

## NEWS

**THE WOOLWORTHS EFFECT** The story of indie retail resistance in credit-crunch Britain



## MASTERCLASS

**ALAN EDWARDS**

MW talks to the PR man who has worked with global megastars



## FEATURES

**LENNY KRAVITZ**

Twentieth anniversary profile

# Met Police gig tactics under fire

As many as 70 London venues now required to file controversial Met Police documents

### Live

By Gordon Masson/Robert Ashton

**CONTROVERSIAL METROPOLITAN POLICE DOCUMENTS** aimed at identifying the racial mix and musical tastes – of London's gig goers are now in widespread use across the capital despite condemnation from the industry and civil liberties groups.

The so-called Form 696 is used by the Met to collect personal details (real name, stage name, date of birth, telephone number) of artists and musicians performing at gigs, the style of music they play, the audience targeted and how many people are likely to attend.

*Music Week*, which exclusively revealed the use of Form 696 last year, now learns that as many as 70 London venues have conditions attached to their licence which require them to file these event assessment papers before staging a gig. Failure to do so will put them in breach of their licence and puts them at risk of a £20,000 fine.

Worryingly, the scale of the form's use could substantially increase if police forces in other parts of the country follow the Met's lead.

UK Music chief executive Feargal Sharkey, with support from the Musicians' Union and Music Producers Guild, has been leading the fight against Form 696 and Sharkey is expected to pile more pressure on licensing authorities and police over the coming days.

It is understood Sharkey is lined up to raise the issue this week with Minister for Sport Gerry Sutcliffe, who also has responsibility for licensing and regional policy and local government, and the Local Authorities Coordinators of Regulatory Services (LACORS), the local government central body responsible for overseeing local authority regulatory services. Sources also indicate that UK Music will take the matter up with the Met again before the end of the month.

Sharkey will meet with LACORS knowing that Form 696 has already been adopted by numerous London boroughs, but campaigners hope he can persuade some of them to scrap the form, whose legality has already been challenged by the MU on the grounds of contravening human rights and data protection law.

Sharkey says, "It is true that UK Music has been busy behind the scenes for some time regarding



Form 696 and I have some very high level meetings over the next couple of weeks. Following those, I am positive we will have a much clearer picture on this issue and how we progress and move forward."

The move comes as the Culture Media and Sport Select Committee, led by John Whittingdale, continues to investigate the Licensing Act 2003: that took soundings from Sharkey and MU general secretary John Smith at the end of last year and is expected to make its findings public by early April. Both Sharkey and Smith raised the subject of Form 696 at oral hearings and it is expected their evidence will form part of the select committee's findings.

Caving into early criticism about the draconian document the Met, which claims the use of Form 696 is purely to assess crowd safety and can be used by officers to suggest appropriate searching processes and additional security where they identify high-risk events,

**London-wide use: London boroughs have now adopted the Metropolitan Police's "draconian" Form 696**

reduced the form from eight pages to four.

However, it still requires promoters and venue owners to state the style of music that will be performed. And it includes a number of styles including basement, R&B and garage – favoured by London's black community, which Sharkey believes is "unacceptable".

It also bizarrely requires licensed premises to state who the target audience is and give "details of all the promoters, DJs and artists for the event". Sharkey and others continue to be worried that police officers have the power to block certain kinds of music or events from taking place without any right of appeal.

They are also concerned how long the information will be kept on record and whether it is "cross checked" with other databases.

Form 696 must be completed and submitted to the local borough licensing unit and the Met's clubs and vice unit at least 14 days before the event and then, when the event has taken place, venues are required to complete Form 696A giving an account ("event debrief") of how the gig or function went.

[gordon;robert@musicweek.com](mailto:gordon;robert@musicweek.com)

# Unit music sales remain healthy as average album price falls

**THE VALUE OF RECORDED MUSIC SALES** in the UK fell 6.9% last year as the average price for a CD album dropped to a new low of £8.10, according to new figures from the Entertainment Retailers Association.

Such a sobering fall in prices was driven by aggressive cost cutting across both the digital and physical sectors, with Amazon MP3, for example, selling his albums for just £3 and single tracks for 29p.

However, all recorded music sales (albums, singles and music video) were down just 1.9% by volume,

despite the collapse of distributors EUK and Pinnacle and retailers Woolworths and Zavvi.

EIRA director general Kim Bayley says that these figures, which are taken from her organisation's Annual Yearbook, published today (Monday), show the resilience of the music sector despite the challenging economic situation.

"After years of bad news about music sales, these figures give hope that the downward trend is beginning to flatten out," she says. "The collapse of Woolworths was

potentially disastrous, but retailers worked around the clock to secure alternative supplies."

The better-than-expected figures are largely driven by the booming digital sector and this is a trend that has continued into the new year, with year-to-date figures for 2009 showing sales of single-track downloads up 44% on the same period of 2008 and album downloads up 67%.

Bayley says that the move towards DRM-free digital formats has helped to fuel this growth, with new entrants to the market such as Amazon MP3

selling only the unrestricted MP3 format. And while there is concern that this growth may also have been artificially inflated by some very aggressive price cutting, Universal commercial division managing director Brian Rose is one of many in the industry determined to move digital promotion on from being merely price-based (see pages 2-3).

"In the digital space, some companies seem to think that the way to grow their business is to cut price," Rose says. "We don't believe that is the right strategy."

Other key findings from the EIRA yearbook include:

- sales of MP3 players were down 15% in 2008 to 8.77m units;
- retailers sold 216,527 different music titles in 2008, some 13,590 more than in 2007;
- the home delivery/internet sector offered 171,299 music titles for sale, more than both the digital sector (53,785 different titles) and supermarkets (7,587);
- the number of outlets selling music in 2008 (5,137) was dwarfed by those selling games (7,309).

# News

## THE PLAYLIST



**PAOLO NUTINI**

**Candy**

Atlantic

A stunningly-produced return from Nutini. Candy is a classic tune that showcases the young artist's development as a writer. Wonderful stuff. (single, May 25)



**SNOOP DOGG**

**Snoop Dogg Millionaire**

Polydor

Hip hop is starting to get interesting again. Snoop Dogg delivers his trademark snarl across a Chase & Status production that takes his sound into entirely new areas. (single, tbc)



**LISSIE TRULLIE**

**Boy Boy**

MakeMine

A hot ticket at SXSW last week, Trullie has signed to Wichita but will make her first steps in the UK via the MakeMine label with this infectious, cool pop song. In the UK this month. (single, April 6)



**DANETTE JUNIOR**

**Drums And Bass**

unsigned

A big, bedroom-born pop song packed with commercial appeal. Elements of Calvin Harris and Sam Sparro but unsigned London duo Danette Junior have something very unique indeed. (demo)



**JAPANESE VOYEURS**

**Love Sound**

Fiction

Nirvana-esque pop that could connect on a wide scale. Frontwoman Romily Alice is a total star. Formerly called Tinseltown, in their new capacity this band have truly found their feet. (demo)



**DANIEL MERRIWEATHER AND ADELE**

**Water And A Flame**

Columbia

A collaboration by two of the best voices of our time; this is truly jaw-dropping stuff. Makes you feel a little short changed elsewhere. Already tipped on Perez Hilton. (from album, May 11)



**THE MACCABEES**

**Love You Better**

Fiction

Their new album is a step up and Love You Better is the song to take it to the masses. Producer Markus Dravs has helped the band refine their sound and deliver something special. (single, April 27)



**THE HORRORS**

**Primary Colours**

XL

A brilliant return by The Horrors; producers Chris Cunningham and Geoff Barrow bring an edge to their songs that creates something truly unique. (album, May 4)



**MAGISTRATES**

**Heartbeat**

XL

Upbeat, synth-driven pop; Magistrates' first commercial single has the makings of a summer hit. The band hit the road as part of the NME New Music tour in May. (single, May 18)

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



## SIGN HERE

Steven Melrose at Capitol in the US has signed Josiah Bell to the label. Bell will be steered through Virgin in the UK.

Roadrunner Records imprint Loud & Proud has signed **lynrd Skynrd**. The band are currently at work on a new album, a follow-up to 2003's Vicious Cycle.



## GIG OF THE WEEK

**What:** Music Week presents Unearthed

**When:** Monday, March 23

**Where:** Queen Of Hoxton, Shoreditch

**Why:** Kurran & The Wolfnotes, Max Tuohy and Alice & The Cool Dudes provide the music, Duvell provides the beer. Spring has sprung.

Universal marries its digital and physical sales functions

# Rose to head combined Universal

## Labels

By Ben Cardew

**IN AN INNOVATIVE RESPONSE** to rapidly increasing digital sales, Universal UK is combining all the company's digital and physical sales functions into the commercial division and tasking Brian Rose to run the lot.

The move, which means the commercial director now takes on the new title of managing director, commercial division, comes alongside the imminent restructuring of Universal's sales division.

Rose's new responsibilities will allow the major to use its knowledge of the physical retail sector to boost the sale of all digital music, but in particular the nascent digital albums market.

For its part, Universal's digital wing will concentrate on new partners entering the market, such as Nokia, Spotify and Sky, whose subscription service is expected to launch within quarter two.

In tandem with Rose's promotion, from April 1 the sales forces of Universal's five frontline labels will move to a centralised group sales division comprising four strategically aligned business units:

- High street – servicing HMV, WHSmith and independent stores
- Supermarkets
- Catalogue and campaigns
- Online and digital – servicing both digital and physical product to retailers such as iTunes, Amazon.co.uk and Play.com

Each front-line label will maintain a head of sales, who will integrate with the central business division. The restructure will not lead to any redundancies.

Rose, who also oversees Bravado, the merchandising com-



New managing director, commercial division: Brian Rose will head up Universal's new combined digital and physical sales division

**“You don't break artists by selling tracks... You break them by selling albums...”**

## BRIAN ROSE

pany that Universal bought in 2007, Universal Ireland and Universal's catalogue division, says that the various moves were inspired by the decision to move iTunes' business under his remit 18 months ago.

“The iTunes decision worked so well that we think it is the right time to bring that reach across all digital and mobile partners,” he says. “We think that catalogue is a key area we can grow across digital and mobile. How we set up the digital business was about hit singles. What we are focussing on is to turn the digital business into an albums business. We are seeing encouraging numbers in that area.”

For example, in the first two months of 2009, sales of digital

albums were up 73%, according to OCC figures, while Universal's own sales of digital albums rose 82% driven by strong sales from acts such as U2. Digital album sales in 2008 as a whole grew 65% to 10.3m units, while sales of physical albums fell 6.4%.

At the same time, sales of single downloads have soared – accounting for 95.8% of the total singles market in 2008 – and Rose says the challenge for Universal is to convert these customers to digital albums.

“We have the ability to do that because we know retail,” Rose says. “Is selling single tracks a sustainable business model? Probably not for either of us. We have to drive sustainable growth and you can't do that on a single-track business.”

“You don't break artists by selling tracks,” he adds. “You break them by selling albums.”

What is more, Rose says he is hoping to expand the nascent digital albums business, which is currently based on selling chart albums, to reflect the importance of deep catalogue. One day, he expects to have all Universal's cata-

# European copyright term extension ba

**INDUSTRY EXECUTIVES ARE HOPING** European copyright term extension will get back on track at a meeting of the EC competitiveness working group today (Monday).

The whole campaign was rocked recently when the UK Intellectual Property Office presented the UK Government's case to explore 70 years: not only is the Directive issued last year by Internal Market commissioner Charlie McCreevy calling for 95 years, but the UK IPO also asked for a British alternative to the McCreevy-mooted session fund (to divert income derived in the extended period to non-featured artists) to

be included in the package.

This latter proposal went down like a lead balloon in Brussels, with few of the 27 EC territories equipped to actually implement and administer the alternative BPI/AIM/Musicians' Union-backed proposal, which wants featured artists included in the accompanying fund to reward artists during the longer term period and PPL to administer it.

Worried executives have spent the last week or so trying to rescue the situation with some careful diplomacy.

And at least one now believes



their efforts have paid off. “I think it is OK, you just don't know what can happen at the 11th hour,” he says, adding that the UK industry had no

## ns into one entity under Brian Rose

# Universal sales division

logue available to sell digitally.

The changes at Universal follow a difficult period for the industry, with high-profile casualties such as Woolworths, EUK and Zavvi. In spite of this, Rose is upbeat. "We have worked out that between them Woolworths and Zavvi sold around 20m albums a year. Those sales won't disappear," he explains. "For all our retail partners that are still in physical music, they should show signs of growth because they are picking up Woolworths and Zavvi sales."

In addition, the collapse of distributor EUK has allowed Universal to forge closer working relationships with its former super-market customers like Asda and Sainsbury's.

According to Rose, there is a also cause for optimism in the amount of recent entrants to the digital download sector, many of whom - they include Amazon MP3, Tesco Digital and HMV's new MP3 service - will be able to use

their knowledge of physical retailing to push digital albums.

"We know how to work with them to upsell product," explains Rose, adding that he will help retailers plan a 52-week calendar of promotional campaigns for digital catalogue, based around events such as the festival season, in much the same way the majority of retailers do for physical product. "This is the year we are going to explode digital album sales," he says.

One particular area that Universal will be working on with its digital partners - and which the re-organisation is intended to aid - is the bundling of physical and digital recorded music with merchandise.

"That is a massive opportunity," says Rose. "There are lots of ways to cross sell and upsell, for example offering streaming with a pre-order, and that is applicable to merchandising, too. There is a real digital opportunity in merchandise, where we can add value."

ben@musicweek.com



U2 helped push Universal's digital albums sales to a 82% increase in the first two months of 2009

## ttle getting back on track

intention of wanting to impose its plans for the session fund. "We want to find an alternative [to McCreavy's session fund proposal] that will work for us and the rest of Europe. We might need a new form of words," he says.

A UK IPO spokesman says as far as he is concerned term extension "has never been off track". He adds, "[Secretary of State for the Department of Innovation, Universities and Skills] John Denham's role in this is quite key. A lot of the industry has been talking with ourselves and IP Minister David Lammy about some of the issues. We

want to benefit performers."

Now, barring any last-minute hitches, the competitiveness working group is expected to draft up an interim agreement on term extension and the operation of the session fund today.

There will then be some horse trading with the European Parliament, which is expected to meet for a plenary session (when the MEPs debate upcoming legislation) on or around April 22. "There needs to be some short discussions - and compromises - with Parliament once the text has been agreed," says the source.

## Industry fears £1m funding costs

# Cost concerns over Digital Rights Agency

### Digital

By Robert Asnton

**THE MUSIC INDUSTRY, ALREADY STRUGGLING** under a pile of mounting Government consultations, believes it could be asked to stump up more than £1m to fund the operation of the Digital Rights Agency.

The Department for Business Enterprise and Regulatory Reform and the Department for Culture Media and Sport have just opened a consultation on how such a body would work and has estimated - depending on the agency's eventual structure - that it could cost at least £2.5m.

The Stephen Carter and David Lammy-penned document - What Role For A Digital Rights Agency? sets out 29 key questions for interested parties, such as UK Music and the BPI, which are both working up responses for the March 30 deadline.

BPI chief executive Geoff Taylor says, "The potential workstreams of the proposed Rights Agency, its structure and costs need careful consideration, but it is clear that the Rights Agency can be more than a talking shop and that its role may encompass developing enforcement measures to tackle repeat infringement."

The consultation suggests the cost of a Rights Agency will depend on factors such as its structure and legislative underpinning. The ministers state, "There are a range of options for the agency. At one end of the scale it could be a very light touch organisation acting in a similar way to the Advertising Standards Authority... at the other end of the scale, the agency could be a substantial self-regulatory body, working under the authority of the regulator to draft codes of practice."

The latter setup, it is estimated, would require a staff of around 50 to run it, and would need a "minimum budget" of £2.5m. That means the music industry finding at least £1m (with ISPs providing the remaining funds). "Considering illegal P2P is going to cost another £200m this year, that might seem like money well spent," says one insider.

However, another executive says, "£2m might be a bit steep." He adds, "The question is, will the agency bring filesharing to a tolerable level? I'm not sure it will."

The ministers for, respectively Technology, Communications and



"The proposed Rights Agency's structure and costs need careful consideration..."

### GEOFF TAYLOR, BPI

Broadcasting and Intellectual Property, also posited whether the Rights Agency could act as a voluntary registry of rights and operate a rights fund.

However, some executives have questioned whether this is the right role and are much more comfortable with the Rights Agency taking up a lot of the work that has, until now, been tackled by the Memorandum of Understanding on P2P set up last summer.

"If it could do a lot of the stuff the MoU had been doing in terms of education and enforcement order measures, then it could be good," says one.

Indeed, the consultation does suggest consumer education, information and tackling persistent P2P users - both discussed by MoU working groups - as other possible responsibilities for the agency.

Taylor adds, "We are encouraged that ministers have clearly restated their commitment to deliver a significant reduction in online infringement in two to three years. The discussion paper recognises that legitimate new business models are fatally undermined by illegal filesharing. There is a clear understanding that the future for ISPs is in monetising content and not just providing internet access, and that preventing online piracy is, therefore, now a shared imperative."

robert@musicweek.com

## IN THIS ISSUE



### NEWS

#### INDIE RETAIL RESILIENCE 4

The Woolworths effect: big-name closures create trickle-down effect

### MEDIA NEWS

#### FUTURE TO LOOK BACK 6

Prog rock resurgence leads to Future Publishing bi-monthly specials

### DIGITAL NEWS

#### MUSIC AT THE CORE OF SOCIAL NETWORKING 9

NPD figures show online music consumption still rising among US teenagers

### LIVE NEWS

#### BANKS BLOCKING TICKET REVENUE 10

Pre-event ticket money frozen as recession takes hold

### PUBLISHING NEWS

#### ADVERT BOOST FOR UNSIGNED BRIT ARTIST 12

Jay Jay Pistolet nets US TV ad campaign in time for SXSW shows

### UNEARTHED

#### DELPHIC DEBUT 13

Polydor to push the button on Delphic campaign; plus Dooley's Diary

### FEATURES

#### TEN YEARS OF CHEERS 17

In its first decade, TicketWeb has become one of the most innovative of online ticketing services

#### STUDIO MAP 18

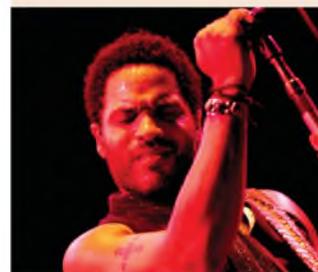
Music Week's annual guide to Britain's studios

#### GOD SAVE THE SCENE 21

Optimism in the air at International Live Music Conference

#### STILL GOING HIS WAY 23

Twenty years on from the release of Let Love Rule, Lenny Kravitz is embarking on a mammoth European tour and reissuing his debut album



# News

## Editorial Paul Williams



**PRS FOR MUSIC CHIEF ECONOMIST WILL PAGE** could hardly have timed his proclamation at last week's ILMC any better when he declared UK live music industry box office grosses were now bigger than recorded music sales.

Coming against the backdrop of Michael Jackson's 50 O2 dates selling out within a matter of hours, his figures provide the most solid evidence yet of a shift in power within the business that has been building over a number of years.

Even without such figures, the anecdotal evidence is there for everyone to see. Besides Jacko, every ticket for forthcoming tours by the likes of Oasis and Take That was snapped up almost instantly in the last few months and there are plenty of other examples of just how well the live music business is continuing to do.

**Proof that live music is bigger than recorded wasn't needed – it's all around us**

Although the country is in the grip of the worst recession in decades, many consumers are still willing to pay a premium to see their favourite acts on a live stage. The cheapest tickets for Jackson, for example, went for around £50 and some 800,000 tickets in total have now been sold for his record-breaking residency.

Contrast that with recorded music where, despite some impressive first-week album sales this year by acts such as U2 and Lily Allen, digital versions of some of the most popular albums can often be bought for as little as £3. That is less than what a lot of chart CD singles were selling for a decade ago.

This may all seem to paint a very depressing picture for the recorded music sector, whose business model has long been based around selling albums and which continues to look enviously at the live business and the huge sums people are willing to pay for concert and festival tickets.

It is no wonder labels have been looking at every conceivable way of getting a part of this business, and who can really blame them?

After all, while the incredible ticket sales for Jackson, Take That and others will be seen as the live sector's blessing, virtually no one would be interested in seeing these acts perform if the record companies had not invested the time and money in the first place to make them popular. Punters will be going to these concerts largely because of recordings put out by the very same beleaguered labels.

Much has naturally been made of what Page describes as the "changing of the guard" within the business, even more so after the publication of his figures, but all parts of the industry should be encouraged by the huge revenue growths the live sector is currently enjoying because it plainly illustrates in this supposed "music is free" culture that music remains such an important part of people's lives that they will happily spend huge chunks of their disposable income on it.

In fact, some individuals are spending more than ever on concert and festival tickets, demonstrating they will pay whatever is necessary to get what they want.

The ultimate prize for the record industry, of course, is to tap into this insatiable appetite for music so clearly demonstrated in the live sector and to start making decent money again from recorded music, in whatever form that might be.

These new PRS for Music figures only demonstrate further how big the rewards could be if the business can get it right.

Do you have any views on this column? Feel free to comment by emailing [paul@musicweek.com](mailto:paul@musicweek.com)

## MUSICWEEK.COM READERS' POLL

### LAST WEEK WE ASKED:

Will YouTube's decision to block music videos cause lasting damage to the music industry?

YES 54% NO 46%

### THIS WEEK'S QUESTION:

With Universal increasing its focus on digital albums, will the format become a big hit with consumers?

To vote, visit [www.musicweek.com](http://www.musicweek.com)

Optimism as closures create trickle-down effect

# Still fighting: the story of indie retail resilience

## Retail

By Robert Ashton

**THE INDIE RETAILING SECTOR** is seeing a silver lining in credit crunch Britain, with some stores profiting from the so-called "Woolworths effect".

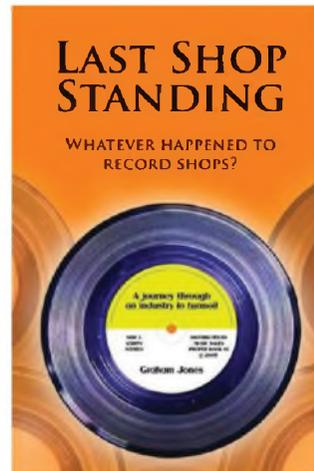
Some 540 indie stores have shut up shop in the last four years, according to official figures from the Entertainment Retailers Association (ERA), which recorded some 948 independent shops and privately-owned small chains selling music in 2003.

