



Music Week

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A force for change

The music industry ramps up its environmental campaign

– see page 8



Music industry adopts green mind

by Robert Ashton

Environmental report on emissions shows the music business can be key player in fight against climate change

The first industry research on greenhouse gases shows the music business can play a leading role in helping the UK meet its targets for tackling climate change.

The UK Music Industry Greenhouse Gas Emissions report, commissioned by industry environmental group Julie's Bicycle and launched at the Royal Geographic Society in London last Friday, shows the industry is equipped to deal with reducing its current 538,000 tonnes of carbon (CO₂) emissions and can help set the agenda for other business sectors to improve energy use.

The research, by the Environmental Change Institute at Oxford University, shows that because the music industry is primarily a service sector, its emissions from the sale of CDs, digital downloads and live music currently total a fairly modest 538,000 tonnes of CO₂ annually.

Compared to other more fossil-fuel-reliant industries, such as aviation, which pumps out a massive 8m tonnes of CO₂, the music industry's annual emissions are relatively small – equivalent to a town with a population of 54,000 or the emissions from 180,000 cars.

Among the music industry, the live music sector produces most emissions, with audience travel, lighting and other energy use contributing 401,000 tonnes of CO₂ annually.

With average greenhouse gas (GHG) emissions from the production of one CD album coming in at just 1kg of CO₂, the recorded music, publishing, studios, manufacturing, packaging and distribution sectors produce just 138,300 tonnes of CO₂ annually.

Based on this, the report has proposed a series of six

recommendations to help reduce the industry's own footprint and effect change on policy and in other sectors. These include:

- undertaking regular GHG emission audits
- switching to green electricity
- reducing transport emissions to concerts
- moving to low emissions CD packaging
- identifying "levers of influence" to affect public education

To comply with the climate change targets – the intergovernmental Panel on Climate Change has set a target of reducing GHG emissions by 60-80% by 2050 – the industry will need to cut emissions by around one fifth to between 100,000-200,000 tonnes of CO₂ per year.

Julie's Bicycle director Al Tickell concedes this is going to be a challenge because there is a lot of travel involved for gig going.

She says, "Like most industries we have got a mountain to climb because we have not yet converted to green or renewable sources. But at least we have found out where we are [on CO₂ emissions] and that is a hell of a lot further than other industries."

However, Tickell says time is on the industry's side and because the music business is the first industry sector to produce such pan-industry research it is now well equipped to pressure other players in the supply chain and help drive a low carbon economy.

● See page 8.



The Playlist.



Buy Now
Body Crash (Positiva)
One of the most talked about house songs, Body Crash is enjoying repeat rotation across Radio One, Kiss, Xfm and Galaxy. A true, genre-defining hit. (single, June 16)



Das Pop
Saturday Night (Ugly Truth/RCA)
Soulwax-produced commercial debut from Das Pop's first studio set, to be released on the label that gave us Newton Faulkner. (single, July 7)



Neil Diamond
Pretty Amazing Grace (Columbia)
Diamond's second Rick Rubin-produced album is in a league all of its own. Nothing is overdone and the production allows Diamond's voice to shine. (from album, tbc)



Various Artists
Guantanamo (unsigned)
A stunning album, that sees Norman Cook, Guy Sigsworth and Cameron McVey rubbing shoulders with Cuba's finest musicians. Available to license. (album, tbc)



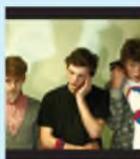
Sam Beeton
What You Look For (RCA)
The debut single from 19-year-old Sam Beeton, What You Look For is a decidedly upbeat, radio-friendly track that promises good things for the young artist. (single, July 14)



The Dodos
Red And Purple (Wichita)
The first new signing to Wichita in 2008, The Dodos were a firm highlight at SXSW this year and have been winning praise from the tastemaker press. (single, June 30)



The Golden Dogs
RunouttLuck (Yep Roc)
Toronto outfit The Golden Dogs will be among the international contingent represented at The Great Escape next month. (from album, June 2)



Flashguns
Locarno (unsigned)
Still two months off finishing school, Flashguns are accomplished songwriters, with a penchant for energetic, guitar-driven rock-pop songs that belie their years. (demo)



Sway
F UR X feat. Stush (Dcypha)
A strong return from Sway who will self-release his new album with the help of the Integral marketing arm at PIAS. (single, out now)



Cut Copy
Lights & Music (Island)
Lead single from the Aussie group's second album, Lights & Music is an upbeat, synth-driven pop song with a memorable hook. (single, May 5)



Sign Here



● Full Time Hobby has signed Micah P Hinson for the World ex-North America. Hinson has been recording with producer John Congleton (Explosions in the Sky, Black Mountain & Antony and the Johnsons) in Tapp Funeral Home Studio, Oak Cliff, Texas. The resulting album, entitled Micah P Hinson and The Red Empire Orchestra, will be released on July 14.

Gig Of The Week



Who: Kid British & The Action Manky
When: Thursday, April 24
Where: YoYo, Notting Hill Arts Club
Why: One of the most exciting unsigned bands on the circuit at the moment, the Mancunian outfit promise to draw the industry out in force this week. And so they should.

Gatfield exits Universal to run EMI's Anglo-American labels

by Paul Williams

Roger Ames exits his job as Nick Gatfield relishes role with Guy Hands

Nick Gatfield's move from Universal to EMI will make him the most senior music executive globally at the UK major as Roger Ames exits his own high-profile role.

Ames followed his appointment by Eric Nicoli last April to run EMI's North American operations by being announced in January as North American and UK labels president under Guy Hands' new structure.

However, the major has confirmed to *Music Week* that Ames is exiting that role, although he will continue to work for Hands and his company Terra Firma in an advisory capacity, leaving Gatfield to take charge of EMI's Anglo-American labels in the role of president of A&R labels, North America and UK. In this new role all the company's UK and North American label heads will report into him.

Gatfield points to the chance to be at the forefront of the changes happening in the record industry that helped persuade him to rejoin a company where he started his executive life back in the mid-Eighties having previously been part of the line-up of Dexys Midnight Runners.

"It feels like the right time to move on," he says. "I wouldn't be interested in another straight-forward job running a record label. I was excited about being at the forefront of change in the music business. They also have amazing artists on their roster and very talented executives."

Gatfield, whose Universal exit and EMI starting dates are still to be determined, will take up the new role having overseen some of the biggest UK-signed successes of the past few years in his role of Island Records Group president.

Two of the group's signings, Amy Winehouse and Mika, provided two of the three biggest-selling albums domestically last year with both achieving notable international success, including Winehouse famously winning five Grammy awards in February. He is being replaced at Island by co-presidents Darcus Beese and Ted Cocker.

Beese says that Island's success is down to "continuity and consistency". "That is what we now do and need to keep going," he adds. "It is very much a team ethic at Island. The reason I have been successful is the reason other people have been successful."

"I've had a great time at Universal," Gatfield adds. "I'm very proud of what we've achieved at Island and I think for me it's really about taking on a bigger challenge and I think what EMI are experiencing now is something every company will have to go through so I suppose I'd rather be at the forefront of these changes than they being forced on me somewhere else a few years down the line."

And the chance to work with Guy Hands is something he is relishing, despite concerns both internally and externally about the Terra Firma CEO's approach on some issues.

"Whatever you read in the press and certainly the emotional reporting about EMI, the impression you are given is wrong," says Gatfield. "Guy is a winner. He's made a success of a variety of different businesses. He knows how to bring different skill sets to businesses."

Gatfield, who has been running Island since 2001, will be able to tap into a number of years of US-based experience gained at PolyGram in the Nineties as he becomes the latest high-profile executive to try to turn around the major's long-time disappointing performance in the world's biggest music market.

The announcement of Gatfield's appointment was accompanied by news that Hands was replacing the EMI Music management board with two new EMI Music boards: the chairman's board, under Hands' leadership, which will focus on developing long-term strategy, and the operating board, which will deal with all day-to-day business decisions under the stewardship of president and chief operating officer Chris Rolling.

Meanwhile, a consultation period continues at the major after it was announced in January that Hands would be cutting up to 2,000 people from the 4,500 global workforce.

The consultation process, a statutory requirement when making a number of employees redundant, typically lasts up to 90 days ahead of any planned redundancies.

paul@musicweek.com

Chrysalis halts sales process

Chrysalis is aiming to announce a raft of new signings imminently, after halting talks with potential buy-out partners due to ongoing problems with the global economy.

The company's board announced last week that it had decided to stop the sales process initiated in December last year, despite receiving a firm proposal from a third party - believed to be EMI owner Terra Firma - for 155p per share.

The board explained that this bid "significantly undervalues the company", adding that the current conditions of the credit market had "restricted the ability of the numerous parties who expressed an initial interest in making an offer for the company". Chrysalis now plans to concentrate on its core publishing business.

Chrysalis chief executive Jeremy Lascelles says that the decision will allow staff to get back to the day-to-day business of signing and developing acts, away from the "disruptive" sales process.

"If you have got a great business, with great people running it, then selling it isn't really the most favoured course of action," he says. "From a personal point of view and for the staff and artists it is a very happy outcome."

Lascelles points to the company's recent

successes, including Estelle's number one single American Boy, and forthcoming releases from artists such as Feeder and Pendulum as examples of the company's ongoing health.

What is more, he says that the company had enquiries from "over 20 parties", entering "serious discussion" with six, although the end result was "none of them could sustain their interest at the appropriate price level".

Nevertheless, he explains that Chrysalis now has an opportunity to take a fresh look at its working practices and make improvements where necessary.

"Mechanical income is under threat," he says. "We need to stay ahead of the curve, not behind it. It is a very good opportunity to say, 'Are we doing everything in the most efficient way possible?'"

Part of this will include a review of the company's non-publishing businesses, such as distributor Lasgo and the Echo Label, to assess the potential for divestments, any proceeds of which would be used to pay off existing debt.

Lascelles concludes that the company is unlikely to be up for sale again in the near future, although as a limited company it must consider shareholders' interests. Chrysalis's share price fell around 15% on news of the decision.

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

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

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

MOST READ ON MUSICWEEK.COM:

- Leona Lewis claims chart-topping double in US
- Gatfield leaves Island to join EMI

- PPL scathing of "flawed" Gowers Review
- Tesco to relaunch download site
- Duffy returns to albums chart summit

No signs of Spirit levelling out as Lewis enters US chart history books

by Paul Williams

Simultaneously topping singles and albums charts in the US, Leona Lewis is fast becoming a phenomenon

International

Leona Lewis has sealed her place in the history books by becoming the first UK artist to simultaneously top the US singles and albums charts with debut releases.

The Syco/Sony BMG signing last week became the first ever act from Britain to enter the Billboard 200 chart at number one with a debut album, after Spirit sold 205,000 units in its first week to replace country star George Strait at the top.

But she then secured a rare chart-topping double for a UK artist across the Atlantic when the new Hot 100 chart – which is announced each Thursday on the day after the albums countdown – revealed Bleeding Love had returned to number one two weeks after being replaced by Mariah Carey.

Sony BMG UK chairman and CEO Ged Doherty says her latest US success is “completely unprecedented”. “To put it into perspective, I lived and worked in America for five years and you don’t see this happening with a British artist. Ten weeks ago nobody had heard of her there.”

Her co-manager Harry Magee of Modest Management describes the simultaneous US number ones as “the icing on the cake”.

“It just doesn’t get any better,” he says. “After all the records we’ve been breaking, having a number one album and selling a substantial amount to get there, to have something we were celebrating a few weeks ago with the single being number one happening again makes it feel like a recelebration. With its sales and airplay increasing, it’s almost sweeter the second time.”

Tom Corson, executive vice president and general manager of the RCA Music Group in the US, says Lewis’s success has “exceeded our expectations and matched our hopes”.

“She’s a fantastic artist,” he adds. “She’s being referred to as one of the Whitneys and Mariah’s of this world and, even though it’s the first step in a long career for her, fans have been waiting around for somebody like her. It starts with the material after a great artist. Bleeding Love is a career song. It’s a copyright; it’s proved to be a success around the world and now is in the US.”

Lewis is the first UK-signed artist to top the US singles and albums charts at the same time since Sinead O’Connor in April 1990 with respectively Nothing Compares To U and I Do Not Want What I Haven’t Got and the first by an artist from the UK since Phil Collins, who headed the singles chart with Another Day In Paradise and the albums countdown with ...But Seriously at the start of 1990.

The Syco/J-issued Spirit’s success also makes Lewis only the second UK female solo artist in the 63-year history of the American albums chart to reach number one, following Sade whose second album The Promise began a three-week run at the top of the Billboard 200 in February 1986. However, Sade’s album took several months to reach number one, while Lewis’s became the 25th by a UK or UK-signed act to debut at the top and the second this year following Radiohead’s In Rainbows in January.

Last month Lewis became only the eighth UK female solo artist to top the Hot 100 and only the second after Sheena Easton to do so with her debut US singles release.

As she completes a lengthy promotional visit to



Eighteen-year wait: Lewis is the first UK or UK-signed dual chart topper since Phil Collins and Sinead O’Connor in 1990

the States, the album is set for a further boost this Wednesday when Lewis will be reunited with the album’s co-executive producer Simon Cowell when she performs Bleeding Love on American Idol.

The track, only the second Hot 100 chart-topper by a UK act in the past decade, returned to number one with an additional 223,000 units sold to take its cumulative US sales to 1.1m.

“Having a number one album makes it a much stronger statement for a new artist but it’s not just about the way J has marketed this,” says Magee.

“The promotional plot has been faultless from Oprah to American Idol on the TV side to the radio performance and online and to the press from the teen press to the quality fashion press and the tastemaker press, and she certainly ticks all the boxes. I also think it’s down to Clive Davis and J treating Leona as their own signing and they’ve

done that from the beginning. The US audience is not really sure whether she is a US or UK artist.”

Doherty notes that, until now, the biggest TV audience Lewis has played in front of is 5m people, but that will rise to around 25m-30m with her American Idol appearance, introducing her to millions more Americans.

Corson says the US record company is expecting “some sort of spike” on the back of her American Idol performance, but adds, “I’m looking beyond that. I’m thinking of a very deep album with potential singles. We expect to be busy with Leona this time next year and that’s where we’re going.”

Magee adds Better In Time is being lined up as the next US single, having already entered at 62 on the Hot 100 last week before its “official” release,

UK and UK-signed artists debuting at number one in the US

- 1975 Elton John: Captain Fantastic And The Brown Dirt Cowboy
Elton John: Rock Of The Westies
- 1991 U2: Achtung Baby
- 1992 Def Leppard: Adrenalize
- 1993 Depeche Mode: Songs Of Faith And Devotion
U2: Zooropa
- 1994 Pink Floyd: The Division Bell
Eric Clapton: From The Cradle
- 1995 Pink Floyd: Pulse
The Beatles: Anthology 1
- 1996 The Beatles: Anthology 2
The Beatles: Anthology 3
Bush: Razorblade Suitcase
- 1997 U2: Pop
The Prodigy: The Fat Of The Land
Fleetwood Mac: The Dance
- 2000 Radiohead: Kid A
The Beatles: 1
- 2003 Led Zeppelin: How The West Was Won
- 2004 Rod Stewart: Stardust...The American Songbook Volume III
U2: How To Dismantle An Atomic Bomb
- 2005 Coldplay: X&Y
- 2006 Rod Stewart: Still The Same...Great Rock Classics Of Our Time
- 2008 Radiohead: In Rainbows
Leona Lewis: Spirit

The above shows albums by UK and UK-signed acts that have debuted at number one on the Billboard 200

Source: Billboard

and is primed to go to radio in June or July. Meanwhile, the likelihood of a collaboration with Akon that sits as an additional track on the US version of Spirit becoming a single is indicated by plans to record a promo for it during a next visit for Lewis to North America in mid-May.

Forgive Me, which is co-penned and produced by Akon, is one of two tracks added for the American release, although three tracks from the UK version – including her debut domestic release A Moment Like This – do not feature.

“You have to custom craft the repertoire for the world,” says Corson. “There are different songs that work in the UK and different songs that work in America and different images, too, and it’s no secret we had two different videos. It’s just trusting your partners and having a really open and vigorous dialogue.”

Lewis’s return visit next month will also include radio shows in Boston and Philadelphia, a period in New York and two days of promotion in Canada where Spirit also entered at number one last week.

paul@musicweek.com

Ups And Downs



- Well done to Xfm Scotland DJ Jim Gellatly, who has been honoured with a PRS John Peel award for outstanding contribution to music – well deserved.
- The uncertainty over Chrysalis’s future is over
- Leona Lewis... Whitney who?



- Tim Bowen leaves Sony BMG
- Music industry carbon footprint: Julie’s Bicycle study finds music industry is greener than most – but there’s no room for complacency
- Stocks, shares, employee numbers and economic outlook

THIS WEEK ON MUSICWEEK.COM:

● Alan Jones examines Westlife’s nine-year anniversary

● Talent editor Stuart Clarke watches Kid British And The Manky Action

● Take part in our online poll

● Our reviews team tackles Robyn and Brandi Carlile

● The hottest industry news

Sharewatch

Chrysalis: 115.25p (-15.71%)
GCap: 217.00p (-0.34%)
HMV: 125.50p (+0.60%)
Sainsburys: 379.50p (+3.32%)
SMG: 10.00p (-6.50%)
Tesco: 409.25p (+3.38%)
UBC: 7.00p (+1.82%)
WH Smith: 392.00p (+2.74%)
Woolworths: 11.00p (+4.65%)

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

The 53rd Ivor Novello awards nominations

Best song musically & lyrically

Let Me Out by Golan/Hartman (Reverb), Love Is A Losing Game by Winehouse (EMI), You Know I'm No Good by Winehouse (EMI)

Best contemporary song

Foundations by Epworth/Nash (EMI/Universal); Golden Skans by Reynolds/Righton/Taylor-Davies (Universal), People Help the People by Aldred (Sony/ATV)

Best original film score

Atonement by Marianelli (Universal), Becoming Jane by Johnston (Rights Worldwide, Universal), La Vie En Rose by Gunning (copyright control)

Best television soundtrack

Oliver Twist by Phipps (BDI), Primo by Goldstein (Bucks), Who Killed Mrs de Ropp? by Moessel (BBC Worldwide, administered by Universal)

PRS most performed work

Ruby by Baines/Hodgson/Rix/White/Wilson (Imagem), Shine by Barlow/Donald/Orange/Owen/Robson (Sony/ATV, EMI, Universal, V2), Starz In Their Eyes by Allsopp (Universal)

Best-selling British song

Beautiful Liar by Dench/Eriksen/Ghost/Hermanen/Knowles (Sony/ATV, Bucks, EMI); Grace Kelly by Marr/Merchant/Mika/Warner (Sony/ATV, Rondor International, Universal), Rehab by Winehouse (EMI)
Album award
 In Rainbows by Greenwood/Greenwood/O'Brien/Selway/Yorke (Warner/Chappell); Man On The Roof by Fretwell (Universal); Thirst For Romance by Aldred (Sony/ATV)

Source: British Academy of Composers and Songwriters (event in association with The Performing Right Society)

Raft of personnel changes announced at Sony BMG

● Tim Bowen is exiting Sony BMG, to be replaced by global marketing president Richard Sanders, who will assume responsibility for overseeing regional offices worldwide as head of international alongside his current role. BMG label group president and COO Charles Goldstruck is also leaving the company, while BMG label group chairman and CEO Clive Davis is becoming chief creative officer for Sony BMG Worldwide. Barry Weiss replaces Davis as BMG label group chairman.

● Tesco is to relaunch its download store next month. The supermarket giant currently operates www.tescodownloads.com, selling downloads in WMA format at a bit rate of 192Kbps for 79p per track. The new site, Tesco Digital, will offer 3.3m tracks at launch, with 1.6m of these in the DRM-free MP3 format. The retailer plans to have all music on the site in MP3 format by the end of the year.

● The Digital Radio Development Bureau has appointed Tony Moretta as chief executive. Moretta spent the last five years as general manager of broadcast at National Grid Wireless.

● The Lemonheads' recently reissued It's A Shame About Ray is to pick up the award for classic album at the inaugural NME Awards USA, taking place at the El Rey Theatre in Los Angeles this Wednesday.

● Xfm Scotland DJ Jim Gellatly was honoured with a PRS John Peel award for outstanding contribution to music radio at the Radio Academy's Celebration of Music Radio last week. Take That's Gary Barlow also took the stage to collect a PPL lifetime achievement award. Polydor's Tony Myers and Parlophone's Kevin McCabe picked up the Music Week national and regional plugger awards respectively.

● RWD magazine is planning "a major investment in its music and style portfolio", after BDP Media Group took a 22.5% stake in the company.

IFPI Platinum awards for Winehouse, Krall and Keys

● Eight albums have achieved their first IFPI Platinum Europe Award in the first quarter of 2008. The awards mark their achievement in selling more than 1m copies across Europe. The albums winning the award for the first time include Alicia Keys' As I Am, Amy Winehouse's debut album Frank and Canadian singer Diana Krall's The Girl in the Other Room, co-written with her husband Elvis Costello

● RCA is to hold its first live event, RCA Live One, at London venue IndigO2 in May, which will include performances from label newcomers such as The Script, Sam Beeton and SugaRush Beat Company alongside Sandi Thom and The Hoosiers.

● PRS is to make a first-quarter payment of £110m to its members, its largest quarterly royalty distribution from UK performances. PRS says that the figure is in part due to the inclusion for the first time of royalties from websites sites such as YouTube, and also reflects a buoyant UK live music market.

● Music publishing group Zentertain, The Academy of Contemporary Music, digitised tracks and effects supplier Audio Network, restorer and dealer J & A Beare and Focusrite Audio Engineering have all won the Queen's Award for Enterprise.

● Era Digital is urging the adoption of a series of reforms it says are essential to maintain growth in the market, including a commercially-driven and collaborative approach to ISPs.

● The four finalists in the Red Stripe Music Awards 2008 will play alongside Dirty Pretty Things at the event's final, which takes place at the London's Kentish Town Forum on May 12. The finalists are the Down And Outs, Kiddo, Klaus Says By The Record and O Fraccas

● Isle of Wight Festival organiser John Giddings is launching a second summer festival on the island, Osbourne House, with Paul Weller and Girls Aloud headlining the two-day event.

● Mama Group has bought 70% of the entire issued share of Angel Music Group from owner Neil Moffitt for £2.625m.

Winehouse success story to a trio of Ivor Novello

by Paul Williams

Back to Black claims three nominations in an awards shortlist that marks the re

Publishing

The depth of songwriting quality on Amy Winehouse's Back To Black has been underlined by the album's domination of a key category at this year's Ivor Novello Awards.

Nominations for the 53rd annual awards are announced today (Monday), with You Know I'm No Good and Love Is A Losing Game, both penned by Winehouse, claiming two of the three places in the category for best song musically & lyrically.

Winehouse, who is signed to EMI Music Publishing, also claims a third nomination this year, with Rehab shortlisted for the best-selling British song ahead of the May 22 PRS-backed ceremony at London's Grosvenor House Hotel.

The song is already an Ivor Novello winner after being named best contemporary song at last year's event. Winehouse previously won this category with Salaam Remi for Stronger Than Me.

EMI Music Publishing managing director Guy Moot says, "I always said, as an A&R person and a publisher I loved these songs, but sometimes, the number of times you hear a song when an album is being made you don't want to hear it again after the record has come out.

"But I can put on this record today and get some pleasure from it. It's just so honest. She writes from another place, maybe because she comes from another place or has been to another place most of us don't get to."

EMI Publishing also shares with Sony/ATV, Universal and V2 Publishing a nomination for Take That's Shine, which is shortlisted as PRS most performed work.



Leading the field: Amy Winehouse won an Ivor in 2007 for Rehab, also nominated for an award at this year's event

Government commits to p

Live

Work on a new code of principles to protect live music fans is being launched today (Monday) by the Society of Ticket Agents and Retailers (Star), as part of the Government's response to the DCMS Select Committee report into secondary ticketing.

The committee, chaired by Conservative MP John Whittingdale, called for self-regulation between the primary and secondary ticketing markets.

The Government response, which is presented to Parliament today, will include a commitment to work alongside Star on a code of principles that is likely to include limits on the number of tickets sold to each person, guidelines on clear refund policies, improved distribution, allocation and exchange arrangements and fair terms and conditions for consumers.

It is believed the Government response will also include options for a voluntary agreement that tickets for certain "crown jewel" events, such as the likes of Live8 or Concert for Diana, will not be allowed to be sold on the secondary market.

Promoters will be able to submit their events for Government approval as "crown jewels". If approved, they will have to operate a high standard of ticketing distribution and will in turn receive extra backing and Government support to

prevent tickets ending up on the secondary market.

The list of these events will be published, similar to the list of "crown jewel" sporting events that must be available on free-to-air television.

In the response, Culture Secretary Andy Burnham insists that the Government will not legislate against the resale of tickets, fearing that this would criminalise fans who legitimately resell tickets, driving the practice further underground.

However, the Government also agrees with the DCMS committee that the sale of free charitable event tickets should not happen and says leading secondary market operators, including eBay, Viagogo and Seatwave, have agreed to restrict the practice.

Last month eBay announced it was to force touts selling tickets to charity concerts to donate 20% of sale price back to the charity.

A Government insider reveals Burnham praised the organisers of Glastonbury and the Ahmet Ertegun memorial concert who developed technology to prevent the resale of tickets.

"Glastonbury has gone out and found inventive ways of making sure its tickets don't make the secondary market and he wants to see more of that, and he wants to see the events industry sort itself out with a voluntary approach to protect fans," the insider claims.

THIS WEEK IN MUSIC UPFRONT:

● Midnight Juggernauts have joined the roster of artists at EMI's Charisma Records. The label, which

counts Alphabeat, David Guetta and Plain White T's among its charges, will release the group's debut album on May 19, kicking off a year-long campaign that it hopes will elevate

the group from cult status and deliver mainstream success. (p26)

● Island gets the ball rolling on its campaign for The Fratellis' second

studio album this week, with the announcement of the release of a seven-inch singles boxed set that will be available to members of the band's online community. (p27)



MusicWeek

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CMP Information,
United Business Media,
First Floor, Ludgate House,
245 Blackfriars Road,
London SE1 9UY
Tel: (020) 7921
-ext (see below)
Fax: (020) 7921 8327



CMP
United Business
Media

Editor
Paul Williams (8303/paul)
Features editor
Christopher Barrett (8349/chris)
News editor
Ben Cardew (8304/ben)
Talent editor
Stuart Clarke (8331/stuart)
Web editor
Hannah Emanuel
(020 7560 4419/hannah)
Reporter
Anna Goldie (8301/anna)
Chart consultant
Alan Jones
Chief sub-editor
Ed Miller (8324/ed)
Sub-editor
Simon Ward (8330/simon)
**Datafile editor/database
manager**
Owen Lawrence (8357/owen)
Database manager
Nick Tesco (8353/nick)
Charts/reviews editor
Anita Awbi (8367/anita)

Publishing director
Joe Hosken
(8336/jhosken@cmpi.biz)
**Circulation and marketing
manager**
David Pagendam
(8320/dpagendam@cmpi.biz)
Marketing
Anna Jackson
(8340/ajackson@cmpi.biz)
Ad production executive
Nicky Hembra (8332/nicky)
Business support manager
Lianne Davey (8401/lianne)
Business support executive
Martina Hoggood (8346/martina)

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What's On This Week

Monday
● PRS New Music Award,
Shoreditch Town Hall

Tuesday
● Launch of Music Export
Norway's London office and
the Great Escape, the
Ambassador's Residence,
London W8
● Nokia Music Briefing, the
Hospital, London WC2

Wednesday
● Lipster party, AKA,
London WC1

Thursday
● South West Sound,
begins, Watershed, Bristol

Friday
● HMV Supplier
Conference, London EC1

Saturday
Launch of Zanzibar Festival
Classics album, the Ritz,
Brixton

Sunday
● The Good The Bad And
The Queen and Hard Fi
perform at the Rock Against
Racism carnival, Victoria
Park, London E3

Quote Of The Week

"Like most industries we have got a mountain to climb... but at least we have found out where we are and that is a hell of a lot further than other industries."

