemed forbidding, but in whose hands have become warm and playful.



### Rob Da Bank (*Radio One*) *Various Artists: An England Story* (Soul Jazz)

The Heatwave boys have been one of my favourite DJ bookings at Bestival the last few years because they know the dancehall and underground bogging basement scene! This compilation will make you dance your ass off. Essential for lovers of British black music.



### Michael Hann (*Guardian*) *Clocks: Old Valve Radio* (Island)

It seems amazing to recall that Oasis-like big rock was so recently dominant in British music, so thoroughly has it been eclipsed by postpost-postpunkery. *Clocks* are unashamed about liking massive guitars, and happy to indulge in choruses that can be sung along to rather than yelped.

## MusicWeek.com says...

### The Breeders: *Mountain Battles* (4AD)

“There are albums that kick in the door and scream that a band is back. *Mountain Battles*, the first long player from *The Breeders* in six years, is decidedly not one of those albums. A bad thing? Well, no – not when it's done with requisite charm and slight of musical hand, two things *The Breeders* have in spades.”

- **The Courteeners** *St Jude* (A&M)
- **Gnarls Barkley** *The Odd Couple* (Warner Bros)
- **The Rolling Stones** *Shine A Light* (Universal)
- **Smooch** *Free To Stay* (Barsuk)

## MusicWeek.com says...

### Long Blondes: *Couples* (Rough Trade)

“Many listeners will find *Kate Jackson's* love-it-or-hate-it voice a real turn off. But at its best (first single *Century*, for example), the album recalls the *Long Blondes'* early appeal, creating what could challenge for the first great English indie album of 2008.”

- **Speck Mountain** *Summer Above* (Peacefrog)
- **Yael Naim** *Yael Naim* (Atlantic)

## April 14

### Singles

- **Brit & Alex** *Let It Go* (Hometown/Interscope)
  - **Lupe Fiasco** *Paris Tokyo* (Atlantic)
  - **Keyshia Cole** *feat. Missy Elliott & Lil' Kim* *Let It Go* (Geffen)
  - **The Last Shadow Puppets** *The Age Of The Understatement* (Domino)
  - **The Octopus Project** *Wet Gold* (Too Pure)
  - **Plastic Little** *Get Close* (white label)
  - **Portishead** *Machine Gun* (Island)
  - **Rooney** *I Should've Been After You* (Geffen)
  - **Jay Sean** *Maybe* (2Point9)
- Currently winning airplay across leading music TV channels such as Kiss, The Box and Channel U, this will also be boosted by a *Jay Sean* feature on April 16. *Maybe* has also been picked up by Soundnet, ensuring the track will be played in 8,000 UK outlets, including *Tony & Guy* hairdressers, in-store throughout the Arcadia Group franchise, across the *Scream* pub chain and in student unions. With all this airplay secured, *Maybe* has every chance of beating previous single *Ride It*, which peaked at number 11 earlier this year.
- **Simple Plan** *Your Love Is A Lie* (Lava)
  - **Britney Spears** *Break The Ice* (Jive)

### Albums

- **B-52s** *Funplex* (EMI)
- **Blood Red Shoes** *Box Of Secrets* (Mercury)
- **Mariah Carey** *E=MC2* (Def Jam)
- **Elliot Minor** *Elliot Minor* (Repossession)
- **Fall Out Boy** \*\*\*\* (Mercury)
- **I Am Kloot** *Play Moolah Rouge* (Echo)
- **Jack Johnson** *Hope* (Brushfire/Island)
- **The Kooks** *Konk* (Virgin)
- **Leander** *Pass Fail* (Kennington Recordings)

## April 21

### Singles

- **Elliot Minor** *Time After Time* (Repossession)
- **The Envy Corps** *Story Problem* (Mercury)

## Radio playlists

Dance With You, **Britney Spears**  
Break The Ice, **Cahill** *Feat* **Nikki Belle** *Trippin' On You*, **Kate Nash**  
Marry Happy, **Simple Plan** *Your Love Is A Lie*, **The Count & Sinden** *Rezzari*, **The Hoosiers** *Cosy*