There are now around 300 left. But according to the author of a new book on the sector – *Last Shop Standing: Whatever Happened To Record Shops?* – the decimation has ended.

"If it kept up at that rate then there wouldn't be any shops left in another four years," says Graham Jones, founder of Proper Music Distribution. "But that won't happen because what we have left is the crème de la crème. All those indies now have a future and in the current economic climate the indies might become the only ones left."

Jones, who has spent years on the road talking to indie shop owners as he supplied them with records and CDs, adds that the demise of Woolworths and other major chains such as Zavvi has actually sparked life back into the sector.

"I've spent 20 years in record shops and they've been closing down at a rapid rate and it is sad because many are family businesses. In the last five years I never went in and said, 'How's it going?' because the answer was normally bad," adds Jones, who says that the closure of mainstream retailers on the high street is now breathing new life into the sector. "With Zavvi and Woolworths



"What we have left is the crème de la crème. All those indies have a future... in the current economic climate, the indies might become the only ones left"

**GRAHAM JONES, AUTHOR, LAST SHOP STANDING**



going down there is an opportunity, because people need records in their town."

Jones believes that major record labels now need to get behind the remaining indie stores to help them survive, but also to help the industry.

"If the majors put exclusive releases in the indie shops, they'd love to have exclusive product," he says. "Over the last 10 years volume has become more important and record companies have had to get involved with the supermarkets. But the supermarkets don't care about music. They do at indie shops. No one started a record shop to make a lot of money. They just love music."

Jones's book, published on April 6 via Proper Music Publishing, documents the history of the sector through the eyes of 50 stores he visited last summer. "I resolved to do one last tour of the 50 stores in 50 different locations that I feel will be the 'Last Shops Standing'," he says.

The book has already been selected as the official book of Record Store Day on April 18.

[robert@musicweek.com](mailto:robert@musicweek.com)

## Rolling back the years Woolworths effect leads to resurgence

**BACKTRAX IN TOTNES** is one store that claims to be profiting from the "Woolworths effect", having re-opened last June.

The shop had been shut for five years, but store manager Graham Lavis says business has never been better – and that is partly because of the economic climate

that has rocked chains and other retailers.

There used to be a Woolworths on the same high street as Backtrax in the Devon town and the collapse of the retail giant – and distributor EUK – has meant more customers for the indie. "We've had people come in from all

over the area because they can't get anything," reports Lavis. "They can't get music anywhere else."

Lavis adds the closure of Zavvi stores in nearby Exeter and Plymouth has also helped his business, which specialises in heritage acts such as Led Zeppelin, The Rolling Stones and The Beatles.

# Battlecry sounded as PRS for Music brings members into YouTube row

Society asks 60,000 for their views on online video-sharing ban

## Online

By Ben Cardew

**PRS FOR MUSIC IS STEPPING UP ITS PR WAR WITH YOUTUBE** by mobilising thousands of its members to pile pressure on the video-sharing site.

Negotiations continue with YouTube, which sensationally blocked premium music video content earlier this month after failing to agree a new deal with the collection society over payment for its songwriter members.

And another round of meetings is scheduled this week in a bid to sort out the impasse, which has already led to a furious war of words. YouTube is claiming PRS for Music is asking for "prohibitive" costs, while PRS for Music accuses YouTube of trying to drive down the price it pays to composers.

While the two sides remain deadlocked, PRS for Music is contacting its 60,000 members to gauge their opinion of the issue and also urge members to join the campaign.



Chief executive Steve Porter suggests that they keep the issue on the news agenda by:

- Contributing to the numerous online blogs - including Google, Facebook, The Guardian and BBC - that are hosting discussions on songwriter royalties, to put the composer and songwriter point of view forward
- Provide PRS for Music with a quote it can publish on its website or in the media
- Talk to or write to the media in support of PRS for Music on



Gauging opinion: PRS for Music chief executive Steve Porter

behalf of the songwriter/composer community.

"The words of encouragement continue to be appreciated and we will, of course, keep members updated with developments," Porter says.

The chief executive is also using the opportunity to find out YouTube's relevance to his membership. He is asking:

- Do you earn enough from the use of your music online?
- Do you agree with this statement: I would be happy not to earn royalties from online sites like YouTube because they promote my music so that I earn more from other uses eg live performance, paid downloads/CDs?
- Would you be upset if your work was not showcased on YouTube?
- Is it fair that the creative community should subsidise online music services until they can find a way to be profitable?

A spokeswoman for PRS for Music says that the society has already received more than 2,000 responses to its questions.

"We are still collecting the results, but we will be using it for PR," she says. "We are looking to keep this issue on the news agenda. We are counting on getting the support of the music industry."

ben@musicweek.com

# Classics Bach for good with digital project

**THE BRITISH LIBRARY HAS LAUNCHED** an ambitious music project that aims to make lost recordings available online.

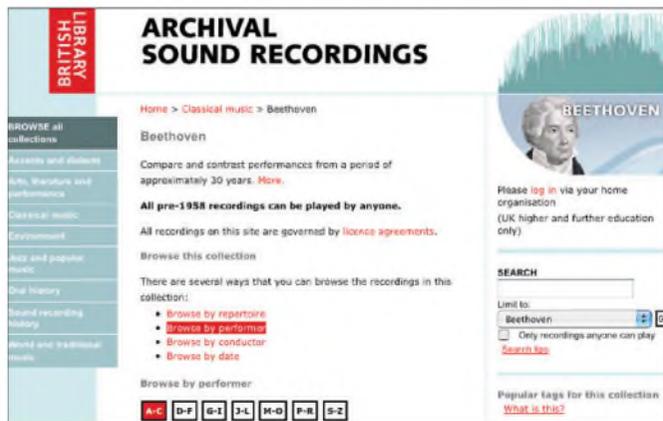
As part of its Archival Sound Recordings initiative, more than 1,000 pieces of classical music, including many previously-unheard pieces and some that date back almost a century, have been digitised and put online.

The primary focus of the project is for academic purposes, enabling researchers to compare recordings and then map how performance and conducting techniques evolved over the 20th Century.

However, there is a consumer-facing strand, with a select number of these reclaimed recordings set to become available for streaming via <http://sounds.bl.uk>.

Compositions by the likes of Bach, Haydn, Beethoven and Mozart are being made available, in many cases for the first time.

The move to digital is designed to both preserve the recordings and to ease congestion in the Library's listening rooms.



The academic community has been involved in helping identify a shortlist of works and recordings in what is a long-term undertaking by the British Library.

To this end, there will be tiered access to the content. Many recordings are password-protected and available under a sub-licence to academic institutions so they can be downloaded for research and teaching purposes. A selection of other recordings, however, will be available to the public for the first time.

Because of the time-consuming

nature of digitising content previously held on 78RPM records, the project will be ongoing until at least 2018, meaning more recordings across a variety of genres will hopefully be added.

British Library project manager for archival sound recordings Peter Finlay says, "In phase two of the project we want to free up, where possible, material that sits behind password access and make it publicly available. It is about disseminating what the archive is about and drawing people into it."

"We want to free up material and make it publicly available. It is about disseminating what the archive is about and drawing people to it"

**PETER FINLAY, BRITISH LIBRARY**

The British Library is not ruling out the commercial release of these recordings, but it does state that it has not looked at this in depth, as its primary goal is to get the first phase of content online.

In order to expand this and open up public access to the recordings further, the project requires external funding. In making select pieces available to the public, the British Library hopes this will spark demand that will assist the project to move into the next phases of its expansion.

## News in brief

● **Guy Hands** is stepping down as chairman and CEO of EM, owner Terra Firma to become group chairman and chief investment officer. Terra Firma co-founder member Tim Pryce will take over the day-to-day running of the private equity firm as chief executive. The move will allow Hands to focus on the company's investments and strategic development.

● **Coalition PR** closes its doors at the end of the month after 13 years in business, following last year's death of founder and CEO Rob Partridge. Current Coalition staff Steve Phillips, Janine Bullman, Jakub Blackman, Carl Delahunty and Liam McMahon are each leaving to establish their own independent PR companies with their existing roster, while Tony Linkin is taking a break.

● **Jarvis Cocker, Emiliana Torrini and Phoenix** are among the acts appearing at the **2009 Secret Garden Party**. The festival, which last year won best small festival at the Virtual Festival Awards, takes place from July 23-26 at Abbots Ripton, Cambridgeshire.

● **EMI Music Publishing** is to represent the intellectual property of **Dr Martin Luther King**, in what is its first foray into licensing non-music-based IP. Under the terms of the global deal, EMI will represent King's words in recordings and music, as well as ensuring the proper licensing and authorisation of all usages of his words and image in online and all digital media.

● **Infectious Records**, re-launched by former Warner Bros MD Korda Marshall in February, has signed a European distribution deal with P.A.S.

● **Global Radio** has launched 12 new Heart stations across the West of England, completing the second phase of the Heart brand roll out.

● Pioneering ad-funded music site **Spiralfrog** has shut down.

● **Bauer Media** is making a number of employees redundant at Q and Heat Radio, as it moves the production of both stations to other Bauer sites in Birmingham and Manchester respectively.

● Distributor **SRD** has picked up a further five former Pinnacle label clients: Light n The Attic, Marine Parade, A-Wave, Tru Thoughts and Z Records.

● The **BBC** will have to make £400m in budget cuts over the next three years, according to director general Mark Thompson, who was speaking at the Media Guardian Changing Media Summit last week.

● **Music Week** was unable to run the weekly singles and albums record company market shares last week due to technical problems. For singles the shares were Universal 49.8%, Sony 21.9%, Warner 14.8%, EM 5.5% and others 8.1%. Artist album shares were Universal 49.5%, Sony 29.8%, EMI 7.5%, Warner 5.9% and others 6.9%.

# News media



## TV Airplay chart Top 40



Number one: Flo-Rida

This	Last	Artist	Title	Label	Plays
1	4	FLO-RIDA	Right Round	Atlantic	587
2	1	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone	Atlantic	466
3	5	LADY GAGA	Poker Face	Interscope	452
4	3	TINCHY STRYDER	Take Me Back	4th & Broadway	423
5	20	BEYONCE	Halo	Sony	416
6	2	ALESHA DIXON	Breathe Slow	Asylum	399
7	16	AKON	Beautiful	Universal	386
8	7	SHONTELLE	T-Shirt	Universal	370
9	12	KELLY CLARKSON	My Life Would Suck Without You	RCA	353
10	6	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope	352
11	10	KINGS OF LEON	Use Somebody	Hand Me Down	350
12	14	K.I.G. FAMILY	Heads, Shoulders, Kneez And Toez	Aatw/Island	347
13	11	THE SATURDAYS	Just Can't Get Enough	Polydor	346
14	9	KID CUDI VS. CROOKERS	Day 'N' Nite	Data	345
15	12	TAYLOR SWIFT	Love Story	Mercury	342
16	8	LILY ALLEN	The Fear	Regal	300
17	15	N-DUBZ	Strong Again	AATW	297
18	19	CHIPMUNK	Chip Diddy Chip	Alwayz	284
19	17	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	268
20	24	SEPTEMBER	Can't Get Over	Hardbeat	260
21	18	TAKE THAT	Up All Night	Polydor	242
22	26	METRO STATION	Shake It	Columbia	230
23	21	LADY GAGA	Just Dance	Interscope	226
24	23	THE PRODIGY	Omen / Take Me To The Hospital		218
25	28	STEVE ANGELLO & LAIDBACK	LUKE FEAT. ROBIN S Show Me Love	Data	217
26	25	BASSHUNTER	Walk On Water	Hardbeat	214
27	22	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	Polydor	206
28	34	THE SCRIPT	Talk You Down	Phonogenic	193
29	NEW	PINK	Please Don't Leave Me	RCA	192
30	33	WHITE LIES	Farewell To The Fairground	Fiction	191
31	NEW	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER	Jai Ho! (You Are My Destiny)	Polydor	181
32	30	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope	180
33	NEW	OASIS	Falling Down	Big Brother	177
34	31	JENNIFER HUDSON	If This Isn't Love	RCA	175
35	28	VANESSA JENIGNS & BRYN WEST FEAT. TOM JONES & ROBIN GIBB	Islands In The Stream	Mercury	170
36	39	ALL-AMERICAN REJECTS	Gives You Hell	Geffen	164
37	37	GHEITTS	Sing For Me	AATW	159
38	39	BRITNEY SPEARS	Circus	Jive	155
39	RE	THEORY OF A DEADMAN	Hate My Life	Roadrunner	144
40	RE	KATY PERRY	Thinking Of You	Virgin	143

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



...always listening

nielsen  
Music Control

Global  
airplay  
tracking

For information contact Helena Kosinski  
t: +44 (0)20 7420 9296  
e: h.kosinski@nielsenmusiccontrol.com  
w: www.nielsenmusiccontrol.com

Prog rock resurgence leads to bi-monthly specials

## Future to look back with progressive periodicals

### Magazines

By Ben Cardew

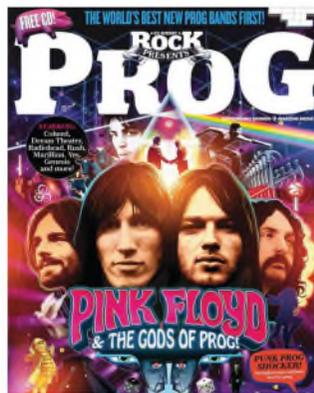
**CLASSIC ROCK PUBLISHER FUTURE** is banking on a prog rock revival in 2009 with the launch of *Classic Prog*, a new series of magazine specials dedicated to the resurgent genre.

*Classic Prog* will be based on the format that has made *Classic Rock* one of the most successful music magazines of recent times: ABC figures for the six months to the end of 2008 show *Classic Rock* posting a 5.3% increase in sales to 70,188.

The series will feature a mix of legendary acts such as Pink Floyd and Yes with coverage of today's prog-influenced bands, including Muse and Radiohead, alongside what it calls "the growing legion of 'new prog'", such as Diagonal, Dream Theatre and The Mars Volta.

The *Classic Prog* specials are edited by writer Jerry Ewing, who founded *Classic Rock* for previous owner Dennis Publishing in 1998.

The first *Classic Prog* special goes on sale this Wednesday, with a cover price of £7.99 and a covermount CD of "new prog" music, packed into a collector's wallet.



Still progressing: *Classic Prog* hits the news stands this week

The magazine leads with a profile of Pink Floyd, alongside reviews of the latest prog albums and gigs. Elsewhere in the issue, comedian Phill Jupitus talks about his love for Genesis and TV presenter Matthew Wright shows off his massive prog rock collection.

The magazine will be published bi-monthly, although this situation will be reviewed after four issues. The initial print run is 30,000 and it will be sold on the high street, if not in supermarkets, according to publisher Chris Ingham, who looks after Future's music portfolio.

"The thinking behind this is similar to when we started *Classic Rock*. There is a market there that isn't being served," he says.

"When you match that to the fact that there seems to be an explosion of modern prog, with people like The Mars Volta and Coheed and Cambria, they are playing to bigger audiences Prog is not a dirty word any more."

Further evidence of the genre's revival is the news that both BBC and Sky are planning a night of programming around the 30th anniversary of Pink Floyd's *The Wall*, while BBC Four recently devoted a whole evening to the genre.

"The *Classic Prog* specials give Future a fantastic opportunity to explore another musical niche passionately supported by real music fans, but largely ignored by traditional media," adds Ingham.

"*Classic Rock* and *Metal Hammer* brands have championed rock music for more than a decade and recently announced their best results yet, as reach and influence continue to grow across print, online and live events."

ben@musicweek.com

## Beeb and PSBs unite for archive trawl



**BBC COMMERCIAL ARM** BBC Worldwide has created a new Pet Shop Boys' documentary to sell to a global audience.

The Pet Shop Boys At The BBC is the latest collaboration between BBC Worldwide Music and EMI to delve into the Corporation's archive. It spans the band's career

from a 1985 Top of the Pops performance of West End Girls to their performance of I'm With Stupid on the same show in 2006.

The show also features live footage from shows such as Wogan, Children In Need and Later...with Jools Holland, while each of the 17 performances is accompanied by new interview footage of the duo, filmed at Abbey Road studios.

There are currently no concrete plans to air the programme in the UK, although a BBC spokesman says it is likely to appear on our

screens in the near future.

BBC Worldwide Music head of content development Jon Mansfield says that the timing is ripe for such a show, with EMI releasing the duo's new album, *Yes*, today (Monday), a month after they won the outstanding contribution to music gong at the 2009 Brit Awards.

Previous music programmes from BBC Worldwide Music to draw on its musical archive include last year's Oasis: Soul and Glory and Erasure at the BBC.

### Media news in brief

- The **Comic Relief** edition of **Top Of the Pops**, shown on BBC Two on Red Nose Day 2009 (March 13), drew 6.73m viewers - a 31.6% audience share - over its 35 minutes. However, this figure was boosted by a large percentage of the Comic Relief audience switching over to TOTP from BBC One when News At Ten began.
- Bauer Media's **Kiss** has launched a mobile streaming service, via the Kiss Kube media player. The player, which

covers a wide range of the Kiss output, is now available on the iPhone/iPod Touch platform. Kiss head of digital Bruce Mitchell says, "The Kiss Kube mobile player will create a real difference to the mobile world inhabited by our tech-savvy listeners and is yet another example of our ability to innovate ahead of the competition."

- Amadou & Mariam will go head to head with Bellowhead, Los

Desterrados and The Garifuna Women's Project for the best group gong at the inaugural **Songlines Music Awards**. Nominees in the four categories - best artist, best group, cross-cultural collaboration and newcomer - are announced in the current issue of *Songlines*, published last Saturday. Nominees including Rokia Traore, Los Desterrados and Dub Colossus will be performing at the WOMAD festival this summer.

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

## Airplay analysis Alan Jones

# A Love Story Taylor made for the top



**AFTER SUBSTANTIAL INCREASES IN PLAYS** and audience for seven weeks in a row, Taylor Swift's *Love Story* finally reaches number one. Dethroning *Take That's Up All Night*, which has spent the last three weeks at number one, *Love Story* has moved 47-43-25-10-6-5-2-1, and secured an audience of 58.56m last week, from 2,114 plays. It received 83 plays from The Hits Radio, 48 from Cool FM, and 47 apiece from Trent FM and Leicester Sound. It was also the seventh most-aired song on Radio One, with 21 spins there securing 33% of its overall audience.

While *Broken Strings* - his hit duet with Nelly Furtado - dips 11-13 on its 17th week in the Top 20 of the radio airplay chart, James Morrison's new single *Please Don't Stop The Rain* makes spectacular gains for the second week in a row. Moving 167-83-20, it is the fastest growing hit on the airwaves, and secured 1,012 plays from 72 stations last week, with leading supporters including Cool FM (29 plays), followed by eight stations on which it was aired 27 times apiece. With just eight places apiece on Radios One and Two last week, it has room for more dynamic growth.

Country duo Sugarland's *All I Want To Do* is also making fast progress, leaping 70-31, with an

audience of 21.58m secured from just 30 plays - that is because Radio Two is a major supporter, airing the song 17 times last week, to provide 99.38% of its audience. Second biggest supporter Manx Radio played it five times.

Katy Perry topped the airplay chart with debut hit *I Kissed A Girl*, and reached number five with follow-up, *Hot N Cold*. She secures her third straight Top 20 success on the list via *Thinking Of You*, which leaps 31-14, despite having peaked at number 27 on sales a week ago. *Thinking Of You* has improved its airplay profile for seven weeks in a row, and has support from 79 stations - though 21 spins on Radio One provided it with a larger audience last week than the 1,057 plays it received elsewhere.