- Julie's Bicycle director Al Tickell weighs up the environmental challenge.

Hilfiger hints at record label

by Ben Cardew

Designer looks to strengthen links with Sony BMG after launching Tommy TV

Labels

Designer Tommy Hilfiger envisages creating a record label within Sony BMG, his partner in new online music service Tommy TV.

Hilfiger, a renowned music fan who claims to be influenced by Mick Jagger, Pete Dinklage and Jimmy Page, told *Music Week* that, "Eventually we will probably do a label but only with our partners Sony BMG. It is perfect for bringing in musicians."

His company last week launched an online service in collaboration with the major featuring live recordings, artist interviews, backstage footage and the Hilfiger Auditions for new acts. This represents a significant ramping up of the fashion brand's involvement with music, as well as a notable development in Sony BMG's search to open up new revenue streams.

Hilfiger says that he remains confident about the fortunes of the music business. "It is going through a change but I think that music will never go out of style," he explains. "Perhaps young people are listening to music even more than before but they are not paying in the same way."

"When the music industry works out how to get people to pay for it, it will be back on the positive growth track."

Despite this, both Hilfiger and Sony BMG European CEO Maarten Steinkamp, who was also present at the launch, stress that monetisation of Tommy TV will only come in the long term.

"Our contract has the ability [to use Tommy TV footage for commercial means]; we can use it in other ways, show that piece of creativity, or monetise it in a different way," says Steinkamp. "But monetisation is not the driver. For example, when MTV Unplugged started, people didn't really know what it was."

"This is an important deal," Hilfiger adds. "It is a new way to look at where fashion and music link."



Musical chairmen: Tommy Hilfiger CEO Fred Gehring, Tommy Hilfiger

The fashion company's deal with Sony BMG is non-exclusive, meaning that bands discovered by Tommy TV are free to sign with whoever they wish. This, says Steinkamp, is a good example of the major learning to relinquish control over every aspect of a deal.

"What record companies have done wrong is to want to be in control," he explains, adding later, "The record companies historically, without wanting to be in control, they were the place to go to if you wanted to have a music career. That is something we got used to. That has changed and it is good because we don't have to be in control."

Steinkamp is critical of the much-vaunted 360 degree model - he says it is "all bollocks" - but is a

Son of Branson pursues green

Quickfire

Sam Branson, musician, model and son of Sir Richard, was last month named official Green Ambassador for radio station Kiss. He will be hosting the Kiss The Planet series throughout 2008, as he takes part in a 1,400-mile dog sled expedition across the Canadian Arctic to highlight the problem of global warming.

Kiss has supplied Branson with audio recording equipment and an army-issue satellite phone so he can phone his reports through in temperatures of minus 30 and lower.

During the trip, Branson will report from the Arctic by blogging, photographing and broadcasting for the station. He will also compile a special radio show for broadcast on his return.

Music Week caught up with him via email to ask his thoughts on what the music industry can do to become more environmentally friendly.

What can the music industry do for the environment? Should it be expected to do anything?

Anyone in a position of power should be expected to do something. The music industry is starting to act, but everyone can do more. I like that bands and artists are championing the cause by using their celebrity status to make their voices heard. It's great that Radiohead are trying to play gigs in places with some form of transport infrastructure other than cars only. It's the old adage of every little helps.



Arctic hunky: Sam Branson plans a 1,400-mile dog sled

Who are the worst offenders?

I think governments around the world are the main offenders as they have the power to really make a difference. They could bring in incentives to introduce new eco-friendly policies and to work towards the right sort of alternative fuels. We need to encourage big thinking to make a bigger difference.

Why do you think it is important that a station like Kiss gets involved in green issues - are these issues

What can the music industry do to help reduce its environmental impact?

Jon McIl Dowie, Barfly
"The answer is, A. distribute music online exclusively (ie no more plastic). B. Put on

festivals in cities, as with The Great Escape and Lovebox. Our carbon footprint is the fraction of an open-air site in the countryside"

Jazz Summers, manager
"By providing the music industry with evidence-based knowledge of, and solutions to, energy reduction and climate change, by providing environmental audits and

developing a grants scheme."

Jonathan Morley, Northern Lights Management
"Easy - stop making CDs, switch to digital and make all MDs buy those little



Label launch

online service alongside the major



er and Maarten Steinkamp at last week's Tommy TV launch

been advocate nonetheless of the music business opening up new opportunities, suggesting that Hilfiger could follow Nokia's Comes With Music initiative, under which consumers buying selected new Nokia handsets will have access to Universal's full catalogue to download for a year.

Meanwhile, Hilfiger suggests that bands could follow his company into the fashion industry. "It would work. It has to be the right band with the right clothing at the right time," he says. "I can see something like that happening. Musicians have had such a great influence on fashion."

ben@musicweek.com

Green agenda

sometimes left for the likes of festivals and the indie music sector?

Kiss broadcasts to 3m young people across the UK. The listeners are in their mid-twenties and if I can go some way to tell them peer-to-peer what is going on in the world, they might be more willing to hear it from a 22-year-old rather than some science boffin. If I get them interested they can go onto www.totalkiss.com/planet for ways to get involved.

Kiss is doing their bit, too, from bringing in their own recycling policy, including CDs and vinyl, to contacting all of their festival and events partners to encourage them to go that little bit greener this summer.

You are obviously interested in the music business – will you follow in your father's footsteps and set up a record label?

I follow music for sure, but definitely have no plans for setting up a label. I am focusing on the expeditions and raising awareness of the environmental issues that we're facing for now.

What are the next steps for you?

I'm on this expedition for three months, then I head home to the UK to put together Kiss The Planet: a Rehab Special for Kiss. I've got hours of footage and recorded material ready to go, and we're going to put together a two-hour special of chill out tunes with some of my stories and adventures, which go well together. It should be ready to broadcast at the end of June.

electric cars to potter around in."

Maarten Steinkamp, Sony BMG

"An obvious one is, of course, supply chain. And we are, for instance, working

on new, eco-friendly packaging. Next to that we are looking at other initiatives like travel/transportation, such as using cars and planes less and trains more."

Music Week Webwatch

There was a lot of love on the web this week, a virtual world of peace and harmony.

We had no less than nine readers who love **Julian Perretta** and were hailing him as a saviour of UK music after the announcement of his signing to Columbia in our A&R blog.

Sly was particularly enamored by the young singer. "Wow. Something fresh finally from the UK, jeez it's been a while," he (or perhaps she) writes. "He is going to be very big, it's all there. Good job."

In fact, the only hater was **Steve A** who, while polite enough to introduce himself with a courteous colloquial greeting, doesn't mince his words over the new rising star. "Hi. Why do record labels have to coin this kind of stuff?" he rants. "Mika etc...? Am I correct in assuming this is another good-looking, poppy male for labels to exploit and coin?" But good-looking and poppy is the stuff of dreams, Steve...

We always welcome feedback – either submit a comment in comment box provided below our stories or head to www.musicweek.com/forum to see what other readers are saying. Our upfront reviews this week included **Midnight Juggernauts'** *Dystopia*, in which our reviewer begins mysteriously, "It is often said that you can tell a person's character by the company they keep..."

We also took a look at **Brandi Carlile's** second album *The Story*.

"Recorded over just 11 days, it is an emotionally raw collection of songs that brings out the artist's strength as a live performer..." the review notes. See these and more at www.musicweek.com/reviews. We also had the great fortune to catch up with roots master **Horace Andy**, who has a new studio album on the way, adding to a total of more than 80 long players released to date. To see what he had to say, go to www.musicweek.com/quickfire.

We also have the usual mix of chart analysis, news, features and new music under one roof at www.musicweek.com

Hannah Emanuel

Dooley's Diary



Rock on, Tommy!

Dooley – not, sadly, a man renowned for his sense of style – met up with top fashion bod Tommy Hilfiger last week, at the launch of Tommy TV. The US designer, known to a generation of hip hop fans through the **Wu-Tang Clan's** enthusiastic backing, was charm personified. He also knows his music, too, enquiring about the Ting Tings and arguing that The Rolling Stones were the most stylish band ever. "Mick is a fashion icon," he cooed. "They have created a style and look that other music and fashion people have copied." And Keef? "Keith has influenced everyone from Johnny Depp to Aerosmith with his dark rock and roll look." So now you know. He was not too taken, however, with **Dooley's suggestion that The Smiths were a better band than Mick Jagger's lot**. "I disagree," he purred. "Respectfully..."

If you ever find yourself suddenly falling ill on a train you could be a lot worse off than sharing a carriage with **RadioCentre chairman Paul Brown**. Last Tuesday – without any fuss – Brown gave the **kiss of life** to some poor chap who dropped down unconscious right in front of him on his train. If only some of commercial radio was as straightforward to revive... That evening Brown was among a small gathering of the great and the good at a **Chatham**



House Rules discussion/dinner in the O2 in North Greenwich, immediately following the Radio Academy's Production 08 conference and Celebration of Music Radio Awards at the IndigO2. Among those attending the dinner, organised by the Radio Academy's Trevor Dann and AEG Europe's David Campbell, were Radio One's George Ergatoudis, Radio Two's Lesley Douglas and BPI chairman Tony Wadsworth... Considering it was the **fourth time Kevin McCabe has won** at the aforementioned Music Radio Awards, you would have thought he'd be used to making a speech, but instead he claimed – in what must be a first for a radio pluggler – to be speechless when he picked up the trophy for music radio regional pluggler of the year. The few words he did say went out to staff at EMI, "There's a lot of shit going down at EMI at the moment and this is for everyone there." McCabe is pictured above with Graham Coxon who was on hand to celebrate his achievement... You may remember, long away, we told you that **UK rapper Sway** had dedicated a rhyme to his favourite industry publication. "I've been on the cover of **Music Week** – and you aint 'cos your music's weak," he rapped truthfully. Well, for those dying to sing along, you can now

download it from his MySpace as part of the Dotted Lines Mixtape www.myspace.com/swaydasafa or from www.swaymixtapes.com... With loud bassy things currently all the rage in the UK's clubs, what better time for Sony/ATV to sign UK garage pioneers **Wideboys** to an exclusive publishing deal? Pictured (l-r) are Sony/ATV's Rak Sanghvi, The Wideboys themselves Jim Sullivan (in a



psychedelic suit) and Ed Craig, Matt Waterhouse (manager) and Kevin Clark (Sony/ATV consultant)... Epic MD **Nick Raphael** was among the, er, madmen taking part in the, apparently, **regular Friday night boxing event** at Kensington Town Hall last week. Raphael took on music producer **Paul Simm** in the fight, which started far too late for us to hear who won. Results next week!... Among the winners of the special awards at **this year's Ivors** will be one American songwriter whose first US Top 10-penned hit came in the same year that another recipient enjoyed his first-ever UK number one single. All will become clear on May 22... B-sides – they're an adventure aren't they? Well, at least they are for **Young Knives** (pictured below), who decided to record two lo-fi tracks direct to vinyl to form B-sides for their new single *Turn Tail*. Studio enthusiasts/nerds will be delighted to know that, aside from mics and lathes picking up any sound in the room, no



recording studio or equipment was involved. Impressive eh? Just look at the concentration on their faces... **Who is the next big-name UK act** considering bypassing major label interest in their forthcoming album, in favour of a wholly independent release?... And finally, farewell to MTV International SVP talent and music **Jamie Caring** – a man Dooley once met up to his knees in Glastonbury mud – who is leaving the company for pastures new in May, having been there for no less than 14 years.

Maarten Steinkamp, Sony BMG
"An obvious one is, of course, supply chain. And we are, for instance, working

on new, eco-friendly packaging. Next to that we are looking at other initiatives like travel/transportation, such as using cars and planes less and trains more."

Mike Lewis, Lewis Recordings
"The music industry is already reducing its environmental impact by replacing physical goods with MP3s and audio streams. Plastic CD jewel

cases could be replaced with recycled card and tours can be offset with replanting programmes. The imminent death of the single can also cut down the amount of carbon emissions caused during manufacturing."

Ted Cockle, Island Records
"The biggest area of concern for us is the physical format carrier. We have been at the forefront of that for a long time, prompted by artists like Jack Johnson."



Bicycle prompts sound move for music

by Robert Ashton

Now that the music industry is aware of exactly how much it contributes to climate change it can begin to tackle the problem in earnest. Led by pressure group Julie's Bicycle, music professionals are committed to four "beacon" proposals to clean up their act and push their influence beyond their own industry to become a powerful force for environmental change

Now the UK music industry knows how many polar bears it is making homeless, it faces the task of doing something about it.

The Julie's Bicycle (JB)/Environmental Change Institute (ECI) report is an auspicious start. In a very short space of time – UK Music Industry Greenhouse Gas Emissions for 2007 was commissioned last summer – and on a shoestring budget the industry, naturally fragmented and often very competitive, has managed to come together to first measure its contribution to climate change and then, hopefully, tackle its own carbon footprint.

The 72-page report undertaken by Oxford University's ECI, published last Friday alongside keynote speeches from Science Museum director Professor Chris Rapley and Philips Electronics chairman Peter Maskell, shows that the industry is not the biggest polluter of our planet, producing 538,000 tonnes CO₂ emissions annually – equivalent to the energy use of a small town. But it could – and can – do better. It should be around one fifth of that total to comply with the worldwide 2050 target of cutting greenhouse gases (GHG) by between 60–80%.

"We are not carbon intensive, we don't have to worry about being a big, bad demon," says Julie's Bicycle director Al Tickell. "But we have to be responsible. There is an opportunity here, whether via JB or something else, for the industry to show real commitment and leadership."

JB chairman and manager Jazz Summers adds, "JB has discovered that consensual and cooperative leadership within the industry is alive and well."

And because the £6bn music industry commands such a powerful economic and cultural force, it can now become a leader in climate-change action, helping others in the supply chain – and even other industry sectors – to cut their carbon emissions. Tickell adds, "We've got to reduce, every single person on this planet has to reduce by 60–80%. This

"Leaders from across the industry are committed to finding solutions – even when it means putting our competitive edge to one side..."

Jazz Summers, Julie's Bicycle chairman and manager

is not the responsibility of one constituency, this concerns us all. We as an industry need to do that. We are at the beginning, we are just starting."

It can do this in several ways: the industry is highly networked and JB's heavyweight board and working group – across both they boast executives of the calibre of Universal chairman and CEO David Joseph, Chrysalis chief executive Jeremy Lascelles, MMF chief executive Jon Webster, Festival Republic managing director Melvin Benn, former EMI Music chairman and CEO and BPI chairman Tony Wadsworth, Academy Music Group CEO John Northcote, Live Nation UK president Paul Latham, XL Recordings CEO Richard Russell, AEG Live senior VP Rob Hallett and MCPS-PRS Alliance Steve Porter – will help by taking the message of emission reduction to their constituencies.

As Summers says, "JB has brought together, in our board and working group, a motivated and authoritative group of almost 30 senior leaders from across the industry who are committed to finding solutions – even when it means putting our competitive edge to one side."

Already many music companies are doing a lot to cut back on their energy use with Universal Music having a dedicated green team and Live Nation employing an environmental manager. "There has been a lot of good work with many companies having green champions," says Tickell. "People are recycling and turning computers off. These range from volunteers to dedicated professionals and we want to involve them."

Alongside the long list of basic short-term recommendations (see margin below) to help reduce the current 538,000 tonnes of CO₂ emissions the industry creates mostly from venues, gig goers travel and CD packaging (see Fig 1 below and Fig 2 opposite), the report has also drawn up a list of "beacon" commitments that demonstrate the

industry's duty to tackle emissions in "achievable quick wins".

- These four initial beacon proposals are:
- to switch to green, low-carbon emissions electricity tariff or 100% renewable energy sourcing;
 - to explore an industry-wide initiative on low-carbon CD packaging;
 - installing low-carbon lighting in live music venues;
 - identifying and highlighting all options for travel plans for event goers in addition to transferring taxi contracts to green suppliers.

Tickell says individual working groups are being created to work on each of these beacon commitments, which will be added to as the industry gets to grips with the GHG emissions issue.

Tony Wadsworth, for example, is taking charge of the CD packaging proposal with Tickell adding that it is crucial because the packaging accounts for more than 40% of the total carbon emissions of manufacturing a CD.

Paul Latham is heading a group looking at lighting in venues. Already, the group is working with Wembley Arena and lighting experts Philips to see how lower emissions from lights can be better achieved. There is also talk of "greening" venues in the future.

Melvin Benn is chairing the group looking at travel plans, which is critical because the report has discovered the UK music market is responsible for an additional 416,000 tonnes of CO₂ from international touring and air travel.

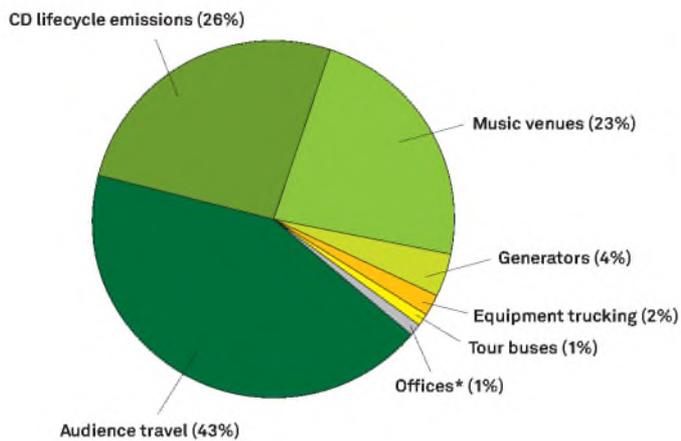
Although many large companies such as Marks & Spencer and Tesco have done detailed environmental work of their own, Tickell says the JB report is the first example of an entire industry tackling climate change en masse. This puts the music business ahead of the curve and this "model of consensual industry co-operation" could be used by other industries.

JULIE'S BICYCLE: Short-term recommendations

- Undertaking regular greenhouse gas emissions audits

- Committing to joint industry action on climate change
- Managing energy use in venues and offices
- Switching to green energy or 100% renewable energy

Fig.1 - GHG emissions per annum from the UK music market: recorded and live. (Total GHG emissions = 538,000 tonnes CO₂e)



*Emissions from managers, agents, promoters, collection societies and trade body offices

Fig. 2 - GHG emissions of music industry per annum, by activity

Music industry sector/activity	GHG Emissions tonnes CO ₂ e
Recording and publishing sectors	
Record companies and labels (offices)	10,000
Publishing (offices)	5,000
Recording studios	10,000
CD manufacturing	10,000
CD materials and packaging	65,000
Music distribution centres	6,000
CD transportation logistics	16,000
Physical music retailing	16,000
SUB-TOTAL	138,300
Live music performance sectors	
Venues	125,000
Festival generators	20,000
Equipment trucking	13,000
Tour buses	5,000
Audience travel	230,000
Management, agency, promotion, collection societies (offices)	7,000
SUB TOTAL	401,000
TOTAL	538,000

“Reducing energy will inevitably save you money. There is reasonable expectation that you will be able to get back what you invest after a number of years of savings...”

Al Tickell,
Julie's Bicycle



But it is the opportunity for the industry to take a lead on transforming the UK to become a low-carbon economy that excites Tickell and her JB team. By delivering a serious set of programmes to reduce its own carbon footprint it will help to effect change in other areas and JB believes it will be more lasting and effective than artist-led campaigns pushing for climate change.

Similarly, if it can demonstrate that moving to low-carbon fuels can be achieved and is successful then there is a real opportunity for the music industry to become a climate leader. One example Tickell uses for demonstrating how business works in partnership with suppliers and customers is finding the lowest emission packaging. Once this is found then the industry can mobilise to act collectively and insist this becomes standard.

“Once we find the right CD packaging then record companies who are going to order them, like

Warners, EMI, Sony BMG, Universal and Beggars, can go to the manufacturers together and demand low-emission packaging. That is about change and the music industry helping to drive a low-carbon economy,” she adds.

JB also argues there is a real business case for action because, with increased taxing of carbon emissions, companies can make savings by reducing their carbon imprint. “Reducing energy will inevitably save you money,” says Tickell. “There is a reasonable expectation you will be able to get back what you invest after a number of years of savings.”

Now JB has worked to understand and manage GHG emissions with this report, more work is necessary not least because changing technologies means digital delivery of music brings with it its own set of carbon problems. The industry will need to understand and plan for the changing emission profile of moving to a mostly digital industry. More

(Picture above)
Live concern: festivals and gigs generate GHG emissions, though the live sector is working hard to reduce its output

knowledge on audience travel to gigs and festivals is also crucial as is improved information on bands touring the globe. Although UK music consumers will not produce GHG emissions resulting from, say, Arctic Monkeys playing Barcelona, Tickell and her team argue that if the industry is to take leadership it also needs to take responsibility for its global GHG emissions.

JB, which also needs to find more funding from the public purse and industry, is now planning a series of events over the next few months designed to engage and organise different parts of the industry to take action to effect the recommendations of the ECI report and hopefully save the habitat of many more polar bears, and ultimately your planet.

robert@musicweek.com

- Improving the availability and quality of data
- Creating a variety of travel schemes to reduce audience transport emissions
- Moving to low emissions CD packaging
- Identifying and investing in low carbon business opportunities
- Organising regular training on environmentally responsible practices
- Engaging suppliers in GHG emission reduction programmes
- Developing strategic partnerships for joint action

Fields of business

by Pete Dodd

With close to 400 UK festivals vying for the Great British public's attention this year, the role of the festival PR is now more vital than ever in helping get an event's unique selling point across. *Music Week* looks at the methods used to stay ahead of the pack



When 1,500 hippies gathered at Worthy Farm for the first Glastonbury in 1970, paying £1 to watch acts such as T. Rex and Stackridge – with free milk thrown in, few of them could have guessed they were at the vanguard of what would become the multi-million-pound British festival industry.

The average Brit's penchant for a spot of summer festival going has grown exponentially, with estimates suggesting that upwards of 400 will be staged this year.

As the fields and glades of rural Britain vanish under acres of canvas and temporary car parks, more and more hopeful promoters are vying for some festival action, with the scene becoming decidedly crowded.

With so many summer events scheduled, the challenge for PR companies is how to raise the profile of a festival above its rivals. For the big events, strength of line-up remains crucial in generating media attention, but for new entrants into the packed arena, a unique selling point is vital.

DJ and owner of Sunday Best Recordings Rob Da Bank, for example, is expanding his festival activities beyond the Isle Of Wight's successful Bestival this July to launch Camp Bestival at Dorset's Lulworth Cove, a family event offering hot showers, "Redcoats", comfortable camping and childcare facilities.

Get Involved Ltd is a co-founder and co-organiser of both Bestival events and also handles their PR. Managing director Ziggy Gilsenan believes market forces ensure there is a process of natural selection whereby some festivals will inevitably fail while others will go on to achieve greatness.

"It's a tough marketplace. Consumers are very discerning and expectations are high, especially with the increased competition," she says. "Ultimately you could have the best plan for your event, but as a promoter you'll face many factors that are out of your control – from bad weather to artists pulling out or licensing issues."

Festivals, Gilsenan believes, are now part of our heritage, which is why they have such a broad market appeal. But the availability of niche options is creating a more selective customer.

"There is more choice, but still only so many pounds to go round per household," she points out.

(Pictures)
Best in tents: Rob Da Bank's Bestival is branching out in 2008 with the arrival of Camp Bestival, a family-oriented event



"There is more choice, but only so many pounds to go round per household. Consumers take more time considering their options these days"

– Ziggy Gilsenan, Get Involved

"Consumers take more time considering their options these days – and ticket sales generally are a bit slower this year."

With Camp Bestival, it has been important not to alienate the core Bestival crowd. "Our media partnership with *The Sunday Times* has really contributed to this cutting through. It's spot on for our Camp Bestival audience and allows us to be very intimate and relevant in the way we communicate," Gilsenan explains. "Likewise, our partnership with Radio One is key for Bestival as it allows us to talk to specialist and mainstream music lovers."

She is also keenly aware of the importance of new media. "These channels provide the opportunity to become fully integrated into consumers' lives and are great PR tools for word-of-mouth too.

"You can also be very targeted, not only in terms of music and social trends, but age and mindsets. You can blog to teens and mums alike; it's very powerful," avers Gilsenan.

This year, one of the buzz phrases seems to have been borrowed from John Major's old Conservative government – forget about VIP lounges and the big-branding razzamatazz and get "back to basics".

One newcomer with that credo in mind is Redfest, a two-day festival to be staged in Surrey parkland featuring new and emerging acts. Organiser Matt Nichols is hoping a music policy spanning indie, rock, electro and dance – plus an attractive £64 ticket price – will ensure success.

Inspired to organise Redfest by his teenage son, Nichols is embarking on a five-year plan, and has recruited Outpost to handle the PR for the July event.

"The ethos behind it is back to basics," says Outpost's Letitia Thomas. "There are no gimmicks, no frills, no VIP tent, no corporate hospitality, no tie-ins. It's how things used to be before we became saturated with corporate branding.

"The brief was to create awareness and that's exactly what we're doing. The event has a 5,000 capacity and we want to generate 3,000 advanced sales."

Thomas is handling the traditional media while her colleagues tackle the likes of Bebo, MySpace,

Facebook and the blogging community. "We're hitting the media websites and so far we've had a really good response," she says.

Although the amount of festivals taking place is undoubtedly up, Thomas believes there is still just about room for everybody. "You have to compete and jostle for editorial space," she admits. "There is healthy competition but there is room for everybody."

Possibly one of the most keenly-scrutinised developments on the 2008 festival calendar is A Day At The Hop Farm, which marks the return to the festival fray of live music legend Vince Power. Observing a non-competition clause for the past three years after selling his Mean Fiddler empire to Live Nation, the veteran promoter is fully refreshed and back with a vengeance.

And once again, the message is back to basics, according to Ian Roberts of Zest PR. "It's time to go back to how festivals used to be," he says.

"Judging by the amount of interest and early ticket sales, it already seems to be appealing to the punters."

The crowd-pulling presence of Neil Young, Primal Scream and Supergrass on the bill of the Kent-held July 6 event will not harm the festival's chances either.

Power's return to the festival front line is part of the PR story in itself, but he can see problems for other festival organisers in the crowded market.

"The very small festivals will be fine, but for the ones between 10 and 15,000 it's difficult to make them work," he observes. "The level of production and site management makes it difficult unless you've built them up as a brand over the years."

Established more than 20 years ago, one of the highest-profile festivals not to rely strictly on the power of its line-up is the world music festival Womad, for which The Outside Organisation handles PR. Outside's Ben Pester sums up the event's USP: "It is *the* world music festival," he proclaims. "There's no-one else doing it and we don't sell ourselves on headliners, we sell ourselves on the family environment.

"There's never issues with drugs, or with people falling over drunk because you get a slightly more mature crowd with families."

But Pester admits that it is difficult to compete

NEW FESTIVALS FOR 2008:

Osbourne House, Isle Of Wight (July 26/27)
Organiser: John Giddings
Key acts: Paul Weller, Girls Aloud

Camp Bestival, Dorset (July 18/20)
Organiser: Rob Da Bank
Key acts: The Flaming Lips, Kate Nash

Redfest, Surrey (July 4/5)
Organiser: Matt Nichols
Key acts: The Maccabees, Lightspeed Champion

A Day At Hop Farm, Kent (July 6)
Organiser: Vince Power
Key acts: Neil Young, Primal Scream

with the leading festivals in key mainstream areas of the press because the headliners generate the column inches.