And Robbers, **Usher** *Love In This Club*

### Radio 2 A list:

**Duffy** *Marcy*, **Gabriella Cilmi** *Sweet About Me*, **James Blunt** *Carry You Home*, **Leon Jean**

**Marie** *Bad Of Nails*, **Leona Lewis** *Better In Time*, **Newton Faulkner** *I Need Something*, **One Republic** *Stop And Stare*, **Rem** *Supernatural* *Superserious*, **Scouting For Girls** *Heartbeat*, **The Feeling** *Without You*  
**B list:**

**Abc** *Tae* *Very First Time*, **Ben's Brother** *Stuttering* *(Kiss Me Again)*, **Eagles** *What Do I Do With My Heart*, **Estelle** *Feat* **Kanye West** *American Boy*, **Goldfrapp** *Happiness*, **Jack Johnson** *Hope*, **Jack Savoretti** *Gypsy Love/One Man Band*, **Phil Campbell** *Maps*

(How I Feel About You), **Sparkadia** *Too Much To Do*; **Sugababes** *Denial*; **The Kooks** *Always Where I Need To Be*

### C list:

**Helen** *Boulding Way To Go*; **Holly Rose** *I Don't Care*; **Jamie Lidell** *A*

**Little Bit Of Feel Good**, **Nate James** *Back To You*, **Radiohead** *Nude*, **Tom Baxter** *Tell Her Today*

### Galaxy A list:

**Basshunter** *Feat* **Dj Mental** *Theos*



MusicWeek.com says...

Adele: Cold Shoulder (XL)

“Adele’s latest gives us a bit more of the London attitude we were expecting from her after debut *Hometown Glory*, but which disappeared from its follow-up *Chasing Pavements*. This Massive Attack-flavoured track, produced by Mark Ronson, is sure to establish her as more than just a nice girl with a big voice.”

- **The Feeling** Without You (Island)
  - **Foals** Red Sox Pogie (Transgressive)
  - **Hadouken!** Declaration Of War (Atlantic)
  - **The Hoosiers** Cops And Robbers (RCA)
  - **Janet Jackson** Luv (Mercury)
  - **The Laurel Collective** Vuitton Blues (Double Six)
- The London-based psych-pop piece’s first single is released on Domino imprint Double Six, but they have been plugging their wares on Xfm as early as 2006, and appeared on our own playlist back in January. Momentum seems to be building for the collective, with two Club NME live gigs secured for mid-April, and a show at Emily Eavis’ Holy Cow night in London with Laura Marling. They are also supporting upcoming Scottish band Glasvegas in the capital on April 17.
- **Madonna** 4 Minutes (Warner Brothers)
  - **Robyn** Who’s That Girl (Konichiwa)

Albums

- **Flight Of The Conchords** Flight Of The Conchords (Warner Brothers)
- **Fourtet** Ringer (Domino)
- **The Last Shadow Puppets** The Age Of The Understatement (Domino)
- **The Secret Handshake** One Full Year (Warner Brothers)
- **White Williams** Smoke (Double Six)

April 28

Singles

- **Get Cape.Wear Cape.Fly** Keep Singing Out (Atlantic)
- **Grand National** By The Time I Get Home... (Sunday Best)
- **Kelly Rowland feat. Travis McCoy** Daylight (RCA)
- **Malakai** Snowflake (Universal)
- **Pendulum** Propane Nightmares (Warner Brothers)
- **Robert Plant & Alison Krauss** Rich Woman (Decca/Rounder)

Albums

- **Cajun Dance Party** The Colourful Life (XL)
- **Crystal Castles** Crystal Castles (Trouble)
- **Death Cab For Cutie** I Will Possess Your Heart (Atlantic)
- **Madonna** Hard Candy (Warner Brothers)
- **Portishead** Third (Island)
- **Jay Sean** My Own Way (2Point9/Jayded)
- **Turner Cody** First Light (Boy Scout)

MusicWeek.com says...

Tetine: Let Your Xs Be Ys (Soul Jazz)

“This is the Brazilian duo’s eighth studio album, though their first official UK release, and it is like a breath of fresh air. Name-checked by musicians such as Chicks On Speed, CSS, Diplo and Sinden, Tetine have also appeared with acts including Dizzee Rascal. Their recent headliner at the Last.fm-sponsored night at Bethnal Green’s Working Man’s Club was a reflection of their prominence on Last’s hype chart. And with summer festivals pencilled in across Europe, their underground cool is likely to come into the sunlight.”