An instant number one on sales, Flo-Rida's *Right Round* has made a more sedate climb of the radio airplay list but has managed to improve its support and chart placing for an impressive 10 weeks in a row, moving 123-86-81-68-59-50-48-44-17-10-7. It has made a speedier ascent of the TV airplay chart, moving 108-13-4-1. Its arrival at the summit of said chart this week despatches T.T. and Justin Timberlake's *Dead & Gone* to a lower orbit after one week at the top

## UK radio airplay chart Top 50

This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % + or -	Total Aud (m)	Aud % + or -
1	2	8	5	TAYLOR SWIFT <i>Love Story</i> Mercury	2114	20.18	58.55	-4.73
2	1	8	19	TAKE THAT <i>Up All Night</i> Polydor	2167	2.9	54.19	-20.39
3	4	10	18	ALESHA DIXON <i>Breathe Slow</i> Asylum	2335	4.1	51.93	7.03
4	3	16	17	LILY ALLEN <i>The Fear</i> Regal	2774	2.86	43.06	-16.32
5	13	3	1	LADY GAGA <i>Poker Face</i> Interscope	1438	28.51	43.55	48.23
6	5	8	7	KELLY CLARKSON <i>My Life Would Suck Without You</i> RCA	1669	1.64	42.02	-10.84
7	10	6	2	FLO-RIDA <i>Right Round</i> Atlantic	1154	24.76	40.64	13.78
8	7	4	47	THE SCRIPT <i>Talk A Walk</i> Phonogenic	1044	21.68	37.83	-3.15
9	30	2	9	BEYONCE <i>Halo</i> Jony	1442	35.91	37.41	73.92
10	8	4	6	T.I. FEAT JUSTIN TIMBERLAKE <i>Dead &amp; Gone</i> Atlantic	1018	1.8	37.23	-0.69
11	15	3	54	JENNIFER HUDSON <i>If This Isn't Love</i> RCA	1308	47.8	33.3	21.36
12	19	4	4	AKON <i>Beautiful</i> Universal	760	2.84	31.46	-20.58
13	11	14	13	JAMES MORRISON FEAT. NELLY FURTADO <i>Broken Strings</i> Polydor	2164	7.2	23.37	-10.05
14	31	4	33	KATY PERRY <i>Thinking Of You</i> Virgin	1078	34.08	23.42	40.3
15	9	9	21	SHONTELLE <i>T-Shirt</i> Universal	1857	3.93	28.76	-22.9
16	6	5	4	THE SATURDAYS <i>Just Can't Get Enough</i> Polydor	1453	7.33	28.26	-35
17	12	16	12	LADY GAGA <i>Just Dance</i> Interscope	1668	-11.32	27.12	-10.2
18	20	4	4	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S <i>Show Me Love</i> Data	835	8.88	26.82	4.32
19	18	12	55	PINK <i>Sober</i> LaFace	1834	4.78	26.47	0.65
20	NEW	1	22	JAMES MORRISON <i>Please Don't Stop The Rain</i> Polydor	1012	0	26.43	0
21	27	3	71	LIONEL RICHIE <i>Just Go</i> Island	704	27.54	26.12	15.88
22	17	11	24	BEYONCE <i>Single Ladies (Put A Ring On It)</i> Columbia	1544	0.06	25.14	-6.58
23	28	4	16	SEPTEMBER <i>Can't Get Over</i> Hard2beat	625	65.78	24.52	10
24	23	5	14	PET SHOP BOYS <i>Love etc</i> Parlophone	446	13.43	24.04	-0.78
25	39	3	3	NOISETTES <i>Don't Upset The Rhythm</i> Vertigo	580	23.4	23.35	31.7
26	NEW	1	22	METRO STATION <i>Shake It</i> Columbia	480	0	22.35	0
27	24	27	62	GIRLS ALoud <i>The Promise</i> Fascination	1423	7.36	22.14	-4.94
28	29	20	10	KINGS OF LEON <i>Use Somebody</i> Hear Me Down	1385	3.21	22.12	2.17
29	25	26	35	THE KILLERS <i>Human</i> Vertigo	953	-0.83	21.32	-4.03
30	14	4	37	KINGS OF LEON <i>Revelry</i> Hear Me Down	413	-0.24	21.73	-20.71
31	NEW	1	30	SUGARLAND <i>All I Want To Do</i> Mercury	30	0	21.58	0
32	16	7	58	ANNIE LENNOX <i>Shining Light</i> RCA	857	2.27	21.02	-22.23
33	21	7	15	THE PRODIGY <i>Omen</i> Take Me To The Hospital	247	8.81	20.73	-16.74
34	NEW	1	20	AR RAHMAN & PUSSYCAT DOLLS FEAT. N SCHERZINGER <i>Jai Ho! (You Are My Destiny)</i> Polydor	318	0	19.33	0
35	33	29	35	JENNIFER HUDSON <i>Spotlight</i> RCA	1475	-2.25	19.56	-4.21
36	34	12	28	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> Data	843	4.33	18.62	-6.34
37	NEW	1	36	FLEET FOXES <i>White Winter Hymnal</i> Bella Union	36	0	18.44	0
38	NEW	1	38	TONY CHRISTIE <i>Every Word She Said</i> Decca/Autonomy	31	0	18.37	0
39	38	7	26	PUSSYCAT DOLLS & MISSY ELLIOTT <i>Whatcha Think About That</i> Interscope	973	1.77	17.76	-0.33
40	32	15	39	THE SATURDAYS <i>Issues</i> Fascination	1428	-10.02	17.42	15.31
41	41	2	2	CAVIN HARRIS <i>I'm Not Alone</i> Columbia	533	11.53	17.13	1.18
42	NEW	1	25	OASIS <i>Falling Down</i> B3 Brother	283	0	17	0
43	35	4	4	SEAL <i>It's Alright</i> Warner Brothers	347	254.08	16.53	15.75
44	43	3	3	DOVES <i>Kingdom Of Rust</i> Heavenly	206	3	16.43	5.33
45	NEW	1	36	WHITE LIES <i>Farewell To The Fairground</i> Fiction	206	0	16.18	0
46	42	23	50	BEYONCE <i>If I Were A Boy</i> Columbia	1341	0.3	16.15	0.13
47	NEW	1	57	ROYKSOPP <i>Happy Up Here</i> Wall Of Sound	94	0	16.15	0
48	36	3	3	SNOW PATROL <i>If There's A Rocket Tie Me To It</i> Fiction	376	11.57	15.81	-1.8
49	NEW	1	36	KEANE <i>Better Than This</i> Island	260	0	15.51	0
50	RE	1	36	TAKE THAT <i>Greatest Day</i> Polydor	1114	0	15.26	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 100.7 Hit 101, 100-102 Century, 102.4 W54, 103.2 Power, 103.4 Liberty, 103.6 Leicester, 103.7 Century, 103.8 Breeze, 103.9 Pure, 104.1 Liverpool, 104.2 ZXR, 104.3 Fen, 104.4 Music, 104.5 Radio 2, 104.6 The Revolution, 104.7 The Revolution, 104.8 Radio 4, 104.9 3FM, 105.4 FM The Wave, 105.5 FM The Wave, 105.6 FM The Wave, 105.7 FM The Wave, 105.8 FM The Wave, 105.9 FM The Wave, 106.1 BBC Radio 1, 106.2 BBC Radio 2, 106.3 BBC Radio 3, 106.4 BBC Radio 4, 106.5 BBC Radio 5, 106.6 BBC Radio 6, 106.7 BBC Radio 7, 106.8 BBC Radio 8, 106.9 BBC Radio 9, 107.1 BBC Radio 10, 107.2 BBC Radio 11, 107.3 BBC Radio 12, 107.4 BBC Radio 13, 107.5 BBC Radio 14, 107.6 BBC Radio 15, 107.7 BBC Radio 16, 107.8 BBC Radio 17, 107.9 BBC Radio 18, 108.1 BBC Radio 19, 108.2 BBC Radio 20, 108.3 BBC Radio 21, 108.4 BBC Radio 22, 108.5 BBC Radio 23, 108.6 BBC Radio 24, 108.7 BBC Radio 25, 108.8 BBC Radio 26, 108.9 BBC Radio 27, 109.1 BBC Radio 28, 109.2 BBC Radio 29, 109.3 BBC Radio 30, 109.4 BBC Radio 31, 109.5 BBC Radio 32, 109.6 BBC Radio 33, 109.7 BBC Radio 34, 109.8 BBC Radio 35, 109.9 BBC Radio 36, 109.10 BBC Radio 37, 109.11 BBC Radio 38, 109.12 BBC Radio 39, 109.13 BBC Radio 40, 109.14 BBC Radio 41, 109.15 BBC Radio 42, 109.16 BBC Radio 43, 109.17 BBC Radio 44, 109.18 BBC Radio 45, 109.19 BBC Radio 46, 109.20 BBC Radio 47, 109.21 BBC Radio 48, 109.22 BBC Radio 49, 109.23 BBC Radio 50, 109.24 BBC Radio 51, 109.25 BBC Radio 52, 109.26 BBC Radio 53, 109.27 BBC Radio 54, 109.28 BBC Radio 55, 109.29 BBC Radio 56, 109.30 BBC Radio 57, 109.31 BBC Radio 58, 109.32 BBC Radio 59, 109.33 BBC Radio 60, 109.34 BBC Radio 61, 109.35 BBC Radio 62, 109.36 BBC Radio 63, 109.37 BBC Radio 64, 109.38 BBC Radio 65, 109.39 BBC Radio 66, 109.40 BBC Radio 67, 109.41 BBC Radio 68, 109.42 BBC Radio 69, 109.43 BBC Radio 70, 109.44 BBC Radio 71, 109.45 BBC Radio 72, 109.46 BBC Radio 73, 109.47 BBC Radio 74, 109.48 BBC Radio 75, 109.49 BBC Radio 76, 109.50 BBC Radio 77, 109.51 BBC Radio 78, 109.52 BBC Radio 79, 109.53 BBC Radio 80, 109.54 BBC Radio 81, 109.55 BBC Radio 82, 109.56 BBC Radio 83, 109.57 BBC Radio 84, 109.58 BBC Radio 85, 109.59 BBC Radio 86, 109.60 BBC Radio 87, 109.61 BBC Radio 88, 109.62 BBC Radio 89, 109.63 BBC Radio 90, 109.64 BBC Radio 91, 109.65 BBC Radio 92, 109.66 BBC Radio 93, 109.67 BBC Radio 94, 109.68 BBC Radio 95, 109.69 BBC Radio 96, 109.70 BBC Radio 97, 109.71 BBC Radio 98, 109.72 BBC Radio 99, 109.73 BBC Radio 100, 109.74 BBC Radio 101, 109.75 BBC Radio 102, 109.76 BBC Radio 103, 109.77 BBC Radio 104, 109.78 BBC Radio 105, 109.79 BBC Radio 106, 109.80 BBC Radio 107, 109.81 BBC Radio 108, 109.82 BBC Radio 109, 109.83 BBC Radio 110, 109.84 BBC Radio 111, 109.85 BBC Radio 112, 109.86 BBC Radio 113, 109.87 BBC Radio 114, 109.88 BBC Radio 115, 109.89 BBC Radio 116, 109.90 BBC Radio 117, 109.91 BBC Radio 118, 109.92 BBC Radio 119, 109.93 BBC Radio 120, 109.94 BBC Radio 121, 109.95 BBC Radio 122, 109.96 BBC Radio 123, 109.97 BBC Radio 124, 109.98 BBC Radio 125, 109.99 BBC Radio 126, 110.00 BBC Radio 127, 110.01 BBC Radio 128, 110.02 BBC Radio 129, 110.03 BBC Radio 130, 110.04 BBC Radio 131, 110.05 BBC Radio 132, 110.06 BBC Radio 133, 110.07 BBC Radio 134, 110.08 BBC Radio 135, 110.09 BBC Radio 136, 110.10 BBC Radio 137, 110.11 BBC Radio 138, 110.12 BBC Radio 139, 110.13 BBC Radio 140, 110.14 BBC Radio 141, 110.15 BBC Radio 142, 110.16 BBC Radio 143, 110.17 BBC Radio 144, 110.18 BBC Radio 145, 110.19 BBC Radio 146, 110.20 BBC Radio 147, 110.21 BBC Radio 148, 110.22 BBC Radio 149, 110.23 BBC Radio 150, 110.24 BBC Radio 151, 110.25 BBC Radio 152, 110.26 BBC Radio 153, 110.27 BBC Radio 154, 110.28 BBC Radio 155, 110.29 BBC Radio 156, 110.30 BBC Radio 157, 110.31 BBC Radio 158, 110.32 BBC Radio 159, 110.33 BBC Radio 160, 110.34 BBC Radio 161, 110.35 BBC Radio 162, 110.36 BBC Radio 163, 110.37 BBC Radio 164, 110.38 BBC Radio 165, 110.39 BBC Radio 166, 110.40 BBC Radio 167, 110.41 BBC Radio 168, 110.42 BBC Radio 169, 110.43 BBC Radio 170, 110.44 BBC Radio 171, 110.45 BBC Radio 172, 110.46 BBC Radio 173, 110.47 BBC Radio 174, 110.48 BBC Radio 175, 110.49 BBC Radio 176, 110.50 BBC Radio 177, 110.51 BBC Radio 178, 110.52 BBC Radio 179, 110.53 BBC Radio 180, 110.54 BBC Radio 181, 110.55 BBC Radio 182, 110.56 BBC Radio 183, 110.57 BBC Radio 184, 110.58 BBC Radio 185, 110.59 BBC Radio 186, 110.60 BBC Radio 187, 110.61 BBC Radio 188, 110.62 BBC Radio 189, 110.63 BBC Radio 190, 110.64 BBC Radio 191, 110.65 BBC Radio 192, 110.66 BBC Radio 193, 110.67 BBC Radio 194, 110.68 BBC Radio 195, 110.69 BBC Radio 196, 110.70 BBC Radio 197, 110.71 BBC Radio 198, 110.72 BBC Radio 199, 110.73 BBC Radio 200, 110.74 BBC Radio 201, 110.75 BBC Radio 202, 110.76 BBC Radio 203, 110.77 BBC Radio 204, 110.78 BBC Radio 205, 110.79 BBC Radio 206, 110.80 BBC Radio 207, 110.81 BBC Radio 208, 110.82 BBC Radio 209, 110.83 BBC Radio 210, 110.84 BBC Radio 211, 110.85 BBC Radio 212, 110.86 BBC Radio 213, 110.87 BBC Radio 214, 110.88 BBC Radio 215, 110.89 BBC Radio 216, 110.90 BBC Radio 217, 110.91 BBC Radio 218, 110.92 BBC Radio 219, 110.93 BBC Radio 220, 110.94 BBC Radio 221, 110.95 BBC Radio 222, 110.96 BBC Radio 223, 110.97 BBC Radio 224, 110.98 BBC Radio 225, 110.99 BBC Radio 226, 111.00 BBC Radio 227, 111.01 BBC Radio 228, 111.02 BBC Radio 229, 111.03 BBC Radio 230, 111.04 BBC Radio 231, 111.05 BBC Radio 232, 111.06 BBC Radio 233, 111.07 BBC Radio 234, 111.08 BBC Radio 235, 111.09 BBC Radio 236, 111.10 BBC Radio 237, 111.11 BBC Radio 238, 111.12 BBC Radio 239, 111.13 BBC Radio 240, 111.14 BBC Radio 241, 111.15 BBC Radio 242, 111.16 BBC Radio 243, 111.17 BBC Radio 244, 111.18 BBC Radio 245, 111.19 BBC Radio 246, 111.20 BBC Radio 247, 111.21 BBC Radio 248, 111.22 BBC Radio 249, 111.23 BBC Radio 250, 111.24 BBC Radio 251, 111.25 BBC Radio 252, 111.26 BBC Radio 253, 111.27 BBC Radio 254, 111.28 BBC Radio 255, 111.29 BBC Radio 256, 111.30 BBC Radio 257, 111.31 BBC Radio 258, 111.32 BBC Radio 259, 111.33 BBC Radio 260, 111.34 BBC Radio 261, 111.35 BBC Radio 262, 111.36 BBC Radio 263, 111.37 BBC Radio 264, 111.38 BBC Radio 265, 111.39 BBC Radio 266, 111.40 BBC Radio 267, 111.41 BBC Radio 268, 111.42 BBC Radio 269, 111.43 BBC Radio 270, 111.44 BBC Radio 271, 111.45 BBC Radio 272, 111.46 BBC Radio 273, 111.47 BBC Radio 274, 111.48 BBC Radio 275, 111.49 BBC Radio 276, 111.50 BBC Radio 277, 111.51 BBC Radio 278, 111.52 BBC Radio 279, 111.53 BBC Radio 280, 111.54 BBC Radio 281, 111.55 BBC Radio 282, 111.56 BBC Radio 283, 111.57 BBC Radio 284, 111.58 BBC Radio 285, 111.59 BBC Radio 286, 111.60 BBC Radio 287, 111.61 BBC Radio 288, 111.62 BBC Radio 289, 111.63 BBC Radio 290, 111.64 BBC Radio 291, 111.65 BBC Radio 292, 111.66 BBC Radio 293, 111.67 BBC Radio 294, 111.68 BBC Radio 295, 111.69 BBC Radio 296, 111.70 BBC Radio 297, 111.71 BBC Radio 298, 111.72 BBC Radio 299, 111.73 BBC Radio 300, 111.74 BBC Radio 301, 111.75 BBC Radio 302, 111.76 BBC Radio 303, 111.77 BBC Radio 304, 111.78 BBC Radio 305, 111.79 BBC Radio 306, 111.80 BBC Radio 307, 111.81 BBC Radio 308, 111.82 BBC Radio 309, 111.83 BBC Radio 310, 111.84 BBC Radio 311, 111.85 BBC Radio 312, 111.86 BBC Radio 313, 111.87 BBC Radio 314, 111.88 BBC Radio 315, 111.89 BBC Radio 316, 111.90 BBC Radio 317, 111.91 BBC Radio 318, 111.92 BBC Radio 319, 111.93 BBC Radio 320, 111.94 BBC Radio 321, 111.95 BBC Radio 322, 111.96 BBC Radio 323, 111.97 BBC Radio 324, 111.98 BBC Radio 325, 111.99 BBC Radio 326, 112.00 BBC Radio 327, 112.01 BBC Radio 328, 112.02 BBC Radio 329, 112.03 BBC Radio 330, 112.04 BBC Radio 331, 112.05 BBC Radio 332, 112.06 BBC Radio 333, 112.07 BBC Radio 334, 112.08 BBC Radio 335, 112.09 BBC Radio 336, 112.10 BBC Radio 337, 112.11 BBC Radio 338, 112.12 BBC Radio 339, 112.13 BBC Radio 340, 112.14 BBC Radio 341, 112.15 BBC Radio 342, 112.16 BBC Radio 343, 112.17 BBC Radio 344, 112.18 BBC Radio 345, 112.19 BBC Radio 346, 112.20 BBC Radio 347, 112.21 BBC Radio 348, 112.22 BBC Radio 349, 112.23 BBC Radio 350, 112.24 BBC Radio 351, 112.25 BBC Radio 352, 112.26 BBC Radio 353, 112.27 BBC Radio 354, 112.28 BBC Radio 355, 112.29 BBC Radio 356, 112.30 BBC Radio 357, 112.31 BBC Radio 358, 112.32 BBC Radio 359, 112.33 BBC Radio 360, 112.34 BBC Radio 361, 112.35 BBC Radio 362, 112.36 BBC Radio 363, 112.37 BBC Radio 364, 112.38 BBC Radio 365, 112.39 BBC Radio 366, 112.40 BBC Radio 367, 112.41 BBC Radio 368, 112.42 BBC Radio 369, 112.43 BBC Radio 370, 112.44 BBC Radio 371, 112.45 BBC Radio 372, 112.46 BBC Radio 373, 112.47 BBC Radio 374, 112.48 BBC Radio 375, 112.49 BBC Radio 376, 112.50 BBC Radio 377, 112.51 BBC Radio 378, 112.52 BBC Radio 379, 112.53 BBC Radio 380, 112.54 BBC Radio 381, 112.55 BBC Radio 382, 112.56 BBC Radio 383, 112.57 BBC Radio 384, 112.58 BBC Radio 385, 112.59 BBC Radio 386, 112.60 BBC Radio 387, 112.61 BBC Radio 388, 112.62 BBC Radio 389, 112.63 BBC Radio 390, 112.64 BBC Radio 391, 112.65 BBC Radio 392, 112.66 BBC Radio 393, 112.67 BBC Radio 394, 112.68 BBC Radio 395, 112.69 BBC Radio 396, 112.70 BBC Radio 397, 112.71 BBC Radio 398, 112.72 BBC Radio 399, 112.73 BBC Radio 400, 112.74 BBC Radio 401, 112.75 BBC Radio 402, 112.76 BBC Radio 403, 112.77 BBC Radio 404, 112.78 BBC Radio 405, 112.79 BBC Radio 406, 112.80 BBC Radio 407, 112.81 BBC Radio 408, 112.82 BBC Radio 409, 112.83 BBC Radio 410, 112.84 BBC Radio 411, 112.85 BBC Radio 412, 112.86 BBC Radio 413, 112.87 BBC Radio 414, 112.88 BBC Radio 415, 112.89 BBC Radio 416, 112.90 BBC Radio 417, 112.91 BBC Radio 418, 112.92 BBC Radio 419,

# News media

## Radio playlists

### Radio One

**A list:**  
Akon Feat. Cardinal Offishall & Colby O'donis Beautiful; Calvin Harris I'm Not Alone; Flo-Rida Right Round; Franz Ferdinand No You Girls; Jack Penate Tonight's Today; Just Jack Embers; Katy Perry Thinking Of You; Kelly Clarkson My Life Would Suck Without You; Kings Of Leon Revelry; Lady Gaga Poker Face; Metro Station Shake It; Noisettes Don't Upset The Rhythm; September Can't Get Over; Snow Patrol If There's A Rocket Tie Me To It; T.I. Feat Justin Timberlake Dead & Gone; Taylor Swift Love Story; The Enemy No Time For Tears; The Script Talk You Down; White Lies Farewell To The Fairground

**B list:**  
A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Bat For Lashes Daniel; Beyonce Halo; Doves Kingdom Of Rust; Ercola Feat. Daniella Every Word; Fleet Foxes White Winter Hymnal; James Morrison Please Don't Stop The Rain; Jason Mraz Make It Mine; Lady Sovereign So Human; Nickelback I'd Come For You; Peter Bjorn & John Nothing To Worry About; Royksopp Happy Up Here; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; Theory Of A Deadman Hate My Life; Tinchy Stryder Feat. N-Dubz Number 1; Yeah Yeah Yeahs Zero

**C list:**  
Ciara Feat. Justin Timberlake Love & Sex & Magic; Fightstar Mercury Summer; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); Kig Head Shoulders Knees & Toes; Marmaduke Duke Rubber Lover; Pink Please Don't Leave Me; The View Temptation Dice

### Radio Two

**A list:**  
Alain Clark Father And Friend; Beyonce Halo; Jon Allen In Your Light; Lionel Richie Just Go; Lunik Everybody Knows; Pet Shop Boys Love Etc; Sugarland All I Want To Do; Take That Up All Night; The Script Talk You Down; Tony Christie Every Word She Said

**B list:**  
A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Barry Manilow Open Arms; Doves Kingdom Of Rust; Fleet Foxes White Winter Hymnal; James Morrison Please Don't Stop The Rain; Jennifer Hudson If This Isn't Love; Keane Better Than This; Paul Carrack No Doubt About It; Seal Its Alright; Shena Can't Stop The Rain; Zarif Let Me Back

**C list:**  
AC/DC Anything Goes/Big Jack; Bat For Lashes Daniel; Ben Montague Can't Hold Me Down; Colin Blunstone The Ghost Of You And Me; Imelda May Big Bad Handsome Man; Melody Gardot Who Will Comfort Me; Nickelback I'd Come For You; Steve Craddock Falling Rocks

### Absolute

**A list:**  
Doves Kingdom Of Rust; Franz Ferdinand No You Girls; James Morrison Feat. Nelly Furtado Broken Strings; Kings Of Leon Revelry; Kings Of Leon Use Somebody; Lily Allen The Fear; Mgmt Kids; Oasis Falling Down; The Killers Spaceman; U2 Magnificent; White Lies To Lose My Life

### B List:

Coldplay Life In Technicolor II; Elbow One Day Like This; Fleet Foxes Mykonos; Keane Better Than This; Nickelback I'd Come For You; Pet Shop Boys Love Etc; Snow Patrol Crack The Shutters; Snow Patrol If There's A Rocket Tie Me To It; The Killers Human; The Script Talk You Down; White Lies Farewell To The Fairground

### Capital

**A list:**  
Beyonce Single Ladies (Put A Ring On It); James Morrison Feat. Nelly Furtado Broken Strings; Jennifer Hudson If This Isn't Love; Kelly Clarkson My Life Would Suck Without You; Kid Cudi Vs. Crookers Day 'N' Nite; Kings Of Leon Use Somebody; Lady Gaga Just Dance; Lady Gaga Poker Face; Lily Allen The Fear; Taylor Swift Love Story; The Script Break Even

### B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Akon Beautiful; Beyonce Halo; Ciara Takin' Back My Love; Ciara Feat. Justin Timberlake Love & Sex & Magic; Flo-Rida Right Round; Katy Perry Thinking Of You; Metro Station Shake It; Nickelback I'd Come For You; Pink Please Don't Leave Me; Steve Angello & Laidback Luke Feat. Robin S Show Me Love; Take That Up All Night; The Saturdays Just Can't Get Enough; The Script Talk You Down; Tommy Sparks She's Got Me Dancing

### Galaxy

**A list:**  
Akon Beautiful; Alesha Dixon Breathe Slow; Beyonce Halo; Beyonce Single Ladies (Put A Ring On It); Ciara Feat. Justin Timberlake Love & Sex & Magic; Flo-Rida Right Round; Lady Gaga Let's Dance; Lady Gaga Poker Face; Ne-Yo Mad; Pink Please Don't Leave Me; Pink Sober; Pussycat Dolls & Missy Elliott Whatcha Think About That; T.I. Feat Justin Timberlake Dead & Gone; The Guru Josh Project Infinity 2008; The Saturdays Issues; The Saturdays Up; Tinchy Stryder Feat. N-Dubz Number 1; Tinchy Stryder Feat. Taio Cruz Take Me Back

### B list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Calvin Harris I'm Not Alone; Eminem Feat. Dr Dre & 50 Cent Crack A Bottle; Ercola Every Word; Frankmusik Better Off As Two; Kelly Clarkson My Life Would Suck Without You; Lily Allen The Fear; Noisettes Don't Upset The Rhythm; The Saturdays Just Can't Get Enough  
**C list:**  
Asher Roth I Love College; Black Eyed Peas Boom Boom Pow; Britney Spears If You Seek Amy; Chipmunk Chip Diddy Chip; Doman & Gooding Runnin; Enrique Iglesias Feat. Ciara Takin' Back My Love; Jazmine Sullivan Dream Big; Keri Hilson Return The Favour; Kevin Rudolf Welcome To The World; Lady Sovereign So Human; Metro Station Shake It; September Can't Get Over; T.I. Whatever You Like

### Kerrang!

**A list:**  
All-American Rejects Gives You Hell; Fall Out Boy America's Suitehearts; Innerpartysystem Don't Stop; Kings Of Leon Revelry; The Prodigy Omen

Radio station to co-promote UK leg of band's world tour

# Absolute's commitment sealed with U2 live deal

## Radio

By Ben Cardew

**ABSOLUTE RADIO IS CO-PROMOTING** the UK leg of U2's 360° tour as the station looks to ramp up its support of live music, which also includes broadcasting from the Isle Of Wight, Hard Rock Calling and V festivals this summer.