For Power, a good festival should concentrate on the customer experience. "I'm coming back with more emphasis on the customer and the music rather than branding and sponsorship," he reveals. "The music is still king but I think the customers need to be told they're king as well. At the moment they're almost like an afterthought."

Glastonbury press officer Crispin Aubrey does not tend to talk about PR or brands, seeing himself more as the guardian of the iconic event's "ethos".

"We don't have anything approaching a big public relations department," he confesses. "We have two press officers and two other people working in the office. It's a very lean exercise."

It is a matter of keeping things straightforward, he says, and not involving "some agency in London". Like many of the people behind Glastonbury, he lives locally and has been involved for many years.

There is a lot more to Glastonbury than the headliners, Aubrey states. "In music terms, there is an enormous amount of other stuff going on, some of which is to do with the festival's ethos of simplifying our way of living, environmental issues and some political causes.

"When you look at it on television when it's broadcast by BBC2, you see Greenpeace, WaterAid and Oxfam. You don't see any commercial sponsor. We gave £2m from the 2007 event to what we call the 'good causes'. That's what marks us out.

"We like people to come for all those other reasons that aren't just the headline acts. There's juggling and massage. Other festivals are doing some of these things now and we're pleased that some of the Glastonbury spirit has spread elsewhere."

Glastonbury, though, is in a league of its own, Power believes. "It will always survive - it's a unique institution," he says. "It could be Glyndebourne, it could be Wimbledon - it's one of the things everybody has to go to."

Duffy shows no Mercy in radio rundown

Pos Artist Title Label Plays / Aud (000s) / National/Regional Plugger

1	Duffy	Mercy	A&M	22924 / 825453	Polydor/Polydor
2	The Feeling	I Thought It Was Over	Island	16239 / 578469	Rapture/Island
3	Adele	Chasing Pavements	XL	20504 / 558792	Radar Plugging/Beggars
4	Rihanna	Don't Stop The Music	Def Jam	22198 / 557780	Mercury/Mercury
5	Nickelback	Rockstar	Roadrunner	20226 / 536216	Lucid PR/Roadrunner
6	Kylie Minogue	Wow	Parlophone	16733 / 525660	Parlophone/Parlophone
7	One Republic	Stop And Stare	Interscope	12392 / 495886	Polydor/Polydor
8	Timbaland presents One Republic	Apologize	Interscope	21238 / 455671	Universal/Universal
9	Leona Lewis	Better In Time	Syco	11221 / 415594	Hungry & Wood/Clare Newsham
10	Scouting For Girls	Elvis Ain't Dead	Epic	14560 / 404208	Rich Perry PR/ Bob Herman
11	Mark Ronson feat. Amy Winehouse	Valerie	Columbia	17039 / 398251	Sony BMG/Sony BMG
12	Kelly Rowland	Work	RCA	13170 / 384761	RCA/RCA
13	Take That	Rule The World	Polydor	16970 / 364116	Polydor/Polydor
14	David Jordan	Sun Goes Down	Mercury	7375 / 335863	Mercury/Mercury
15	Girls Aloud	Call The Shots	Fascination	14109 / 319975	Polydor/Polydor
16	Mika	Relax, Take It Easy	Casablanca/Island	16073 / 312629	Island/Island
17	The Kooks	Always Where I Need To Be	Virgin	6364 / 302221	Virgin/Virgin
18	One Night Only	Just For Tonight	Vertigo	10786 / 295756	Airplayer/Vertigo
19	Alphabeat	Fascination	Charisma	6595 / 286356	Lucid PR/Virgin
20	Leona Lewis	Bleeding Love	Syco	12291 / 283781	Hungry & Wood/Clare Newsham
21	Sugababes	About You Now	Island	13497 / 281102	Island/Island
22	Alicia Keys	No One	J	13839 / 280456	Sony BMG/Sony BMG
23	Estelle feat. Kanye West	American Boy	Atlantic	8610 / 275848	Atlantic/Atlantic
24	Taio Cruz feat. Luciana	Come On Girl	Island	6951 / 258996	Island/Ish Media
25	Robyn	Be Mine	Konichiwa	7246 / 250719	Island (Radio Two)/Music House (Radio One/national)

Female soloists continued to dominate the radio airplay chart throughout quarter one, with Duffy taking the crown from Leona Lewis at the number one spot with her A&M/Polydor single Mercy, which was heard by an audience of more than 80m thanks to 22,924 plays. Adele, Rihanna, Kylie and Leona Lewis all claim a place in the Top 10.

Behind Duffy at number two are The Feeling, who managed to reach an impressive 57m listeners with a relatively modest tally of 16,239 plays for I Thought It Was Over, the first single from their second album Come With Us.

David Jordan's Sun Goes Down might have only attracted 7,375 plays but it reached more listeners than Girls Aloud's Call The Shots, which was played twice as many times. However, even though Jordan reached an audience of 33m, compared to the 31m reached by Girls Aloud, the female five-piece were enjoying their second quarter as residents of the airplay chart.

Also enjoying a second spell in the quarterly top 25, Take That's Rule The World clocked up a further 16,970 spins on radio, attracting 36m listeners to add to the 70m listeners it reached in Q4 2007.



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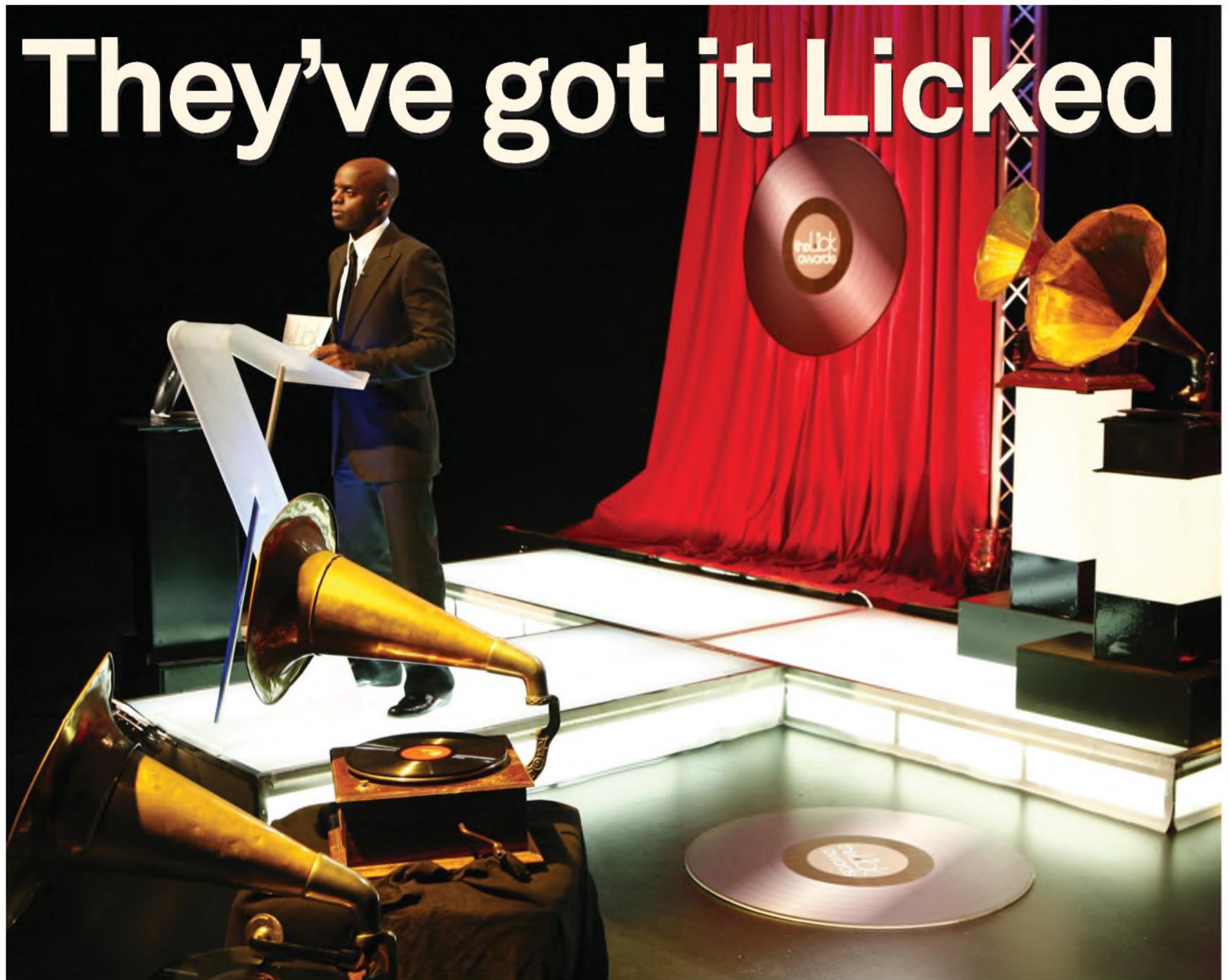
110 gloucester avenue
the primrose hill business centre
london NW1 8HX

t. +44 (0) 207 209 3760

f. +44 (0) 207 209 3761

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by Adam Woods

MTV's flagship urban show *The Lick* has been relentlessly championing and supporting the very best talent for 10 years, giving the genre an essential foothold in establishing itself in the UK. *Music Week* pays tribute to a show celebrating a landmark birthday and talks to Trevor Nelson, the man responsible for steering the ship from the word go

It takes a genuine common cause to slice through the rivalries and grudges of the British urban scene and persuade its leading artists to share a sofa, a photo shoot and a three-page, fold-out cover of this month's *Touch* magazine.

The clue to all this community cohesion is to be found sitting in the centre of the front cover image, flanked by Lemar and Craig David, clutching a 12-inch copy of the late Lynden David Hall's *Sexy Cinderella*.

This is Trevor Nelson, and around him Estelle, Kano, various So Solid Crew members and US stars such as Mos Def, Sean Kingston and Kelly Rowland. They are among the 33 artists who have taken the trouble to turn out in celebration of 10 years of *The Lick*, the show Nelson has fronted for the first full decade of its life.

"Everyone said to me, 'You will never convince all those artists to come together and do a photo shoot, sitting all around Trevor like that'," says

(Picture above)

Urban takeover: Trevor Nelson presenting 10 Years of *The Lick*

Jasmine Dotiwala, head of MTV Base. "Literally, I picked up the phone, I spoke to everyone and they were all like, 'Sure!'"

In a perfect world, the cover might just as easily also have featured Mary J Blige, Usher, Jay-Z, Mariah Carey, P Diddy, Ja Rule, Rihanna or any of the many superstar acts, mid-level artists and smaller names to have regarded the programme as a friend and crucial supporter since the days when there was nowhere else on television for urban music to go.

MTV spotted the obvious vacuum and began developing *The Lick* for the main channel in 1997. "We decided that there needed to be a show that reflected urban music, which was clearly blowing up at the time," says Francis Ridley, then director of programming and production for MTV UK. "We needed to create something and, at the same time, along came Trevor Nelson."

Nelson was then a relative newcomer at

Radio One, where his Rhythm Nation show and R&B chart show had both begun the year before. However, he was already a mainstay of the urban scene, having spent 10 years with Kiss, going back to its pirate days, and held A&R positions at EMI and its Cooltempo offshoot, where he signed Lynden David Hall and A&R-ed Mica Paris and D'Angelo.

Though he had already made the jump into a certain kind of mainstream role with his Radio One contract, Nelson was not instantly seduced by the prospect of an MTV show, basically for reasons of music purism.

"MTV was the big, branded video channel," he says. "It wasn't really serving my needs at all. There was no hip hop on there unless it was extremely commercial, which is quite something. 25 years on from the launch of the American one - you would have thought they would be embracing it more."

theLick

EVENTS TO REMEMBER - THE LICK PARTIES:

1. Dublin

You might imagine the parties would blur into each other 10 years since *The Lick* first went on the road, but for

Trevor Nelson, the best ever event is easy to pinpoint: "The best, for my money, in fact the best R&B party ever held anywhere, ever, was Dublin after the MTV Awards in 1999. We didn't have a line-up -

we just had a party. We had the Honeyz, and we had booked them to perform, but by the end of the night, we had P Diddy, Whitney Houston, Bobby Brown, Mary J Blige, Mariah Carey, TO, Lynden David Hall and

Missy Elliott coming up on stage. Half of these people didn't even get on with each other, and they all said, 'in America, this would never have happened'. It was just perfect, it was unbelievable"

2. Leeds Majestic

The title of best UK Lick party goes to Leeds for coming up with four memorable nights on four separate occasions. "There's a big old Ritzy in Leeds which holds about 5,000 people and we

packed it out four times with a live band downstairs," says Nelson. "Omar played one, Beverlay Knight played one, Lynden David Hall did it once. I remember playing Fat Man Scoop's *Be Faithful*, two years

"So I went there with quite a lot of suspicion, thinking they just wanted fluffy, model types. Or else that they wanted a TV presenter, not a music guy, you know? And I was all about the music. Anyway, I went over there and didn't give the best screen test, but they came back and they wanted me."

Ridley's recollection of Nelson's first impression differs significantly from that of the broadcaster himself. "We knew we needed to do the show, and we looked at a number of different ideas for presenters," says Ridley. "Trevor was a DJ at the time, but the minute he stood behind the camera and talked to you like he was born to do it, it was kind of game over."

MTV made its pitch and Nelson was gradually brought round, though he insisted on the fulfillment of certain strict conditions.

"I said I didn't want to be called a VJ," he says. "I didn't want to be standing up, twiddling my fingers; I wanted a sofa; I wanted to talk about the history of the music, what's going on, the lifestyle. And they were incredibly supportive of the whole thing. I can't fault them for that."

From day one, Nelson was "very smart and business-like," according to Ridley, who since 1999 has counted the broadcaster as a partner in Money Productions, an offshoot of his own Money Management stable.

"He didn't want to be doing something that was going to be seen as ghetto and niche," he says. "It's the music he loves, but he has always been a broadcaster who takes that to a mainstream audience. He wanted to know the MTV commitment was there, which it obviously was, although we didn't know at the time that it would take off so quickly."

Nelson got his sofa and his broad urban-cultural remit when *The Lick* launched in April. Dotiwala, then still a presenter herself, remembers a show without the visual flair we see today.

"If you look at some of the early ones from 10 years ago, it used to be Trevor sitting in a practically empty studio reading off the autocue," she says. "It was quite mused - he was this anorak for urban and hip hop music."

Ridley remembers the early editions having a stripped-back, classic quality - carefully constructed to frame the opulent hip hop video style of the day without looking like a cheap copy.

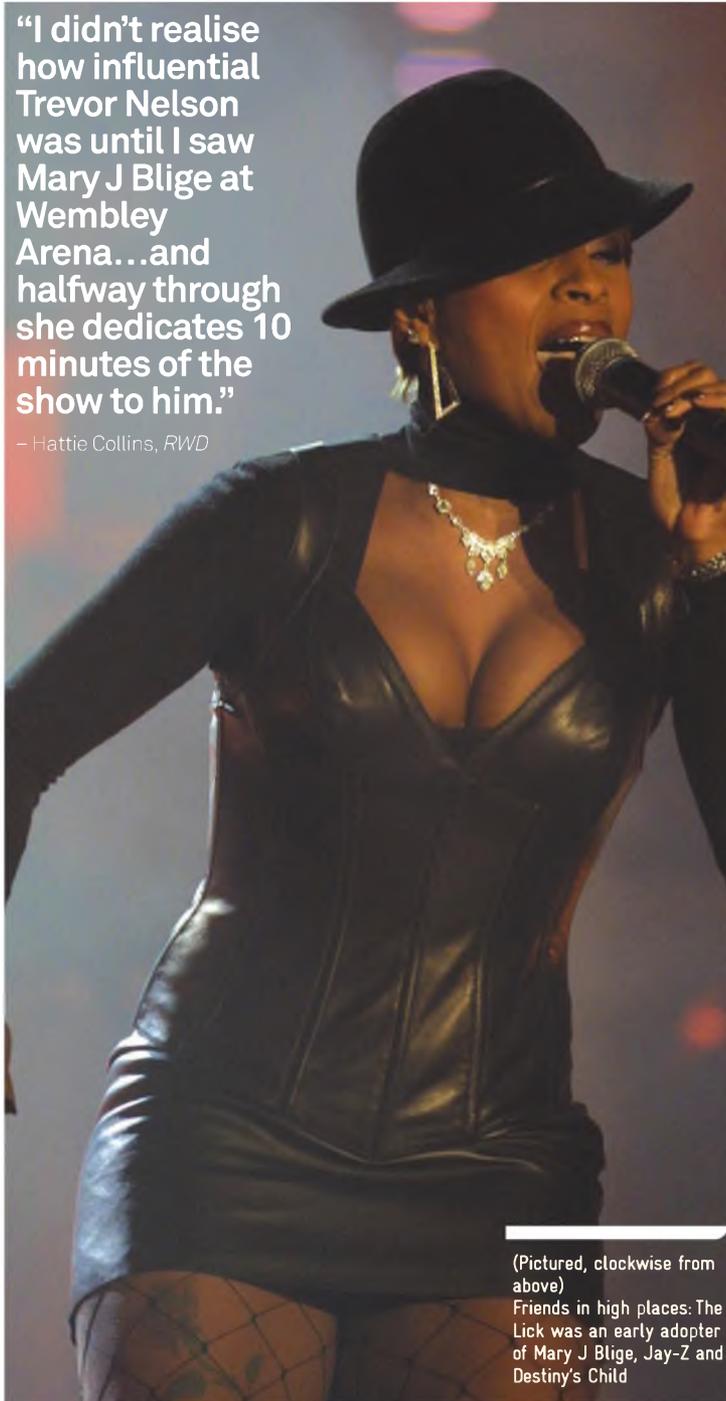
"The design of the show was specifically created to reflect the video representation of R&B and hip hop at the time," says Ridley. "Visually, we had to make sure it married up with those videos, every single one of which was directed by Hype Williams, as far as I can remember. And, of course, we had to do it on an MTV budget."

The debut Lick party took place at Emporium in London the following month - the first of many gigs that would come to provide the heartbeat of the show on the street and around the world.

MTV Base was still more than a year away, but it is a testament to *The Lick's* strategy and a measure of the show's instant success that

"I didn't realise how influential Trevor Nelson was until I saw Mary J Blige at Wembley Arena...and halfway through she dedicates 10 minutes of the show to him."

- Hattie Collins, *RWD*



(Pictured, clockwise from above)
The Lick was an early adopter of Mary J Blige, Jay-Z and Destiny's Child



before it got to number one, and I have never seen anything like it - the place went berserk"

3. Somewhere in Scandinavia

"Third would be one of the Scandinavian ones -

Copenhagen or Stockholm," says Nelson. "Just because it looks amazing - you can imagine. Need I say more?" He's talking about ladies, of course

4. Somewhere in Belgium

From unpromising beginnings, prejudice-busting, all-time great Lick parties can come a date in Belgium is one such case. "I went in there and it was like a basketball arena. I

thought, 'We are in Belgium, we are not going to fill this out', but it was packed."

5. Emporium, London

Warm, emotional vibes go to the Emporium on Soho's Kingly Street,

scene of the very first Lick parties. "It held about 900-odd people," says Nelson. "I remember when we did the first party, there was a queue going down Kingly Street, round the corner into Regent Street in the early

market where urban music could seldom be heard in the mainstream media. With the right format in place, an explosion of urban talent from the US gave the show an almost instant momentum.

"When I was coming up as a product manager, it was very hard to break into the media with anything other than massive crossover urban artists," says Matt Ross, once head of black music at Columbia and head of urban repertoire at BMG, now a manager in his own right. "We got *The Fugees* through, but the plethora of urban acts really didn't have many homes on TV.

"The Lick really gave a three-dimensional platform for the urban world, as opposed to radio being two-dimensional," Ross adds. "In that way, it was really able to present the culture as well as the music, and obviously it presented a much broader spectrum of urban acts than just the big-hitters."

For Sony, that meant artists such as Maxwell; a sophisticated, nu-soul proposition without a radio plot. "He was a quality artist and *The Lick* gave us a real home for acts like that - a little bit niche and not really fitting into the radio playlist format," says Ross.

evening I saw hardened clubbers in that queue that normally don't go out until 1am, queuing politely. And I thought, 'We have got something here'."



(pictured left)
Urban takeover: Missy Elliott, Puff Daddy and Whitney Houston turn up for The Lick's legendary Dublin party in 1999

(pictured right)
The Lick can claim a share in Usher's UK fame

For one-time Virgin Records promoter Robert Pascoe, now with Mercury, The Lick's scope took in Janet Jackson, Luniz and Kells, but the continuum is one that stretches to the present day and artists such as Rihanna and Ne-Yo.

"It has played such a large part for international acts coming over, and for UK acts as well," says Pascoe. "Without Base, there would be no Channel U, there would be no 1Xtra, no grime scene, no So Solid," says Pascoe.

As Pascoe suggests, while The Lick's patronage of US acts has undoubtedly helped to produce the greater number of hits, the show's real legacy could well be its support of home-grown urban music, for many years derided as an imitation of the US original but subsequently scoring notable, if scattered successes with acts such as Estelle, Dizzee Rascal, Lemar, Craig David and The Streets.

"They have always had a nice balance of US and UK artists," says Atlantic Records vice president of international marketing David Miller. "With the Lick parties that have taken place around Europe, the UK acts were always taken into account."

The same has been true since the very beginning, when there was somewhat less to shout about. "I have been looking back, and the Lick shows have always, always, had UK talent in there," says Dotiwala. "If we have Beyoncé, we will have Estelle after her; if we have Jay-Z, we will have Kano straight afterwards. We like to

think we are giving them an equal playing field."

With the global stars of the US, The Lick's prescience in covering the ground-floor level is that it pays for itself again and again. As R&B and hip hop acts have achieved meteoric success and found numerous other media outlets clamoring for their time, the show has been able to use its credibility to punch above its weight.

"When we first had Destiny's Child [at the time of the release of first UK single No, No, No in 1998], we were probably the only TV they did," says Nelson. "The last time they came to the UK, there would have been offers from 10 TV shows and 50 radio stations and it was important we were there at the beginning, or else we wouldn't have got them anymore."

Needless to say, backed up by MTV Base, The Lick has a powerful punch of its own. "I remember I was at Def Jam working the Ne-Yo project and MTV Base rotated the video 100 times during the first two weeks of service and really set the whole thing off," says Miller. "They can give a record the kind of airing the

"The Lick presented the culture as well and a much broader spectrum of urban acts than just the big-hitters"

- Matt Ross, artist manager

Madonnas and Justin Timberlakes get on MTV proper."

Likewise, Ne-Yo's predecessor Usher is widely regarded as owing a significant share of his early UK success to the attentions of The Lick, and the artist himself has not forgotten it, according to Mervyn Lyn.

"I remember flying to LA with Trevor to do a Lick special on Usher's Pop Ya Collar video and we ended up playing American football," he says. "Am I any good? No, I'm shit. But so is he. The point is, as Usher's career has gone, he knows Trevor and he knows he is solid."

The point is made again and again, not only by grateful A&R men, but by Nelson's fellow pundits and broadcasters, who can only marvel at the strength of the man's reputation in the artist community.

"This is Trevor Nelson to me," says urban music writer Hattie Collins, editor of RWD magazine. "I didn't realise how influential he was until I went to see Mary J Blige at Wembley Arena on the No More Drama tour three or four years ago, and halfway through she dedicates about 10 minutes of the show to him."

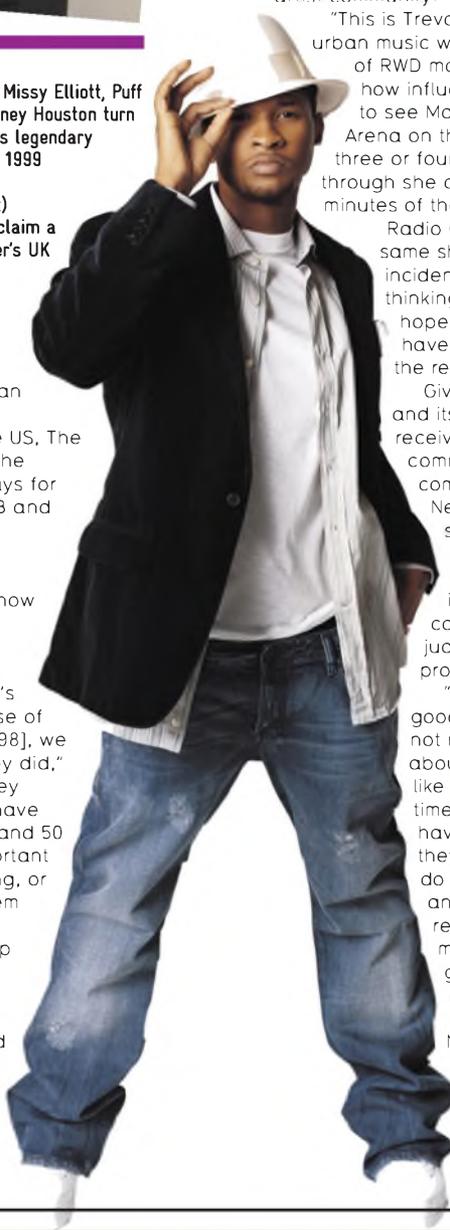
Radio One DJ Nihal was at the same show and remembers the incident well. "I remember thinking, 'That is power'. I hope, in years to come, I have got even a millionth of the respect he has."

Given the support The Lick, and its presenter in particular, receive from the artist community at all levels, the common perception of

Nelson is as a friend of the stars. However, this is a suggestion he aims to deflect, conscious of the implicit aspersions it casts on both his judgement and his professionalism.

"We have forged some good relationships, but it's not really always just been about that," he says. "It's not like we're kissing arse all the time. To get respect, you have just got to know what they are talking about. They do so many fluffy interviews and they love sitting down, really talking about their music. We have kept that going, and that has been really rewarding."

According to Lyn, Nelson enjoys the kind of credibility that can only come from truly knowing the urban way of life, which is why his opinion continues to count.



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“I am incredibly proud of the last 10 years”

Music Week chats to Trevor Nelson about his love of music and 10 years of life at The Lick

It has been 10 years of The Lick. Does it seem like a decade since it all began?

It does, actually. I think of how long ago it was when we first started, what we were wearing and what the music was like then, and it does feel like a decade ago.

Has the whole urban scene as you know it changed much in that time?

It has, in a way. The way everyone is a bit quick now; all the information has become so much more accessible. These days we have a half-hour show, which makes it quick, informative and gone, and that's a reflection of the way things have gone now. The internet has changed everything; it has killed some of the sense of adventure and mystique with music. If you hear a rumour about a record, you Google it. Before, if you heard a rumour about a record it took two days or longer to find it. Which isn't a bad thing, but it makes your speciality not as special.

You spoke to *The Guardian* about how record collecting loses its shine when you listen to music for a living. Do you ever feel like you're losing your enthusiasm for the music itself after so long?

I haven't lost my enthusiasm at all, but it is a different path now. I'm not going to be one of those sad geezers going, 'It was better in the old days'. It is easy to make music now and just mail it out as MP3s, and it means you do get a lot of rubbish, but the cream rises to the top almost naturally. You can't avoid a record that is going to be big, whereas before you had to unearth it and make it big. It is a different process, but it is good for the artist.

What credit do you think The Lick deserves for the rise of R&B and hip hop over the past 10 years?

I honestly think the show was pivotal, I really do, and I'm not saying that just to blow my own trumpet. I'm not saying we were the one single reason why this music broke through, but we certainly helped. What people don't understand is, this show is not just a UK show – it goes to so many countries around the world. So I'm playing a video and it is being seen from Brixton to Africa to New Zealand. For a little show, it is phenomenal.