May 5

Singles

- **Animal Collective** Water Curses (Domino)
- **Celine Dion** Alone (Epic)
- **Hot Chip** One Pure Thought (EMI)
- **Paramore** That’s What You Get (Fueled By Ramen)

- **The Wideboys feat. Shaznay Lewis** Daddy O (AATW)

Albums

- **Alphabeat** This Is Alphabeat (Charisma)
  - **Atlas Sound** Let The Blind Lead Those... (4AD)
  - **The Bees** Sound Selection (Tirk)
  - **Death Cab For Cutie** I Will Possess Your Heart (Atlantic)
  - **The Laurel Collective** Feel Good Hits Of A Nuclear Winter (Double Six)
  - **Peter Morén** The Last Tycoon (Wichita)
- The debut solo album from the Peter of Swedish pop pioneers Peter Bjorn & John demonstrates the singer-songwriter’s ability to focus on stripped-down emotive guitar songs too. The LP will be preceded by the single *Reel To Reel* (April 21) and a five-date tour of UK and Ireland next month.
- **My Chemical Romance** The Black Parade Is Dead! (Reprise)
  - **Beth Rowley** Little Dreamer (Blue Thumb)

May 12

Singles

- **Craig David** Officially Yours (Warner Brothers)
- **Joe Lean & The Jing Jang Jong** Where Do You Go (Mercury)
- **Matchbox Twenty** These Hard Times (Atlantic)
- **Octogen** The Emperor’s Apprentice (Soma)
- **Royworld** Dust (Virgin)
- **Sandi Thom** The Devil’s Beat (RCA)
- **The Whitest Boy Alive** Golden Cage (Modular)
- **Young Knives** Turn Tail (Warner Brothers)

Albums

- **Adem** Takes (Domino)
- **O Fracas** Fits & Starts (I Can Count)
- **Palladium** The Way It’s Not (Virgin)
- **Pendulum** In Silico (Warner Brothers)
- **The Ting Tings** Fruit Machine (Columbia)

May 19

Singles

- **Black Mountain** Stormy High (Jagjaguwar)
- **Hercules And Love Affair** You Belong (EMI)
- **The Loose Salute** Turn The Radio Up (EMI)
- **Amy Macdonald** Poison Prince (Vertigo)
- **Spiritualized** Soul On Fire (Universal/Spaceman)
- **Thao** Swimming Pools (Kill Rock Stars)

Albums

- **Bon Iver** For Emma, Forever Ago (4AD)
- **El Perro Del Mar** From The Valley To The Stars (Memphis Industries)
- **Ashlee Simpson** Bitter Sweet World (Geffen)
- **The Ting Tings** We Started Nothing (Columbia)

May 26

Singles

- **Duffy** Warwick Avenue (A&M)
- **Magic Wands** Black Magic (Ark)

Albums

- **Born Ruffians** Red Yellow & Blue (Warp)
- **Gullemots** Falling Out Reach (Polydor)
- **Kids In Glass Houses** Smart Casual (Roadrunner)
- **The Pigeon Detectives** Emergency (Dance To The Radio)
- **Spiritualized** Songs In A&E (Universal/Spaceman)
- **Sandi Thom** The Pink & The Lily (RCA)
- **Vetiver** Thing Of The Past (Fatcat)

June 2 and beyond

Albums

- **Nouvelle Vague** NV3 (Peacefrog) (01/09)
- **Royworld** Man In The Machine (Virgin) (02/06)
- **The Subways** All Or Nothing (Infectious) (02/06)
- **Martha Wainwright** I Know You’re Married But... (Drowned In Sound) (10/06)



Future Release

**Sam Sparro** Black & Gold (Island)  
Sam Sparro will be the only guest to perform at Pete Tong’s show at the Miami Winter Music conference this week, appearing live to perform his current, debut single, *Black & Gold*.

Sparro, who signed to Island records last year, will join Tong at his annual gathering for the event which takes place in Miami, March 25 – 29. The track, which was first picked up by Radio One in November last year, is currently A-listed at Radio One and Capital, and has also enjoyed Record Of The Week honours from Jo Whiley and Edith Bowman.

It will be released physically on April 7. Island is looking to stimulate activity at independent record stores by releasing a limited run of one hundred

gold twelve inch EPs which will be sold in tastemaker stores such as Rough Trade and Piccadilly.