The U2 tour kicks off in Barcelona on June 30, arriving in the UK on August 14 with an appearance at Wembley Stadium. This is followed by dates in Glasgow, Sheffield and Cardiff before the band head off to North America.

Under terms of the deal, Absolute Radio is selling tickets to the UK dates from its website [www.absoluteradio.co.uk](http://www.absoluteradio.co.uk) and was the first to announce ticketing news. It is also in discussions to broadcast from the gigs, as it will be from the summer festivals.

Absolute COO Clive Dickens says that live music is crucial to his station's listeners. "We feel live is one of the brand values that we want to be associated with over the



Crucial: Absolute COO Clive Dickens says the deal will attract 'substantial revenues'

next year," he says. "It is about having a point of difference. When you can listen to music on demand through Spotify or watch videos on YouTube, what role does radio play? We want you to come here because you love live music, we will give you the live news first and you can buy tickets from us."

Dickens says that the U2 deal will also bring in substantial

revenues for Absolute Radio. "[Our promoter] Live Nation is paying us to promote the U2 tour to our millions of listeners," he says. "It is a commercial deal that is far more attractive than spot advertising."

As well as the U2 tour, Absolute is co-promoting live shows from Blur, Oasis, Coldplay and AC/DC in 2009. All five acts are typical of the Absolute playlist, but Dickens highlights the support Absolute, which was created when TIML Golden Square bought Virgin Radio last year, has given to U2.

"U2 came in to Golden Square [where the station is based] at the time they were doing their BBC promotions and did an interview with breakfast DJ Christian O'Connell. We made that into a U2 podcast that has been the number one podcast on iTunes for the last four weeks," he says.

The station has also put together a selection of U2 footage from its archives and album track Magnificent is currently on Absolute's A-list.

[ben@musicweek.com](mailto:ben@musicweek.com)

# Parfitt to talk at MW radio event

**RADIO ONE BOSS ANDY PARFITT** will use a Radio Academy conference this week to discuss in public for the first time plans for his additional new role as BBC popular music controller.

Parfitt, who was already controller of Radio One, 1Xtra and the BBC Asian Network, landed the popular music job last December, following previous incumbent Lesley Douglas's resignation from the Corporation in the wake of the so-called Sachsgate affair.

In an interview session with *Music Week* editor Paul Williams at this coming Friday's Radio & Music Forum, Parfitt will unveil his early plans in the role, in which he will look to bring together the BBC's popular music coverage from national radio and TV to local and regional outlets, online and other platforms.

At the conference, which is being staged in association with *Music Week*, the BBC executive is also expected to discuss his role overseeing the BBC Switch initiative, which targets a 12- to 17-year-old audience, and what he has discovered in trying to reach the

## THE LIVE CONCERT AWARD NOMINATIONS

**Absolute Coldplay** (TBI Media for Absolute Radio)

**BBC Electric Proms** (BBC)

**BBC Radio Two Folk Awards 2008** (Smooth Operations for Radio Two)

## THE STUDIO SESSION AWARD NOMINATIONS

**The Hub Sessions** (BBC 6 Music)

**Live At Music 4 Sessions: Adele** (Music 4)

**Xfm Sessions** (Xfm)

teen market, particularly from a Radio One perspective.

The conference, to be held at The Venue in London's Great Portland Street, will also include Radio Academy director Trevor Dann interviewing 95.8 Capital FM, Hit Music Network and Xfm Network programme director Paul Jackson, *The Observer's* Miranda Sawyer quizzing Trevor Nelson, sessions with the MMF's Jon Webster and Brian Message, BPI chairman Tony Wadsworth, 14th Floor Recordings' Christian

Tattersfield and Sony Music's Federico Boza, and David Jensen interviewing award-winning producer Trevor Horn, who will be receiving the PPL lifetime achievement award at the event.

Other gongs to be given out include two brand new awards: the live concert award in recognition of the production and broadcast of a public concert and the studio session award, which recognises the production and broadcast of a radio-created music performance (see table for nominations).

For ticket enquiries for the conference, ring Mandy O'Connor at the Radio Academy on 020 79279923 or email [mandy@radioacademy.org](mailto:mandy@radioacademy.org).

Meanwhile, Radio One weekend breakfast host Nick Grimshaw is moving to an evening slot in June to replace Colin Murray, who is leaving the station for Radio Five Live. Grimshaw will continue to co-host Sunday Switch with Annie Mac on Sunday nights. The station has also announced its Big Weekend festival will take place this year in Lydiard Park in Swindon on May 9-10 and include N-Dubz and Snow Patrol.

# News digital

NPD figures show online music consumption still rising among US teenagers

## Music at the core of social networking, survey reveals

### Research

By Eamonn Forde

**NEW AUDIENCE SURVEY FIGURES** from market researcher NPD Group reveal that digital music is firmly ingrained in consumption habits among teenage and pre-college consumers in the US, with the UK expected to follow.

The results indicate that music is a key component of social networking activity and digital is central to their discovery of music and artists.

This shift in consumer behaviour is revealed in the rise of recommendation sites such as Last.fm and Pandora, whose UK launch was postponed following streaming rate disputes in the US last year.

Awareness and usage of Pandora among those surveyed doubled to 18% last year, while awareness and usage of Last.fm grew from 15% to 19% in the same period.

Meanwhile, 19% of respondents said they listened to music on social networks in quarter four 2008, up from 15% in the same period in 2007. However, the news for the music industry was mixed elsewhere: on the positive side, legal downloading is growing, with an estimated 36m US consumers paying for digital music in 2008, up from 28m in 2007.

On the negative side, physical sales are still falling, with suggestions that 17m fewer consumers in the US bought CDs last year than in 2007.

Forrester vice president of research Mark Mulligan says that these results indicate a possible future for the UK market. "The UK is the closest market in Europe to the US, but we are seeing the same fundamental dynamics such as declining CD sales coupled with the digital market growing only modestly. If anything, Europe and the UK are leading the way with streaming music," he says.

However, Mulligan warns that monetising such music consumption remains an issue. "The rise of Spotify, We7 and Last.fm shows

there is a demand for online music and the alternative revenue model is more pertinent than ever," he says.

"But even if we had a completely robust ad market, we would still be looking at the fundamental issue that the ARPU [average revenue per user] on an ad-supported service versus the ARPU on a premium subscription service or paid download service is much lower.

"The dynamic that the industry is having to learn to live with is the movement from the distribution age into the consumption age. The music business now has to engage with a larger number of individuals on ad-supported services generating lower ARPU rather than a smaller number of people on paid services."

eamonn.forde@me.com

### DIGITAL CONSUMERS IN THE US

Paid for digital music in 2007	28m
Paid for digital music in 2008	36m
Internet users who bought CDs and/or downloads in 2007	65%
Internet users who bought CDs and/or downloads in 2008	58%
Listened to music on social networks in Q4 2007	15%
Listened to music on social networks in Q4 2008	19%
College students listening to music on social networks in 2007	30%
College students listening to music on social networks in 2008	41%
Digital's share of total music purchases in 2007	29%
Digital's share of total music purchases in 2008	33%

Source: NPD Group (April 2009)

## Prince's online presence to blossom again with launch of Lotusflow3r

Computer blue: Lotusflow3r's launch was preceded by a raft of legal threats over footage of Prince available on YouTube



**PRINCE IS LAUNCHING AN** online fan subscription service which will serve as a distribution service for exclusive content.

Lotusflow3r.com costs \$77 (£55) a year, although it is still not clear

what subscribers will get for that price.

The current teaser site, which invites fans to sign up for updates, gives little away. The update submission form is in the shape of a concert

ticket, suggesting that Prince could either offer priority booking through this site or even direct ticket sales.

However, the site will almost certainly be populated with audio and video material – the artist's recent legal disputes with YouTube may have been intended to ringfence content for this very purpose.

The teaser content on the site includes a small TV set which, when clicked on, feeds into a postage stamp-sized performance by Prince on US chat show host Jay Leno's programme. On top of this are photos and a small music player in the form of a boom box and a selection of three "cassettes" that can be clicked on to play three different

tracks – Discojellyfish, Another Boy and Colonized Mind.

The site also displays some purple dynamite connected to a timer that, although inactive at the time of going to press, may operate as a countdown to when the site goes fully live on March 24 to coincide with the Lotusflow3r album launch.

Lotusflow3r is the first of three scheduled album releases by Prince this year, all of which are expected to be available via the new site.

In 2007 Prince famously gave his Planet Earth album away for free on the cover of *The Mail On Sunday* newspaper. However, this latest move places digital, rather than traditional media, as central to his career development.

### Digital news in brief

● **Apple** has announced it has sold more than 17m iPhones and 13m iPod Touch devices to date. It has also delivered more than 800m mobile apps from a catalogue of 25,000.

● 7digital has partnered with **Songbird** to provide an integrated MP3 download store. Users can buy MP3s from 7digital within the Songbird application and will also receive recommended tracks based on their purchasing trends.

● **Spotify** has added 88,000 new tracks to its music streaming offering, including Radiohead's catalogue.

● **Merlin** has also signed a deal with Catch Media to distribute content via the latter's Play Anywhere cloud system.

● Analysts at Jefferies & Co have projected that **YouTube** revenues will top \$500m (£352m) this year.

● **Clear Channel** reports that its **heartradio** iPhone app has been downloaded more than 1m times, resulting in a 15% upswing in online streaming traffic for its stations.

● **Angus Reid Strategies** has found that only 3% of Canadians believe **filesharing** to be a criminal act. Some 23% of respondents had used a P2P network in the previous month to download music, compared to 12% who used a paid-for service.

● Social network/music discovery service **WorldSings** will award \$1m (£0.7m) in prizes to acts who participate in its World's Best Song Competition, with half the prize money going to the winning act.

● The UK's biggest music fair **Music Connected 09** returns on April 21 with a day of networking, deal-making and practical digital business advice at the Glaziers Hall in South London. The event is part of London Connected, AIM's digital music network for London, which helps London's music businesses as they face the opportunities and challenges of the digital music environment.

● **Nielsen Online** reports that **Twitter** users grew from 100,000 in February 2008 to 1.78m in February this year, a rise of 1,689%.



# News live

## Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£359,664	STEREOPHONICS Birmingham NIA	12,192	Live Nation
£273,258	SLIPKNOT MEN Arena	9,263	Kilimanjaro
£261,960	SLIPKNOT Sheffield Arena	8,880	Kilimanjaro
£246,430	TRACY CHAPMAN Hammersmith Apollo	7,126	Kilimanjaro
£219,480	SLIPKNOT Glasgow SECC 4	7,440	Kilimanjaro
£214,140	SLIPKNOT Newcastle Arena	7,259	Kilimanjaro
£179,212	STEREOPHONICS Bournemouth International Centre	6,075	Live Nation
£136,968	STEREOPHONICS Brighton Centre	4,643	Live Nation
£115,017	WILL YOUNG Bournemouth International Centre	3,539	Live Nation
£106,572	BIFFY CIVRO SECC Hall 3	5,852	DF Concerts
£95,322	WILL YOUNG Roundhouse, London	2,933	Live Nation
£93,372	WILL YOUNG Roundhouse, London	2,873	Live Nation
£90,797	THE FRATELLIS SECC	4,043	DF Concerts/PL
£78,195	WILL YOUNG Plymouth Pavilions	2,406	Live Nation
£77,400	TRACY CHAPMAN Manchester Apollo	2,580	Kilimanjaro
£67,650	THE PRODIGY Brixton Academy	2,500	DF Concerts
£63,017	WILL YOUNG Symphony Hall, Birmingham	1,939	Live Nation
£56,394	GOGOL BORDELLO Roundhouse, London	2,892	Live Nation
£51,982	BJORN AGAIN Clyde Auditorium	2,345	DF Concerts
£51,330	TRACY CHAPMAN Bristol Colston Hall	1,711	Kilimanjaro

The Box Office Chart is compiled using data supplied to Music Week by promoters throughout the UK and Ireland and covers the period Dec 8-21 2008. Given the timescales in which the grosses are reported, the chart will always be somewhat historical, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact [gordon@musicweek.com](mailto:gordon@musicweek.com)

Pre-event ticket money frozen as recession takes hold

## Prudence leads to banks blocking ticket revenue

### Finance

By Gordon Masson

A TRICKLE-DOWN EFFECT FROM THE BANKING CRISIS could soon hit the live sector with reports that ticket money has been withheld from organisers by struggling financial institutions.

Australian promoter Viv Lees has revealed that his bankers refused to allow him access to money in his bank account from ticket sales. "We've been forced to take out a loan from the bank against the ticket money that is already in our account," said Lees, whose Big Day Out touring festival is one of the world's biggest and most successful events.

Lees explains that his bank regards ticket money as funds held in escrow until the actual concert or festival has taken place.

And it appears that such issues are not just confined to the Antipodes. "It's already happening here: credit card companies have been refusing to hand over money for Isle of Wight ticket sales," reports Solo finance director Robert Langford.

"This has been coming for a couple of years... I can see it hurting small festivals or less-established events"

**ROBERT LANGFORD,  
SOLO**

If more financial institutions follow suit, the consequences for the live industry could be far-reaching and potentially hamper promoters' ability to pay advance guarantees to artists or deposits to suppliers.

However, See Tickets chief commercial officer Nick Blackburn tells *Music Week* he can understand the banks' point of view when it comes to prudence. "If we are working with an established festival which we know and trust, then we'll pass on the ticket money to the promoter," states Blackburn. "However, if

we come across an event where we don't know the promoter then we won't pass on the ticket money until after the event, because if it failed or was cancelled for whatever reason, it's the ticket company that has to refund the buyers, not the promoter."

As a result, it appears that credit card companies, which were left smarting last year from some high-profile ticketing frauds that hit thousands of festival fans, are determined to protect themselves from a similar situation this year – albeit at the expense of legitimate operators.

"Actually this has been coming for a couple of years," says Langford, who spoke out at this month's International Live Music Conference when various difficulties posed by the recession were revealed. "It affects any sales on credit card that you might conduct through your own event box office. Fortunately, we have other revenue streams and we've managed to work around things for Isle of Wight, but I can definitely see these restrictions hurting smaller festivals or less-established events."

[gordon@musicweek.com](mailto:gordon@musicweek.com)

Recorded music revenue overtaken in 2008, reports PRS for Music chief economist

## ILMC debate reveals live profits revelation

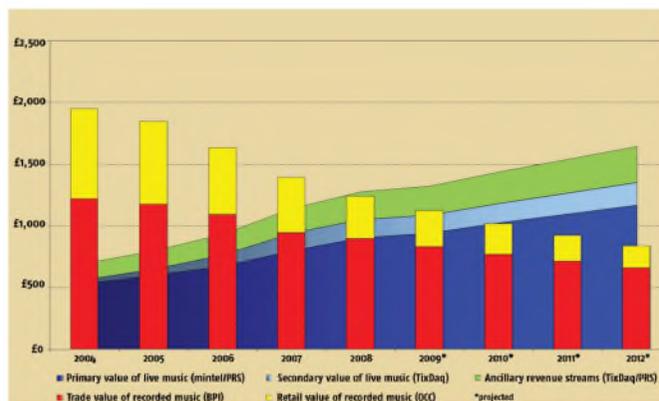
LIVE MUSIC REVENUES IN THE UK have overtaken those of recorded music for the first time since records began, according to new research carried out by PRS for Music.

PRS for Music chief economist Will Page made the claim at the recent International Live Music Conference in London, making his calculations from the amount of cash collected by the society.

Page says that by taking the 3% (£384m) cut of live performance revenues PRS for Music receives from venue owners, promoters and the like, he was able to calculate a grand total of £1.28bn for the entire live music industry, after factoring in VAT and booking fees.

That puts the sector ahead of recorded music which, according to BPI estimates, was £1.24bn in 2008 (see graph, right).

Page's figures were seized upon time and again during the March



13-15 ILMC gathering at the Royal Garden Hotel, as executives from around the world discussed the growing importance of live revenues to artists and made calls for managers, agents and promoters to work together to strengthen their position.

This year's event saw a record 1,000 delegates attend the ILMC,

with hundreds present for Page's presentation at The Recession Session. The PRS for Music economist also suggested that consumers seem more willing to target their disposable incomes towards live events than recorded music during the current recession.

But despite Page's encouraging research – and other optimistic

predictions that 2009's live music revenues could top last year's Kilimanjaro Live CEO Stuart Galbraith warned against complacency and the belief that the industry is recession-proof.

"We've all lived through other recessions, but from all the forecasts that I read, this one seems to be deep-seated and longer compared to the one in the late Eighties," he said. "We're talking about it lasting years, not months, which means we're going to see an impact on our business."

Leighton-Pope Organisation managing director Carl Leighton-Pope also noted that one of the main areas already being affected by the economic downturn is sponsorship. "Agents, promoters and managers are going to have to look closely at their acts to weather the storm," he said.

But, while many delegates urged moves to consolidate the live

sector's growing importance in the music industry as a whole, AEG Live president international touring Rob Hallett highlighted an age-old dilemma that hampers such ideas: "Record companies have been able to develop talent in the past because they know if they spend £100,000 on a video that they have two or three albums to recoup that cost," said Hallett.

"We [promoters] live and die on the day of the show. So if we're seriously talking about stepping in to replace the record companies when it comes to artist development, artists have to commit to us in the same way that they do to record companies by signing long-term deals."

Answering criticism from an artist agent that the difference is that labels pay advances, Hallett retorted, "If a band is prepared to sign a long-term deal with me, then I'd be happy to pay advances, too."

# Indie rock central to Blink TV strategy



Blink, or you'll miss them: Keane live

**VISUAL SPECIALIST BLINK TV** is capitalising on the booming overseas live sector by expanding its client base and adding to its management team.

The company, which supplies video screens and visual content to the live music industry, has expanded its activities into South America for the first time and has recruited two key employees to help drive its growth strategy there and in other territories.

Carmela Landoli joins in the newly-created role of programming editor, while Alex Wright becomes the company's new business development manager.

Blink founder and CEO Bill Lord says that in addition to the company making its debut in South America, plans to include more indie bands in its client roster are progressing.

"We were in Mexico, Venezuela and Colombia, where Elton John was performing a series of shows for the Buchanan's Forever charity campaign," says Lord. "Working with a team using people and resources from Europe and North and South America was a great experience, so hopefully we'll be back there soon."

Lord also explains that the company is eyeing growth beyond its traditional pop and festival clients and

has already secured new business through Keane and Snow Patrol tours. "We're very pleased to be adding more of these bands to our roster, as we're actively focusing on bringing in more indie tours," continues Lord. "You have to take a slightly different approach as these acts tend to have different requirements, but both the Keane and Snow Patrol shows have a heavy visual aspect and that is our speciality."

Lord says Blink has introduced a raft of innovations when working with clients, including programming advertising on video screens prior to performances to help offset the hire cost of equipment. And the company believes that the subsidy package will become increasingly in demand as acts look to trim costs.

For Snow Patrol's tour, Blink created bespoke pre-show entertainment featuring music selected by the band set to time-lapse photography of the stage being set up, helping build crowd anticipation prior to the band arriving on stage.

"It's a win-win situation for everyone," adds Lord. "We get the business, the band get their screens at a lower cost and the audience is kept entertained prior to the band arriving on stage."

# Green grants offered

**LONDON-BASED PROMOTERS** are to be offered the chance to apply for grants worth between £3,000 and £10,000 to help develop green initiatives and improve energy management across their businesses.

Set to be launched at the University Of Westminster's MusicTank seminar on March 30 by industry-wide environmental body Julie's Bicycle, the grants will be made available to London-wide music businesses with between four and 50 employees.