Hip hop has gone from underground to overground, basically. It's almost like we've been building the Channel Tunnel, and now it's built. And it's not just hip hop – R&B has gone mainstream in a big way. Pop is R&B now, as much as it is hip hop. It's cross-pollination, man. A lot of people will say it has all gone too shiny and too pop, but for years we were complaining that it wasn't getting heard.”

“We have come to the point where Kanye is guesting on an Estelle track. If you would have asked me in 1998 if I could see a day like today, I would have said you were joking”



What kind of an advantage did you derive from being so early on the scene?

We really did get the A-list, the hip hop and R&B royalty at a time when there was no telly for them to do. This was when TFI Friday was still on, and bless him, but he really didn't have a lot of this kind of music on a show like that. But we got it out to people, and people really loved us for that. The brand is something that is very sexy for artists, but more importantly, young artists coming through aspired to be on our show – it was like the first step.

Being consistently there has been consistently important. The Lick gets its credibility from lasting the pace, but more importantly from being there every single time anything happened. And more importantly still, we couldn't have been there if there hadn't been consistently great and new artists.

As The Lick has gone on, you've taken more of an anchor role. Can you ever see yourself stepping away entirely?

I used to kill myself to do everything. Now, I don't do every interview, it's more delegated – Ace & Vis do interviews; Sarah Love does interviews. For the first five years, it was always just me on screen. It was about establishing a brand and now other people can come in and do their thing.

I'm happy just to be the anchorman, and when it's time for me to pack my bags, I will go. I have still got my enthusiasm, I'm still into it, and the moment I look like I'm not, I'll go.

What did the Lick parties bring to the whole thing?

We had some great parties, and they were a really good way of taking the brand around the country, from city to city, and really taking places over. The majority of artists were UK acts and we never announced who they were, we just put them on – people like Terri Walker and Jamelia – and they got a massive reception, even though the UK crowd were always quite sceptical, they were always so Americaned-up.

There's a lot of affection from very big artists for you and for the show. Are you really that close to the people you feature?

I actually keep my distance, because they don't always stay on top for that long. I don't exchange phone numbers with everybody, because when it's not great, it's not great, and I don't want to be in a position where I feel obliged to put someone on when I don't think what they are doing is that good.

I always need to be able to step back, because it's not just about my own tastes. Just because you have got a show, you can't make things happen. I love Common as a rapper, I think he is the best, but he will never be the most famous rapper – he will never be 50 Cent.

What are your key musical recollections of the past decade?

Some sessions we did with the young Usher were great. Destiny's Child's early days, no question. We were on them all the time – where the pop mainstream dipped in and out, we were there. When Puffy brought his Bad Boy camp to London, the whole lot of them, and we did a special live thing at Sound Republic in Leicester Square – that was pretty special. Craig's first album, being there for that. Ms Dynamite's first album, being there for that.

We have been there for nearly everything that has happened in the last 10 years. Now we have come to the point where Kanye is guesting on an Estelle track. If you would have asked me in 1998 if I could see a day like today, I would have said you were joking.

Do you have any final reflections on 10 years of The Lick?

The more I think about it, the more I realise it is the longest-running show in MTV history and I'm really proud of that. I am incredibly proud of the last 10 years, of what we have done, and I think, as long as there is black music out there, there is a reason for us to have a show, or for there to be a show like ours.

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16.05.2008
THE SPIEGAL TENT 8.15PM

15.05.2008
HORATIUS BAR 8:15PM

17.05.2008
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Photo: Simon Ward

by Stuart Clarke

Brighton's third Great Escape Festival puts the spotlight on the Norwegian music industry as the organiser reduces the number of artists in a bid to maximise their exposure at an event that expects a 20% increase in attendance this year

Music Export Norway will look to The Great Escape Festival this May to highlight the launch of its first international office, in London. The industry-funded organisation will set up a permanent base in London next month, as it looks to assist the career development of Norwegian artists and advance the industry's interests in the UK.

Norway is also the lead international partner at The Great Escape Festival this year and the Norwegian industry will be heavily represented over the three days in May when the event returns to Brighton's venues for its third consecutive year. Nine Norwegian artists will perform across the three-day event, while a selected delegation of approximately 20 representatives from the Norwegian music business will be in attendance as guests of Music Export Norway.

"This is our first international office so it's quite a milestone for us. There is a lot of momentum for Norwegian music and the Norwegian industry," says Jonas Vebner who will be heading up the Music Export Norway office in London. "Interesting things are happening in the

Norwegian music scene and a wealth of talent emerging."

Of the organisation's decision to set up its first international office here, Vebner says London seemed like an obvious home. "The UK has, for a long time, been very important in setting trends internationally, and media wise. It is also a bridge-point to other markets and it is one of our biggest export markets. We work to increase awareness of Norwegian music but also look to strengthen the networking confidence of the Norwegian industry."

In previous years The Great Escape has put the spotlight on France, and prior to that Canada which partnered the event in 2006.

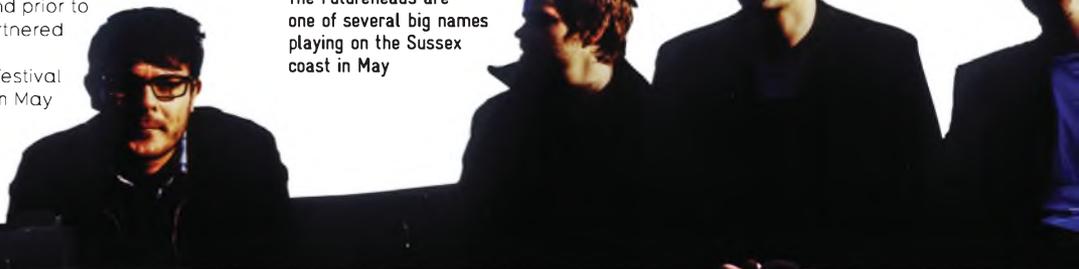
The Great Escape Festival returns to Brighton from May 15 to May 17, and organisers are anticipating a further 20% increase in the

number of people attending this year's event, with 5,500 punters and 2,000 delegates expected across the three days.

As with previous years, the artist line-up boasts an impressive array of increasingly bigger names, with the likes of The Wombats, The Futureheads and The Fratellis

(Picture above)
Red-carpet treatment: nine Norwegian artists and 20 industry reps will hit Brighton for the Great Escape

(Picture below)
Brighton rocks: The Futureheads are one of several big names playing on the Sussex coast in May



NORWEGIAN LINE-UP AT TGE 2008:

Ungdomskulen
Thursday, 20.00 at Barfly
Thursday, 00.00 at Duke Of York
www.myspace.com/ungdomskulen

Dylan Mondegreen
Thursday, 19.15 at Spiegel Tent
Friday, 00.00 at Red Rooster Café
www.myspace.com/dylanmondgreen

The Lionheart Brothers
Thursday, 20.15 at Ocean Rooms (basement)
Friday, 00.00 at Old Market
www.myspace.com/lionheartbrothers

Sigh And Explode
Saturday, 21.15 at Freebutt
Saturday, 00.00 at Barfly
www.myspace.com/sighexplode

Silje Nes
Saturday, 00.00 at Theatre Royal
www.myspace.com/siljenes

Ida Maria
Thursday, 19.35 at Audio (Downstairs)
Friday, 22.15 at King & Queen
www.myspace.com/idamaria

Nils Bech
Saturday, time tbc at Duke of York

Ane Brun
Saturday, time tbc at Duke Of York

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TONY WADSWORTH (BPI BRITS TRUST)
ANTHONY VOLODKIN (HYPE MACHINE) FRED BOLZA (SONY BMG)
PAUL BRINDLEY (MUSIC ALLY) GIULIO BRUNINI (BRAND AMP)
JEREMY SILVER (AVID EDUCATION)
DAVID COURTIER-DUTTON (SLICE THE PIE)

PUBLISHING PANEL

TABITHA CAPALDI (BMI) SAM WINWOOD (KOBALT)
MATT HALES (AQUALUNG) KENNY MCGOFF (EMI)

MANAGERS PANEL

GARY MCLARNAN (MR SCRUFF) CERNE CANNING (SUPERVISON)

ONLINE VS PRINT PUBLICATION

ANDY ROSS (BOSS MUSIC) WILL KINSMAN (THE FLY)
DARREN TAYLOR (ROCKSOUND) PAUL BRANNIGAN (KERRANG!)
SEAN ADAMS (DIS) KRISSI MURISON (NME)

FUTURE FOLK PANEL

SOFIA HAGBERG & SIMON TAFFE (END OF THE ROAD FESTIVAL)
ANNA MOULSON (MELTING VINYL)

BRITISH ASIAN PANEL

BOBBY FRICTION (BBC)
SUMIT BOTHRA (EMBARGO MANAGEMENT)
MARK STRIPPEL (HEAD OF MUSIC AT BBC ASIAN NETWORK)

HIP HOP PANEL

JAMES MCNALLY (HIP HOP CONNECTION)
SOWETO KINCH (ARTIST)
ADAM DEWHURST (THINK ESPIONAGE)

CELEBRATING 20 YEARS OF ACID HOUSE

ANNIE NIGHTINGALE DAVE BALL RICHARD NORRIS
PHIL HARTNOLL NICK SMITH

FUNDING PANEL

PENNY KING (MUSIC OFFICER, ARTS COUNCIL ENGLAND)
PHILIPA MCEVOY (UK TRADE & INVESTMENT)

JAPAN-CURRENT TRENDS

PETE CHAPMAN (TOKYO T&I)
FRANK TAKESHITA (CREATIVEMAN)
'Z' MASAYOSHI ZAITSU (IMPERIAL RECORDS)

REALITY CHECK

MARTIN ELBOURNE (TGE/GLASTONBURY)
STEPHEN BUDD (SBM) GREGG BOGGS (SONY BMG)

INDEPENDENT PROMOTERS PANEL

GREG PARMLEY (IQ MAG)
STEVE ZAPP (ITB)
JON DUNN (LIVE NATION)
TOM BAKER (EAT YOUR OWN EARS)

OTHER FEATURED PANELS INCLUDE THE MUSIC TANK CMU WORKSHOP NOTE FOR NOTE MTV STICKY AND THE INTERNATIONAL TRADE VILLAGE

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THE WOMBATS THE FUTUREHEADS VAMPIRE WEEKEND YOUNG KNIVES
THE TING TINGS IRON AND WINE FRIENDLY FIRES THESE NEW PURITANS SANTOGOLD
SAM SPARRO LIGHTSPEED CHAMPION LATE OF THE PIER THE HOLD STEADY
JOE LEAN AND THE JING JANG JONG THE TEENAGERS THE AUTOMATIC BLACK LIPS
THE SUBWAYS BLACK MOUNTAIN WILEY PETE AND THE PIRATES LAURA MARLING
GLASVEGAS OKKERVIL RIVER YEASAYER THE MAE SHI XX TEENS ROLO TOMASSI FUJIYA AND MIYAGI

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among those headlining nights at the festival, while developing, unsigned acts will keep the festival on the map for the A&R community.

"We have never seen that boundary between signed and unsigned; it's about getting the artists of all levels in front of people who can influence their career in a positive way. That can be an independent plugger, a journalist from Pitchfork, an A&R executive, or the booker for Canadian Music Week," says Barfly operations manager Jon McIlldowie. "That's what's important for an event like us. A few bands will get record deals or licensing deals from playing our event, others will just get their team in place. We have people coming over from the US, Japan, Australia and all over Europe."

While the level of attendance is anticipated to increase this year, the number of artists has actually been reduced as organisers look to ensure all artists have the opportunity for multiple shows at the event. "We decreased the number of artists playing purely due to a couple of factors," says McIlldowie.

"Primarily, we really wanted to focus on the quality of the artists we were booking, and second to that, we wanted artists to do more than one show, ideally two. With the international acts in particular, it's a long way to come for one show, so this year there will be plenty of opportunities to see the bands you want to see. We are using bigger venues and spending a lot more on production."

For the first time this year the 1,800-capacity Brighton Dome will be incorporated into the activity.

NME and MTV will each enjoy an increased presence at the event this year, each hosting nightly club shows with bands and DJs across the weekend while a number of labels and organisations hosting showcases at this year's event are Moshi Moshi, Transgressive, Wall Of Sound, No Pain In Pop, Fat Cat Records, Greco Roman, Stolen Recordings and Music Export



Norway, which is to host a special networking event as official international partner.

"Our club and late-night gigs have increased by about 100% on last year," says McIlldowie who notes they have seen similar growth for The Alternative Escape, which provides an umbrella for fringe activity in the city over the three days adding value to the Great Escape brand.

This year the convention aspect of the festival begins at 10am on Thursday, May 17 and runs across

the three days. Highlights include a keynote interview that will see CEO and co-founder of Nettwerk Music Group Terry McBride in conversation with Jeremy Silver, former head of new media at EMI and now managing director of Avid Education/Sibelius. BPI and Brits Trust chairman Tony Wadsworth will take part in a similarly-formatted event when he is interviewed by Paul Brindley, managing director of Music Ally. Other organisations represented at the convention include SellABand, BrandAmp, Aim, MMF, Music Ally and Beggars Group to name but a few.

One of the festival's most poignant moments will come when long-time journalist David Quantick interviews industry legend Seymour Stein, the co-founder of Sire Records. McIlldowie says his addition to the line-up will bring a new generation of music-industry professionals a glimpse of a different generation.

"The Great Escape attracts a new generation of the music industry and really a large proportion from the independent sector, which is becoming increasingly influential, and it's really important we cater to those people. Very few of our delegates will have been to SXSW over the last five or 10 years. The delegates we have often don't attend Midem, rather they are based in Europe or London or the US, and are coming over for live music and to meet people in the industry."

Organisers have also increased the number of networking events being held at the festival this year with sector-specific sessions targeting areas of the business such as the live industry and music publishers. The Great Escape will be officially launched this tomorrow (Tuesday) with an event to be hosted at the Norwegian Embassy in Kensington. The event will also serve as the official launch party for Music Export Norway's UK office.

"I think the event is going to really hit its stride this year," says McIlldowie. "The line-up, both artistically, and in terms of the convention schedule, is the strongest it's ever been, so we're in for a good year."

(Picture above)
Underneath the arches: the 1,800-capacity Brighton Dome will be used for the festival for the first time

What's on and where at the Great Escape's convention

THURSDAY MAY 15

Venue: Queens Hotel

1:30 - 2:30

Publishing panel

2:45 - 3:45

Managers' panel

4:15 - 5:15

The MusicTank/Terry

McBride Keynote

Jonathan Robinson sits

with Terry McBride

5:15 - 6:15 Online versus

print publication

Venue: Old Victorian

Courthouse

1:30 - 2:30 Future folk

The future of folk music

and commercial realities.

2:45 - 3:45

British Asian panel

4:00 - 5:00 Hip hop panel

Venue: The Globe

12:30 - 2:15 CMU workshop

A beginner's guide to the

music industry and how it

works

2:30 - 5:00 CMU Q&A

podcast

FRIDAY MAY 16

Venue: Sallis Benney

Theatre

10:00 Introduction to Music

Ally

Presentation of consumer

research findings Music

Ally/The Leading Question

10:20 Keynote Interview

Terry McBride, CEO and

co-founder, Nettwerk

Music Group in

conversation with Jeremy

Silver, ex head of new

media, EMI and now

managing director, Avid

Education/Sibelius

10:50 Future models panel

12:00 Keynote interview:

Tony Wadsworth,

chairman, BPI and Brits

Trust and ex-CEO, EMI UK

& Ireland interviewed by

Paul Brindley, managing

director, Music Ally

1:30 Miracle or mirage?

2:45 Toby Lewis of Music

Ally interviews Hype

Machine founder Anthony

Volodkin

3:00 - 4:00 Net, blogs and

rock 'n' roll panel

Venue: Old Victorian

Courthouse

11:00 - 1:00 Note for note

2:30 - 3:30 Annie

Nightingale celebrates 20

years of acid house

4:00 - 5:00 MTV Sticky

Consumer panel hosted

by trade marketing

magazine, MTV Sticky

Venue: Queens Hotel

(downstairs)

12:00 - 1:30 Funding panel

2:00 - 4:00 International

Trade Village

Venue: Queens Bar 1

12:00 - 12:45 Japanese

speed dating session

SATURDAY MAY 17

Venue: Queens Hotel

11:30 - 12:45 Reality check

1:00 - 2:00 Japan trends

4:00 - 5:00 David Quantick

interviews Seymour Stein

Venue: The Globe

1:30 - 2:30 Independent

promoters' panel

IQ magazine brings

together a panel of

experts - both promoters

and agents - to discuss

the role of the

independent promoter

PARTIES

THURSDAY MAY 15

Venue: The Globe

5:30 - 6:30 Press welcome

6:00 - 8:00 CMU party

Venue: Queens Bar 1

5:30 - 7:00 Welcome drinks

(Norwegian)

7:00 - 11:00 Delegate bar

networking

FRIDAY MAY 16

Venue: Queens Bar 1

5:30 - 7:00 International

drinks sponsored by

Austrade / Red Stripe

7:00 - 11:00 Delegate bar

networking

SATURDAY MAY 17

Venue: The Globe

2:30-3:30 IQ magazine

presents IP Social

Venue: Queens Bar 1

10:15 - 11:30 Brunch

4:00 - 5:30 Music Glue

International delegates'

drinks



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From Penny Lane to Fame

In the decade since launching, Liverpool's Institute For Performing Arts has established itself as one of the most respected enterprises of its kind. *Music Week* reports on its success and overleaf introduces 18 of the school's newest stars in our free CD

Few viewers of Alan Parker's Eighties hit movie *Fame* could have been more inspired than Mark Featherstone-Witty, whose life was to change for ever after he took a seat at the Empire Leicester Square to watch the drama based in the New York High School of Performing Arts.

As the film's closing titles rolled, Featherstone-Witty grew increasingly determined to launch a performing arts school of his own that, in his words, aimed to "maximise the chance of a sustained career in a notoriously tough economy".

He soon began canvassing key professionals within the entertainment industry for advice, which led to him securing Alan Parker as a patron before a foundation stone was even laid. But it was a meeting with Paul McCartney that brought Featherstone-Witty's dreams closer to reality and the birth of the Liverpool Institute for Performing Arts (LIPA), now one of the most respected performing arts education establishments in the UK.

During the mid-Eighties, with McCartney busy creating the ode to his childhood in Liverpool Oratorio, the former Beatle found his old school in such a depressing state of dilapidation that it stirred in him a desire to return it to its former glory and provide a creative channel for the young people of his hometown.

Today, with McCartney the lead patron, LIPA is a well-respected university-level institute that successfully combines performance, technical innovation, business awareness, understanding and intellectual development. "The aim is to train people, passionate about arts and entertainment, for a sustained career," says Featherstone-Witty. "The curriculum is holistic. Students are expected to be multi-skilled and, while perfecting proficiency in their chosen discipline, understand the contribution of others."

Featherstone-Witty's vision has certainly borne fruit: three years after leaving, around 80% of graduates traced are still working in the performing arts. Approximately 800 students are currently studying at foundation, undergraduate and masters levels at LIPA, while there is also the 450-strong junior academy. A third of the student body come from overseas.

Lecturer Mat Flynn is particularly proud of what he says is LIPA's unique position, in that it produces successful musicians such as The Wombats, Sandi Thom and Eugene McGuinness as well as managers and technicians.

"The best example of this is The Wombats, who are graduates themselves but are also managed and supported tech-wise by graduates. So our music, sound technology and management degrees converge," says Flynn.

According to Wombats frontman Matthew Murphy, LIPA not only allowed him to hone his skills as a musician but also prepared him for a career in the music business.

"The studios are great, the rehearsal rooms are amazing and you get to meet lots of like-minded people. It's a really fun atmosphere, but you also get good advice on the industry which makes sure you don't get screwed over," says Murphy.

As well as offering courses covering all aspects of performing arts and the business of entertainment, LIPA is involved in a number of initiatives to support and showcase the work of its students.

The CD with this issue of *Music Week* showcases some of the new acts emerging from LIPA, all of whom will be performing at the Sound City event held across Liverpool at the end of May.



(Pictures, clockwise from top right)

LIPA has helped launch the careers of The Wombats and Eugene McGuinness; current students Natalie McCool, James Magetts and Alyssa Bonagura

"I feel great pride in what we've achieved."

– Paul McCartney, LIPA patron

The Institute also holds its 3rd Degree live music festival in the Paul McCartney Auditorium each year. The festival features around 45 bands and solo acts over three weeks, showcasing graduating students to the public and the music industry.

"It is a real world music event requiring performers, sound tech and music management students to collaborate and engage the local community," explains Flynn. "The acts make money from ticket sales and are encouraged to sell their own CDs and merchandise."

Other projects include LIPA Export, which liaises with A&R reps from publishers and major and independent labels, agents and managers, showcasing bands, setting up auditions and finding specific people for music projects. As well as the big-name successes, there are a large number of LIPA graduates and bands on tour, on record and playing with name acts. LIPA Records, an iTunes-based label that sees a special guest – this year it's Fran Healy – select their favourite student tracks for release.

The teaching staff at LIPA have a huge amount of music industry experience between them and draws heavily on established names from the Liverpool and north-west pop, rock and jazz scenes. One full-time LIPA lecturer who has had valuable experience of both sides of the music business, as an artist and label manager, is Keith Mullin. As the

guitarist with Liverpool act The Farm, Mullin enjoyed hit singles such as *Altogether Now* and *Groovy Train* while helping run The Farm's own Produce Records label.

An eight-year LIPA veteran, Mullin is an enthusiastic supporter of the school and teaches a broad range of subjects from songwriting and performance through to music business.

"Because of the experience I have had, I can bring a reality to the teaching," says Mullin. "It's great working with so many exceptionally-talented people. LIPA is a microcosm of the music industry – you get as many conflicts as agreements and that is a good thing. Everyone is very focused and passionate," enthuses Mullin.

But it is not just LIPA's staff who are full of enthusiasm for the realisation of Featherstone-Witty's dream, as LIPA graduate Mark Gale avers. Gale, now working in A&R at Universal Publishing, says that the management course set him up well for a career in the business.

"Whilst you are there you get plenty of opportunity to gain industry experience, so when you go out for a job you know what to expect," he says.

Fellow alumni Liam Kieghtley, who now works at booking agent ITB, is also pleased with the grounding LIPA provided him with. "It's a fantastic place to go; it gave me some key knowledge and the facilities are outstanding," he affirms.

With such an array of talent emerging from LIPA's doors, including the many bright young things outlined on the opposite page, it is not surprising Paul McCartney is gladdened to see the results of his old school's transformation.

"The dream we had to save my old school and turn it into something really worthwhile has happened. I feel great pride in what we've achieved," says McCartney.

LIPA: THE FIRST 10 YEARS

1996 The Liverpool Institute for Performing Arts is officially inaugurated as 190 students begin their courses. Mark Knopfler, Ben Elton, Joan

Armatrading and Wayne Sleep kick off a series of masterclass sessions. LIPA is officially opened by Queen Elizabeth II. **1997** Music Industry and Music Innovation Centre (Mimic), a research and support facility for music

entrepreneurs, is launched. **1998** LIPA students perform the first rock concert to be held at Buckingham Palace. LIPA starts international summer school. **1999** LIPA is awarded a Government contract on behalf of Jobcentre Plus to

deliver the New Deal for Musicians scheme to help unemployed musicians fulfil potential in the creative sector. The Zutons formed on LIPA's New Deal programme. **2000** The Times Student Composer Award for Songwriting is awarded to

two LIPA students, Virginia Proud and Steve Patterson. **2001** LIPA productions win six awards at the National Student Drama Festival. LIPA students win the Times Student Composer Songwriting Award for a second time. LIPA is again awarded the

Government contract to deliver the New Deal for Musicians. Cameo project is launched at a conference by Mike McCartney. **2002** LIPA's degree programmes gain successful revalidation by Liverpool John Moores

University. Liam Lynch becomes the first LIPA graduate to achieve a Top 10 UK hit with United States of Whatever. **2003** LIPA introduces the Make It Break it competition alongside Yamaha.

1. Something Sally feat. Joss Stone: Tip Of My Tongue

Cited as one of Norway's most export-friendly acts in 2006, Something Sally have since delivered a string of hits in their home country prior to the February release of their debut album. The band supported Joss Stone on her European tour last summer; Tip Of My Tongue sees the UK singer returning the favour.

MySpace: www.myspace.com/somethingsally
Live: 3rd Degree, Friday, May 9

2. 6ix Toys feat. Connie Lush: Paint The Town Red

6ix Toys are a funk septet currently based in Liverpool. Having spent the most part of two years working the area's live circuit, the band recently put the finishing touches to their debut album, tentatively scheduled for a summer release. 6ix Toys have performed with DJ Vadim & Yarah Bravo, Quantic, Crazy P, Soil & Pimp Sessions, Mr Scruff, Yesking and ASM.

MySpace: www.myspace.com/6ixtoys
Live: 3rd Degree, Wednesday, May 21

3. Kristian Park: Lovers & Haters

Norwegian artist Park won Songlink's award for best international song: lyrically and musically for his self-penned song Lovers & Haters in 2007 and has earned praise from Paul McCartney and Brian May among others. He is currently recording his debut EP, entitled Excuse Me While I Fall Asleep.

MySpace: www.myspace.com/kristianpark
Live: Revolution, Tuesday daytime, May 27

4. Untouched: Smack Me

Untouched are production duo David Wilson and Fiona Grace, who have earned something of a local hit with this somewhat risqué and tongue-in-cheek debut single. They recently finished writing and recording their debut album.

MySpace: www.myspace.com/untouchedofficial
Live: Binary Cell, Wednesday, May 25

5. Rachael Wright: Black Horse and Me

Wright self-released her debut album last year and found praise from a host of Liverpool's music press. Over the past few years she has toured with The Levellers and supported the Blind Boys Of Alabama as well as releasing the Cover My Dreams EP.

MySpace: www.myspace.com/rachaelwrightmusic
Live: Revolution, Tuesday daytime, May 27

6. Kovacs: There's Only One

An eclectic mix of classical piano, progressive rock and gypsy influences, Kovacs' colourful sound reflects an equally diverse line-up, with the band consisting of a Canadian, two Brits and a Norwegian. The Liverpool-based four-piece name-check influences ranging from Rachmaninov to Rufus Wainwright.

Myspace: www.myspace.com/kovacsmegan
Live: 3rd Degree, Wednesday, May 14

7. Miss Afrika: Kiss Me

A recent winner of the BBC's new songwriter competition and formerly the voice of dance act Simon & Shaker in her native Spain, Miss Afrika marries Latin influences with a soulful R&B-drenched production. Kiss Me is a midtempo track which, given the comparatively small budget with which it was recorded, could sound at home among her contemporaries.

MySpace: www.myspace.com/missafrikamusic
Live: 3rd Degree, Thursday, May 15

8. Richard O'Flynn: Hold On

Irish-born songwriter Richard O'Flynn played his first UK show at London's Cobden Club but considers Liverpool as home. His music wears the influences of Jeff Buckley and Radiohead, with a soaring voice and emotive lyrics at the heart of each song. He recorded his first demo at Flashback studios in Liverpool in November 2007, two months after forming his current band. O'Flynn will record a fully-produced EP at the Liverpool's Motor Museum over the coming months.

MySpace: www.myspace.com/richardoflynnband
Live: Revolution, Tuesday daytime, May 27

"LIPA is a microcosm of the music industry – you get as many conflicts as agreements and that is a good thing. Everyone is very focused and passionate."