Island marketing manager Tom March says the major is looking to a highly visual outdoor campaign to drive sales of the single. “The song has created such a strong start to the campaign, the challenge for us is to galvanize all the activity and drive the song into the top of chart, which should not prove too difficult.”

As such, an outdoor teaser campaign kicks off this week incorporating a full 60 x 40” outdoor campaign which will run across the capital until April 14. *Black & Gold* is released digitally on March 31 with the album to follow this summer.

<b>CAST LIST:</b> Product manager: Tom March, Island. Manager: Steven	Melrose. National press: Caroline Cobral & Carl Fysh, Purple PR. Regional press:	Kelly Rush, Purple PR. National radio: Charley Byrnes and Steve Pitron,	Island. Regional radio: Phil Witts and Charity Baker, Island.
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Catalogue reviews

Various: The Slide Guitar (SPV Blue SPV 42492)



A companion collection to Juke Joint Jump (see left), *The Slide Guitar* contains 21 outstanding examples of the genre from first-rate exponents like Leadbelly, Blind Willie Johnson, Son House and Blind Boy Fuller, who tell tales of depression, prohibition, destitution and death with equal alacrity and clarity. One of the lesser-known gems among a plethora of bottleneck blues staples, Sister O.M. Terrell makes a terrific job of the traditional *Swing Low, Sweet Chariot*, a song sanitised in a variety of more recent rugby-related versions but powerfully naked and intense here.

Neil Diamond: Velvet Gloves And Spit (Rev-Ola CRREV 238)



A lot of Neil Diamond’s later repertoire is heavy going but this 1968 album is a breath of fresh air, with Diamond displaying a lightness of touch and impish sense of humour. The songs range from romantic ballads and straightforward pop to the bizarre *Pot Smoker’s Song*, part singalong “Pot, pot, give us some pot... high, high, I wanna get high,” part pseudo-documentary, all tongue-in-cheek.

Captain Beefheart: Electricity (SPV Yellow SPV 42392)



Electricity first surfaced in 1998, and consists primarily of demo versions of tracks that made it onto the first Captain Beefheart album *Safe As Milk*. Intriguing songs melding blues, jazz, psychedelia and more, they have been digitally remastered for this release, which has been expanded to a double disc set running to 95 minutes by the inclusion of several bonus tracks. Electricity actually includes some of Beefheart’s more easily accessible material.

Alan Jones

New York’s **Rona**, **Britney Spears** *Please Of Me*, **Cahill** *Tripping On You*, **Chris Brown** *With You*, **Dave Armstrong & Redroche** *Feat. H-Boogie* *Love Has Gone*, **Duffy Marley**, **Flo-Rida** *Feat. T-Pain* *Low*, **Fragma** *Toca’s Miracle* 2008, **J Holiday** *Bad*, **Kanye West** *Feat.*

**Chris Martin** *Homecoming*, **Leona Lewis** *Better In Time*, **Rihanna** *Don’t Stop The Music*, **Taio Cruz** *Feat. Luciana* *Come On Girl*, **Timbaland** *Feat. Keri Hilson/Nicole Scherzinger* *Scream*

**B list:**  
**Estelle** *Feat. Kanye West* *American Boy*, **Jay Sean** *Ride It*, **Kanye West** *Flashing Lights*, **Kelly Rowland** *Feat. Travis McCoy* *Daylight*, **Kylie Minogue** *In My Arms*, **Mary J Blige** *Just Fine*, **Out Of Office** *Break Of Dawn*

2008, **Sam Sparro** *Black & Gold*, **Sean Kingston** *Take You There*, **Shanie** *Don’t Give Me Your Life*, **Sugababes** *Demitá*, **Utah Saints** *Something Good* 08

**C list:**  
**Addictive** *Feat. T2* *Gonna Be Mine*, **Bob Sinclar** *Feat. Steve Edwards* *Together*, **Britney Spears** *Beak The Ice*, **Delinquent** *Feat. K-Cat* *My Destiny*, **H Two D** *Feat. Platinum* *What’s It Gonna Be*, **Marco Demark** *Feat. Casey Barnes*

**Tiny Dancer**, **Natasha Bedingfield** *Feat. Sean Kingston* *Love Like This*, **September** *Cry For You*, **Snoop Dogg** *Sensual Seduction*, **Wiley** *Wearing My Rolex*

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