While the grants, which are the result of a partnership between Julie's Bicycle and London business development programme Knowledge Connect, are available to all relevant companies within the wider music industry, they will doubtless be of particular interest

to the live music sector, which Julie's Bicycle research has shown to be responsible for the vast majority of the music business' CO2 emissions.

The initiative is set to be launched during MusicTank debate entitled Can The Music Industry Afford To Go Green?, which will be held at Copyright House in London.

The debate's aim is to examine affordable ways in which companies across the music industry can adopt financially-sustainable environmental initiatives. Due to speak at the event are promoter and co-founder of Glade Festival Nick Ladd, BPI chairman Tony Wadsworth, MMF CEO Jon Webster, Live Nation environmental manager Andrew Haworth and scientist Catherine Bottrill.

# Lack of big tours cited as LG numbers drop

**THE NEC GROUP IS BLAMING** a slump in major tours in the first half of 2008 for a fall in attendance at its Birmingham-based LG Arena.

Sold-out concerts by major acts including Coldplay and Oasis helped the NEC Group's LG Arena (formerly the NEC Arena) and Birmingham's National Indoor Arena (NIA) attract 1.6m visitors in 2008, but the venues' combined numbers were slightly down from almost 1.7m in 2007.

While the box-office statistics show that 821,000 tickets were sold for the NIA in 2008, up from 772,157 in 2007, year-on-year attendance fell at the LG Arena from 919,672 in 2007 to 821,000 last year.

Explaining the decline, a NEC spokesman says, "Fewer major tours in the first half of 2008 saw attendances drop slightly at The LG Arena, unlike in 2007, when performances from acts such as Take That had a visible impact."

The LG Arena is currently undergoing a £29m refurbishment

that includes a new 28-metre-high tower and will see the venue increase its seating capacity to 14,000. The refreshed venue will house improved backstage areas and new hospitality zones, bars and restaurants.

Despite the drop in attendance at the LG Arena, last year proved strong for the NIA with Kings Of Leon breaking box office records at the venue with a 14,000 attendance for their December show, Coldplay, meanwhile, sold 37,311 tickets for their three-night residency at the arena.

Along with concerts, the 1.6m ticket sales across both venues include non-music events such as the Horse Of The Year Show and TV spin-offs Strictly Come Dancing and Dancing On Ice.

Commenting on the 2008 figures, NEC Group director of arenas Phil Mead, who was recently elected chairman of the National Arenas Association, says "An attendance of 1.6m people between our venues is a number that not many other cities can boast."



Michael Jackson



U2

## Tixdaq Ticket resale price chart

pos	prev	artist	av. price (£)	dates
1	NEW	MICHAEL JACKSON	200	50
2	2	MADONNA	188	3
3	1	V FESTIVAL	175	4
4	5	ERIC CLAPTON	167	9
5	3	DEPECHE MODE	147	1
6	NEW	CLIFF/SADOWS	135	10
7	4	TINA TURNER	127	12
8	3	KINGS OF LEON	107	5
9	NEW	BOB DYLAN	107	4
10	14	BRUCE SPRINGSTEEN	104	5
11	3	AC/DC	104	7
12	11	JONAS BROTHERS	103	1
13	10	BEYONCE	99	11
14	12	NE-YO	94	4
15	15	METALLICA	91	5
16	13	LIONEL RICHIE	90	16
17	NEW	ANASTASIA	88	4
18	18	BRITNEY SPEARS	85	9
19	NEW	X FACTOR FINALISTS	84	12
20	19	TAKE THAT	82	19

tixdaq.com  
the ticket comparison website

Live entertainment intelligence

## Hitwise Primary ticketing chart

pos	prev	artist
1	NEW	MICHAEL JACKSON
2	NEW	U2
3	13	TAKE THAT
4	1	KINGS OF LEON
5	NEW	V FESTIVAL
6	NEW	GLOBAL GATHERING
7	4	DANCE NATION TOUR
8	2	GLASTONBURY
9	5	TINA TURNER
10	7	GIRLS ALoud
11	NEW	LIONEL RICHIE
12	NEW	THE PRODIGY
13	13	OASIS
14	3	BEYONCE
15	14	PINK
16	19	JAMES MORRISON
17	NEW	THE SATURDAYS
18	11	BRUCE SPRINGSTEEN
19	3	T IN THE PARK
20	NEW	NEIL YOUNG

hitwise  
the ticket comparison website

## Live news in brief



● **Camp Bestival** is launching an innovative ticketing offer to attract punters to its second annual event. Organisers have launched the Camp Bestival Ticket Payment Plan to allow fans to pay for their passes in three equal instalments. The promoters have developed the scheme with Ticketline but if successful other festivals are likely to adopt the concept. Among the acts confirmed to appear at the over the July 24-26-held Dorset festival are PJ Harvey, Mercury Rev, Phoenix, Bon Iver, Will Young and Florence & The Machine.

● Birmingham will host the UK's first ever **U R A Star concert** for schools on March 24 at the city's National Indoor Arena. Supported by West Midlands Police, the event aims to entertain 5,000 local youths, using music to help tackle a range of teen issues from gangs and knife crime to teenage pregnancy. The brainchild behind the event is headline act The Witness, who will perform to youngsters from schools across Birmingham, Wolverhampton and Coventry.

● Brian Wilson has been confirmed alongside Motörhead as a headline act at this summer's **GuilFest** at Stoke Park in Guildford.

● The **Isle of Wight Festival** has added Ultravox, Maximo Park, White Lies, The View, The Rifles, The Zombies and Paolo Nutini to its line-up for Saturday, June 13. Now in its eighth year, the 50,000-capacity event at the island's Seaclose Park has also confirmed Neil Young, Stereophonics, Razorlight and The Prodigy, as part of the 2009 roster.

● **Download Festival** has persuaded Faith No More to reunite for the first time in 11 years to headline this year's June 12-14 event. The rockers will join a bill including Slipknot, Def Leppard, Chris Cornell, Papa Roach and Skin, who are also reforming for the Donington Park festival.

● Representatives from the BBC, Live Nation and the Big Chill attended the launch of **Awdio** last week, a system designed to allow venues to stream live music to internet users around the world. The Awdio broadcasting technology connects live stages and DJ booths to www.awdio.com, which are then broadcast live.

# News publishing

Unsigned British artist wins a licence in time to help South By South West campaign

## Green advert boost for Jay Jay Pistolet

### Licensing

By Stuart Clarke

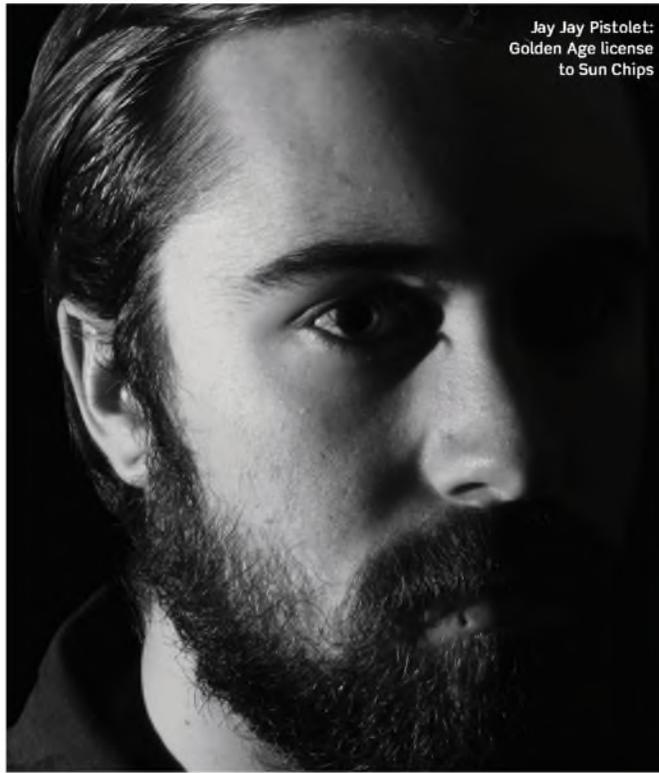
**AMONG THE HORDE OF INTERNATIONAL TALENT** taking to the streets of Austin, Texas, last week for South By South West, unsigned British artist Jay Jay Pistolet had a distinct advantage after landing one of his songs in the North American TV ad campaign for Sun Chips, a low-fat crisp produced using solar power.

The narration-free ad secured by Pistolet's UK publisher Global Talent & Publishing features his song Golden Age on a one-year licensing deal.

The US-based agency involved was Hook Music.

Speaking from South By South West last week, Global's UK-based managing director Miller Williams said the song bolstered the opportunities that an event such as SxSW can provide.

"Hopefully, with all of the activity we have going on in Texas, combined with the TV ad, we can



Jay Jay Pistolet:  
Golden Age license  
to Sun Chips

secure a [record] deal," he says. "That's certainly the intention behind him attending the festival this year."

The song was originally written by Pistolet last year to a spec for a different ad campaign and so has not yet been released.

Global is now hoping to take advantage of the sync Stateside, where the track has been made available via iTunes.

"This is the first major sync for Jay Jay. We have pitched for and been very close to securing a number of campaigns recently so it's great to have this in the bag."

"Considering he is still an unsigned artist and unknown in the US it was a very healthy fee and will

help finance the trip," says Williams.

Pistolet has recorded one single and one EP in the UK since signing his publishing deal in 2007, although he is at present unsigned for records.

The first single We Are Free was released on Chess Club late in 2007 with the EP, entitled Happy Birthday, released last year.

A second, as-yet-untitled EP has been completed and was produced by Eliot James, the producer behind albums for Noah And The Whale and Kaiser Chiefs. It is scheduled for a May release.

Post SxSW, Pistolet will be heading to New York this week for shows at Planos.

stuart@musicweek.com

## Chart double likely to see Lipson's stock rise

**PUBLISHERS COULD BE REACHING** for their cheque books to secure the signature of producer and songwriter Steve Lipson this week, after mid-week sales figures put the Brit on track to enjoy a chart double yesterday (Sunday).

The unpublished Lipson boasts majority production credits on both the Ronan Keating and Annie Lennox albums, which were expected to hold the top two spots on the UK albums chart this week.

Lipson produced the entire Ronan Keating album, entitled Songs for My Mother, a collection of covers, and also produced the lion's share of Lennox's new album, The Collection, which spans her solo catalogue.

While Lipson did not contribute

to either as songwriter, he has over the past year had credits on albums by Alesha Dixon, Blake, Will Young, Britannia High and David Jordan, co-writing and producing a number of tracks on the latter's debut album.

Pete Evans from Native, 19 Entertainment's producer/writer management company, says the chart result this week rounds off what has been a great 12 months. "It's very rare you get this sort of result," says Evans. "We're not actively looking for a deal, but it's certainly something we'll be considering."



Lipson, who has been managed by Native for approximately five years, also produced two tracks for 2007 American Idol winner Jordin Sparks and is a member of pop group The Producers alongside Trevor Horn, Chris Braide and Lol Crème.



Steve Lipson: wanted man

## Felt signs Mummers

**FELT MUSIC HAS CONCLUDED** a publishing deal with The Mummers. The group are currently in the studio working on their debut album and signed the deal ahead of their first appearance on Later... With Jools Holland this week.

The Mummers is the musical umbrella group for Brighton-based artists Raissa Khan-Panni and soundtrack composer Mark Horwood. After self-releasing their debut mini-album, Tale To Tell (Part One), last year the group have amassed a healthy following via a packed live schedule. They hope to galvanise this support with the release of their first full-length album later this year.

In December, the group gave away a free download of a song called March Of The Dawn, taken from the mini-album.

Felt Music was formed in 2004 by Natalie Dickens and Steve Spiro and offers a complete music service including searches, synchronisation, composition, licensing and negotiation.

The Mummers join a roster that includes Bugz In The Attic, Faithless, Fink, Portico Quartet and Ben Middleton.

Pos ARTIST Song / Writer Publisher

- BASSHUNTER** Now You're Gone Jonas Altberg, Theodoros Nabours  
Warner/Chappell, Collect
- NICKELBACK** Rockstar Chad Kroeger, Michael Kroeger, Ryan Peake, Daniel Adair  
Warner/Chappell
- DUFFY** Mercy Duffy, Stephen Booker EMI, Universal
- RIHANNA** Don't Stop The Music Tor Erik Hermansen, Mikkel Eriksen, Frankie Storm, Michael Jackson Sony/ATV, EMI, Warner/Chappell
- MADONNA FEAT. JUSTIN TIMBERLAKE** 4 Minutes Madonna, Timothy Mosley, Floyd Hills, Justin Timberlake Warner/Chappell, Imagem
- TIMBALAND/ONEREPUBLIC** Apologize Ryan Tedder Sony/ATV
- SAM SPARRO** Black And Gold Jesse Rogg, Samuel Falsone EMI
- ESTELLE FEAT. KANYE WEST** American Boy Estelle Swaray, Kanye West, Keith Harris, Roger Stephens, Will Adams, Caleb Speir, Joshua Lopez Chrysalis, EMI, Carlin, Catalyst
- KATY PERRY** I Kissed A Girl Katy Perry, Lukasz Gottwald, Max Martin, Cathy Dennis EMI, Warner/Chappell, Kobalt
- UTAH SAINTS** Something Good Kate Bush, Jez Willis EMI, Notting Hill

Over the past 12 months and ahead of its YouTube dispute, PRS For Music analysed 74m downloads and streams of music on licensed websites and services such as YouTube, iTunes, Last.fm, Spotify and Bebo, in order to pay royalties accurately to its 60,000 members.

Warner/Chappell has a presence on four of the top five songs, including controlling the majority stake of the chart's number one, Now You're Gone, through Jonas Altberg (aka Basshunter). The publisher's signings Nickelback's Rockstar is number two, while the sample of Michael Jackson's Wanna Be Startin' Somethin' on the Rihanna hit Don't Stop The Music gives it a slice of the number four-ranked song. Meanwhile, it controls 75% of the number five-placed 4 Minutes by Madonna featuring Justin Timberlake.

# News diary

## R&S provides a Counterpoint

### UNEARTHED

**HOT ON THE HEELS OF THE BAND SECURING** European support dates with Bloc Party, Polydor is ready to push the button on a campaign it hopes will launch Delphic as one of 2009's brightest new bands.

Signed in August last year by Polydor A&R man and Yoyo co-founder Seb Chew, Delphic are a Manchester-based three-piece consisting of Richard Boardman, Matthew Cocksedge and James Cook.

The trio had been together for just a few months when they started to generate industry interest last year, ultimately signing a competitive deal with Chew, who was responsible for signing Klaxons and Scissor Sisters.

Polydor will release Delphic's debut single and album in the coming months, but it is legendary Belgian electronic label R&S that will get the ball rolling for the group.

With this support behind them, R&S will release a limited

### Delphic

#### Cast list

**Management**  
Tony Perrin and Tim Vigon, Coalition

**A&R**  
Dan Foat, R&S/Seb Chew and Ben Parmer, Polydor

**Product Manager**  
Steve Warby, Polydor

**National Press**  
Ruth Drake and Beth Drake, Toast

**National Radio**  
James Bass, Polydor

**Regional Press**  
Warren Higgins, Chuff Media

**Regional Radio**  
Gavin Hughes, Polydor

**TV**  
Karen & Mike, Big Sister

**Publishing**  
Caroline Elleray, Universal



run of the band's debut single Counterpoint on April 13, issuing the track via download and 12-inch formats.

Delphic's deal with Polydor means that all future releases will be released on their own label, Chimeric, while plugging directly into the Polydor mainframe for marketing, promotion and A&R.

Delphic are currently holed up at Rocksound studios with producer/remixer Ewan Pearson, whose discography includes work with Pet Shop Boys, Royksopp, Black Strobe, Goldfrapp and Moby among others.

Delphic fill the stylistic gap between New Order and Muse, creating dance-based pop songs that are written on laptops before being transferred to instruments for live performance.

In addition to the Bloc Party supports, the band recently performed at Fabric in London and have upcoming live dates at Notting Hill Arts Club, Madame JoJos and The Plug in Sheffield. They play Camden's Koko with Phoenix on June 1.

stuart@musicweek.com

### ON THE WEB THIS WEEK

#### EMI PUBLISHING HAS A DREAM

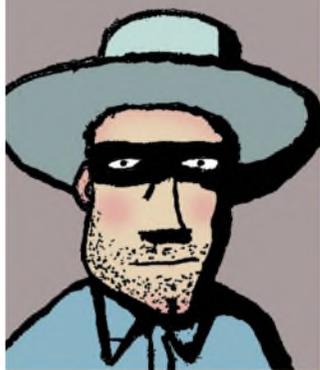
**Gaurav Narula:** "This is really, really sad to see Dr. King's work being sold for licensing, especially the 'I have a dream' speech. The speech that defines our history and our past century is being exchanged for some green nickers. It is a legacy left behind, not a business proposition; when will the capitalists realise this?"

**Teddy:** "Once again, it shows it was a shame that the man was never elected, since speeches by those elected by the people cannot claim copyright protection."

#### UK LIVE REVENUES SURPASS RECORD SALES

**Jean-Henry Morin:** "Well it's about time such figures hit headline news and get some attention to stimulate many in this ecosystem to start re-thinking creatively about this industry, meaning real innovation. Namely, the obsolete business models dragging users nuts with 'military grade' security for commoditised goods dramatically impeding user experience"

### Dooley's Diary



## Little Boots? Cowboy boots?: Universal's Austin dilemma

#### SOUTH BY SOUTH WEST

**RETURNED TO THE STREETS** of Austin, Texas, last week, where it was hard to move without hearing, seeing or being marketed music in some shape or form. But while the margaritas flowed and the BBQs were smoking, it wasn't all play. For Universal Publishing the event provided an apt opportunity to close the deal on hotly-tipped pop star **Little Boots**, who put pen to paper with the publisher over a few glasses of the customary champagne. Pictured below (l-r) Karen Tillotson (This Is Music), Caroline Elleray (Universal Music Publishing), Victoria Hesketh aka Little Boots, Oli Isaacs (This Is Music) and Nicky Stein (Clintons)... Elsewhere in Texas, Geffen was gung ho about promoting the **Yeah Yeah Yeahs'** new album, which was plastered across Austin's Taxi services, while **Jane's Addiction** chose the **Playboy** party as an occasion worthy of reformation... Speaking of which, the old chestnut of a **Stone Roses'** reunion was back in the news last week, prompting a flurry of denials from

pretty much everyone involved. We were particularly amused, however, by former guitarist John Squire, who sent out an image of what looks like a rusty piece of metal overlaid with the words, "I have no desire whatsoever to desecrate the grave of seminal Manchester pop group The Stone Roses." Pretty final, you might think. But with the media full of 30- and 40-somethings who grew up to the strains of the Roses' classic debut album, don't expect the rumours to go away any time soon. While we wait, Squire will be exhibiting new art work at a solo exhibition at Gallery Oldham from July 7, with the original art he created for **War Child Music's** recent **Heroes** album being auctioned on eBay with all proceeds donated to War Child as of today (Monday)... From one artist to another, as the last punk gang in town were out en masse for **Mick Jones'** exhibition of some of his favourite Clash and BAD things – that helmet from the front cover of Sandinista!, Alex Michon shirts, a note from Joe Strummer on The Royalton's notepaper – at the Chelsea College of Art and Design. Joining The Clash guitarist at the star-studded event was Paul Simonon, Sex Pistol Glen Matlock, Generation X-er Tony James and Jones' old mucker, the film maker, DJ and sometime BAD man Don Letts... On the signings tip, **Cockbullkid**



#### Martin Kelly...

Dooley is well-known around London for his, shall we say, impassioned take on Cyndi Lauper's Girls Just Want To have Fun when it

had her champagne moment, signing a deal with Moshi Moshi via Island Records this month. Pictured above putting pen to paper are (l-r) Richard Ramsey (Empire Management), Louise Latimer (Empire Management), Darcus Beese (Island), Anita Blay aka cockbullkid and Stephen Bass (Moshi Moshi)... When it comes to live events we hear rumblings that the final touches are being put together on plans for a **series of ground-breaking environmental charity shows** stretching across the globe. Meanwhile **Doves** marked their comeback last week with a headline show at the Forum in London. For a moment, though, it looked like it might all go a bit Pete Tong for our avine friends. After triumphantly returning to the stage, a glitch meant the band had to down tools and walk off again, only to return 15 minutes later. Talk about an anti-climax. Fortunately, the gig continued without a hitch and the band dedicated Northenden to Heavenly founders **Jeff Barrett** and

comes to karaoke time. So he was slightly miffed to see that Lauper's timeless classic only managed a paltry sixth in the list of most-downloaded songs on Karaoke game **SingStar**, beaten by such unlikely characters as Natalie Imbruglia's Torn (not, we suspect, a hit among male consumers), Pink's Just Like A Pill and, topping the chart, **Bonnie Tyler's Total Eclipse Of The Heart**. Fix!... **Ronan Keating** looked set to top the albums chart yesterday (Sunday) with his well-timed Polydor album Songs For My Mother. But did you know, Keating's success coincides precisely with the 20th anniversary of his **manager Mark Plunkett** himself signing to Polydor with metal group Little Angels? Oh no you didn't... **Nordoff-Robbins Music Therapy** is looking for teams for a fundraising general knowledge pub quiz taking place at the Hand and Flower Pub on London's Hammersmith Road from 7pm on May 12. Ring 020 73718404 or email Rachel@nrfr.co.uk...



# Features

# 'THE PERFECT PR HASN'T BEEN INVENTED YET'

...but if it had, Alan Edwards would be on the shortlist. Having been the mouthpiece for the likes of The Rolling Stones, David Bowie and Prince, he has written the rulebook on music public relations over the years. Below is his 10-point guide to staying on top of the game

## Masterclass

By Christopher Barrett

**ONE OF THE MOST RESPECTED PUBLIC RELATIONS PEOPLE IN THE BUSINESS**, Alan Edwards has worked with global megastars such as The Who, P. Diddy, Usher and Paul McCartney

Whether dealing with public relations, brand endorsement, crisis management or damage limitation, Edward's calm, strategic approach has earned him an enviable reputation throughout the music industry.