– Keith Mullin, LIPA lecturer

(Pictures, clockwise from far right)

LIPA service: CD stars Miss Afrika, Multi Purpose Chemical, The Branco Heist and Sub Sound Tribe's Alana Reynolds



9. Alana Reynolds & Sub Sound Tribe: Wind Your Body

Nine-piece dub reggae act Sub Sound Tribe have become a staple on the Liverpool live scene over recent months. Namechecking Sister Nancy, Mad Professor, Lee Perry and Burning Spear among their influences, the group are currently working on their debut album, due for release later this year.

MySpace: www.myspace.com/subsoundtribe
Live: Paul McCartney Auditorium, Wednesday, May 21

10. Alyssa Bonagura: Someday Somewhere

Born in Nashville, Tennessee, Bonagura spent her childhood surrounded by music, regularly touring with her singer/songwriter parents, Michael Bonagura and Kathie Baillie from country act Baillie & The Boys. She has a natural songwriting ability and Nashville's influence is worn very much on her sleeve. Currently unsigned, she will record her debut album later this year.

MySpace: www.myspace.com/alyssonbonaguramusic
Live: Revolution, Tuesday daytime, May 27

11. John Smith: Axe Mountain (live)

Smith hails from deepest South Devon but now resides on the banks of the "Merseysippi" in Liverpool. He may have an unassuming name, but his music leaves a more than lasting impression. Smith slips comfortably into UK folk lineage, rubbing shoulders with names like Nick Drake, Bert Jansch and Martin Carthy. His debut album The Fox and The Monk was released in May 2006 while his most recent release Live At The Roundhouse was recorded while supporting John Martyn at the London venue. He has been praised by NME, The Times and The Word.

MySpace: www.myspace.com/johnacousticsmith

12. Multi Purpose Chemical: Cult

Multi Purpose Chemical signed to small independent Honey Records in 2004, releasing their debut EP Cult the following year. The lead track from the set enjoyed support from MTV2's 120 Metal Minutes show and Scuzz TV in the UK, providing a foundation for their debut album, released last year. The band have toured with artists including Skindred, SikTh, Reuben, and The Mad Capsule Markets.

MySpace: www.myspace.com/multipurposechemical

13. Natalie McCool: Anchor Down

After playing guitar with rock band Katorie in Channel 4's T4 Mobile Unsigned competition, McCool has since struck out in an acoustic direction, much to the delight of Radio Two's Mark Radcliffe who described a recent live performance as "extraordinary". She is due in

Parr Street studios over the next month to record material with producer Steve Levine.

MySpace: www.myspace.com/mccoolthemonkey
Live: The Cavern, Friday, May 30

14. Sophia J: Dear O Dear

Singer/songwriter Sophia J writes quirky pop songs with subtle jazz undertones. The young Liverpudlian is currently putting the finishing touches to her debut EP – which she performs and records all the instruments herself – as well as collaborating with other local artists on their own material.

MySpace: www.myspace.com/sophiaj
Live: 3rd Degree, Thursday, May 22

15. Roscoe: Angeline

Roscoe is the musical vehicle for songwriter Duncan Ross, a young Liverpudlian with a penchant for melodious, guitar-driven rock. An established session guitarist in his own right, Ross has worked with The Players and Damon Minchella among others, and currently plays guitar in Wendy James's new band Racine.

MySpace: www.myspace.com/duncanross
Live: 3rd Degree, Thursday, May 22

16. Ada & The Deadlocks: In My House

Ada & The Deadlocks formed in 2006, with the line-up providing a musical vehicle for the band's young frontwoman Ada who, having studied classical violin, discovered a knack for simple, earthy pop songs. She namechecks artists such as Ryan Adams, John Mayer and PJ Harvey as influences.

MySpace: www.myspace.com/adaandthedeadlocks
Live: The Cavern, Tuesday May 27

17. James Margetts feat. Sophia J: Make Me Laugh

Producer Margetts hails from Brighton but is currently making a name for himself thanks to his collaborations with a string of musicians around Liverpool. He self-released his debut EP last year, which pricked the ears of a few eager A&R scouts. The 21-year-old is currently demoing new material.

MySpace: www.myspace.com/jamesmargetts

18. The Branco Heist: Stop

Since forming in September 2007, three-piece The Branco Heist have built a decent live following in both Liverpool and London and were recently nominated for an Indy Music Award. The group will release their debut EP through Espresso Songs Ltd/Close Call Music this May, with the set already available to download via iTunes.

MySpace: www.myspace.com/thebrancoheist

For further information on the 3rd Degree Festival or any of the acts featured on the CD visit www.3rddegreefestival.com or contact LIPA on: 0151 330 3000
LIPA website: www.lipa.ac.uk

Student Jez Wing wins the first Musicians Benevolent Fund Songwriting award. The new Theatre and Performance Technology degree begins recruiting. LIPA 4.19, a part-time performing arts academy for four- to 19-year-olds, is launched.

LIPA launches an acting postgraduate course. The number of people applying for places at LIPA is among the UK's highest. 2004 Graduates: Jonathan Glew and Kelly O'Leary among the Olivier award-winning cast of Jerry Springer: The Opera.

Ex-LIPA student Raghav wins a Mobo for best collaboration with 2Play & Jucci. LIPA has fourth-highest quota of international (non EU) students of any UK higher education institution. 2005 Robin Gibb awarded a LIPA companionship in

recognition of his contribution to music and his dedication to LIPA. Student Matthew Murphy and his band The Wombats are awarded the Musicians Benevolent Fund Songwriting Award. 2006 LIPA launches Liverpool Performs 2006 –

this year's theme in the countdown to the 2008 Capital Of Culture celebrations. Approximately 3,200 students have passed through LIPA's doors. Hannah Rockcliffe wins MBF Songwriting Award. Graduate Sandi Thom

reaches number one in the singles and albums charts. 2007 XFM featuring LIPA student Emma Winterbourne, reaches number one in Dutch singles and albums chart.





media moves

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The house is a corner property located in a prosperous residential area. There are many local facilities very close at hand. A thriving local community offers bars, restaurants, pubs and shops close by.

Viewing is strongly recommended. Interested parties should make initial contact by telephoning 0208 392 9822 or 07973 132050

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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). 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

- **The Delays** Hooray (Polydor)
previous single: Hideaway (chart peak: 35)
- **Elliot Minor** Time After Time (Repossession)
previous single: Parallel Worlds (22)
- **The Feeling** Without You (Island)
previous single: I Thought It Was Over (9)
- **Glen Hansard & Marketa Irglova** Falling Slowly (Anti)
previous single: Falling Slowly (did not chart)
- **The Hoosiers** Cops And Robbers (RCA)
previous single: Worst Case Scenario (did not chart)
- **Janet Jackson** Luv (Mercury)
previous single: Feedback (did not chart)
- **The Laurel Collective** Vuitton Blues (Double Six)
debut single
- **Morcheeba** Gained the World (Pias)
previous single: Enjoy The Ride (did not chart)
- **The Mystery Jets** Hideaway (sixsevenine)
previous single: Young Love (34)
- **Wiley** Wearing My Rolex (Asylum)
previous single: Pies (45)

Albums

- **The Accidental** There Were Wolves (Full Time Hobby)
debut album
- **The Bluetones** Collection (Universal)
previous album (first-week sales/total sales): BBC Radio Sessions (1,147/2,683)
- **Brandi Carlile** The Story (RCA)
previous album: Live At Easy Street Records (did not chart)
- **Celine Dion** A New Day Has Come - Deluxe Edition (Sony BMG)
previous album: All The Way - A Decade Of Song (74,726/1,267,681)
- **Four Tet** Ringer (Domino)
previous album: Everything Ecstatic (3,557/18,045)
- **The Last Shadow Puppets** The Age Of The Understatement (Domino)
debut album
- **White Williams** Smoke (Double Six)
debut album

Out next week

Singles

- **Death Cab For Cutie** I Will Possess Your Heart (Atlantic)
- **El Perro Del Mar** Glory To The World (Memphis Industries)
- **Hadouken!** Declaration Of War (Atlantic)
- **Kelly Rowland** feat. Travis McCoy Daylight (RCA)
- **Dan Le Sac Vs Scroobius** Pip Look For The Woman (Sunday Best)
- **Natty** Cold Town (Atlantic)
- **One Night Only** It's About Time (Vertigo)
- **Pendulum** Propane Nightmares (Warner Brothers)

MusicWeek.com says...

Robyn: Who's That Girl (Konichiwa)

"You've got to admire Robyn for having the gall to give a track the same name as one of the best-known efforts from the most famous female singer in history. But it is precisely this chutzpah that makes the Swede such an outstanding artist - one who bounced back from relative obscurity in the UK to top the charts last year with the devastating *With Every Heartbeat*."

Radio playlists

Radio 1

A list:

Adele Cold Shoulder, **Estelle** *Feat. Kanye West* American Boy, **Flea-Rida** *Feat. T-Pain* Low, **Foo Fighters** Cheer Up, **Boys** (Your

Make Up Is Running), **Goldfrapp** Happiness, **Kanye West** *Feat. Dwele* Flashing Lights, **Madonna** *Feat. Justin Timberlake* 4 Minutes, **One Republic** Stop And Stare, **Panic At The Disco** Nine In The Afternoon, **Pendulum** Propane Nightmares, **Robyn**

Who's That Girl, **Sam Sparro** Black & Gold, **Scouting For Girls** Heartbeat, **September Gyz** For You, **The Hoosiers** Cops And Robbers, **The Kooks** Always Where I Need To Be, **The Last Shadow Puppets** The Age Of The Understatement, **The Pigeon**

Detectives Emarganey, **The Wombats** Backfire At The Disco, **Usher** *Feat. Young Jeezy* Love In This Club, **Utah Saints** Something Good 08, **Wiley** Wearing My Rolex
B list:
Black Kids I'm Not Gonna Teach

Your Boyfriend How To Dance With You, **Britney Spears** Break The Ice, **David Jordan** Move On, **Elliot Minor** Parallel Worlds, **Gusto Disco**'s Revenge 2008, **Jay Sean** Maybe, **Kelly Rowland** *Feat. Travis McCoy* Daylight, **One Night Only** It's About Time,

Santogold Les Artistes, **Simple Plan** Your Love Is A Lie, **The Feeling** Without You, **The Raconteurs** Salute Your Solution, **The Script** We Cry, **The Wideboys** *Feat. Shaznay Lewis* Daddy O
C list:
Against Me! Stopt!, **Cahill** *Feat.*

Single of the week



The Feeling Without You (Island)
Already in heavy rotation across national radio, including Radios One and Two, Without You has been in the Radio Growers Top 10 chart for the past two weeks and looks set to follow the same course as previous single I Thought It Was Over. Released in February, the lead single from The Feeling's sophomore album Join With Us peaked at number nine in the singles chart. The soft rock five-piece are confirmed support for Bon Jovi's UK tour which kicks off in Glasgow on June 21. They will also be appearing at this year's V Festival in Staffordshire and Chelmsford.

- **Robert Plant & Alison Krauss** Rich Woman (Decca/Rounder)
This is the third single from the duo's debut album *Raising Sand*, which peaked at number two and has shifted nearly half a million copies in the UK since its release last October. Plant and Krauss have just embarked on a gruelling 47-date North American tour, which is bound to impact sales and maintain momentum in the worldwide campaign.
- **Jay Sean** Maybe (2Point9)
- **White Denim** Let's Talk About It (Full Time Hobby)
- **Yoav** Club Thing (Field)

Albums

- **Rick Astley** Ultimate Collection (RCA)
- **Cajun Dance Party** The Colourful Life (XL)
- **Isobel Campbell & Mark Lanegan** Sunday At Devil Dirt (V2)
- **Crystal Castles** Crystal Castles (Trouble)
- **Death Cab For Cutie** I Will Possess Your Heart (Atlantic)
- **The Envy Corps** Dwell (Vertigo)
- **Hadouken!** Music For An Accelerated Culture (Atlantic)
- **Jamie Lidell** Jim (Warp) U
- **Madonna** Hard Candy (Warner Brothers)
- **Portishead** Third (Island)
- **Sam Sparro** Sam Sparro (Island)
- **Times New Viking** Rip It Off (Matador)
- **The Tindersticks** Hungry Saw (Beggars Banquet)

May 5

Singles

- **Animal Collective** Water Curses (Domino)

Album of the week



The Last Shadow Puppets The Age Of The Understatement (Domino)
The eagerly-awaited debut from Alex Turner and Miles Kane finally hits the shelves after months of gossip and a pair of surprise gigs in New York and London. It has already been album of the week at Xfm and is featured in-store at all the leading retailers from today (Monday). Recorded with James Ford in France last summer, this gloriously-arranged set comes alive with string arrangements from Owen Pallett and the London Metropolitan Orchestra. A film documenting the recording process is due to be screened shortly, while the pair are set to announce some live dates for autumn.

MusicWeek.com says...

Cazals: Somebody Somewhere (Kitsune)

"Somebody Somewhere sounds remarkably like you've heard it before - and this is not a bad thing - because it's that familiar style of ubiquitous guitar-pop with a catchy riff, but Cazals are doing it really well and are undoubtedly destined for big things."

- **Celine Dion** Alone (Epic)
- **Fleet Foxes** Sun Giant (Bella Union)
- **Get Cape.Wear Cape.Fly** Keep Singing Out (Atlantic)
- **Hot Chip** One Pure Thought (EMI)
- **David Jordan** Move On (Mercury)
- **Kylie Minogue** In My Arms (Parlophone)
In My Arms is the third single from Minogue's current album X and was co-written and co-produced by Calvin Harris. The track comes with remixes from Steve Pitron & Max Sanna, Sebastien Leger, Chris Lake, Spitzer and Death Metal Disco Scene. It will be physically released over two CD formats and seven-inch featuring a Greg Kurstin remix of Can't Get You Out Of My Head. Minogue commences an extensive UK tour on June 26, concluding with seven dates at London's O2 Arena.
- **Noah & The Whale** Shape Of My Heart (Mercury)
- **Paramore** That's What You Get (Fueled By Ramen)
- **The Wideboys** feat. Shaznay Lewis Daddy O (AATW)
- **Martina Topley** Bird Poison (Independiente)
- **Yael Naim** New Soul (Atlantic)

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

New reviews this week include:

Robyn: Who's That Girl (Konichiwa)

Midnight Juggernauts: Dystopia (Charisma)

For a full list of new releases updated every Monday, go to 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

Love: Forever Changes – Collector's Edition (Rhino 8122799384)



Love's best album is 40 years old and, to mark the event, this Collector's Edition adds a 21-track bonus CD with 77 minutes of extra material to the original classic set, which has also been remastered. Forever Changes is full of elegant and haunting tunes performed in rock, folk and psych style with rich orchestral flavourings, with opening track Alone Again Or setting the standard for an album that *Rolling Stone* named the 40th best of all time. Bonus material includes an alternate mix of the album and nine unreleased outtakes.

The Droids: Star Peace (Repeat REPEAT5)



French electronica was a big feature of the late Seventies, with acts such as Space, Jean Michael Jarre and Voyage enjoying international success with synth-based tunes. To that list should have been added The Droids, whose mastery of "space disco" is clearly evident from this enjoyable set, whose Gallic disco throb surprisingly did not result in much commercial success.

Otis Redding: Otis Blue/Otis Redding Sings Soul – Collector's Edition (Rhino 8122799389)



Released in 1965, Otis Blue/Otis Redding Sings Soul fulfilled Redding's promise in awesome style, with some powerful and soulful singing. His versions of Sam Cooke's Shake, A Change Is Gonna Come and Wonderful World eclipse the originals, while his own songs are just as good, with I've Been Loving You Too Long (To Stop Now) as good a song as he ever wrote. This edition gathers the full mono and stereo versions in remastered form, adding Live At The Whiskey A Go Go, Live In Europe, and seven alternate and single versions.

Albums

- **Atlas Sound** Let The Blind Lead Those... (4AD)
- **Babysambles** Oh What A Lovely Tour (Parlophone)
- **The Delays** Everything's The Rush (Polydor)
- **The Laurel Collective** Feel Good Hits Of A Nuclear Winter (Double Six)
- **Matmos** Supreme Balloon (Matador)
- **Peter Morén** The Last Tycoon (Wichita)
- **Beth Rowley** Little Dreamer (Blue Thumb)
- **Shortwave Set** Replica Sun Machine (Pias)
- **Tokyo Police Club** Elephant Shell (Memphis Industries)
- **Wiley** Grime Wave (Eskibeat)
- **Steve Winwood** 9 Lives (Columbia)
- **Yoav** Charmed And Strange (Field)

May 12 Singles

- **Bob Sinclar presents Fireball** What I Want (Yellow/Defected/Data)
- **Born Ruffians** I Need A Life (Warp)
- **Cassie** Is It You (Bad Boy)
- **Joe Lean & The Jing Jang Jong** Where Do You Go (Mercury)
- **Kid Sister** Pro Nails (Atlantic)
- **Kids In Glass Houses** Give Me What I Want (Roadrunner)
- **Lil' Mama** Shawty Get Lose (RCA)
- **Nick Cave & The Bad Seeds** More News From Nowhere (Mute)
- **Ashlee Simpson** Outta My Head (Ay Ya Ya) (Geffen)
- **Sandi Thom** The Devil's Beat (RCA)
- **The Ting Tings** That's Not My Name (Columbia)

Albums

- **Flight Of The Conchords** Flight Of The Conchords (Warner Brothers)
- **Josh Groban** Awake Live (Reprise)
- **Dan Le Sac Vs Scroobius Pip** Angles (Sunday Best)
- **Madonna** Hard Candy (Warner Brothers)

Future Release



Midnight Juggernauts Dystopia (Charisma)
Midnight Juggernauts have joined the roster of artists at EMI's Charisma Records. The label, which counts Alphabeat, David Guetta and Plain White T's among its charges, will release the group's debut album on May 19, kicking off a year-long campaign that it hopes will elevate the group from cult status and deliver mainstream success.

French label Institutubes released the band's last UK single Road To Recovery in 2007. Since then, the Australian trio have been a recurring presence on UK shores, developing their live following with repeat visits.

Their last promotional trip in March started with a sold-out headline show at London's The Scala.

Cast list Manager:	Live agent:	Department:	Regional
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The Panel.

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



Chris Roberts (Uncut) The Loose Salute: Turn The Radio Up (Heavenly)

This Cornwall/London band resemble a Californian soft rock outfit from the Seventies and Turn The Radio Up is the summer's first shaft of sunlight. On their forthcoming album Tuned To Love, Lisa Billson's voice guides former Mojave 3 man Ian McCutcheon's songs through the mellowest melancholy.



Kev Kharas (Drowned In Sound) White Williams: Smoke (Double Six)

Smoke knows how cool it is. Impressively, Joe 'White' Williams overcomes that to run his own thread through 10 glamnik tracks that are just irresistibly laconic. The stary-eyed Baltimorean can afford to doss, making time for only the best idols: Eno, Neuf, Bolan and Reed are all lazily conjured.



Priya Elan (NME) Thecockandbullkid: On My Own (Need Now Future)

The first single from Anita Blay aka Cocknbul Kid finally anoints itself upon the heads of the savvy pop know-it-alls. All Chicago-style keys and make up/break up/messed up lyrics, this is a fine official start to a career which has already dazzled with its inventiveness.



Jim Gellatly (Xfm Scotland Parka) Better Anyway (Jeeperster)

Better Anyway is another glorious singalong number from Parka. Frontman Matty is rather frantic live, so it was a pleasant surprise that they managed to carry off an acoustic set for my show recently. It's probably not the most fashionable stuff out there, but they have the potential to stick around.

- **Moby** Last Night (Mute)
- **Palladium** The Way It's Not (Virgin)
- **Pendulum** In Silico (Warner Brothers)
- **The Pigeon Detectives** This Is An Emergency (Dance To The Radio)
- **Rafter** Sex Death Cassette (Asthmatic Kitty)
- **Santogold** Santogold (Atlantic)
- **Jay Sean** My Own Way (2Point9/Jayded)
- **The Supremes** The Story Of The Supremes (Motown)
- **Martina Topley Bird** The Blue God (Independiente)

● **Martha Wainwright** I Know You're Married, But... (Drowned In Sound)
Drowned In Sound is set to release the follow-up to Wainwright's critically-acclaimed self-titled debut, which has sold around 60,000 copies since its release in 2005. The campaign will take off when Wainwright embarks on a concert hall tour of the UK which begins on May 19 at the Royal Festival Hall. Lead track Bleeding All Over You drops as a single on the same day.

May 19 Singles

- **Edwyn Collins** Home Again (Heavenly)
 - **The Futureheads** Radio Heart (Nul)
 - **Hercules And Love Affair** You Belong (EMI)
 - **Justice** Dvno (Ed Banger)
- Currently headlining the MySpace Music Tour in the US, the Grammy-nominated Justice look set to continue their rise with Dvno. This is the third single to be taken from their debut album † and comes with five extra mixes from the likes of Surkin and the Sunshine Brothers. Already C-listed at Radio One, DVNO looks like giving the Gallic act another chart hit.
- **Lykke Li** I'm Good, I'm Gone (LL Recordings/Atlantic)
 - **Amy Macdonald** Poison Prince (Vertigo)
 - **Rihanna** Take A Bow (Def Jam)
 - **Spiritualized** Soul On Fire (Universal/Spaceman)
 - **Supergrass** Rebel In You (Parlophone)
 - **Martha Wainwright** Bleeding All Over You (Drowned In Sound)
 - **Young Knives** Turn Tail (Warner Brothers)

Albums

- **Bon Iver For Emma** Forever Ago (4AD)
- **El Perro Del Mar** From The Valley To The Stars (Memphis Industries)
- **Elton John** Elton John - Deluxe Edition (Mercury)
- **Liquid Liquid** Slip In And Out Of Phenomenon (Domino)
- **Midnight Juggernauts** Dystopia (Charisma)
- **The Osmonds** Greatest Hits (UMTV)
- **Ashlee Simpson** Bittersweet World (Geffen)
- **The Ting Tings** We Started Nothing (Columbia)

May 26 Singles

- **Taio Cruz** I Can Be (4th & Broadway)
- **Duffy** Warwick Avenue (A&M)
- **Foals** Red Sox Pogie T(ransgressive)

Radio playlists (cont)

Nikki Belle Trippin' On You, **Hot Chip** One Pure Thought, **Justice** Dvno, **Kylie Minogue** In My Arms, **Lupe Fiasco** Paris Tokyo, **Nelly Party** P333le, **Paramore** That's What

You Get, **Rihanna** Take A Bow, **The Fratellis** Mistress Mabel, **The Kooks** Konk, **The Ting Tings** That's Not My Name, **The Zutons** Always Right Behind You
1-Upfront:
Cajun Dance Party The Race, **Dan Le Sac Vs Scroobius Pip** Look For

The Woman, **Funkerman** Speed Up, **Hadouken!** Declaration Of War, **Infadels** Make Mistakes

Radio 2

A list:
Adele Cold Shoulder, **Ben's Brother** Stuttering (Kiss Me

Again), **David Jordan** Move On, **Jack McManus** Bang On The Piano, **Jack Savoretti** Gypsy Love/One Man Band, **Kelly Rowland** Feat. **Travis McCoy** Daylight, **Kylie Minogue** In My Arms, **Leon Jean Marie** Bad Of Nails, **Neil Diamond** Pretty

Amazing, **Sandi Thom** The Devil's Beat, **The Feeling** Without You, **The Script** We Cry
B list:
Captain Jack An Open Mind, **Estelle** Feat. **Kanye West** American Boy, **Foy Vance** Shed A Little Light, **Goldfrapp**

Happiness, **Phil Campbell** Maps (How I Feel About You), **Rihanna** Take A Bow, **Royworld** Dust, **Scouting For Girls** Heartbeat, **Sheryl Crow** Now That You're Gone, **The Hoosiers** Cops And Robbers, **The Kooks** Konk

- **Michael Jackson With Akon** Wanna Be Startin' Somethin' 2008 (Epic)
- **Jaymay** Ill Willed Person (EMI)
- **Daniel Merriweather** Chainsaw (Allido)
- **Alanis Morissette** Underneath (Maverick)
- **The Mystery Jets** Two Doors Down (sixsevenine)

● **The Pigeon Detectives** This Is An Emergency (Dance To The Radio)

● **The Zutons** Always Right Behind You (Deltasonic)

The lead single from The Zutons' third album You Can Do Anything is a stomping track that shares more than a passing resemblance to Status Quo. The band will be headlining three shows at MTV's Spanking New Music Tour next month as well as gigging in forests around the UK throughout June. Isle of Wight, Oxygen, T In The Park and V festivals will be keeping them busy this summer.

Albums

- **The Futureheads** This Is Not The World (Big Life)
- **Guillemots** Falling Out Reach (Polydor)
- **Kids In Glass Houses** Smart Casual (Roadrunner)
- **The Parlotones** Radiocontrolledrobot (Universal)
- **Spiritualized** Songs In A&E (Sanctuary)
- **Sandi Thom** The Pink & The Lily (RCA)
- **Usher** Here I Stand (RCA)
- **Vetiver** Thing Of The Past (FatCat)

June 2 Singles

- **Elbow** One Day Like This (Fiction)
- **Estelle** Substitute Love (Atlantic)
- **Alicia Keys** Teenage Love Affair (J) Keys' recent UK tour and singles have taken parent album As I Am to platinum status in the UK, and, with more live activity planned this summer, the sales are expected to continue. Remixes of this track will be serviced in the coming weeks.
- **Missy Elliott** Best Best (Atlantic)
- **One Republic** Say (All I Need) (Interscope)
- **Panic At The Disco** The Green Gentleman (Things Have Changed) (Decaydance/Fueled By Ramen)
- **REM** Hollow Man (Warner Brothers)
- **Royworld** Man In The Machine (Virgin)
- **Lil' Wayne** Lollipop (Island)

Albums

- **Alphabeat** This Is Alphabeat (Charisma)
- **Babysambles** Oh What A Lovely Tour (Parlophone)
- **Fleet Foxes** Fleet Foxes (Bella Union)
- **Lykke Li** Youth Novels (LL Recordings/Atlantic)
- **Alanis Morissette** Flavors Of Entanglement (Maverick)
- **The Notwist** The Devil, You + Me (City Slang)
- **Royworld** Man In The Machine (Virgin)
- **Sirens** Say Goodbye To LA LA Land (Kitchenware)
- **Paul Weller** 22 Dreams (Island)
- **The Zutons** You Can Do Anything (Deltasonic)

June 9 Singles

- **Absentee** Bitchstealer EP (Memphis Industries)
 - **Annie** I Know Ur Girlfriend Hates Me (Island)
 - **Craig David** Officially Yours (Warner Brothers)
- The third single from David's top 20 album Trust Me will be supported by an intimate UK tour starting June 13 at the Birmingham Alexandra Theatre. This will be followed by an appearance at Denmark's Langelands festival in August. The four-time Mobo winner was interviewed on BBC One's Inside Out last Friday (April 18).
- **Estelle** Substitute Love (Atlantic)
 - **Let's Go Outside** Girls Don't Like Me (Soma)
 - **Denise Lopez** Don't You Wanna Be Mine (House-Trained)

- **Metronomy** Heartbreaker (Because)
- **The Music** Strength In Numbers (Polydor)
- **My Morning Jacket** Evil Urges (Rough Trade)
- **The Secret Handshake** Summer Of 98 (Atlantic)

Albums

- **Arms** Kids Aflame (Melodic)
- **Flying Lotus** Los Angeles (Warp)
- **Micah P. Hinson** Micah P. Hinson And The Red Empire (Full Time Hobby)
- **Joan As Policewoman** To Survive (Reveal)
- **Jason Mraz** We Sing We Dance We Steal Things (Atlantic)
- **Sonny J** Disastro (Stateside)
- **The Twilight Sad** Here, It Never Snowed. Afterwards It Did (Fatcat)
- **Lil' Wayne** The Carter III (Island)

June 16 Singles

- **The Fashion** Out Of Control (RCA)
- **Gnarls Barkley** Going On (Warner Bros)
- **The Subways** Alright (Infectious)

Albums

- **Sara Bareilles** Little Voice (Columbia)
 - **Coldplay** Viva La Vida (Parlophone)
- Expectations are high for Coldplay's fourth studio album Viva La Vida or Death And All His Friends, which follows 2005's 10m-selling X&Y. The album was recorded in London, Barcelona and New York and produced by Brian Eno and Markus Dravs. The band are currently teasing diehard fans as rumours start to fly around about the possibility of tracks being issued ahead of the official release date.
- **Infadels** Universe In Reverse (Wall Of Sound)
 - **Missy Elliott** Phenomenal (Atlantic)
 - **Modey Lemon** Season Of The Sweets (Birdman)
 - **Doug Walker** Fear Together (Warner Bros)

Future Release



The Fratellis Here We Stand (Island)

Island gets the ball rolling on its campaign for The Fratellis' second studio album this week, with the announcement of the release of a seven-inch singles boxed set that will be available to members of the band's online community.