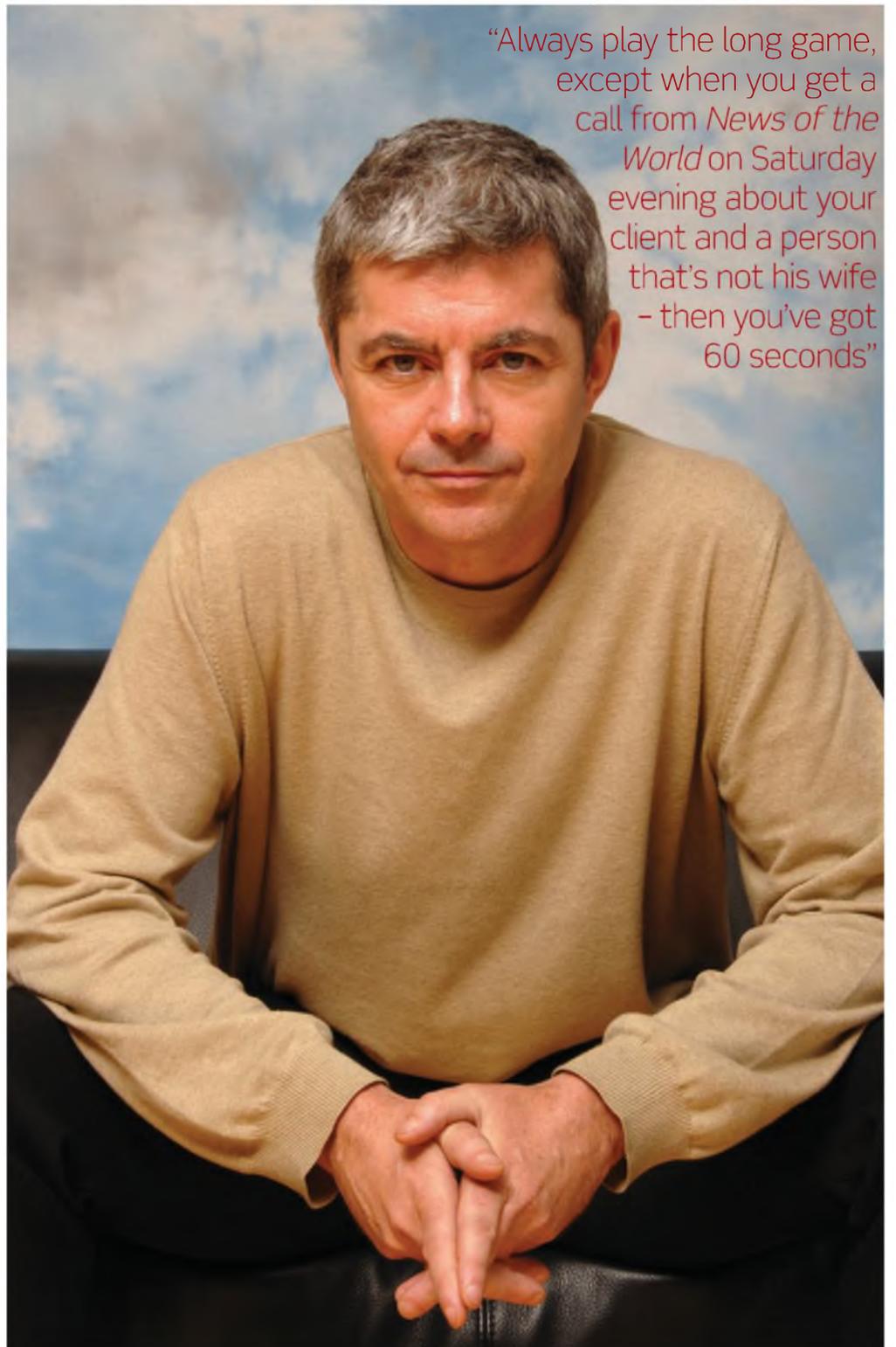
As chief executive of the Outside Organisation, Edwards heads a company that represents the interests of executives alongside rockers and England cricketers, but music PR remains very much at the heart of its business. Edwards has built a client roster of global brand names; indeed, Outside's ability to help establish celebrities and artists as brands in their own right and to work with leading consumer brands has proved increasingly significant. Edward's pioneering approach to what he terms "brand synergy" has been underlined by arguably the company's two biggest clients, who together have become known as "Brand Beckham".

Born in London in 1955, Edwards claims even at school he was destined for PR, having been a classmate of William Broad who, as Billy Idol, later hired Edwards as his PR.

Edwards walked through the school gates for the last time aged 15 with his eye very much on a career that would satisfy his love of music and journalism. However, after a period struggling to make ends meet while freelancing for the music press, Edwards won an opportunity to work with highly-respected music PR Keith Altham, who at the time counted the likes of The Who and Marc Bolan among his clients.

Edwards would later set up his own business, in true punk fashion in a squat, and represent some of the period's most influential artists, including The Stranglers, The Buzzcocks, The Damned and Blondie.

At 26, with a decade's experience in public relations already behind him, Edwards was summoned to New York by Mick Jagger for a 45-minute grilling on international media. The result saw Edwards representing The Rolling Stones for the subsequent nine years, during



"Always play the long game, except when you get a call from *News of the World* on Saturday evening about your client and a person that's not his wife - then you've got 60 seconds"

which time Edwards says Jagger revealed a remarkable nous for marketing and the perception of the band as a brand – something that would influence Edward's approach to PR.

It has been a remarkable road to the top. Here Edwards outlines 10 key factors that have helped him along the way:

## “ Perseverance

There are bound to be ups and downs but stick at it. Some of the most influential pieces can take ages to put together. It took me about two years to persuade Naomi Campbell AND Piers Morgan that it was a good idea to do an interview. They had just come out of a difficult legal case. If it wasn't for the encouragement of *GQ* editor Dylan Jones and our dogged pursuit of the story, it would never have come to be. The resulting feature was pivotal in Naomi's rehabilitation with the media. Always play the long game! Except when you get a call from the *News of the World* at six o'clock on a Saturday evening about your client and a person that's not your client's wife – then you've got 60 seconds to make a decision!

## Relationships

Relationships don't just happen. Without them, you're nowhere. They take years to develop so if you don't like/enjoy other people's company then you're in the wrong business! Email won't suffice. Also, it's not just about trying to get a flash lunch at The Ivy with the editor, it's as much about a late-night curry after the gig with the reviewer or the inedible burger at the Watford Gap service station on the way back from a Manchester showcase. Over the years these contacts evolve into real and lasting relationships. Always bear in mind that it's a two-way process, so there's no point in just contacting people when you want something. That's obvious and transparent and not how friendships develop. Most of this should come naturally if you're a human being!

## Creativity

Take a step back from 'process' and let the ideas take over. Then distil them down to the ones that are achievable. Each artist is different. Don't go by formula. Stay switched on all the time and keep an eye open for innovations and ideas that can be applied to your artist. Ideas come from all sources at all times of the day and night. It's no good trying to be a 9-to-5 creative – the brain doesn't really work like that. Ideas are like buses – none for half an hour and then three come along at once.

## Leadership

Clients look for guidance. Take responsibility and point the way. Don't fall into the trap of just going with the flow; you'll get the blame if it goes wrong anyway, so it might as well be your mistake or hopefully your inspired idea. The PR is there to guide the artist through the media minefield, not the other way around... although I do recall a press conference at The Beat Route in the early Eighties when Mick Jagger introduced me to the media, rather than the other way around. Also, know your subject. It's vital to know the artist and music inside out, ditto the journalist you are approaching. Matching the two correctly is part of the artistic process, too.

## Thick skin

If you come up with a brilliant campaign then it's probably down to the quality of the record, but if it goes wrong it's almost certainly the fault of the PR. That's the reality – it's not personal. It is all about timing. Remember, the artist may have been travelling great distances, not had much sleep and got off their head the night before. Life on the road is different and unless you've really experienced it, don't expect that guitarist to understand media schedules and deadlines. Don't take the expletive response personally.

## Stamina... mental and physical

A great PR campaign usually takes time, many conversations, ideas, dinners etc. It's not just one press release! Like a good gardener, choose and sow your seeds careful-

ly, water and nurture them and lo and behold, the garden blooms. Good PR is a subtle and often invisible process with ideas planted and nurtured long before the final pitch. If the ground has been properly prepared, the pitch should be the easiest part of the process. All this takes energy, long-term thinking, commitment, belief and the stamina to see the job through.

## Honesty

There is no point in trying to deceive the media, unless you've got that flight to Rio pre-booked! It's a long game, so if you want real media relationships you've got to earn them by proving yourself to be reliable, straightforward, interested and hardworking. The basics never change. Respect and a decent reputation have to be earned.

## Listen to your inner self

It's amazing how your instinct is often right. There are so many reasons for a good idea to be sidelined. There are usually more than a few doubting Thomases who will tell you why you can't do this and why it won't work. Remember, this is often to camouflage their own paucity of ideas or to maintain the status quo. I'm thinking of those that live by the formula. Ultimately it's lazy thinking and, more often than not, driven by a fear of taking risks and a desire to get home early. Listen to and believe in your ideas. Often your first ideas are the best. They come from a creative and instinctive place. If it feels right then that's because it probably is.

## Teamwork

Assemble and draw on talents. There is no room for egos and it's not about you. The perfect PR hasn't been invented yet. The media is a massive and complex operation and to really make things happen you need to be able to operate on many levels in many areas simultaneously. The key is to be able to assemble all the pieces of the jigsaw.

## Flexibility

The moment will come when you least expect it. Embrace changes and don't complain about it. A crisis is often a heaven-sent opportunity if your mental approach is positive. It can be exciting and propel you to great heights and influential places. Being in the frontline doesn't suit everyone, but if you want to make a difference you secretly thrive in moments of crisis. That's when a PR becomes a crucial factor, not just someone making up the numbers.

“If you come up with a brilliant campaign then it's probably down to the quality of the record, but if it goes wrong it's almost certainly the fault of the PR”

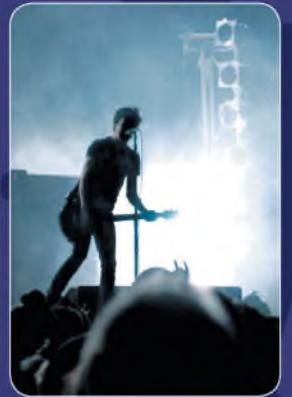
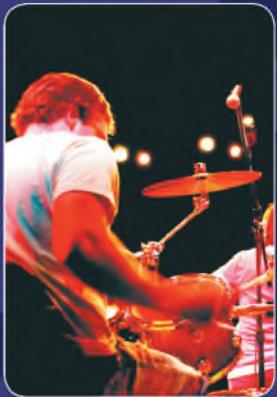


PICTURED TOP-BOTTOM Pulling the strings: Alan Edwards has been on call for the likes of P Diddy and Snoop Dogg, Prince and the Spice Girls

TICKETWEB

www.ticketweb.co.uk

# Ten years of powering venues across the UK



TicketWeb has been providing a self service box office system in the UK for 10 years now, providing organisations with the technology to administrate their own online ticketing operations, and we would like to thank our many clients for their amazing support over the years.

With eEntry providing complete access and e-ticket solutions to small venues and remote facilities and AccessManager delivering ticket authentication alongside secure and simple access control, TicketWeb works to meet all our client needs. We look forward to delivering a further 10 years of innovative service.

# Features

## TEN YEARS OF CHEERS

In its first decade, TicketWeb has gone from keen early internet adopter to one of the UK's most innovative, customer-friendly online ticketing services. Music Week raises a glass to a live institution



### Ticketing

By Christopher Barrett

**LONG BEFORE APPLE CHANGED THE FACE** of the recorded music market with the launch of iTunes, a small group of people working above Brixton Academy in South London were using the internet to revolutionise the ticketing business.

"It was such a buzz to come into the office in the morning and see that we had sold thousands of tickets while we had been asleep in bed," says Ticketmaster head of music services Sam Arnold, a key member of the TicketWeb team when it launched in the UK in 1999.

Set up initially as a box office operation for the then McKenzie Group (now Academy Music Group), owner of Brixton Academy and Shepherd's Bush Empire, TicketWeb quickly found its feet as an online operation, offering venues and promoters of all sizes a fully functioning, self-service, box office facility.

Working as box office manager at Brixton Academy alongside venue manager Tim Chambers in the late Nineties, Arnold says that the McKenzie Group's joint venture with the US-based online operation TicketWeb soon paid dividends.

"I think we were the first people to sell tickets online in the UK. Our first major on-sale with TicketWeb was R.E.M. at Brixton Academy. It was fantastic; it worked straight away," recalls Arnold.

"It was so new to everyone – the fact you could be on your laptop at home looking at sales figures was amazing. No one had ever seen that before."

Chambers, now vice president sales and music services at Ticketmaster Europe, which acquired TicketWeb in May 2000, says that TicketWeb quickly transformed from a venue-specific box office solution into a national ticketing operation. Along with the McKenzie Group, TicketWeb's client list quickly expanded to embrace venues and promoters of all sizes and stature including SJM, Metropolis Music, Fabric, the Underworld in Camden, the Scala and The Halfmoon Putney.

The fact that many of these companies remain loyal TicketWeb customers is testimony not only to the ever-evolving TicketWeb system but the knowledge and helpful approach of its team.

Having rebranded the McKenzie Group's Academy Tickets as TicketWeb UK following the joint venture with the US operation a decade ago, prior to

Ticketmaster's acquisition of the company, AMG CEO John Northcote remains a loyal TicketWeb client.

"TicketWeb certainly meet all our needs as our ticketing partner and in 2007 we negotiated a long-term deal with them. They are a forward-thinking partner and proactive in providing our customers with the easiest and most efficient way to purchase tickets with choices of booking methods they demand and delivery," says Northcote.

TicketWeb was set up in the UK with the distinct aim of becoming a box office enabler for small- to medium-size venues and promoters, so ease of use was key.

"You log on, you can build your own events, manage pricing and allocation, you can pull off customer data, put more events on sale; it gives you total control over your box office," says Chambers. "Some clients may only be doing one event a year while others will be doing 365."

"[TicketWeb] is very user-friendly. It would be as hard to create an event on the system as it would be to email us and get us to do it for you," says Arnold, who says that a key element of TicketWeb's appeal has always been that it is economically viable, even for the smaller operators.

"It's really easy to use their backend website, to see how shows are selling and who's buying them," says Eat Your Own Ears promoter Tom Baker.

TicketWeb also made sure it would not charge a promoter or venue unless they sold a ticket and, with TicketWeb to a large extent, remaining anonymous behind its clients' own brands.

"It was a suck-it-and-see system and it meant that all these small promoters and venues, who otherwise probably wouldn't have been given a chance to work with agencies, could suddenly become completely self-sufficient and have their tickets on sale via the web; it allowed them to make their own websites transact," says Arnold. "We were quite happy to be disguised behind the client's own website."

Following the Ticketmaster acquisition TicketWeb's clients were given a lift by the marketing muscle of the organisation. "We could cross-market and that just opened up a whole new world for our clients because they were then getting the exposure on Ticketmaster – but initially we really relied upon the client's exposure and the relationships they had with their customers," reflects Arnold.

With the option to now list TicketWeb events on Ticketmaster's website, suddenly an event featuring a little-known artist in a backstreet club in Sheffield was

being marketed to Ticketmaster's vast customer base. "From a marketing perspective it meant a huge amount to TicketWeb's clients," says Arnold.

"TicketWeb are really helpful and supportive of marketing and making the shows known to as many people as possible," confirms Baker.

Indeed, TicketWeb has been in a position to grow and evolve alongside Ticketmaster while retaining its identity and original purpose.

With Ticketmaster's call centre, which holds up to 300 agents, in Manchester, TicketWeb now offers its clients a 24-hour phone sales facility alongside a number of technologically-advanced facilities that empower its client base.

Along with the print-at-home ticket delivery solution TicketFast, the online email marketing tool MailManager and mobile ticketing options, TicketWeb also offers access control system eEntry and the networked facility AccessManager.

TicketWeb operations manager Janine Douglas-Hall, who was working in the call room picking up phones at Brixton Academy the day Ticketweb launched in the UK, says that it is TicketWeb's ability to evolve with the live industry, pre-empt change and remain flexible that has made it such a lasting success.

"The main thing that keeps us leading the sector is the self-service ability; clients love to be able to log on from anywhere and have the same access as we do. It's quick and flexible," says Douglas-Hall.

Reflecting on the past decade, which has seen TicketWeb grow from a handful of people dealing with 250,000 tickets in its first year to more than 2.5m tickets in 2008, TicketWeb managing director Chris Edmonds is understandably proud. "We are delighted to be celebrating the 10-year anniversary of TicketWeb. We would like to thank our many clients for their amazing support over the years and we look forward to delivering a further 10 years of innovative service."

chris@musicweek.com

**PICTURED**  
Since launching in 1999 with an R.E.M. gig at London's Brixton Academy, TicketWeb has grown from dealing with 250,000 tickets in its first year to more than 2.5m in 2008

# MusicWeek

## Studio map GB



### LONDON STUDIOS

- 001 AIR STUDIOS**, Lyndhurst Hall, Lyndhurst Road, Hampstead, London NW3 5NG, 020 7794 0660, [airstudios.com](http://airstudios.com), [info@airstudios.com](mailto:info@airstudios.com), Alison Burton, studio manager
- 002 ANGEL RECORDING STUDIOS LTD**, 311 Upper Street, London, N1 2TU, 020 7354 2525, [angelstudios.co.uk](http://angelstudios.co.uk), [angel@angelstudios.co.uk](mailto:angel@angelstudios.co.uk), Lucy Jones, studio manager
- 003 BLUE PRO STUDIOS**, Unit 11, 407-409 Hornsey Road, London N19 4DX, 020 7272 0358, [blueprostudios.com](http://blueprostudios.com), [info@blueprostudios.com](mailto:info@blueprostudios.com)
- 004 BRITISH GROVE STUDIOS**, 20 British Grove, Chiswick, London W4 2NL, 020 8741 8941, [britishgrovestudios.com](http://britishgrovestudios.com), [info@britishgrovestudios.com](mailto:info@britishgrovestudios.com), David Stewart, studio manager
- 005 CHESTNUT STUDIOS**, 17 Barons Court Road, West Kensington, London W14 9DP, 020 7384 5960, [chestnutstudios.com](http://chestnutstudios.com), [info@chestnutstudios.com](mailto:info@chestnutstudios.com), Chris Young, studio manager
- 006 CLASSIC SOUND**, 5 Falcon Park, Neasden Lane, London NW10 1RZ, 020 8208 8100, [classicsound.net](http://classicsound.net), [info@classicsound.net](mailto:info@classicsound.net), Neil Hutchinson, director
- 007 CMS STUDIOS**, The Millennium Centre, 11-13 Clearwell Drive, London W9 2JZ, 020 7641 3679, [john@miller9878.fsnet.co.uk](mailto:john@miller9878.fsnet.co.uk), John Miller
- 008 DADA STUDIOS**, 157A Hubert Grove, Stockwell, London SW9 9NZ, 020 7501 9545, [dadastudios.co.uk](http://dadastudios.co.uk), [dadastudios@mac.com](mailto:dadastudios@mac.com), George Holt, studio manager
- 009 DEEP RECORDING STUDIOS**, 187 Freston Road, London W10 6TH, 020 8964 8256, [deeprecordingstudios.com](http://deeprecordingstudios.com), [bookings@deeprecordingstudios.com](mailto:bookings@deeprecordingstudios.com), Mark Rose, studio manager
- 010 GRAND CENTRAL STUDIOS**, 51-53 Gt Marlborough St, London W1F 7TJ, 020 7306 5600, [grand-central-studios.com](http://grand-central-studios.com), [info@grand-central-studios.com](mailto:info@grand-central-studios.com), Chris Lagden, bookings manager



# Studio map



Cheshire's Frog Studios contains every recording format: 48-track analogue tape, OTARI MX80s, a fully automated JADE soundtracks console, vintage outboard equipment, classic mics and a state-of-the-art Mac-based digital system