Members will be invited to sign up for the set, which will be sent to them with an exclusive seven-inch single entitled Head Case.

Throughout the campaign, members will then automatically be sent new collector's singles to complete the box.

"We are eight weeks ahead of the album's release now, so the focus is on radio and servicing their online community, which has

June 23 Singles

- **The Kooks** Sway (Virgin)

Albums

MusicWeek.com says...

White Denim: Workout Holiday (Full Time Hobby)

“White Denim are hot property. They are all over *The Guardian*, *NME* and *Uncut* tipster sections and everyone who attended SXSW is talking about them. So, with all this fuss, their debut long player had better be good. What is immediately apparent from the set is that the Austin trio have an expansive collection of rock 'n' roll records, starting from the Fifties teddy boy-era to the present day. And with these influences brings eclectic reference points and the possibility of wide appeal. File alongside MGMT, Yeasayer, Vampire Weekend... and Def Leppard.”

June 30 Singles

- **Donna Summer** I'm Your Fire (Atlantic)

Albums

- **Metronomy** Nights Out (Because)
- **My Chemical Romance** The Black Parade Is Dead! (Reprise)
- **The Subways** All Or Nothing (Infectious)

July 7 and beyond Albums

- **Natasha Bedingfield** Pocketful Of Sunshine (Phonogenic) (07/07)
- **The Fashion** The Fashion (RCA) (07/07)
- **Pop Levi** Never Never Love (Ninja Tune) (14/07)
- **Gavin Degraw** Gavin DeGraw (J) (28/07)
- **Nouvelle Vague** NV3 (Peacefrog) (01/09)

Catalogue reviews

Various: **Hot Nuts & Lollypops** (SPV Blue SPV 42542CD)



Giving Finbar Saunders and Bamford postcards a run for their money, 22 low-down and dirty early roots and blues tracks are included on this x-rated set. To be fair, some of them stay just the right side of ribald but songs like He's Just My Size, Banana In Your Fruit Basket, and Red Spring Poker are hard to misunderstand. Big Bill Broonzy, Lonnie Johnson and Lucille Bogan are included in the stellar line-up.

Scenery: **Paper Bubble** (RPM RETRO 831)



Originally released in 1970 on the Deram label, Scenery's only album sold very poorly at the time but has since developed quite a reputation among pop/psych collectors. Although available on import from North Korea of all places, this is its first-ever UK CD release. It is a beautifully-realised album, drawing from pop and folk influences and features some nice harmony work – a little reminiscent of The Hollies – from the Shrewsbury band. Uptempo and slightly wiggled-out Mother, Mother, Mother is one of the best tracks, while Fillin' A Gap benefits from some excellent orchestral backing and flirts with sunshine pop territory.

Frank Sinatra: **Sinatra At The Movies** (Capitol 2085252)



Frank Sinatra was enormously successful both as a recording artist and as a movie star, so an album of his best movie songs is a logical addition to his vast catalogue. Incredibly, it's the 247th album by Ol' Blue Eyes to be released since 2000 but it is one of the better ones, with 20 songs and performances of top pedigree, including (Love Is) The Tender Trap, Young At Heart, All Of Me, High Hopes and The Lady Is A Tramp.

Alan Jones

CAST LIST: Management: Anthony McGill, Numb Music. Agent: Mike Dewdney, ITB. Marketing: Jon Turner and	Chris Scott, Island. Press: Daniel Lloyd-Jones, Jonestown. National radio: Charley Byrnes and Steve	Pitron, Island. Regional radio: Phil Wits, Charity Baker and Jackie Pennor, Island. TV: Mike Mooney and Andrea	Edmondson, Island. Online: Sarah Hall, Island. Publishing: Kenny McGoff, EMI Music Publishing.
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C list:

Beth Rowley So Sublime, Madonna Feat. Justin Timberlake 4 Minutes, Melody Gardot Goodnite, Robert Plant & Alison Krauss Rich Woman, Sparks Good Morning, Steve Winwood Dirty City, Thea Gilmore Old Sou

Capital

Adele Cold Shoulder, Alphabeat Fannation, Britney Spears Break The Ice, Cahill Feat. Nikki Belle Trippin' On You, Cassie Is It You, Cherish Feat. Yung Joc Killa, David Jordan Move On, Duffy Warwick Avenue, Estelle

Feat. Kanye West Amamban Roy, Goldfrapp Happiness, Gusto Disney's Revenge 2008, Jonas Brothers Sos, Jordin Sparks Tattoo, Kelly Rowland Feat. Travis McCoy Daylight, Kylie Minogue In My Arms, Leona Lewis Better In Time, Madonna

Feat. Justin Timberlake 4 Minutes, Mariah Carey Touch My Body, Natasha Bedingfield Feat. Sean Kingston Love Like This, Newton Faulkner I Need Something, Nickelback Rockstar, One Night Only It's About Time, Panic At The Disco

Nina In The Afternoon, Rihanna Take A Bow, Robyn Who's That Girl, Royworld Dust, Sam Sparro Black & Gold, Sara Bareilles Love Song, Scouting For Girls Heartbeat, September Cry For You, The Feeling Without You, The Hoosiers Dops And

Robbers, The Kooks Always Where I Need To Be, The Script We Cry, The Zutons Always Right Behind You, Usher Feat. Young Jeezy Love In This Club, Will.I.Am Feat. Cheryl Cole Heartbreaker

Exposure.

by Alan Jones

Knocked off the top of the singles chart after four weeks, Estelle and Kanye West's American Boy secures its second week at number one on the radio airplay chart, with a slightly reduced audience of 63.22m despite improving its monitored tally of plays from 1,876 to a best-yet 2,080. It is looking highly vulnerable to challenges from Scouting For Girls – up 5-2 with Heartbeat polling an audience less than half a million smaller from just 1,600 plays – and the Madonna/Timberlake collaboration 4 Minutes, which captured American Boy's sales throne this week.

American Boy has also surrendered its TV airplay title to 4 Minutes, with 521 airings of its video last week on the Music Control panel, compared to 539 airings for 4 Minutes.

Meanwhile, Usher & Young Jeezy's Love In This Club improves 22-14 on the airplay chart, thanks

largely to a big vote of confidence from Radio One, where it emerged as last week's most-played song, with 29 spins. That is the highest number of plays Radio One has given to any song in any week so far this year, and provides a hefty 73.09% of Love In The Club's overall audience of 31.11m.

2 Hearts and Wow – the first two singles from Kylie Minogue's current album, X – both peaked at number two on the airplay chart, and third single In My Arms is off to a strong start on its first full week on the airwaves, catapulting 151-23, with 660 plays earning it an audience of 25.26m. Radio One and Radio Two both embraced the track last week, with the former station airing it seven times, and the latter on 11 occasions.

Kelly Rowland's last single, Work, had to do just that to earn its number eight airplay chart peak,

making a slow climb with a couple of setbacks (39-43-27-16-19-8) before it got there but follow-up Daylight is off like a rocket for the Destiny's Child star. It explodes 78-16 this week, with solid early totals of 645 plays and an audience of 30.38m. It is already 95.8 Capital FM's fourth most-aired song, with 52 spins last week, and jumps 38-9 on Radio Two's most-played list, with a dozen spins.

Finally, with four weeks among the nation's five top-selling singles, Sam Sparro's Black & Gold continues to climb the airplay chart. The UK-based Aussie's debut has moved 25-18-10-8, with radio stations nationwide discovering its appeal. It is by far the top dance track currently on mainstream radio.

alan@musicweek.com

TV Airplay Chart

This wk	Last wk	Artist Title / Label	Plays
1	2	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	539
2	1	Estelle Feat. Kanye West American Boy / Atlantic	521
3	3	Flo-Rida Feat. T-Pain Low / Atlantic	444
4	6	Mariah Carey Touch My Body / Def Jam	408
5	41	Usher Feat. Young Jeezy Love In This Club / LaFace	392
6	7	Sam Sparro Black & Gold / Island	360
7	4	Chris Brown With You / Jive	358
8	16	Wiley Wearing My Rolex / Asylum	328
9	8	The Kooks Always Where I Need To Be / Virgin	313
10	11	One Republic Stop And Stare / Interscope	305
11	5	Taio Cruz Feat. Luciana Come On Girl / 4th & Broadway	296
12	12	Nickelback Rockstar / Roadrunner	294
13	10	Leona Lewis Better In Time / Syco	287
14	21	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M	286
15	15	Kylie Minogue In My Arms / Parlophone	283
16	19	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	260
17	14	Britney Spears Break The Ice / Jive	256
18	17	Alphabeat Fascination / Charisma	255
19	18	Duffy Mercy / A&M	253
19	25	Scouting For Girls Heartbeat / Epic	253

This wk	Last wk	Artist Title / Label	Plays
21	13	Rihanna Don't Stop The Music / Def Jam	250
22	9	H Two O Feat. Platnum What's It Gonna Be / Hard2beat	235
23	47R	Nelly Party People / Island	230
24	23	The Wideboys Feat. Shaznay Lewis Daddy O / AATW	223
25	22	Utah Saints Something Good 08 / Data	220
26	26	Kelly Rowland Work / Columbia	208
27	28	September Cry For You / Hard2beat	202
28	27	Girls Aloud Can't Speak French / Fascination	201
29	30	Adele Cold Shoulder / XL	195
30	24	Kelly Rowland Daylight / RCA	191
31	203	Robyn Who's That Girl / Konichiwa	184
32	30	Fragma Toca's Miracle 2008 / Positiva	174
33	96	Lil Mama Feat. Chris Brown And T-Pain Shawty Get Loose / RCA	172
34	40	The Script We Cry / RCA	168
35	102	Paramore That's What You Get / Fueled By Ramen	167
36	37	Jay Sean Maybe / 2Point9	165
37	29	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	163
38	390	Kanye West Feat. Chris Martin Homecoming / Def Jam	161
39	33	Natasha Bedingfield Love Like This / RCA	160
40	33	The Hoosiers Cops And Robbers / RCA	159

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

Instore

- Asda**
Instore Display: Gabriella Cilmi, Madonna, Melody Gardot, Partishead, Risk Astley, Sam Sparro, The Platters, Tiesto
- Borders**
Album of the week: Partishead
Window Display: Madonna
- CWNN**
Album of the week: Crystal Castles
Instore Display: Spack Mountain, The Accidental, The Breeders, The Deathset, The Last Shadow Puppets
- HMV**
Instore Display: Adele, Jay Sean, Madonna Feat. Justin Timberlake, Neil Diamond, Paul Waller, Partishead, The Feeling, Wiley
- Pinnacle MOJO**
Instore Display: Future Loop, Foundation, Heavy Circles, Howlin' Rain, Langhorne Slim, Madley Lamon, Spacium Meats Captain Memphis
- Pinnacle Selecta**
Instore Display: Atmosphere, Forward Russia, Lyrics Born, Story Of The Year, Uncut
- Sainsburys**
Albums of the week: Chris De Burgh, The Last Shadow Puppets
Instore Display: Mike Ratt, The Kooks, Whitesnake
- WH Smith**
Instore Display: Madonna, Mike Ratt, The Platters
- Woolworths**
Instore Display: Madonna, Radiohead, Risk Astley, Sam Sparro, The Platters, The Ting Tings, Usher
- Zavvi**
Albums of the week: Madonna, Partishead

MTV Top 10

This	Last	Artist Title / Label
1	4	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers
2	2	Sam Sparro Black & Gold / Island
3	3	Chris Brown With You / Jive
4	8	One Republic Stop And Stare / Interscope
5	4	Estelle Feat. Kanye West American Boy / Atlantic
5	17	The Kooks Always Where I Need To Be / Virgin
7	1	Scouting For Girls Heartbeat / Epic
8	4	Leona Lewis Better In Time / Syco
9	8	Kylie Minogue In My Arms / Parlophone
10	10	Flo-Rida Feat. T-Pain Low / Atlantic

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

The Box Top 10

This	Last	Artist Title / Label (Distributor)
1	39	Usher Feat. Young Jeezy Love In This Club / LaFace
2	1	Mariah Carey Touch My Body / Def Jam
3	3	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers
4	4	Will.I.Am Feat. Cheryl Cole Heartbreaker / A&M
5	106	Nelly Party People / Island
6	8	The Kooks Always Where I Need To Be / Virgin
7	24	Scouting For Girls Heartbeat / Epic
8	2	Estelle Feat. Kanye West American Boy / Atlantic
8	4	Sam Sparro Black & Gold / Island
10	15	One Republic Stop And Stare / Interscope

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Radio Playlists (cont)

One Network

Adele Chasing Pavements, Adele Cold Shoulder, Alphabeat Fascination, Ben's Brother Sluttering (Kiss Me Again), Black Kids I'm Not Gonna Teach Your Boyfriend How To Dance With You, Britney Spears

Break The Ice, Cahill Feat. Nikki Belle Trippin' On You, Captain Keep An Open Mind, Cassie Is It You, Chris Brown With You, Duffy Mercy, Duffy Warwick Avenue, Elliot Minor Parallel Worlds, Estelle Feat. Kanye West American Boy, Flo-Rida Feat. T-Pain Low, Fragma Toca's Miracle

2008, Girls Aloud Call The Shots, Goldfrapp Happiness, Guillemots Falling Out Raam, Gusto Disco's Revenge 2008, Jack Mcmanus Bang On The Piano, James Blunt Carry You Home, Jay Sean Maybe, Jordin Sparks Tattoo, Kanye West Feat. Dwele Flashing Lights, Kelly

Rowland Daylight, Kylie Minogue In My Arms, Leona Lewis Better In Time, Madonna Feat. Justin Timberlake 4 Minutes, Mariah Carey Touch My Body, One Night Only It's About Time, One Republic Stop And Stare, Panic At The Disco Nine In The Afternoon, Rihanna Don't Stop

The Music, Rihanna Take A Bow, Royworld Dust, Sam Sparro Black & Gold, Sara Bareilles Love Song, Scouting For Girls Heartbeat, September Cry For You, Simple Plan Your Love Is A Lie, Sugababes Denial, Taio Cruz Come On Girl, The Feeling Without You, The Fratellis

Mistress Majeed, Hoosiers Cops And Robbers, The Kooks Always Where I Need To Be, Script We Cry, Ting Tings That's Not My Name, The Wombats Backfire At The Disco, The Zutons Always Right Behind You, Tim Daniel Digging My Heels In, Utah Saints Something Good 08



MusicWeek.
26.04.08

The UK Radio Airplay Chart



This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud% +-
1	1	8	2	Estelle Feat. Kanye West American Boy Atlantic	2080	10.87	63.22	-2.05
2	5	6	14	Scouting For Girls Heartbeat Epic	1500	9.57	62.78	7.39
3	6	5	1	Madonna Feat. Justin Timberlake 4 Minutes Warner Brothers	1810	27.29	56.24	9.65
4	4	14	8	Duffy Mercy A&M	2308	-5.22	48.4	-18.16
5	7	9	10	The Kooks Always Where I Need To Be Virgin	1348	0.52	44.77	-7.61
6	2	13	19	One Republic Stop And Stare Interscope	1681	-4.6	43.44	-31.03
7	3	6	12	Leona Lewis Better In Time/Footprints In The Sand 1928 Syco	1928	-0.87	43.03	-30.28
8	10	6	3	Sam Sparro Black & Gold Island	1405	37.75	42.58	15.11
9	9	3	53	Adele Cold Shoulder XL	526	15.6	41.09	9.63
10	11	4	92	The Feeling Without You Island	860	11.4	39.77	11.49
11	8	14	16	Nickelback Rockstar Roadrunner	1701	-2.41	33.89	-12.9
12	28	3	64	The Hoosiers Cops And Robbers RCA	680	28.54	32.42	34.8
13	12	8	28	Panic At The Disco Nine In The Afternoon Decaydance/Fueled By Ramen	729	1.82	31.75	-10.86
14	22	3	6	Usher Feat. Young Jeezy Love In This Club LaFace	454	22.04	31.11	23.16
15	16	4		The Script We Cry RCA	654	31.06	30.88	7.41
16	7	1		Kelly Rowland Daylight RCA	635	0	30.38	0
17	13	7	7	Mariah Carey Touch My Body Def Jam	944	-1.05	29.3	-14.4
18	15	15	30	Rihanna Don't Stop The Music Def Jam	1451	-5.41	27.79	-10.21
19	17	6	4	Flo-Rida Feat. T-Pain Low Atlantic	628	36.52	27.35	-3.49
20	20	4	25	Goldfrapp Happiness Mute	418	22.22	26.59	2.7
21	31	3	81	The Wombats Backfire At The Disco 14th Floor	474	25.4	26.45	15.5
22	18	4	62	Ben's Brother Stuttering (Kiss Me Again) Relentless	331	120.67	26.14	-1.47
23	151	1	69	Kylie Minogue In My Arms Parlophone	660	0	25.26	0
24	24	7	21	Girls Aloud Can't Speak French Fascination	1480	1.51	24.64	-1.4
25	21	8	17	Utah Saints Something Good 08 Data	375	3.31	24.08	-6.63

This wk	Last wk	Wks on chart	Sales Chart	Artist Title Label	Total Plays	Plays %+-	Total Aud (m)	Aud% +-
26	35	3		Jack McManus Bang On The Piano UMRL/Polydor	553	37.22	24.03	20.45
27	33	3	5	September Cry For You Hard2beat	744	26.96	23.45	5.44
28	36	12	13	Alphabeat Fascination Charisma	1110	28.32	23.08	16.92
29	14	7	11	Chris Brown With You Jive	1009	-8.19	22.69	-27.28
30	32	27	36	Timbaland Presents One Republic Apologize Interscope	903	10.26	21.58	-4.56
31	23	3	29	Kanye West Feat. Dwele Flashing Lights Def Jam	342	-18.18	21	-16.7
32	43	3	31	Cahill Feat. Nikki Belle Trippin' On You AATW	613	24.59	20.72	24.37
33	47	2		David Jordan Move On Mercury	282	90.54	20.5	31.16
34	38	4		Wiley Wearing My Rolex Asylum	448	5.66	20.09	3.34
35	48	2	66	Robyn Who's That Girl Konichiwa	305	-6.15	19.48	27.24
36	25	3		ABC The Very First Time Borough	63	70.27	18.87	-23.29
37	104	1		The Zutons Always Right Behind You Deltasonic	324	0	18.57	0
38	55	1	20	Black Kids I'm Not Gonna Teach Your Boyfriend... Almost Gold	378	0	18.36	0
39	29	29	51	Mark Ronson Feat. Amy Winehouse Valerie Columbia	730	-12.78	18.13	-24.43
40	19	4		Foo Fighters Cheer Up, Boys (Your Make Up Is Running) RCA	288	-18.41	18.12	-30.44
41	62	1		Phil Campbell Maps (How I Feel About You) Safe House Recordings	64	0	17.66	0
42	27	6	22	Fragma Topa's Miracle 2008 Positiva	698	-7.18	17.1	-29.22
43	26	4	9	The Last Shadow Puppets The Age Of The Understatement Domino	209	7.18	17.05	-29.63
44	39	52		Take That Shine Polydor	582	5.63	16.73	-9.08
45	38	8	33	Sugababes Denial Island	773	-24.81	16.36	12.13
46	37	29	59	Take That Rule The World Polydor	675	-13.35	15.89	-19.3
47	Re-entry			Leona Lewis Bleeding Love Syco	433	0	14.89	0
48	76	1		Pendulum Propane Nightmares Warner Brothers	104	0	14.47	0
49	81	1		Jack Johnson Hope Brushfire/Island	194	0	14.37	0
50	51	1		The Pigeon Detectives This Is An Emergency Dance To The Radio	183	0	14.16	0

Radio Growers Top 10

This	Artist Title	Plays	Total	Incr
1	Madonna 4 Minutes	1810	388	
2	Sam Sparro Black & Gold	1405	385	
3	Will.I.Am Heartbreaker	592	312	
4	Alphabeat Fascination	1110	245	
5	Kylie Minogue In My Arms	660	226	
6	Cassie Is It You	318	216	
7	Gusto Disco's Revenge 2008	367	214	
8	Sara Bareilles Love Song	552	210	
9	Estelle Feat. Kanye West American Boy	2080	204	
10	The Zutons Always Right Behind You	324	202	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

Pre-Release Top 20

This	Artist Title / Label	Total Audience
1	The Script We Cry / RCA	30.88
2	Kelly Rowland Daylight / RCA	30.38
3	Jack McManus Bang On The Piano / UMRL/Polydor	24.03
4	David Jordan Move On / Mercury	20.5
5	Wiley Wearing My Rolex / Asylum	20.09
6	ABC The Very First Time / Borough	18.87
7	The Zutons Always Right Behind You / Deltasonic	18.57
8	Phil Campbell Maps (How I Feel About You) / Safe House Recordings	17.66
9	The Pigeon Detectives This Is An Emergency / Dance To The Radio	14.16
10	Neil Diamond Pretty Amazing / Columbia	12.57
11	Gusto Disco's Revenge 2008 / AATW	12.28
12	Take That Patience / Polydor	12.11
13	The Fratellis Mistress Mabel / Fallout	10.52
14	The Ting Tings That's Not My Name / Columbia	10.38
15	Foy Vance Shed A Little Light / Wurdamouth	9.49
16	Sara Bareilles Love Song / Columbia	9.43
17	Jack Savoretti Gypsy Love / De Angelis	9.43
18	Jay Sean Maybe / 2Point9	9.26
19	Jamie Lidell A Little Bit Of Feel Good / Warp	8.30
20	One Night Only It's About Time / Vertigo	8.26

Nielsen Music Control 2008. Covers period from last Sunday to Saturday.

On The Radio This Week

Radio 1

Colin Murray record of the week: Plugs, That Number
Edith Rowman record of the week: The Ting Tings - That's Not My Name
Greg James record of the week: The Kooks - Konk
Jo Whaley record of the week: The Fratellis - Mistress Mabel
Weekend Anthem: Black Kids - I'm Not Gonna Teach Your Boyfriend How To Dance With You
Zane Lowe - Late Of The Pier-Focker

Radio 2

Album of the week: Gabriella Cilmi - Lessons To Be Learned
Dermot O'Leary The Hoosiers, The Wombats
Icons Revisited: Prince - Purple Rain
Record of the week: Amy Macdonald - Poison Prince

6Music

Albums of the day: The Last Shadow Puppets - The Age Of The Understatement, Crystal Castles - Crystal Castles
Bruce Dickinson Performance & Interview: Black Tide
George Lamb, Pete & The Pirates In Session, Tues; Plugs In Session, Forward Russia
Gideon Coe In Concert, Wed Isobel Campbell, Live At SXSW; Foals - Natasha - Record Of The Weekend
The Triffids - Old Gnostrider

One Network

Kevin Ture Of The Week: The Ting Tings - That's Not My Name
Late Night Love Song: Guillemots - Falling Out Reach

XFM

Alex Zane record of the week: The Zutons - Always Right Behind You
Dave Berry record of the week: Supergrass - Rebel In You

On The Box This Week

BBC 1

Concerts: Celine Dion (Live In Las Vegas, Sun)
Jonathan Ross - The Courteeners
Not Nineteen Forever (Performance, Fri)

BBC2

Later with Jools Holland: Brandi Carlile, Eartha Kitt, The Charlatans, The Pigeon Detectives, Was (Not Was), Yamato Drummers

BBC4

Sessions: Van Morrison (Concert, Fri)

Channel 4

4Music: Dizzee Rascal (Performance At SXSW, Fri), Duffy - Warwick Avenue (Video Exclusive, Mon), Gogol Bordello (Profile, Thurs), One Night Only (Profile, Fri), Portishead - Third (Album Performance, Thurs), The Kissaway Trail (Performance, Jd Set, Fri), Freshly Squeezed: Duffy - Warwick Avenue (Video Exclusive, Tues), Hot Chip (Interview, Mon), Kylie Minogue: In My Arms (Video, Fri), Plain White T's (Performance, Tues), Robyn - Who's That Girl (Video, Thurs), Shaggy (Interview, Fri), The Feeling - Without You (Performance, Wed), The Hoosiers - Cops And Robbers (Video, Tues), Paul O'Grady: The Hoosiers, Cops And Robbers (Performance, Wed), T4: Duffy - Rockferry (Interview & Album Showcase, Sun), Ebony Bones (Interview, Sun), Sam Sparro: Black & Gold (Performance, Sun), The Hoosiers - Cops And Robbers (Performance, Sun)

ITV

Entertainment Today: William (Interview & Performance, Fri)
This Morning: Elton John (in Profile, Mon)

Key
■ Highest new entry
■ Highest climber
■ Audience increase
■ Audience increase +50%

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Heart FM, 100-102 Century FM, 102.4 Wish FM, 103.2 Power FM, 105.4 Century FM, 105.4 Leicester Sound FM, 106 Century FM, 105.3 Bridge FM, 102.6 Juice FM - Liverpool, 1xtra, 2CR FM, 2-Ten FM, 6 Music, 95.8 Capital FM, 95 Trent FM, 96.2 The Revolution, 95.3 Radio Aire, 96.4 FM BRMB, 95.4 FM The Wave, 96.9

Chiltern FM, 96.9 Viking FM, 97.4 Rock FM, 97.6 Chiltern FM, BBC Essex, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Ulster, BBC Radio Wales, Beacon FM, Beat 105 (West), Belfast City Beat, Capital Gold, Choice FM London, Classic FM, Clyde 1 FM, Clyde 2, Cool FM, Core, Downtown Radio, Dream 100, Dream 107.7 FM, Essex FM, FM

103 Horizon, Forth2, Forth One, Fox FM, Galaxy 102, Galaxy 102.2, Galaxy 105, Galaxy 105-106, SWR FM, Hallam FM, Heart 105.2 FM, Imagine FM, Invicta FM, IDW Radio, Jazz FM, Juice 107.2 (Brighton), Kerrang Digital, Kerrang! 105.2, Key 103, Kiss 100 FM, Lincs FM 102.2, Magic 105.4, Magic 1170 (Teesside), Manx, Maria FM, Metro Radio, MFM 103.4, Minster FM, Mix 95, Northants 96, Northsound 1, Northsound

2, Oak 107, Ocean FM, Orchestral FM, D102.9 FM, D103, O95, Radio City 96.7, Ram FM, Real Radio (Yorkshire), Real Radio (Wales), Real Radio (Yorkshire), Red Dragon FM, SGR Colchester, S3R FM, Signal One, Smooth FM, South West Sound FM, Southern FM, Spire FM, Star 107.2, Tay AM, Tay FM, TFM, The Pulse, The Storm, Vibe 101, Vibe 105-108, Virgin Radio, Wave 105.2 FM, West FM, West Sound AM, Xfm 104.9