\* Numbers below correspond to map entries, see previous page

**045 80 HERTZ STUDIOS**, 39 Queen St, Manchester M3 7DQ, 07714 145880, 80hertz.com, george@80hertz.com, George Atkins, director and producer  
**046 AIRTIGHT PRODUCTIONS**, Unit 16, Albany Rd Trading Estate, Albany Rd, Chorlton M21 0AZ, 0161 881 5157, airtightproductions.co.uk, info@airtightproductions.co.uk, Anthony Davey, director  
**047 ALL OF MUSIC**, PO Box 2361, Romford, Essex RM2 6EZ, 01708 688 088, allofmusic.co.uk, michelle@allofmusic.co.uk, Danielle Barnett, MD  
**048 ARTISAN AUDIO**, 46a Woodbridge Road, Moseley, Birmingham B13 8EJ, 0121 249 0598, artisanaudio.com, enquiries@artisanaudio.com, Jon Cotton, owner  
**049 BIG NOISE RECORDINGS**, 12 Gregory Street, Northampton NN1 1TA, 01604 634 455, myspace.com/bignoisestudio, bignoisestudios@hotmail.co.uk, Kim Gordelier, studio manager  
**050 BRIGHTON ELECTRIC STUDIOS**, Tramway House, 43-45 Coombe Terrace, Brighton BN2 4AD, 01273 819 617, brightonelectric.co.uk, james@brightonelectric.co.uk, James Stringfellow, director  
**051 BRYN DERWEN STUDIO**, Coed Y Parc, Bethesda, Gwynedd LL57 4YW, 07760 105 772, brynderwen.co.uk, L.Gane@btinternet.com, Laurie Gane, manager  
**052 CHURCH ROAD RECORDING COMPANY**, 197-201 Church Road, Hove, East Sussex BN3 2AH, 01273 327 889, churchroad.net, info@churchroad.net, Julian Tardo, producer/engineer  
**053 CORDELLA MUSIC**, Alhambra, High St, Shirrell Heath, Southampton, Hants SO32 2JH, 08450 616 616, cordellamusic.co.uk, barry@cordellamusic.co.uk, Barry Upton, MD  
**054 COTTAGE RECORDING STUDIOS**, 2 Gawsworth Road, Macclesfield, Cheshire SK11 8UE, 01625 420 163, cottagerecord.com, info@cottagerecord.com, Roger Boden, MD  
**055 CTS LANSDOWNE RECORDING STUDIOS**, Rickmansworth Road, Watford WD17 3JN, 020 8846 9444, cts-lansdowne.co.uk, info@cts-lansdowne.co.uk, Sharon Rose, bookings enquiries  
**056 FAIRLIGHT WESE STUDIOS**, 15 St. Johns Road, Kingston upon Thames, Surrey KT1 4AN, 0208 977 0632, pncrecords.com, info@pncmusic.com, Sir Harry, MD  
**057 FAIRVIEW STUDIO**, Cavewood Grange Farm, Common Lane, North Cave, Brough, East Yorks HU15 2PE, 0800 0181 482, fairviewrecording.co.uk, info@fairviewstudios.co.uk, Andy Newlove, studio manager  
**058 FOEL STUDIO**, Llanfair, Caereinion, Powys, SY21 0DS, 01938 810 758, foelstudio.co.uk, foelstudio@dial.pipex.com, Dave Anderson, MD  
**FOCUS 1 FROG STUDIOS**, The Oaks, Unit 4, Brook Lane, Rixton WA3 6DS, 01925 810 111/ 07801 179219, millington@aol.com  
**059 GATEWAY STUDIO**, Pinewood Studios, Pinewood Road, Iver Heath, Bucks SL0 0NH, 01753 785 495, phoenixsound.net, info@phoenixsound.net, Pete Fielder, studio manager  
**060 GIGINABOX**, 444 Shoreham St, Sheffield S2 4FD, 0114 221 6283, giginabox.com, davecarrick@googlemail.com, Dave Carrick  
**061 GRAPEVINE STUDIOS**, 190 Old Station Road, Hampton-in-Arden, Solihull, Birmingham B92 0HQ, 03300 881 663, grapevineRecording.com

info@grapevineRecording.com, Tim Reid, engineer  
**062 GROOVESTYLE RECORDING STUDIO**, 33 Upper Holt St, Earls Colne, Colchester Essex, CO6 2PG, 01787 220325, groovewithus.com, info@groovewithus.com, Graham Game, owner  
**063 HAPPYBEAT STUDIOS**, 101 Greenway Rd, Higher Trammere, Merseyside CH42 0NE, 0151 653 3463, happybeat.net, happybeatstudios@yahoo.co.uk, Fran Ashcroft  
**064 HD1 STUDIOS**, St Peters Chambers, St Peters Street, Huddersfield, West Yorkshire HD1 1RA, 01484 452 013, hd1studios.co.uk, samroberts@hd1studios.co.uk, Sam Roberts, studio manager  
**065 HEARTBEAT RECORDING STUDIO**, Guildie House Farm, North Middleton, Gorbidge, Mid Lothian EH23 4QP, 01875 821 102, heartbeatstudio.co.uk, info@heartbeatstudio.co.uk, David L Valentine, engineer/producer  
**066 LEEDERS FARM**, School Lane, Spooner Row, Norfolk NR13 3JP, 01953 604 951, leedersfarm.com, Nick Brine, info@leedersfarm.com, studio manager/producer  
**067 LINDEN STUDIO**, High Bankhill, Kirkoswald, Penrith, Cumbria CA10 1EZ, 01768 870353, lindenstudio.co.uk, guy@lindenstudio.co.uk, Guy Forrester, producer/engineer  
**068 LIQUID STUDIOS**, 1 Portland Drive, Willen, Milton Keynes MK15 3JW, 01908 306 011, tmd-group.co.uk, liquid@tmdmusic.co.uk, Vic Lewis, director  
**069 LOOSE**, Ingledene, 94 Holloway, Runcorn, Cheshire WA7 4TJ, 01928 566261, william.leach1@virgin.net, Bill Leach, studio manager  
**070 LOST BOYS STUDIO**, Hillgreen Farm, Bourne End, Cranfield, Bedfordshire MK43 0AX, 01234 750 730, lostboysstudio.com, lostboysstudio@onetel.com, Rupert Cook, studio manager  
**071 LUMEN STUDIO**, 103 Islingword Road, Brighton, East Sussex BN2 9SG, 01273 690 149, lumenstudio.co.uk, info@lumenstudio.co.uk, Mark Williams, MD  
**072 MA MUSIC STUDIOS**, PO Box 106, Potton, Bedfordshire SG19 2ZS, 01767 262 040, mamusicstudios.co.uk, info@mamusicstudios.co.uk, Noel Rafferty, studio manager  
**073 MARTIAN STUDIO**, East Nethercott, Whitstone, Bude, Cornwall EX22 6LD, 01288 341 400, martianengineering.com, mail@martianengineering.com, Mark Hawley, owner  
**074 MIGHTY ATOM STUDIOS**, 4 Montpelier Terrace, Swansea SA1 6JW, 07771 546 772, mightyatomstudios.co.uk, info@mightyatomstudios.co.uk, Joe Gibb, producer  
**075 MIX RECORDS STUDIO**, North Lodge, Auchineden, Blanefield, Glasgow, G63 9AX, 01360 771 069 or 07963 240 958, mixrecords.com, andy@mixrecords.com, Andy Malkin, studio manager  
**076 MIXING ROOMS**, 222-226 West Regent Street, Glasgow G2 4DQ, 0141 221 7795, mixingrooms.co.uk, chris\_h@mixingrooms.co.uk, Chris Hely, assistant studio manager  
**077 MODERN WORLD STUDIOS**, Unit 3, Tetbury Industrial Estate, Cirencester Rd, Tetbury, Gloucs GL3 8EZ, 01666 504 300, modernworldstudios.co.uk, nick@modernworldstudios.co.uk, Nick Cowan, owner

**078 MONKEY PUZZLE HOUSE**, Residential Studio, Monkey Puzzle House, Heath Road, Woolpir, Bury St Edmunds, Suffolk IP30 9RJ, 01359 245050, monkey-puzzlehouse.com, studio@monkeypuzzlehouse.com, Rupert Matthews, studio owner  
**079 MYSOUNDRULES**, Croydon Hse, 1 Peall Road, Croydon, Surrey CR0 3EX, 07985 733 177, mysoundrules.com, mysoundrules@yahoo.co.uk, Mike Sogga  
**080 PANTHER RECORDING STUDIOS**, 5 Doods Rd, Reigate, Surrey RH2 0NT, 01737 210 848, ds.dial.pipex.com/sema/panther.htm, studios@dial.pipex.com, Richard Coppen, studio manager  
**081 PARR STREET STUDIOS**, 33-45 Parr Street, Liverpool L1 4JN, 0151 707 1050, parrstreetstudios.com, info@parrstreetstudios.com, Pete or Peasy, bookings  
**082 PERRY ROAD STUDIOS LTD**, 75 Perry Road, Buckden, Cambs PE19 5XG, 01480 819 636, perryroadrecords.co.uk, enquiries@perryroadstudios.co.uk, Gill Lee, chief executive  
**083 PHOENIX SOUND**, Pinewood Studios, Pinewood Road, Iver Heath, Bucks SL0 0NH, 01753 785 495, phoenixsound.net, info@phoenixsound.net, Pete Fielder, studio manager  
**084 Q10 STUDIOS**, Kings Court, 7 Osborne St, Glasgow G1 5QN, 0141 552 6677, myspace.com/q10studios, q10studios@aol.com, Alan Walsh, Martin McQuillan, co-directors  
**085 REAL WORLD STUDIOS**, Box Mill, Mill Lane, Box, Corsham, Wiltshire SN13 8PL, 01225 743 188, realworldstudios.com, owenl@realworld.co.uk, Owen Leech, studio manager  
**086 REELTIME MUSIC**, c/o Newarthill Community and Education Centre, 50 High Street, Newarthill, Mocherwell ML1 5JU, 01698 862 860, reeltime-music.net, info@reeltime-music.net, Carol McEntegart, marketing & evaluation officer  
**087 RIDE STUDIO**, 9 Coach Ride, Marlow, Bucks SL7 3BN, 07734 975 576, ridestudio.co.uk, info@ridestudio.co.uk, Pete Hutchins, studio manager  
**088 ROC-I.T. RECORDING STUDIOS**, Unit 21 North Pontypool Industrial Park, Pontnewynydd, Pontypool, Gwent NP4 6PB, 01495 740 150, dragonoffirecords@hotmail.co.uk, Nick Byrne, MD  
**089 ROCKBARN STUDIO**, Glendale, Sarn, Nr. Newtown, Powys SY16 4EJ, 01686 670 131 or 07805 747 806, rockbarn.net, john@rockbarn.net, John Hardman, owner  
**090 ROCKFIELD STUDIOS**, Amberley Court, Rockfield Road, Monmouth, Monmouthshire NP25 SST, 01600 712 449, rockfieldstudios.com, lisaward@rockfieldstudios.com, Lisa Ward, studio manager  
**091 SAWMILLS STUDIO**, Golant, Fowey, Cornwall PL23 1LW, 01726 833338, sawmills.co.uk, ruth@sawmills.co.uk, Ruth Taylor, 01726 833752, studio manager  
**092 SJTMUSIC**, 51 Rosemullion Avenue, Tattenhoe, Milton Keynes, Bucks MK4 3AH, 07968 795 503, sjt-music.co.uk, sjtmusic@mac.com, Simon Turner, director  
**093 SOUND RECORDING TECHNOLOGY**, Audio House, Edison Road, St Ives, Cambs PE27 3LF, 01430 461 830, soundrecordingtechnology.co.uk, sales@soundrecordingtechnology.co.uk, Sarah Pownall, Karen Kenney, directors

**094 SPRINT STUDIOS**, High Jarman Farm, Jarman Hill, Barton St David, Somerset, Somerset TA11 6DA, 01458 851 010, sprintmusic.co.uk, info@sprintmusic.co.uk, John Ratcliff, Industry Consultant, producer, writer  
**095 STATE OF THE ARK STUDIOS**, Rear Building, 144 Sheen Road, Richmond, Surrey TW9 1UU, 07979 651000, danbritten@hotmail.co.uk, Dan Britten, studio manager  
**096 STICKY STUDIOS**, Great Oaks Granary, Kennel Lane, Windlesham, Surrey GU20 6AA, 01276 479 255, stickycompany.com, admin@stickycompany.com, Jake Gosling, MD  
**097 STUDIO 24**, Oriel Drive, Locks Heath, Fareham, Hampshire PO14 4RG, 01439 539 139, audio-production.co.uk, info@s24.uk.net, Alan Cotty, studio manager  
**098 TEMPLE MUSIC STUDIOS**, 48 The Ridgway, Sutton, Surrey SM2 5JU, 07802 822 006, temple-music-studio.com, jh@temple-music.com, Jon Hiseman, producer/engineer  
**099 TEMPLE RECORDS**, Shillinghill, Temple, Midlothian EH23 4SH, 01875 830 328, templerecords.co.uk, info@templerecords.co.uk, Robin Morton, MD  
**100 TOAST RECORDINGS**, Bridgewater Mill Studios, Legh St, Eccles, Manchester, M30 0UT, 07828 392 885, toastrecordings.com, chris@toastrecordings.com, Chris Hamilton, studio manager  
**101 TOUCHWOOD AUDIO PRODUCTIONS**, 6 Hyde Park Terrace, Leeds, West Yorks LS6 1EJ, 0113 278 7180, touchwoodaudio.com, bruce@touchwoodaudio.com, Bruce Wood, director  
**102 TWEETERS**, Unit C1, Business Park 7, Brookway, Kingston Rd, Leatherhead, Surrey KT22 7NA, 01372 386 592, tweeters2studios.co.uk, info@tweeters2studios.co.uk, Nigel Wade, studio engineer  
**103 UNIVIBE AUDIO**, 20 Pool Street, Walsall, Birmingham, West Midlands WS1 2EN, 01922 709 152, univibeaudio.co.uk, info@univibeaudio.co.uk, Joel Spencer, Phil Penn, owners/engineers  
**104 VERTICAL ROOMS**, 5-6 Road Farm, Ermine Way, Arrington, Herts SG8 0AA, 01223 207 007, vertical-rooms.com, info@verticalrooms.com, Pete Brazier, director  
**105 WAREHOUSE STUDIOS**, 60 Sandford Lane, Kennington, Oxford OX1 5RW, 01865 736 411, warehousestudios.com, info@warehousestudios.com, Steve Watkins, studio manager  
**106 WARWICK HALL OF SOUND**, Warwick Hall, off Banastre Avenue, Heath, Ca-diff CF14 3NR, 029 2069 4455, myspace.com/ca-diffswarwickhallrecordingstudio, adamstangroom@btconnect.com, Martin Bowen, Adam Stangroom, directors  
**107 WIZARD SOUND STUDIOS**, Prospect House, Lower Caldecote, Biggleswade, Beds SG18 9UH, 01767 601 398, wizardsoundstudios.com, davismyth@wizard-soundstudios.com, Davy Smyth, producer  
**108 WOODBINE STREET RECORDING STUDIO**, 1 St Mary's Crescent, Leamington Spa, Warwickshire CV31 1JL, 01926 338 971, woodbinestreet.com, jony2r@ntlworld.com, John A Rivers, MD/studio manager  
**109 YELLOW ARCH STUDIOS**, 30-36 Burton Road, Neepsend, Sheffield S3 8BX, 0114 273 0800, yellowarch.com, jon@yellowarch.com, Jon Dean, studio manager

# Features

# GOD SAVE THE SCENE

With 1,000 attendees from 57 countries and the general assumption that the recession has – to date – spared the live industry, optimism was in the air at last week's International Live Music Conference. Music Week reports from the London event, this year given a punk brand makeover

## Conferences

By Gordon Masson

**THE IMPORTANCE OF THE LIVE SECTOR** to the careers of artists has never been greater, and delegates at this year's International Live Music Conference (ILMC) in London have been urged to leverage that power to consolidate the future of their business.

Concerts, tours and festivals generated more than £1.28bn in revenues throughout 2008, eclipsing the estimated £1.24bn in sales of recorded music in the UK (see p10), handing the initiative to promoters, agents and venue owners when it comes to negotiating new deals.

That statistic proved to be one of the talking points of the annual conference as executives from the live sector discussed ways in which they could take advantage of their position of strength to change the way in which business is conducted between the music industry and artists.

Despite the global recession, a record 1,000 people attended this year's ILMC, with the weakness of the pound helping many overseas delegates to make the decision to travel to London. Conference organisers report that more than 200 of those delegates were first-time visitors, while overall, representatives from 57 countries participated in the event.

ILMC founder Martin Hopewell says, "Perhaps because of the recession, or perhaps as a result of increased delegate numbers, people seemed especially keen to engage with panels this year, which made some of our sessions more vibrant than ever."

As expected, the controversy of secondary ticketing was high on the agenda, but in a week where more than 800,000 tickets were sold for Michael Jackson shows and 300,000-plus tickets were bought for U2's summer tour, the mood among attendees was buoyant to say the least.

However, amidst the ILMC's celebratory atmosphere were some stark warnings that the live music business is not as recession-proof as people might perceive.

Vivian Lees, promoter of one of the world's biggest touring festivals Big Day Out, shocked fellow delegates when he revealed that Australian banks had refused his organisation access to ticket money in their account. Indeed, the thorny issue over ticket revenues is also affecting UK events, as the Isle of Wight festival is experiencing similar problems with credit card companies (see p11).

Also providing food for thought was veteran agent Carl Leighton-Pope, who noted that although ticket sales for the A-list acts, who can sell out arena and stadium tours, are at an unprecedented high, "the middle end of the market is becoming an endangered species".

Addressing the contentious secondary ticketing market, Leighton-Pope suggested that the sector's very existence is the fault of the promoters. "The fact that promoters do not allow refunds for tickets is what has fuelled the secondary market," he observes.

"However, we have a duty to educate the fan that if he buys a ticket from you'reafuckingidiot.com then that ticket is never going to show up. When that happens and you have several thousand fans turning up at a festival without tickets who then have to be turned away, then you're into serious problems with the licensing authority who will blame you for the situation in the first place."

Leighton-Pope also suggested that in light of such widespread fraud problems last year, many UK festivals this year have decided simply not to have a box office on



**PICTURED LEFT** London calling: No Half Measures' Dougie Souness and Leighton-Pope Organisation's Carl Leighton-Pope get stuck into lively debate

site at their events, precisely to avoid the issues of ticketless fans hassling staff.

The secondary ticketing debate also threw up the dilemma of ticket pricing. With fans willing to pay substantially over the odds to see their favourite acts, feasibility of introducing something similar to the variable pricing model used by the airline industry was mooted. However, Italian promoter Claudio Trotta pointed out that because of guarantees that have to be paid to performers, the airline model would be impossible to work unless artists agree to go into a partnership agreement with promoters.

An idea that did receive backing was the concept of artist managers exploring every opportunity – including gold circle passes, VIP tickets and meet the artist pack-

**"It's like you're in New York in your wagons heading west knowing there's gold in California waiting for you..."**

**JEF HANLON, PROMOTER**

ages – to try to maximise revenues for their acts.

For their part, artist managers revealed that very few of their clients are now signing traditional record company deals. Indeed, Malcom McKenzie of Supervision Management states, "Right now, I don't think I'd ever do a major record deal again because of the way in which they are structured."

ATC Management's Brian Message reveals that his client Master Shortie has taken on venture capital funding to run his own business as a partnership deal. "It's a lot easier to get things done when there are only three people sitting around the table making the decisions, and that's possible because Master Shortie is a very savvy 19-year-old."

At the other end of the scale, Dougie Souness of No Half Measures Management says that his deal with Hue And Cry similarly works well without the need for major-label involvement.

"We set up a container company where the two members of Hue And Cry and myself are directors," explains Souness. "I put in the investment and they license all their rights to the container company. When we go into profit, which we have now done, the profits are split three ways – it's a very successful model."

Indeed, Souness intends to use the model as a template for other acts. "I employ people who have experi-

ence that people who work at a record label just don't have, so we're about to try the same concept with a new act from Dundee called The Law," adds Souness.

But Garry McLarnan of the Music Managers Forum (MMF) warned anyone wishing to get into the artist management business that the changing nature of the music business means that it is no longer feasible for representatives to survive on the traditional cut of their artist's revenues.

"Anyone just on a 20% management deal might not survive if they don't have any other revenue streams," says McLarnan, citing falling record sales as the main catalyst to the issue.

McKenzie agrees. "As a manager, nowadays you are managing director of your artist's business," he says. "The nature of the labels is they have difficulty understanding they are just a part of the business and not the whole business."

Message added that as chairman of the MMF he and his colleagues are now undertaking a review of the organisation's remit and who should be allowed to become a member. He urged managers to encourage their clients to sign up to the newly-launched Featured Artists Coalition so that they could have a bigger say in their careers.

"P2P filesharing is one of the best things ever to happen to the music business," adds Message. "It allows artists to get their music to as many fans as possible. If someone like an ISP is making a profit out of that, then the artist deserves a cut and that's something that the Featured Artists Coalition can work on."

With the live music industry now officially generating more money for artists than any other part of the business, ILMC attendees left this year's gathering more optimistic about their place in the food chain than ever.

Veteran promoter and manager Jef Hanlon summed up the mood by concluding, "You young guys have the world at your feet: it's like you're in New York in your covered wagons heading west knowing that there's gold

in California awaiting you. It's an exciting time and you have the opportunity to change the way that the music business works forever – and for the better."

**gordon@musicweek.com**



**Big Day Out**

**IT'S TIME TO TAKE A STAND, BROTHERS & SISTERS JOIN HANDS...**



# **LENNY**

**LLR 20(09)**

International  
Talent  
Booking

**PROUD TO REPRESENT  
EXCLUSIVE INTERNATIONAL BOOKING AGENCY  
(WORLD EXCLUDING USA/CANADA)**

# Features

# STILL GOING HIS WAY

Twenty years into a music career that has hit consistent highs, Lenny Kravitz remains one of rock's most enduring artists. To celebrate the 20th anniversary of his breakthrough debut album *Let Love Rule*, a reissued and expanded edition of it will coincide with a 49-date European tour culminating in six UK concerts

## Profile

By Paul Gorman

**2009 IS SHAPING UP** to be quite a year for Lenny Kravitz.

Two decades after the singer, songwriter, multi-instrumentalist, composer and designer first burst into the spotlight with the funk-fueled grooves of *Let Love Rule*, Kravitz still bestrides the international music industry with the kind of élan he emanates as he swaggers on stage.

*Let Love Rule* emerged as if from nowhere, when in fact Kravitz had endured a thankless spell trying his luck with the stage-name Romeo Blue. Industry lore has it that he was so determined and certain of his talents that he took to living in his car in the Los Angeles parking lot of A&M Records in a bid to attract attention.

Among those who recognised the commercial potential of Kravitz's singular vision was Jeff Ayeroff, then-head of Virgin's newly-launched American label. Ayeroff recalls exactly the circumstances of their first encounter; a Ziggy Marley showcase in New York.

"It was at the Hammerstein Ballroom," says Ayeroff, who also occupied top-flight creative positions at The Work Group and Warner Bros Records and is these days running boutique label Shangri-La Music.

"I walked [Island founder] Chris Blackwell with an entourage. Among them I recognised Lisa Bonet from *The Cosby Show*, and also noticed this guy with her. He was an exotic, handsome hippy sporting burgeoning dreadlocks. I immediately knew I was in the presence of someone with the potential of being a rock star."

Ayeroff explains that, a few months later, he was contacted at Virgin's LA office by agent Brian Loucks. "Brian said he wanted to send us an artist that we had to hear, something that he thought we would particularly get that no one else would," says Ayeroff.

"We set up a meeting with our A&R head at the time, Nancy Jeffries, who came into my office with Lenny Kravitz. I immediately realised he was the same guy I had seen at the Ziggy Marley concert, a black hippie Jew, wearing what looked like his grandfather's suit and some weird hat!"

With a background in art direction - he is credited with that role on *Let Love Rule* as Jeffrey Kent Ayeroff - the executive admits: "I was sold before even hearing a note. You have to understand that I'm a guy who'd been searching for Jimi Hendrix since I was at the Monterey Pop Festival, standing 20 feet away from the stage when he lit his guitar on fire."

Not that Kravitz was a replica of Hendrix or Prince, with whom Ayeroff had recently worked. "They are all tributaries off the same river," he adds. "Immediately after hearing the demo, we told Lenny: 'We want to make a record with you.'"

"And apparently no-one had ever said that to him. Surprisingly, there were actually people in the industry that wanted him to be the next Luther Vandross and told him to change his name to 4 Lenny K, or be 'more urban'."

Once ensconced within Virgin's creative framework, Kravitz set to work on the collection of 13 tracks which swiftly elevated him to superstar status.



**PICTURE BELOW**  
With Grammy and Brit awards to his name and estimated album sales of 38m, Lenny Kravitz has come a long way since the days of sleeping in the A&M Records' car park to attract attention

Kravitz's manager Gary Gersh was president at Capitol Records at the time - and would sign Nirvana to Geffen within a couple of years. "I first came across Lenny when he was making demos for his first album," says Gersh. "He was clearly a rare-breed individual and already onto doing something different from anybody else. He had an unwavering sense of who he was from the day he started."