Datafile Exposure

MusicWeek.
26.04.08

Top 10 Play.com Pre-order

This	Artist / Title
1	Madonna / Hard Candy
2	Portishead / Third
3	Def Leppard / Songs From The Sparkle Lounge
4	Pendulum / In Silico
5	Coldplay / Viva la Vida or Death and All His Friends
6	The Ting Tings / We Started Nothing
7	Moby / Last Night
8	Sam Sparro / Sam Sparro
9	The Chariotans / You Cross My Path - Deluxe
10	Paul Weller / 22 Dreams

Top 10 Amazon.co.uk Pre-order

This	Artist / Title
1	Portishead / Third
2	Madonna / Hard Candy
3	Whitesnake / Good To Be Bad
4	Def Leppard / Songs From The Sparkle Lounge
5	Beth Rowley / Little Dreamer
6	The Last Shadow Puppets / The Age Of Understatement
7	Moby / Last Night
8	Coldplay / Viva La Vida
9	The Fall / Imperial Wax Solvent
10	The Ting Tings / We Started Nothing

Top 10 Shazam Pre-order

This	Artist / Title
1	Wiley / Wearing My Rolex
2	Cahill feat Nikki Belle / Trippin' On You
3	Adele / Hometown Glory
4	Alex Gaudino feat. Shena / Watch Out
5	Usher feat. Young Jeezy / Love In This Club
6	Jay Sean / Maybe
7	Santogold / Les Artistes
8	Jordin Sparks / Tattoo
9	Robyn / Who's That Girl
10	Guslo / Disco's Revenge 2008

Radio One Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	14	Usher Feat. Young Jeezy Love In This Club / LaFace	29	21	22741	
2	8	The Wombats Backfire At The Disco / 14th Floor	26	23	22941	
3	2	Scouting For Girls Heartbeat / Epic	25	25	20906	
3	2	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	25	25	21991	
3	8	Adele Cold Shoulder / XL	25	23	22376	
6	1	Estelle Feat. Kanye West American Boy / Atlantic	24	26	18531	
7	8	Sam Sparro Black & Gold / Island	23	23	19413	
8	6	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	22	24	19978	
8	13	Flo-Rida Feat. T-Pain Low / Atlantic	22	22	15634	
10	2	The Last Shadow Puppets The Age Of The Understatement / Domino	21	25	15294	
10	6	Utah Saints Something Good 08 / Nala	21	24	18205	
10	8	Wiley Wearing My Rolex / Asylum	21	23	14201	
13	8	Kanye West Feat. Dwele Flashing Lights / Def Jam	20	23	17168	
13	16	Goldfrapp Happiness / Mute	20	19	13612	
13	22	Black Kids Im Not Gonna Teach Your Boyfriend How To Dance / Almost Gold	20	15	15299	
16	16	September Cry For You / Hard2beat	19	19	14896	
16	22	Pendulum Propane Nightmares / Warner Brothers	19	15	13668	
18	14	One Republic Stop And Stare / Interscope	18	21	13580	
18	19	The Kooks Always Where I Need To Be / Virgin	18	17	18255	
18	28	The Pigeon Detectives This Is An Emergency / Dance To The Radio	18	13	12740	
21	2	Foo Fighters Cheer Up, Boys (Your Make Up Is Running) / RCA	16	25	15453	
21	25	Cahill Feat. Nikki Belle Trippin' On You / AATW	16	14	12808	
23	25	The Hoosiers Cops And Robbers / RCA	15	14	13239	
23	33	Santogold Les Artistes / Atlantic	15	10	10526	
25	35	Robyn Who's That Girl / Konichiwa	14	9	14407	
26	22	Britney Spears Break The Ice / Jive	11	15	8201	
26	29	Elliot Minor Parallel Worlds / Repossession	11	12	9146	
26	33	The Raconteurs Salute Your Solution / XL	11	10	6587	
26	33	Alphabeat Fascination / Charisma	11	9	8990	
30	51	The Ting Tings That's Not My Name / Columbia	10	6	8751	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Radio Two Top 30

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Ben's Brother Stuttering (Kiss Me Again) / Relentless	29	21	22741	
2	7	The Script We Cry / RCA	26	23	22941	
3	4	The Feeling Without You / Island	25	25	20906	
4	14	Phil Campbell Maps (How I Feel About You) / Safe House Recordings	25	25	21991	
5	4	Jack McManus Bang On The Piano / UMR/L/Polydor	25	23	22376	
5	7	Scouting For Girls Heartbeat / Epic	24	26	18531	
7	2	ABC The Very First Time / Borough	23	23	19413	
7	9	Adele Cold Shoulder / XL	22	24	19978	
9	16	Goldfrapp Happiness / Mute	22	22	15634	
9	38	Kelly Rowland Daylight / RCA	21	25	15294	
11	N	Neil Diamond Pretty Amazing / Columbia	21	24	18205	
11	N	Kylie Minogue In My Arms / Parlophone	21	23	14201	
11	3	Leon Jean Marie Bed Of Nails / Island	20	23	17168	
11	16	Jack Johnson Hope / Brushfire/Island	20	19	13612	
11	18	Madonna Feat. Justin Timberlake 4 Minutes / Warner Brothers	20	15	15299	
16	9	Jack Savoretti Gypsy Love / De Angelis	19	19	14896	
16	12	David Jordan Move On / Mercury	19	15	13668	
18	21	The Hoosiers Cops And Robbers / RCA	18	21	13580	
18	26	Foy Vance Shed A Little Light / Wurdamouth	18	17	18255	
18	29	Jamie Lidell A Little Bit Of Feel Good / Warp	18	13	12740	
21	38	Captain Keep An Open Mind / EMI	16	25	15453	
21	86	Sparks Good Morning / Gut	16	14	12808	
21	86	The Zutons Always Right Behind You / Delatonic	16	14	12808	
24	14	Estelle Feat. Kanye West American Boy / Atlantic	15	14	13239	
25	21	Mariah Carey Touch My Body / Def Jam	15	10	10526	
25	32	Robert Plant & Alison Krauss Rich Woman / Rounder	14	9	14407	
27	N	Paul Weller Have You Made Up Your Mind? / Island	11	15	8201	
27	N	Thea Gilmore Old Soul / Sanctuary	11	12	9146	
27	9	The Kooks Always Where I Need To Be / Virgin	11	10	6587	
30	32	Steve Winwood Dirty City / Columbia	11	9	8990	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Last.fm chart

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Foals Cassius / Transgressive	29	21	22741	
2	2	Radiohead Nude / XL	26	23	22941	
3	6	MGMT Time To Pretend / Columbia	25	25	20906	
4	4	Radiohead Bodysnatcher / XL	25	25	21991	
5	7	Radiohead Jigsaw Falling Into Place / XL	25	23	22376	
6	3	Foals Balloons / Transgressive	24	26	18531	
7	New	Muse Knights of Cydonia / Warner Bros.	23	23	19413	
8	5	Radiohead Rackoner / XL	22	24	19978	
9	8	Radiohead All I Need / XL	22	22	15634	
10	New	Muse Supermassive Black Hole / Helium 3/Warner's	21	25	15294	

Source: Last.fm.

Commercial Radio

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Duffy Mercy / A&M	2256	2376	43269	
2	3	Estelle Feat. Kanye West American Boy / Atlantic	2012	1816	33415	
3	2	Leona Lewis Better In Time/Footprints In The Sand / Syco	1881	1884	33018	
4	8	Madonna 4 Minutes / Maverick	1749	1365	26370	
5	4	Nickelback Rockstar / Roadrunner	1682	1710	28693	
6	4	One Republic Stop And Stare / Interscope	1630	1710	27158	
7	6	Rihanna Don't Stop The Music / Def Jam	1448	1527	25171	
7	9	Scouting For Girls Heartbeat / Epic	1448	1313	22658	
9	7	Girls Aloud Can't Speak French / Fascination	1440	1417	22193	
10	13	Sam Sparro Black & Gold / Island	1366	983	22923	
11	10	The Kooks Always Where I Need To Be / Virgin	1314	1298	20601	
12	16	Alphabeat Fascination / Charisma	1079	830	12755	
13	11	Chris Brown With You / Jive	994	1072	17450	
14	15	Mariah Carey Touch My Body / Def Jam	908	915	16296	
15	18	Timbaland Presents One Republic Apologize / Interscope	901	811	21554	
16	21	Adele Chasing Pavements / XL	850	758	12704	
17	23	The Feeling Without You / Island	833	749	11640	
18	12	Sugababes Denial / Island	771	1028	12587	
19	14	James Blunt Carry You Home / Atlantic	765	945	12055	
20	30	September Cry For You / Hard2beat	725	567	8562	
21	17	Mark Ronson Feat. Amy Winehouse Valerie / Columbia	714	815	17866	
22	26	Panic At The Disco Nine In The Afternoon / Decaydance/Fueled By Ramen	705	689	11733	
23	24	Fragma Toca's Miracle 2008 / Positiva	693	738	12659	
24	19	Take That Rule The World / Polydor	661	769	14657	
25	36	The Hoosiers Cops And Robbers / RCA	655	509	9204	
26	44	Alicia Keys No One / J	654	540	10059	
27	44	Kylie Minogue In My Arms / Parlophone	641	434	6626	
28	38	The Script We Cry / RCA	627	478	6426	
29	37	Kelly Rowland Daylight / RCA	602	485	10661	
30	44	Plain White T's Hay There Dalilah / Hollywood/Angel	588	559	7313	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Adult Contemporary Top 10

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	1	Duffy Mercy / A&M	2256	2376	43269	
2	2	Leona Lewis Better In Time / Syco	1881	1884	33018	
3	3	Nickelback Rockstar / Roadrunner	1682	1710	28693	
4	5	One Republic Stop And Stare / Interscope	1630	1710	27158	
5	6	Estelle Feat. Kanye West American Boy / Atlantic	2012	1816	33415	
6	7	Girls Aloud Can't Speak French / Fascination	1440	1417	22193	
7	12	Madonna 4 Minutes / Maverick	1749	1365	26370	
8	4	Rihanna Don't Stop The Music / Def Jam	1448	1527	25171	
9	9	Timbaland Presents One Republic Apologize / Interscope	901	811	21554	
10	10	Scouting For Girls Heartbeat / Epic	1448	1313	22658	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Contemporary Hit Radio Top 10

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	4	Estelle Feat. Kanye West American Boy / Atlantic	2012	1816	33415	
2	1	Duffy Mercy / A&M	2256	2376	43269	
3	3	Nickelback Rockstar / Roadrunner	1682	1710	28693	
4	5	Leona Lewis Better In Time / Syco	1881	1884	33018	
5	2	One Republic Stop And Stare / Interscope	1630	1710	27158	
6	6	Girls Aloud Can't Speak French / Fascination	1440	1417	22193	
7	10	Sam Sparro Black & Gold / Island	1366	983	22923	
8	7	Scouting For Girls Heartbeat / Epic	1448	1313	22658	
9	9	The Kooks Always Where I Need To Be / Virgin	1314	1298	20601	
10	11	Madonna 4 Minutes / Maverick	1749	1365	26370	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Rhythmic Top 10

This	Last	Artist / Title / Label	Plays	This	Last	Audience
1	2	Estelle Feat. Kanye West American Boy / Atlantic	2012	1816	33415	
2	1	Rihanna Don't Stop The Music / Def Jam	1448	1527	25171	
3	3	Chris Brown With You / Zomba	994	1072	17450	
4	7	Flo-Rida Feat. T-Pain Low / Atlantic	1440	1417	22193	
5	5	Madonna 4 Minutes / Maverick	1749	1365	26370	
6	10	Sam Sparro Black & Gold / Island	1366	983	22923	
7	6	Duffy Mercy / A&M	2256	2376	43269	
8	9	Mariah Carey Touch My Body / Mercury	908	915	16296	
9	4	Timbaland Feat. Keri Hilson/Nicole Scherzinger Scream / Interscope	901	811	21554	
10	8	Britney Spears Piece Of Me / Jive	1115	1115	11154	

Nielsen Music Control 2008. Covers period from last Sunday to Saturday

Key
■ Highest new entry
■ Highest climber

Music Week Datasite www.musicweek.com

For a much deeper selection of airplay charts, not to mention more radio playlist and promo information, check Music Week's new Datasite at www.musicweek.com

Club charts

by Alan Jones

Italian producer Alex Gaudino roars to the top of both the Upfront and Commercial Pop charts this week with his latest creation Watch Out.

Gaudino had a big hit last year with Destination Calabria (number two Upfront, number one Commercial Pop, and subsequently number four on the OCC sales chart) and Watch Out replicates his formula for success.

Destination Calabria had Crystal Waters as guest vocalist, while Watch Out features British veteran Shena, who once had her own record deal and has recently graced club hits including The Weekend by Michael Gray, Dare Me by Junior Jack and Guilty by De Souza. Similarly, Destination Calabria used a horn sample from Rune's single Calabria, while

Watch Out takes the very familiar horn refrain from Pigbag's classic Papa's Got A Brand New Pigbag.

Gaudino's double means Mexican singer Denise Lopez's revamped 1990 single Don't You Wanna Be Mine has to settle for second place on the Upfront Chart, while Britney Spears' Break The Ice fills the same slot on the Commercial Pop list. Lopez's single is the first single on Universal's new House-Trained label, which seems to be off to a great start, with DJ Disciple's Work It Out also in the Top 10, thanks to a 35-10 leap this week.

After taking 12 weeks to reach the top of the Urban Chart, Flo-Rida is not going to relinquish his crown easily. His T-Pain collaboration Low doubles its lead at the top of an unchanged top three in

which Estelle and Kanye West's American Boy and Snoop Dogg's Sensual Seduction both lose strength.

Madonna & Justin Timberlake leap 10-4 with 4 Minutes. Although Timberlake is a familiar face thereabouts, Madonna has never had a hit on the Urban Chart before. 4 Minutes is ranked much higher here than on our other club charts - but expect that to change next week, as DJs have belatedly been mailed with mixes of 4 Minutes by Bob Sinclar. Junkie XL, Peter Saves Paris, Tracy Young and Rebirth. As a result, 4 Minutes debuts at number 19 Upfront and sprints 21-14 on the Commercial Pop chart.



Double top: Alex Gaudino heads the Upfront and Pop charts

alan@musicweek.com

Upfront Club Top 40

This	Last	Wks	Artist	Title	Label
1	3	3	Alex Gaudino feat. Shena	Watch Out / Data	
2	6	3	Denise Lopez	Don't You Wanna Be Mine / House-Trained	
3	10	4	The Mac Project feat. Therese	Another Love / Hed Kandi	
4	8	3	Whelan & Di Scala	Navar Let Go / AATW	
5	1	4	Gusto	Disco's Revenge 2008 / AATW	
6	22	2	Kylie Minogue	In My Arms / Parlophone	
7	2	4	Jerry Ropero feat. Cozi	The Storm / Positiva	
8	17	2	Supafly Inc	Be Together / Eye Industries	
9	19	2	A Lee feat. Amanda Wilson	Gotta Let Go / Hit!	
10	35	2	DJ Disciple feat. Dawn Tallman	Work It Out / House-Trained	
11	39	2	Alphabeat	10,000 Nights / Charisma	
12	9	3	The Script	We Cry / RCA	
13	11	5	Stonebridge	Close To Heaven / Stoneybay	
14	5	4	Potbelleez	Don't Hold Back / Frenetic	
15	N		The Hoosiers	Cops And Robbers / RCA	
16	N		Adele	Cold Shoulder / XL	
17	18	2	The Ting Tings	That's Not My Name / Columbia	
18	7	5	The Wideboys feat. Shaznay Lewis	Daddy O / AATW	
19	N		Madonna feat. Justin Timberlake	4 Minutes / Warner Brothers	
20	4	4	Robyn	Who's That Girl / Kenichiwa	
21	26	2	Anusha	Have It All / Avan	
22	12	6	Kelly Rowland feat. Travis Mccoy	Daylight / RCA	
23	25	6	Kirsty Hawkshaw V Kinky Roland	Fine Day 2008 / Loverush Digital	
24	14	15	Bob Sinclar presents Fireball	What I Want / Yellow/Defected/Data	
25	15	8	Sam Sparro	Black & Gold / Island	
26	21	2	Jesse	Leavin' / EMI	
27	N		Chanelle	I Want It / Eminence	
28	16	6	David Jordan	Move On / Mercury	
29	13	4	The Feeling	Without You / Island	
30	37	3	Wiley	Wearing My Rolex / Asylum	
31	20	6	Danny Dove & Steve Smart	Need In Me / Loaded	
32	27	7	Mark Picchiotti presents Basstoy Feat. Dana Devine	Turn It Up / AATW	
33	38	3	Britney Spears	Break The Ice / Jive	
34	23	5	Funkerman	Speed Up / Defected	
35	31	9	Fragma	Toca's Miracle 2008 / Positiva	
36	N		Sarah Mcleod	White Horse / white label	
37	24	8	Loveshy	AM To PM / AATW	
38	34	7	September	Cry For You / Hard2beat	
39	29	6	IIO	Rapture Reconstruction / Made	
40	28	11	Cahill feat. Nikki Belle	Trippin' On You / AATW	

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Commercial Pop Top 30

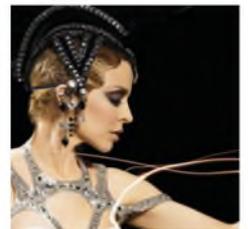
This	Last	Wks	Artist	Title	Label
1	7	2	Alex Gaudino feat. Shena	Watch Out / Data	
2	5	3	Britney Spears	Break The Ice / Jive	
3	30	2	The Mac Project feat. Therese	Another Love / Hed Kandi	
4	16	8	Brit & Alex	Let It Go / Interscope	
5	12	4	The Script	We Cry / RCA	
6	1	3	Gusto	Disco's Revenge 2008 / AATW	
7	14	2	Magna Kartah	Ring My Bell / Peer Music	
8	N		Kylie Minogue	In My Arms / Parlophone	
9	N		Denise Lopez	Don't You Wanna Be Mine / House-Trained	
10	13	4	N-Force Vs. Darren Styles	Right By Your Side / AATW	
11	N		Supafly Inc	Be Together / Eye Industries	
12	N		A Lee feat. Amanda Wilson	Gotta Let Go / Hit!	
13	N		The Ting Tings	That's Not My Name / Columbia	
14	21	3	Madonna feat. Justin Timberlake	4 Minutes / Warner Brothers	
15	28	2	Ashlee Simpson	Outta My Head (Ay Ya Ya) / Geffen	
16	17	4	Fundo feat. Elena Josepha	Awesome / Control	
17	2	3	Jerry Ropero feat. Cozi	The Storm / Positiva	
18	N		DJ Disciple feat. Dawn Tallman	Work It Out / House-Trained	
19	23	3	Sergey	Girlfriend / Style	
20	22	2	Janet Jackson	Luv / Mercury	
21	N		Anusha	Have It All / Avan	
22	4	5	Funkerman	Speed Up / Defected	
23	9	4	The Wideboys feat. Shaznay Lewis	Daddy O / AATW	
24	29	2	Kat Deluna	Run The Show / RCA	
25	3	4	Robyn	Who's That Girl / Kenichiwa	
26	6	4	Oceanic	Insanity / AATW	
27	25	3	Kenna	Out Of Control / Interscope	
28	20	6	September	Cry For You / Hard2beat	
29	19	6	Mariah Carey	Touch My Body / Def Jam	
30	11	11	Bob Sinclar presents Fireball	What I Want / Yellow/Defected/Data	

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Urban Top 20

This	Last	Wks	Artist	Title	Label
1	1	13	Flo-Rida feat. T-Pain	Low / Atlantic	
2	2	7	Estelle feat. Kanye West	American Boy / Atlantic	
3	3	9	Snoop Dogg	Sensual Seduction / Geffen	
4	10	4	Madonna feat. Justin Timberlake	4 Minutes / Warner Brothers	
5	4	23	Keyshia Cole feat. Missy Elliott & Lil' Kim	Let It Go / Geffen	
6	5	7	Mariah Carey	Touch My Body / Def Jam	
7	11	5	Wiley	Wearing My Rolex / Asylum	
8	7	6	Jay Sean	Maybe / 2Point9	
9	19	2	will.i.am feat. Cheryl Cole	Heartbreaker / A&M	
10	6	11	Timbaland feat. Keri Hilson/Nicole Scherzinger	Scream / Interscope	
11	15	3	Usher feat. Young Jeezy	Love In This Club / LaFace	
12	13	5	Kelly Rowland feat. Travis Mccoy	Daylight / RCA	
13	9	6	Soulja Boy Tellem feat. Arab Yehhh!	Interscope	
14	8	5	T-Pain	Church / RCA	
15	14	5	Taio Cruz	Come On Girl / Island	
16	16	23	Mary J Blige	Just Fine / Geffen	
17	18	4	Janet Jackson	Luv / Mercury	
18	25	3	50 Cent feat. Akon	Still Will / Interscope	
19	12	7	Missy Elliott	Ching-A-Ling / Atlantic	
20	N		Lil' Wayne	Lollipop / Island	

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Rising high: Kylie Minogue heading for number one?

Cool Cuts Top 20

This	Artist	Title
1	Madonna	4 Minutes
2	Sharam	The One
3	Dave Spoon Paul Harris & Sam Obernik / Badlute	
4	Alex Gaudino feat Shena / Watch Out	
5	Justice / Dvno	
6	Alphabeat / 10,000 Nights	
7	The Rolling Stones / You Can't Always Get What You Want	
8	Ricki-Lee / U Wanna Little Of This	
9	Maal / Nobody's Sayin	
10	Morgan Paige feat Lissie / The Longest Road	
11	K-Klass / Getting Ready	
12	Mark Knight & Funkagenda / Man With The Red Face	
13	De'lacy / Hideaway	
14	Furry Phreaks / All Over The World	
15	Phonat / Ghetto Burnin	
16	A Human / Black Moon	
17	Midnight Juggernauts / Shadows	
18	Rachael Starr / To Forever	
19	Sucker DJs & Armand Van Helden / New York Style	
20	RobyteK / Luna Africana	

Go online for more chart data www.musicweek.com

To view more data about these club chart entries, including listings of individual mixes, see our charts data pages at www.musicweek.com



Hear the Coolcuts chart every Thursday 4-6pm GMT on Paul 'Radical' Ruiz - Anything Goes radio show on MINISTRY OF SOUND RADIO across the globe on www.mistryofsound.com/radio

Compiler: by BJ feedjack and data collector from the following stores, online sites and distributors: BMR Records, Klaw How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23re Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bristol), Crash (Leeds), Global Groove (Stoke), Calapult (Cardiff), Hare To Zinc (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bristol), Kanua (Middlesbrough), Basscivision (Belfast) and XPRESSBEATS/CD POD, BEATPORT, JUNG, UNIQUE, DYNAMIC

Datafile. Singles

4 Minutes in no hurry to take top spot for Madonna and Timberlake

by Alan Jones



05. September

Released only as a download on All Around The World in 2006, September's debut single Satellites failed to chart but follow-up Cry For You has had a much better reception, and jumps 9-5 on sales of 24,428, following physical release. Its latest leap provides Ministry Of Sound's hot new Hard2Beat imprint with its third top five hit from as many releases, following the recent Basshunter and H 'Two' O smashes. Cry For You has done better here than in September's homeland of Sweden, where it peaked at number six.



06. Usher Feat. Young Jeezy

Usher secures his 10th Top 10 hit, thanks to Love In The Club. A collaboration with rapper Young Jeezy - whose solitary Top 10 placing hitherto came in 2006 when he teamed with Christina Milian for Say I - it recently topped the US Hot 100 in dramatic style, jumping 58-1, and has sold a million Stateside. Now fully released online and physically here, it has thus far moved 19-16-14-6 with sales last week of 17,859, lifting its overall tally to 45,740. It is the first single from Usher's fifth album, Here I Stand, which is due for release next month.

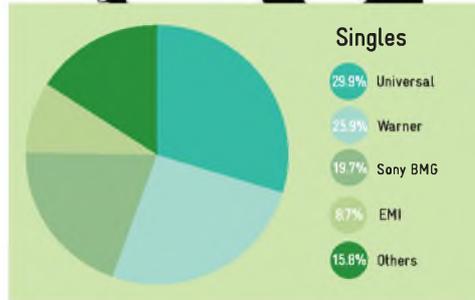
Madonna scores her 13th number one in total and her fifth of the 21st century, as 4 Minutes - her collaboration with Justin Timberlake - climbs to the summit on sales of 40,634. The track, due for physical release today (21st), dethrones Estelle and Kanye West's American Boy, which slips to number two on sales of 33,728 after four weeks in pole position.

4 Minutes has spent longer in the chart before reaching the top than any of Madonna's 61 previous hits, beating the four weeks that La Isla Bonita took to reach the summit in 1985. One of Madonna's singles took three weeks to reach the top, and six of them took a fortnight. No Madonna single entered at number one until 2000, since when all five of her chart-toppers prior to 4 Minutes did so.

Madonna now trails only Elvis Presley, The Beatles (collectively and individually), Cliff Richard and Westlife in career haul of number ones. Her span of number ones, from 1985's Into The Groove to 4 Minutes, is more than 23 years, the longest of any female solo artist.

4 Minutes is partner Justin Timberlake's third number one, following 2006's SexyBack and 2007's Give It To Me collaboration with Nelly Furtado and Timbaland. Timberlake, Timbaland and Danja all co-wrote 4 Minutes with Madonna.

Madonna's surge, and the continuing strength of



Estelle and Kanye West means that Sam Sparro's Black & Gold slips 2-3, despite increasing sales by 8.5% week-on-week to 30,774 - the second highest level for a number three placing thus far in 2008.

While Kanye West's Estelle collaboration is finally in decline, the prolific rapper increases his haul of Top 40 hits to 15 in four years, with Flashing Lights - which also features Dwele - advancing 41-29 on sales of 5,003, following physical release. It is the fourth hit single from West's current album Graduation, following Stronger (number one), Good Life (number 23, with T-Pain) and Homecoming (number nine, with Chris Martin).

With physical release a fortnight away, In My Arms - the third single from Kylie Minogue's current album X - debuts at number 69 on sales of 1,826. It is the lowest debut of Minogue's 20-year chart career, and increases her haul of Top 75 hits to 43.

Previous X singles, 2 Hearts and Wow, peaked at four and five respectively, with the latter single's sales of 150,512 making it Minogue's biggest selling single since Love At First Sight in 2002 (180,564 sales). X improves 71-66 on sales of 2,751, lifting its career haul to 407,183.

alan@musicweek.com

Hit 40 UK

This	Last	Artist	Title	Label
1	4	Madonna Feat. Justin Timberlake	4 Minutes	Warner Brothers
2	1	Estelle Feat. Kanye West	American Boy	Atlantic
3	2	Sam Sparro	Black & Gold	Island
4	3	Flo-Rida Feat. T-Pain	Low	Atlantic
5	9	September	Cry For You	Hard2beat
6	18	Usher Feat. Young Jeezy	Love In This Club	LaFace
7	5	Mariah Carey	Touch My Body	Def Jam
8	6	Duffy	Mercy	A&M
9	35	The Last Shadow Puppets	The Age Of The Understatement	Domino
10	7	The Kooks	Always Where I Need To Be	Virgin
11	8	Leona Lewis	Better In Time/Footprints In The Sand	Syco
12	11	Nickelback	Rockstar	Roadrunner
13	14	Scouting For Girls	Heartbeat	Epic
14	10	Chris Brown	With You	Jive
15	12	One Republic	Stop And Stare	Interscope
16	16	Alphabeat	Fascination	Charisma
17	13	Girls Aloud	Can't Speak French	Fascination
18	15	Rihanna	Don't Stop The Music	Def Jam
19	30	Will.I.Am Feat. Cheryl Cole	Heartbreaker	A&M
20	28	Britney Spears	Break The Ice	Jive
21	17	Fragma	Toca's Miracle 2008	Positiva
22	19	Timbaland Presents One Republic	Apologize	Interscope
23	20	Utah Saints	Something Good 08	Data
24	25	Panic At The Disco	Nine In The Afternoon	Decaydance/Fueled By Ramen
25	24	Mark Ronson Feat. Amy Winehouse	Valerie	Columbia
26	22	Taio Cruz Feat. Luciana	Come On Girl	4th & Broadway
27	23	Sugababes	Denial	Island
28	27	Adele	Chasing Pavements	XL
29	26	H Two O Feat. Platnum	What's It Gonna Be	Hard2beat
30	29	Take That	Rule The World	Polydor
31	21	Black Kids	I'm Not Gonna Teach Your Boyfriend How To Dance With You	Almost Gold
32	N	Cahill Feat. Nikki Belle	Trippin' On You	AATW
33	N	Jordin Sparks	Tattoo	Jive
34	31	Natasha Bedingfield Feat. Sean Kingston	Love Like This	Phonogenic
35	33	Timbaland Feat. Keri Hilson/Nicole Scherzinger	Scream	Interscope
36	39	Leona Lewis	Bleeding Love	Syco
37	36	Kelly Rowland	Work	Columbia
38	N	Goldfrapp	Happiness	Mute
39	32	James Blunt	Carry You Home	Atlantic
40	R	Britney Spears	Piece Of Me	Jive

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

Indie Singles Top 10

This	Last	Artist	Title	Label (Distributor)
1	N	The Last Shadow Puppets	The Age Of The Understatement	Domino (PIAS)
2	1	Radiohead	Nude	XL (PIAS)
3	9	The White Stripes	Conquest	XL (PIAS)
4	N	Jamie Lidell	A Little Bit Of Feel Good	Warp (PIAS)
5	3	The Count & Sinden Feat. Kid Sister	Beeper	Domino (PIAS)
6	6	Adele	Chasing Pavements	XL (PIAS)
7	2	Forward Russia!	Breaking Standing	Cooking Vinyl (P)
8	5	The Futureheads	The Beginning Of The Twist	Nul (PIAS)
9	N	Tindersticks	The Hungry Saw	Beggars Banquet (PIAS)
10	4	Holy Fuck	Lovely Allen	Young Turks (V/THE)

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

Dance Singles Top 10

This	Last	Artist	Title	Label
1	N	Portishead	Machine Gun	Island
2	3	Utah Saints	Something Good '08	Data
3	N	Midfield General	Disco Sirens	SkinT
4	2	Fragma	Toca's Miracle 2008	Positiva
5	5	Benga & Coki	Night	Tempa
6	4	Delinquent Feat. Kcat	My Destiny	AATW/MNB
7	N	September	Cry For You	Hard2beat
8	7	Whip Trash	Southern Fried	
9	N	Fedde Le Grand	Get This Feeling	CR2
10	6	Sam Sparro	Black & Gold	Island

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Downloads Top 10

This	Last	Artist	Title	Label
1	1	Estelle Feat. Kanye West	American Boy	Atlantic
2	6	Madonna Feat. Justin Timberlake	4 Minutes	Warner Brothers
3	2	Flo-Rida Feat. T-Pain	Low	Atlantic
4	3	Sam Sparro	Black & Gold	Island
5	8	Mariah Carey	Touch My Body	Def Jam
6	5	Duffy	Mercy	A&M
7	N	September	Cry For You	Hard2beat
8	4	The Kooks	Always Where I Need To Be	Virgin
9	7	Leona Lewis	Better In Time/Footprints In The Sand	Syco
10	10	Alphabeat	Fascination	Charisma

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SALES STATISTICS

	Singles	Artist albums	Compilations	Total albums
Last week				
Sales	1,807,672	1,498,781	517,623	2,016,404
vs prev week	1,823,639	1,477,151	540,191	2,017,342
% change	-0.9%	+1.5%	-4.2%	0.0%
Year to date				
Sales	30,778,313	27,401,021	8,120,044	35,521,065
vs prev year	17,212,882	30,299,581	8,084,606	38,384,187
% change	+78.8%	-9.6%	+0.4%	-7.5%

Titles A-Z	Can't Speak French
4 Minutes 1	21
Always Where I Need To Be 10	68
American Boy 2	38
Apologize 36	44
Beat It 46	53
Better In Time/Footprints In The Sand 12	27
Black & Gold 3	64
Bleeding Love 54	37
Break The Ice 15	5
	33
	47



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Datafile. Albums

King Konk ascends to summit and boosts overall artist albums sales

by Alan Jones



03. Mariah Carey

Debuting at number 3 on sales of 34,769. E=MC2 is Mariah Carey's highest charting album since 1997, when Butterfly fluttered to number two on first week sales of 28,758. The new album – from which introductory single Touch My Body reached number five last week – is Carey's third Def Jam effort, following 2002's Charmbracelet, which reached number 52, and 2005's The Emancipation Of Mimi. Despite Charmbracelet's low peak, it has sold 122,010, easily beating predecessor, Glitter, Carey's only (2001) Virgin album, which reached number 10 but has sold only 54,645 copies. The Emancipation Of Mimi has sold 621,352 copies.



06. Elliott Minor

With their rocking sound a million miles away from their past as choristers, Elliott Minor racked up their fourth Top 30 single when the reissued Parallel Worlds – which was also their first hit, originally reaching number 31 exactly a year ago – climbed to number 22 last week. The York quintet, who have also charted with Jessica (number 19), The White One Is Evil (number 27) and Still Figuring Out (number 17) in the last year, make their album chart debut with their self-titled set arriving at number six on sales of 13,948.

BPI Awards

Albums

The Raconteurs *Consolers Of The Lonely* (silver) Foals *Antidotes* (silver) LCD Soundsystem *LCD Soundsystem* (gold) The Kooks *King Konk* (gold)

Singles

Nickelback *Rockstar* (gold)

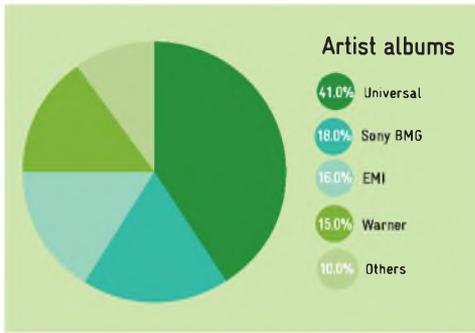
A fortnight ago, The Kooks posted their highest singles chart position yet, reaching number three with Always Where I Need To Be. It proved to be the perfect primer for their second album, Konk, which sails to the top of the album chart, on first week sales of 65,901.

The Brighton band's 2006 debut album Inside In/Inside Out eventually spawned six Top 40 hits, and has sold 1,301,717 copies to date but it debuted much more quietly at number nine with first-week sales of 19,098 and fell as far as number 61 before eventually peaking for a fortnight at number two behind Muse's Black Holes & Revelations.

Leona Lewis's success in America – where she became the first British female solo artist ever to simultaneously top the singles and albums charts – generated a great deal of coverage here last week, with the result that her debut album Spirit increased its sales week-on-week by 99.88% to 36,179, earning it a 5-2 leap. It is the highest position that Spirit has held since it completed its seven-week run at number one some 16 weeks ago. Overall sales of the album now stand at 1,827,271.

Scouting For Girls' fourth single Heartbeat is getting massive radio support, and leaps 5-2 on the airplay chart, and 19-14 on sales as a consequence. The band's self-titled debut album – home to all their hits – also benefits, jumping 8-5 on sales of 15,901. It is the fourth rise for the former number one album in as many weeks, taking its 31-week sales to 427,908.

After being the main performer on two Hannah Montana albums which wound up in the Top 10 of the compilation chart, 15-year-old Miley Cyrus makes her artist album chart debut with The Best Of Both Worlds



Concert CD/DVD set, which debuts at number 29 on sales of 4,711.

Scandinavian metal invades the chart for the second week in a row. Last week, Sweden's In Flames secured their second chart entry, and this week it is the turn of Finland's Children Of Bodom to break their duck, with sixth album Blooddrunk debuting at number 44 on sales of 3,742. The album is also the first chart entry for the Finnish Spinefarm label since its 1991 creation.

The Kooks' fellow Brighton-based alt-rock duo Blood Red Shoes slip quietly into the chart at number 47 (3,525 sales) with their debut set Box Of Secrets.

Veteran Canadian rockers Rush have been in existence since 1968, and the current trio of Lee, Lifeson and Peart have been unchanged since 1974. The band's 19th chart album, Snakes & Arrows Live, debuts at number 70 on sales of 2,548, 11 months after the Snakes & Arrows studio set debuted at number 13. Despite its title, only seven of the 27 songs on the live two-CD set, recorded in Rotterdam, are from the 13-song studio album of the same name.

The Kooks' Konk album registered the highest artist album sale for four weeks last week, helping sales in the sector to a 1.5% improvement to 1,498,781. Despite another strong contribution from the AATW/Universal album Clubland Classic: The Album Of Your Life – which sold 40,875 copies on its second week at number one to lift its 20-day sales to 157,632 – the compilation sector dipped by 4.2% to 317,623, helping to drag overall album sales 0.46% lower at 2,016,404.

alan@musicweek.com

Compilations Top 20

This Last Artist Title / Label (Distributor)

1	1	Various	Clubland Classics / AATW/UMTV (U)
2	2	Various	Now That's What I Call Music 69 / EMI Virgin/UMTV (E)
3	3	Various	Dave Pearce Trance Anthems 2008 / Ministry (U)
4	N	Various	Addicted 2 Bassline / AATW/UMTV (U)
5	4	Various	Mos Presents Garage Classics / Ministry (U)
6	N	Various	101 Driving Songs / EMI Virgin (E)
7	6	Various	The Edge Of The Eighties / Sony BMG (ARV)
8	8	OST	Step Up 2 - The Streets / Atlantic (CIN)
9	N	Various	Kiss Pts The Mixtape / Rhino (CINR)
10	5	Original TV Soundtrack	Ashes To Ashes / EMI TV/Sony BMG (E)
11	7	Various	Dance Party 2 / UMTV (U)
12	N	Various	Essential Album / UMTV (U)
13	9	Various	American Heartbeat / Sony BMG (ARV)
14	11	Various	Ministry Of Sound - Anthems 1991-2008 / Ministry (U)
15	10	Various	Floorfillers 08 / UMTV (U)
16	13	Various	Sound Of Bassline / Ministry (U)
17	14	Various	Dreamboats & Petticoats / EMI TV/UMTV (U)
18	16	Various	The Very Best Of Euphoric Dance / Ministry (U)
19	12	Various	Massive R&B Spring Collection 2008 / UMTV (U)
20	19	Original TV Soundtrack	High School Musical / Walt Disney (E)

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Classical Albums Top 10

This Last Artist Title / Label (Distributor)

1	1	Mike Oldfield	Music Of The Spheres / UCJ (U)
2	N	Nigel Kennedy	Beethoven/Mozart/Violin Concertos / EMI Classics (E)
3	2	David Garrett	Virtuoso / Decca (U)
4	3	Andrea Bocelli	Sacred Arias / Philips (U)
5	5	Katherine Jenkins	Living A Dream / UCJ (U)
6	6	Russell Watson	The Voice - The Ultimate Collection / Decca (U)
7	7	Luciano Pavarotti	Icons / Icons
8	4	Jonathan Ansell	Tenor At The Movies / UCJ (U)
9	R	Katherine Jenkins	Serenade / UCJ (U)
10	9	Karl Jenkins	Stabat Mater / EMI Classics (E)

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BPI Awards are made on combined unit sales of CDs, downloads and LPs. If an album is only released at budget price, the following levels of qualification apply: silver (120,000), gold (200,000) and platinum (600,000). Current dealer prices are defined as: budget (£4.50-£4.24), mid-price (£4.25-£5.99) and full price (£6.00 or over).

Music DVD Top 20

This Last Artist Title / Label (Distributor)

1	1	Take That	Beautiful World Live / Polydor (U)
2	N	Fall Out Boy	Live In Phoenix / Mercury (U)
3	2	Original Cast Recording	High School Musical - The Concert / Walt Disney (E)
4	3	Eagles	Hell Freezes Over / Geffen (U)
5	R	Jeff Wayne/Cast Recording	The War Of The Worlds - Live On Stage / Universal Pictures (U)
6	N	Tiesto	Copenhagen - Elements Of Life World Tour / Black Hole (P)
7	6	Celine Dion	A New Day Has Come - Deluxe Edition / Sony BMG (ARV)
8	5	James Last	Live At The Royal Albert Hall / Eagle Vision (P)
9	8	Various	Martin Scorsese Pts The Blues / Secret (P)
10	9	Iron Maiden	Live After Death / EMI (E)
11	10	AC/DC	Plug Me In / Columbia (ARV)
12	12	Original Cast Recording	Dream Cast - Les Miserables In Concert / VCI (P)
13	11	Pink Floyd	Pulse - 20.10.94 / EMI (E)
14	19	Bob Dylan	No Direction Home / Paramount Home Ent (E)
15	15	Mariah Carey	The Adventures Of Mimi / Def Jam/Island (U)
16	14	Original Cast Recording	Joseph & The Amazing Technicolor / Universal Pictures (U)
17	17	David Gilmour	Remember That Night - Live At The Royal / EMI (E)
18	13	Queen	Queen Rock Montreal / Eagle Vision (P)
19	16	Justin Timberlake	Futuresex/Loveshow - Live From Madison / Jive (ARV)
20	R	Led Zeppelin	The Song Remains The Same / Warner Home Video (CINR)

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

Rock Albums Top 10

This Last Artist Title / Label (Distributor)

1	N	Children Of Bodom	Blooddrunk / Spinefarm (C)
2	2	Nickelback	All The Right Reasons / Roadrunner (CIN)
3	3	Muse	Haarp / Helium 3/Warner Bros (CIN)
4	1	In Flames	A Sense Of Purpose / Nuclear Blast (PH)
5	8	Paramore	Riot / Fueled By Ramen (CIN)
6	5	Bullet For My Valentine	Scream Aim Fire / 20-20 (ARV)
7	N	Thrice	The Alchemy Index - Vol 3 & 4 - Air / Hasle (PIAS)
8	R	Linkin Park	Meteora / Warner Brothers (CIN)
9	6	Nirvana	Nevermind / Geffen (U)
10	9	Foo Fighters	Echoes Silence Patience & Grace / RCA (ARV)

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

Artists A-Z

Adele 15
Alvin & The Chipmunks 61
B-S2S 73
Batt, Mike 54
Blood Red Shoes 47
Blunt, James 28
Brightman, Sarah 13
Brown, Chris 18
Buble, Michael 31
Buble, Michael 69

Carey, Mariah 3
Cascada 34
Children Of Bodom 44
Cilmi, Gabriella 35
Courtneers, The 9
Dion, Celine 62
Duffy 4
Eagles 56
Elbow 36
Elliott Minor 6
Enemy, The 38



The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Producer / Label (Distributor)
1	New		The Kooks	Konk	(Hoffer) / Virgin 2146120 (E)
2	5	23	Leona Lewis	Spirit	(Mac/Rotem/Stargate/Tedder/Steinberg/Variou) / Syco 886970255424 (ARV)
3	New		Mariah Carey	E=MC ²	(Stargate/Will I Am/Carey/Cox/Swizz Beatz/Variou) / Def Jam 1767179 (U)
4	1	7	Duffy	Rockferry 2	(Ruiter/Hogarth/Booker) / A&M 1756429 (U)
5	R	31	Scouting For Girls	Scouting For Girls	(Green) / Epic 88697155192 (ARV)
6	New		Elliot Minor	Elliot Minor	(Tbc) / Repossession 2564695623 (CIN)
7	6	20	Nickelback	All The Right Reasons	(Nickelback/Kroeger) / Roadrunner RR83002 (CIN)
8	3	3	REM	Accelerate	(Jacknife Lee/REM) / Warner Brothers 9362498741 (CIN)
9	4	2	The Courteeners	St Jude	(Street/Hillier/Kirwan) / A&M 1763529 (U)
10	7	6	One Republic	Dreaming Out Loud	(Wells/Tedder/Mikal Rile) / Interscope 1754743 (U)
11	2	2	Rolling Stones	Shine A Light	(Glimmer Twins/Clearmountain) / Polydor 1764747 (U)
12	9	24	Amy Winehouse	Back To Black - The Deluxe Edition 2	(Ronson/Salaamremi Com) / Island 1749097 (U)
13	New		Sarah Brightman	Symphony	(Peterson) / Manhattan 3460782 (E)
14	13	10	Michael Jackson	Thriller: 25th Anniversary Edition	(Jones/Variou) / Epic 8869719862 (ARV)
15	15	12	Adele	19	(Abbiss/White/Ronson) / XL XLCD313 (PIAS)
16	14	21	Girls Aloud	Tangled Up	(Higgins/Xenomani/Beetham) / Fascination 1750580 (U)
17	12	38	Newton Faulkner	Hand Built By Robots 2	(Mokim/Spencer) / Ugly Truth 88697113062 (ARV)
18	17	8	Chris Brown	Exclusive	(West/T-Pain/Will I Am/Variou) / Jive 88697160592 (ARV)
19	22	65	Take That	Beautiful World	(Shanks) / Polydor 1715551 (U)
20	11	3	Estelle	Shine	(Will I Am/Jean/Swizz Beats/Ronson/Douglas/Variou) / Atlantic 7567899542 (CIN)
21	20	37	Kate Nash	Made Of Bricks	(Eworth) / Fiction 1743143 (U)
22	18	63	Mika	Life In Cartoon Motion	(Mika/Wells/Marr/Merchant) / Casablanca/Island 00835202 (U)
23	21	8	Goldfrapp	Seventh Tree	(Goldfrapp/Gregory/Flood) / Mute CDSTUMM280 (E)
24	38	11	Jack Johnson	Sleep Through The Static	(Plunier) / Brushfire/Island 1756126 (U)
25	43	22	Britney Spears	Blackout	(Variou) / Jive 88697190732 (ARV)
26	19	4	The Raconteurs	Consolers Of The Lonely	(White/Benson) / XL XLCD359 (PIAS)
27	45	53	Mark Ronson	Version 2	(Ronson) / Columbia 88697080032 (ARV)
28	16	31	James Blunt	All The Lost Souls 2	(Rothrock) / Atlantic/Custard 7567899659 (CIN)
29	New		Hannah Montana/Miley Cyrus	Best Of Both Worlds Concert	(Tbc) / Walt Disney 2079752 (E)
30	28	38	Amy Macdonald	This Is The Life 2	(Wilkinson) / Vertigo 1732124 (U)
31	31	28	Michael Buble	Call Me Irresponsible - Special Edition 2	(Foster/Gattica) / Reprise 9362499111 (CIN)
32	32	89	Amy Winehouse	Frank 2	(Commissioner Gordon/Rem/Winehouse/Hogarth/Rowe) / Island 5303428 (U)
33	10	2	James	Hey Ma	(Tbc) / Mercury 1764287 (U)
34	44	20	Cascada	Perfect Day	(Reuter/Peter) / A&M/Umtv 1755820 (U)
35	42	3	Gabriella Cilmi	Lessons To Be Learned	(Xenomani) / Universal 1763307 (U)
36	24	5	Elbow	The Seldom Seen Kid	(Potter) / Fiction 1748990 (U)
37	34	27	Kanye West	Graduation	(West/Variou) / Roc-a-fella 1745502 (U)
38	25	40	The Enemy	We'll Live And Die In These Towns	(Barry/Morris/Terry/Davis) / Warner Brothers 2564695670 (CIN)

This wk	Last wk	Wks in chart	Artist	Title	Producer / Publisher (Writer) / Label (Distributor)
39	5R	9	The Feeling	Join With Us	(The Feeling) / Island 1761894 (U)
40	35	26	REM	In Time - The Best Of - 1988-2003	(REM/Litt/Mccarthy) / Warner Brothers 9362483812 (CIN)
41	27	5	Muse	Haarp	(Muse) / Helium 3/warner Bros 2564696779 (CIN)
42	37	19	The Killers	Sawdust	(Flood/Moulder) / Vertigo 1749575 (U)
43	40	3	Flo-Rida	Mail On Sunday	(Cool & Dre/T-Pain/Fat Boy/Robam/Timbaland/Variou) / Atlantic 7567899494 (CIN)
44	New		Children Of Bodom	Blooddrunk	(Karmilla/Taglgren) / Spinefarm 1761283 (C)
45	62	25	Robert Plant & Alison Krauss	Raising Sand	(Burnett) / Decca/Rounder 4759382 (U)
46	41	20	The Wombats	A Guide To Love Loss & Desperation	(Robertson/The Wombats/Southern/Lovellace/Harris/Ath) / 14th Floor 5144233372 (CINR)
47	New		Blood Red Shoes	Box Of Secrets	(Crossey/Blood Red Shoes) / V2 176354R (U)
48	33	5	Mike Oldfield	Music Of The Spheres	(Oldfield/Jenkins) / UJ 4766206 (U)
49	50	8R	The Kooks	Inside In/Inside Out	(Hoffer) / Virgin CDV3016 (E)
50	26	4	Panic At The Disco	Pretty Odd	(Mathes) / Decaydance/Fueled By Ramen 7567899508 (CIN)
51	51	46	Rihanna	Good Girl Gone Bad 2	(Carter Administration/Sturken/Rogers/Variou) / Def Jam 1735109 (U)
52	61	46	Queen	Greatest Hits III & III 3	(Baker/Queen/Mack) / Parlophone 5298832 (E)
53	56	6	Nickelback	Silver Side Up 3	(Parashar/Nickelback) / Roadrunner 12084852 (CIN)
54	29	4	Mike Batt	A Songwriter's Tale	(Batt) / Dramatico DRAMCD0037 (P)
55	53	83	Take That	Never Forget - The Ultimate Collection 3	(Variou) / RCA 82876748522 (ARV)
56	49	23	Eagles	Long Road Out Of Eden	(Eagles/Smith/Davis/Crago/Szymczyk) / Polydor 1749243 (U)
57	30	4	Foals	Antidotes	(Sitek) / Transgressive 5144270032 (CIN)
58	59	53	Kaiser Chiefs	Yours Truly Angry Mob	(Street) / R Unique/Polydor 1723584 (U)
59	55	28	Sugababes	Change	(Austin/Deekay/Dr Luke/Novel/Rockstar/Turner/Xenomani) / Island 1747641 (U)
60	23	2	Tammy Wynette	Stand By Your Man - The Best Of	(Variou) / Sony BMG 88697251272 (ARV)
61	New		Alvin & The Chipmunks	Alvin & The Chipmunks - OST	(Theodore) / Decca 4780185 (U)
62	70	11	Celine Dion	All The Way - A Decade Of Song & Video 2	(Foster/Rochs/Kelly/Variou) / Columbia 4960942 (ARV)
63	Re-entry		MGMT	Oracular Spectacular	(Fridmann/MGMT) / Columbia 88697195121 (ARV)
64	Re-entry		Portishead	Dummy	(Portishead/Utley) / Gol Beat 8285221 (U)
65	39	3	The Specials	The Best Of	(Costello/Variou) / Chrysalis CHRTV20082 (E)
66	71	21	Kylie Minogue	X	(Chambers/Dennis/Variou) / Parlophone 5139522 (E)
67	36	3	Gnarls Barkley	The Odd Couple	(Dangermouse) / Warner Brothers 2564695680 (CIN)
68	47	16	Radiohead	In Rainbows	(Godrich) / XL XLCD324 (PIAS)
69	63	32	Michael Buble	It's Time	(Foster/Gattica) / Reprise 9362489462 (CIN)
70	Re-entry		Rush	Snakes & Arrows - Live	(Raskulinecz) / Atlantic 7567899495 (CIN)
71	65	54	Timbaland	Shock Value	(Timbaland/Walter/Milsap Iii/Danja/Variou) / Interscope 1726605 (U)
72	Re-entry		Justin Timberlake	Futuresex/Lovesounds 3	(Danja/Timberlake/Rubin/Timbaland/Will I Am) / Jive 82876870682 (ARV)
73	New		B-52s	Funplex	(Osborne/B-52s) / Astralwerks 5197452 (TBC)
74	Re-entry		Snow Patrol	Eyes Open	(Jacknife Lee) / Fiction 9852908 (U)
75	73	26	The Hoosiers	The Trick To Life	(Grafty-Smith) / RCA 88697156912 (ARV)



13. Sarah Brightman *Symphony*
Although her record company claim she is the world's biggest-selling soprano of all-time, Sarah Brightman secures only her second Top 20 album from 15 releases, debuting at number 13 (8,752 sales) with *Symphony*. The album became Brightman's most successful album in the US when it also reached number 13 earlier this year, and is her highest-charting set here since *Timeless* reached number two in 1997. Not sufficiently classically authentic to qualify for the classical chart, *Symphony* is Brightman's follow-up to 2003's *Harem*, one of her least successful albums, which peaked at number 172 and sold just 14,538 copies.



73. B-52s *Funplex*
The B-52s' first album of new material since 1992, *Funplex* debuted at number 11 in the US earlier this month, and arrives in the UK chart at number 73 on sales of 2,424. The pioneering and influential quartet, whose line-up has remained unchanged since their 1977 formation, save for the 1985 death of guitarist Ricky Wilson, have had 10 chart albums thus far and are all in their 50s - Cindy Wilson is 51, Keith Strickland is 54, Fred Schneider is 56 and Kate Pierson turns 50 next Sunday (27th).

- Estelle 20
- Faulkner, Newton 17
- Feeling, The 39
- Flo-Rida 43
- Foals 57
- Girls Aloud 16
- Gnarls Barkley 67
- Goldfrapp 23
- Hannah Montana/Miley Cyrus 29
- Hoosiers, The 75
- Jackson, Michael 14

- James 33
- Johnson, Jack 24
- Kaiser Chiefs 58
- Killers, The 42
- Kooks, The 1
- Kooks, The 49
- Lewis, Leona 2
- Macdonald, Amy 30
- Mgmt 63
- Mika 22
- Minogue, Kylie 66

- Muse 41
- Nash, Kate 21
- Nickelback 7
- Nickelback 53
- Oldfield, Mike 48
- One Republic 10
- Panic At The Disco 50
- Plant, Robert & Alison Krauss 45
- Portishead 64
- Queen 52
- Raconteurs, The 26

- Radiohead 68
- REM 8
- REM 40
- Rihanna 51
- Rolling Stones 11
- Ronson, Mark 27
- Rush 70
- Scouting For Girls 5
- Snow Patrol 74
- Spears, Britney 25
- Specials, The 65

- Sugababes 59
- Take That 19
- Take That 55
- Timbaland 71
- Timberlake, Justin 72
- West, Kanye 37
- Winehouse, Amy 12
- Winehouse, Amy 37
- Wombats, The 46
- Wynette, Tammy 60

- Key**
- Platinum (300,000)
 - Gold (100,000)
 - Silver (60,000)
 - IFPI Platinum Europe Platinum (1m European sales)
 - Sales increase
 - Sales increase +50%
 - Highest new entry
 - Highest climber

The Official UK Albums Chart is produced by the UK Official Charts Company, based on a sample of more than 4,000 record outlets. It is compiled from last Sunday to Saturday, based on actual sales of digital bundles, CDs, LPs and cassettes. © The Official UK Charts Company 2008.

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