It is this sensibility, believes Gersh, that has enabled Kravitz to maintain momentum creatively. "That's not a thing you generally see in solo artists," he says. "There was a certainty from a very young age."

Gersh offers particularly acute insights into Kravitz's creativity since he has worked with the artist as both a record company executive and his manager.

"At a label, obviously, you're always looking for an artist who is going to sell a lot of records, but that needs to amount to more than just good songs and good music," says Gersh.

"You seek something that's outside-the-box, unique and interesting. Lenny is all of those things and, importantly, somebody - and we're seeing fewer and fewer of them these days - who is better in front of a bigger audience. It's not very common to come across an artist who has a complete and innate understanding of how to control a large crowd and deliver a great show from the get-go."

It is worth noting here that Kravitz is the only international rock-star to have played two free concerts at the huge Copacabana beach in Rio de Janeiro, once in his own right in 2005 for an audience of 300,000 and two years

later on the Brazilian leg of Live Earth when he performed in front of 400,000 people.

From a management perspective, Gersh says Kravitz possesses the essential element of charisma. "Lenny has that thing that you see in people who are very special, because he can communicate personally, in the live context and on record," says Gersh. "The way he carries himself is all-encompassing; it has as much to do with his design aesthetic and photography as it does to do with the songs he writes."

Renowned for the \$14.5m space-age rock-star pad he designed for himself in Miami beach (which has subsequently been sold), Kravitz has long involved himself in the worlds of fashion and style. A regular at the catwalk shows in Paris, London and New York, he launched his interiors company Kravitz Design in 2006. Among the commissions have been several residential spaces, as well as a chandelier for crystal company Swarovski.

"The sum of the parts is greater than the whole, which is what you see in the great artists such as David Bowie and Madonna," says Gersh. "These are people who have been around for a while but continue to grow artistically. That's why his music stands the test of time and will continue to evolve."

Since *Let Love Rule*, Kravitz has continued to outpace his late Eighties peers, scoring hit after hit and collaborating along the way with the music world's leading artists



**PICTURE ABOVE**  
An "exotic handsome hippy sporting burgeoning dreadlocks" - Kravitz as remembered by the then Virgin America boss

# Features



**PICTURE ABOVE** Multi-instrumentalist: in addition to singing lead and backing vocals, Kravitz often plays all the guitar, bass, drums, keyboards, and percussion himself when recording

With Ingrid Chavez he co-wrote and produced Madonna's career-turning 1990 hit *Justify My Love* and 16 years later became an impromptu guest on the superstar's *Confessions Tour*, occasionally jumping on stage to play guitar on *I Love New York*.

Kravitz has long conducted an association with Mick Jagger, appearing on the lead Stone's solo albums *Wandering Spirit* from 1993 and 2001's *Goddess In The Doorway*. This is the man who persuaded Stevie Wonder to provide harmonica for a version of hard rock classic *Duece* for a KISS tribute album and supplied Michael Jackson with two songs for *Invincible*, though these remain unreleased. More recently he has combined his talents with Jay Z, resulting in the 2002 song *Guns & Roses* as well as the 2004 US hit *Storm*.

Naturally, Kravitz has ensnared clutches of awards, including a number of Brits as well as the Grammy for Best Male Rock Vocal performance four years in a row between 1999 and 2002.

These have been notched up as a result of more than 38m sales of the successive albums *Mama Said* (1991), *Are You Gonna Go My Way* (1993), *Circus* (1995), *5* (1998), *Greatest Hits* (2000), *Lenny* (2001), *Baptism* (2004) and last year's *It Is Time For A Love Revolution*.

All of these surpassed gold status in the US with the *Greatest Hits* achieving triple-platinum and *5* and *Are You Gonna Go My Way* double-platinum.

Amid all this achievement, Kravitz has also managed to attract considerable attention from some of the world's greatest beauties, as the cast of contributors to this *Music Week* tribute attest.

"I first heard Lenny's music when I was living in NY and I saw him perform at The Roseland on his first tour," says Naomi Campbell.

"Lenny's music is very intimate and positive. The messages in his lyrics come from him personally but we can all identify with what he is saying."

Mariah Carey, who has known Kravitz since she was 16, is full of praise for Kravitz's level-headedness: "He has the ability to connect, not only with his friends but also his fans. Despite his success and appeal, Lenny has remained down-to-earth, a very approachable person."

And this is exactly how Kravitz comes across in an exclusive interview with *Music Week*, as he gears up for the imminent reissue of *Let Love Rule* in an expanded anniversary edition while the finishing touches are being applied to a 49-date European tour entitled LLR 20(09), which culminates in six UK concerts.

"This all came together organically, which is the best way these things happen, isn't it?" he asks down the line from Paris on the very first day of rehearsals with his core team of drummer Franklin Vanderbilt, guitarist Craig Ross and bassist Tony Breit. Meanwhile, saxophonist Karl Denson has returned to the fold; Denson played on *Let Love Rule* and was a regular member of Kravitz's band for the first five years of his career.

Kravitz explains that the tour dates were already being put in place when it struck home that the anniversary was coming up. "I wanted to have a celebration so it all made sense," he adds. "It's a blessing to still be young yet be in a place where I can enjoy 20 years of experiences."

While the set will be liberally peppered with such hits as *Fly Away*, *Are You Gonna Go My Way* and *It Ain't Over Till It's Over*, there will be lots of newer material, particularly from the strong current album *It Is Time For The Love Revolution*.

And there are strategies in place to stop the older songs from becoming rote. "We make sure they never become over-familiar," says Kravitz. "Every time we do them, they're slightly different or something else emerges, which keeps you on your toes. For this tour we're going to keep things loose, I can promise you that. There's going to be a lot of jamming and a lot of fun."

Kravitz pronounces himself "delighted" with the repackaged *Let Love Rule*, which he compiled from a variety of sources. The new edition includes several previously-unreleased tracks, a number stemming from live performances in 1989 at Amsterdam's famed venue The Paradiso and also a fuller set for Boston radio station WBCN in 1990.

There are also nuggets in the form of a rough mix of the song *Let Love Rule* and home demos (one from 1987) as well as tracks which have only received promo or B-side release such as *Light Skin Girl* from London and versions of The Plastic Ono Band's *Cold Turkey* and Hendrix's *If I Were 9*.

In the sleeve-notes, Kravitz describes the experiences of the last two decades as "a surreal and incredible journey. Looking through all the boxes of pictures, tapes and memorabilia has been a sweet visit into my past. So many things have changed yet the core is still the same. My passion for music has not diminished. I feel hungrier and ready to go deeper".

Displaying this hunger on stages around Europe this summer, Kravitz and his cohorts will perform select tracks from *Let Love Rule*, though he is avoiding the route of performing the album in its entirety on the main dates.

However, there could be some live surprises along the way. "We're keeping an open mind and maybe will slot in some club dates or gigs in more intimate venues where that may well come about," he adds.

Kravitz's European agent Rod McSween says that the UK dates arose out of the rave reception he received when he played the two V Festivals last summer.

"He hasn't really played the UK very much in the last 10 years; we might do a one-off at Wembley Arena and sell it out or hit up a Hammersmith Apollo or Brixton Academy but the reaction last summer made us think: 'OK, let's roll our sleeves up and take this round the country,'" says McSween, who has worked with Kravitz since 1991.

McSween describes Kravitz as, "One of the best live acts in the world. He's full of energy and infectious enthusiasm and has a non-stop set of big songs; his repertoire is very deep."

Kravitz says he had a primary motive when it came to the recording sessions which gave rise to *Let Love Rule*, and it is this which appears to be the key to his career longevity.

"I said to myself that I wanted to be able to listen to this record in 20 years time without it sounding dated," he says. "And I'm pretty proud that we achieved that. Because of the analog equipment and the organic process I believe it could have been recorded in 1969, 1989 or 2009."

The appeal of Kravitz's music lies in its position in the "ballsy tradition of rock and roll", believes Don Van Cleave, who works with Kravitz at Gersh's management company Artist's Organization.

Van Cleave – until recently a big wheel in US record

## Lenny live UK dates



- June 24: Newcastle O2 Academy
- June 25: Glasgow O2 Academy
- June 27: Wolverhampton Civic Hall
- June 28: Manchester Academy
- June 30: Southampton Guildhall
- July 1: London O2 Brixton Academy

retailing as executive director of the Coalition Of Independent Music Stores – adds: "You know Lenny isn't fooling around. Over the years I've been fascinated by the cross-section of people purchasing his music. Men, women, young and old would mix Lenny into their buying and listening. Kids that seemed real genre-specific would break out of the mould and buy Lenny. As a retailer, a Lenny Kravitz release is always an event and drives the customers into the stores, physical and digital."

Van Cleave's personal favourite Kravitz track is *Let Love Rule*. "It speaks to my philosophy of life like few other tunes," he says. "In fact, we used two lines from the song – 'It's time to take a stand, brothers and sisters join hands...' – in the summer tour advertising because it reflects the mood of many in the world right now. *Let Love Rule* should be the theme song of the times."

Kravitz's ability to move between and meld genres – along the way mixing rock, funk, soul, reggae, hip-hop, urban and dance – has also been important in maintaining appeal. "That's what makes him special," says Gary Gersh. "He transcends categories. Lenny is a soul singer, a rock musician, a designer, and incredible guitarist, collaborator, producer and song-writer."

"Lenny is – and always has been – able to combine different styles of music without alienating the fans," points out Mariah Carey, who met him when she had just left high school for a career as a backing singer. "He had that star quality then. He was also already kind of well known on the Upper West Side when I met him through mutual friends – all of whom were musicians."

Recently Kravitz has begun to explore acting again (his late mother Roxie Roker was a star of US sitcom *The Jeffersons* and as a teenager Kravitz made some forays into TV by appearing in commercials).

This year he makes his feature film acting debut in the harrowing and hard-hitting *Push*, a drama centering on a semi-literate incest victim which was a hit at the Sundance Film Festival in January. Kravitz plays a male nurse alongside his friend Mariah Carey.

Yet it is clear that such interests as acting and design will never replace music in Kravitz's life. But where next for him now? Maybe there are some hints of the future musical direction when he outlines the look which will accompany his live presence this year as "very organic".

"I've been spending a lot of time in the mountains of Brazil, in the jungle and on the islands," says Kravitz, who has a base in the Bahamas. "My style has been affected as a result."

So, is Lenny Kravitz heading back to nature?

"Well I wouldn't say that," he chuckles. "Let's just say things are gonna get pretty rootsy."

The 20th Anniversary Edition of *Let Love Rule* is released by Virgin/EMI on April 20.

paulgormanis@btinternet.com



Lenny- Congratulations

You Rule!!!!

Love From  
Connie, Lottie, Melody, Nadya, Susie and Jean

connie filippello  
P U B L I C I T Y

49 portland road • holland park • london • W11 4LJ • tel: 020 7229 5400 • fax: 020 7229 4804 • email: cfpublicity@aol.com

CONGRATULATIONS!!

Here's to another twenty years together.

Richard Feldstein and your team at  
Nigro Karlin Segal & Feldstein, LLP  
*Accountants and Business Managers*  
*Los Angeles & New York*



# MW Jobs

## LABEL MANAGER

A leading UK based global club brand and independent record label is looking for a dynamic and highly motivated, experienced Label Manager with a broad knowledge of electronic music.

Must have a strong understanding of digital and physical sales, manufacture, marketing and distribution; publishing; licensing.

Successful applicant will also have the all-round ability to lead the business, devising long term strategies and developing new opportunities in a continually evolving environment.

Salary commensurate with experience.

Please send CV and covering letter to [labelmanager@hotmail.com](mailto:labelmanager@hotmail.com)



## Head of Legal and Business Affairs.

Full Time. Based in Kensington.

Warner/Chappell Music Limited represents the music publishing interests of many of the most important UK and International songwriters and composers. We are looking for a Head of Legal and Business Affairs to manage the UK Legal team to ensure that a commercial, effective and compliant legal service is provided to the UK Warner/Chappell business.

This is a varied role covering issues such as negotiating and drafting commercial songwriter and licensing agreements, supporting the various Warner/Chappell UK business units including synch licensing and working as part of the senior management team to contribute to the success and strategic direction of the company.

The successful candidate will have a proven ability to run litigation and instruct and manage external counsel. Further staff management experience (including recruitment) would be beneficial. Extensive music publishing knowledge is essential together with a current legal qualification and proven experience in undertaking complex, high level negotiations.

This senior position offers a competitive salary and excellent benefits package.

For more detailed information or an informal discussion about this position please contact Natalie Longden, HR Manager on 0208 563 5878.

To apply, please send your CV and a detailed covering letter to [recruitment.uk@warnerchappell.com](mailto:recruitment.uk@warnerchappell.com)

Job descriptions can also be requested via this address.

Closing date: Applications are to be received by 6pm, Friday 3rd April 2009.

[www.warnerchappell.co.uk](http://www.warnerchappell.co.uk)

## MusicWeek 4 Jobs

Music Week jobs is proud to be launching a new Jobs Website in mid-March. We will be utilising the Madgex Job Board Software platform used by six other UBMi job sites, the Guardian and TimesOnline.

MusicWeek4Jobs will offer many improvements for both Job Seekers and Recruiters.

- Advanced search & browse options
- Personalised accounts, with application and profile updating facilities
- The option to receive jobs by email
- Careers advice
- Access to a list of Recruiters offering jobs

These are all services not previously offered on the MW site.

The new MusicWeek4Jobs is highly user focused, with the aim to help jobseekers find suitable roles to apply for faster and help recruiters receive increased application numbers from the most relevant candidates. Recruiters will also be able to book and upload their own ads.



## careermovesgroup

### E-Commerce Manager - up to £40K - J116443

High profile digital retail company in West London seeks Content Manager/Editor. You will have Content editorial/production & HTML experience as well as experience of SEO, Analytical Packages and Project/Product Management experience. An interest in retail/E-commerce is essential. Email CV's to [si.nixon@careermovesgroup.co.uk](mailto:si.nixon@careermovesgroup.co.uk)

### Music - Artist Manager - £30,000 - £35,000 - J116713

Do you have extensive music management experience? Do you currently work with high-profile acts? Do you have extensive experience of organising and planning tours & gigs? Our client is a respected West London based music management company, seeking an exceptional candidate to join their busy team. Email CV's to [richard.watson@careermovesgroup.co.uk](mailto:richard.watson@careermovesgroup.co.uk)

Copyright, Licensing & Royalties Candidates Wanted! We are always seeking experienced Copyright, Licensing & Royalties Candidates at all levels. If you have demonstrable experience in these areas gained either at a Music Publishers, Label or Collection Society, we want to hear from you! Email CV's to: [richard.watson@careermovesgroup.co.uk](mailto:richard.watson@careermovesgroup.co.uk)

<http://www.careermovesgroup.co.uk/broadcast/music.php>

## Sony/ATV Music Publishing

### ASSISTANT ACCOUNTANT - competitive salary and benefits

The duties will cover all aspects of accounts payable and receivable, treasury functions, account reconciliations, VAT returns, employee expenses etc. The role will also include assisting in month end closing, quarterly reports and year end.

We are looking for someone with sound practical experience in the above areas and ideally from a Music/Media background. You will have solid working knowledge of Excel and practical experience of JD Edwards is desirable.

The successful candidate will be a confident communicator with a proactive attitude and a meticulous, flexible work ethic who can meet tight deadlines.

### SENIOR ANALYST - ADMINISTRATION (Maternity cover)

The role involves working principally on Income Tracking and assisting with Sample clearances. There will also be the need to work closely with other team members on a range of shared Tracking projects. In both key areas, the successful candidate should further develop Sony/ATV's representation and maximize revenue collection.

An ability to manage and prioritize the workload is paramount along with meeting tight deadlines and therefore relevant prior experience in the above areas is essential.

**If you wish to apply send your CV with a covering letter explaining your interest to [careers@sonyatv.com](mailto:careers@sonyatv.com) by the closing date of Friday 3rd April. No Agencies please.**

**Join our prestigious clients above in targeting the best people in the music industry - contact Martin today on 0207 921 8315 or [martin@musicweek.com](mailto:martin@musicweek.com) to find out more about recruitment advertising.**

Contact: **Martin Bojtis, Music Week United Business Media, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UW**  
T: 020 7921 8315  
F: 020 7921 8372  
E: [martin@musicweek.com](mailto:martin@musicweek.com)

Rates per single column cm  
**Jobs: £40**  
**Business to Business & Courses: £21**  
**Notice Board: £18 (min. 4cm x 1 col)**  
**Spot colour: add 10%**  
**Full colour: add 20%**  
All rates subject to standard VAT

The latest jobs are also available online every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

# MW Services

## Packaging

### Specialist

in Replacement Cases & Packaging items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLY LINED
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD
- DVD cases
- Recordable CD & Minidisc



Sounds (Wholesale) Limited

Best prices given. Next day delivery (in most cases)

Phone for samples and full stock list

Phone: 01283 566823 Fax: 01283 568631

Unit 2, Park Street, Burton On Trent, Staffs. DE14 3SE

E-mail: matpriet@aol.com

Web: www.soundswholesaleltd.co.uk

## Wanted

### CATALOGUES FOR SALE?

Compact Media Group are looking to acquire small to medium IP catalogues across the creative industries particularly music publishing copyrights. If you or your clients are interested in discussing further please contact James Sellar on

+44 (0)7738 415711

jsellar@compactcollections.com

www.compactcollections.com

## CD Pressing & Digital Distribution

"Almost always, the creative dedicated minority has made the world better."

Martin Luther King Jr



Unleash your creativity with our innovative CD, DVD & vinyl pressing, creative packaging and global digital distribution platform. Express yourself - your time is now

Phone +44 (0)114 255 2460 or Visit www.breed-media.co.uk

**Breed Media Group**  
creativity, Unleashed

## Accommodation

**Enjoy the Freedom of your own Apartment!**

4 day minimum  
4 to 8 people  
Choice of Kensington, Notting Hill or Hampstead  
[www.consortestates.com](http://www.consortestates.com)  
01923 257535  
Apartments also available for long stays

## Wanted

**MANAGEMENT WANTED!**  
Unique and truly BRILLIANT solo artist/writer seeks committed management with humanity, honesty, integrity - and everything it takes. DONT MISS THIS ONE. Classic commercial pop/rock. 3 albums of material (plus video content) ready for your perusal. CONTACT: 07939 388797

## Services

**ClassicLPs.co.uk**  
for the love of vinyl

high-grade pressings • 180 grams • new release • audiophile

**yuza mobile.com**

composing iPhone Apps for the Music Industry

## Producers

**ANDYWHITMORE.COM**

**Top London Producer**  
**Andy Whitmore**  
(Lemar, Atomic Kitten)

**Top Spec Studio**  
Fantastic rates  
Get your tracks to commercial level.

Call to discuss on  
**07850735591**  
[www.andywhitmore.com](http://www.andywhitmore.com)

**Please quote Music Week when replying to adverts.**

**MusicWeek.com**

DIGITAL CLASSIFIED PAGES ONLINE

[www.musicweek.com](http://www.musicweek.com)

Contact: **Martin Bojtos, Music Week United Business Media, 8th Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UY**  
T: 020 7921 8315  
F: 020 7921 8372  
E: martin@musicweek.com

Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10%  
Full colour: add 20%  
All rates subject to standard VAT

The latest jobs are also available online every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

# Key releases

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

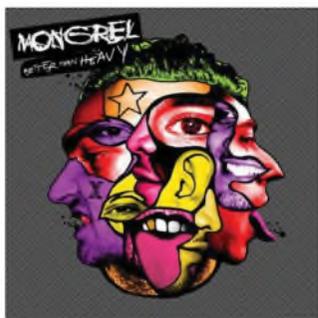
## Out this week

### Singles

- **Animal Collective** My Girls (Domino)  
Previous single (chart peak): Water Curses (did not chart)
- **Peter Bjorn & John** Nothing To Worry About (Wichita)  
Previous single: Young Folks (13)
- **The Kills** Back Balloon EP (Domino)  
Previous single: Cheap & Cheerful (did not chart)
- **Metro Station** Shake It (Columbia)  
Previous single: Control (did not chart)
- **Noisettes** Don't Upset The Rhythm (Vertigo)  
Previous single: Wild Young Hearts (did not chart)
- **The Veronicas** Untouched (Warner Bros)  
Previous single: Take Me On The Floor (did not chart)
- **White Lies** Farewell To The Fairground (Fiction)  
Previous single: To Lose My Life (34)
- **Neil Young** Johnny Magic (Reprise)  
Previous single: Fork In The Road (did not chart)

### Albums

- **British Sea Power** Man Of Aran (Rough Trade)  
Previous album (first-week sales/total sales): Do You Like Rock Music? (13,988/50,145)
- **Calexico** Spoke (Touch & Go)  
Previous album: Carried To Dust (2,648/9,603)
- **Chris Cornell** Scream (Interscope)  
Previous album: Carry On (6,667/23,103)



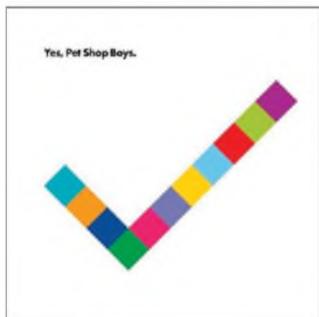
- **The Decemberists** The Hazards of Love (Rough Trade)  
Previous album: The Crane Wife (706/14,260)
- **Kano** 140 Grime St (PIAS)  
Previous album: London Town (13,686/54,346)
- **Mongrel** Better Than Heavy (Wall Of Sound)  
Debut album
- **Papa Roach** Metamorphosis (Geffen)  
Previous album: The Paramour Sessions (3,639/25,797)
- **Pet Shop Boys** Yes (Parlophone)  
Previous album: Fundamental (26,494/66,236)
- **The Rakes** Klang (V2)  
Previous album: Ten New Messages (5,785/18,127)
- **Royksopp** Junior (Wall Of Sound)  
Previous album: The Understanding (22,480/103,500)
- **Dieter Schoon** Lablaza (Headspin)  
Debut album
- **Whomadewho** The Plot (Gomma)  
Previous album: Whomadewho (94/951)

## March 30

### Singles

- **Buffalo 77** Memento (Autonomy)

- **Alain Clark** Father And Friend (Warner Brothers)
- **Doves** Kingdom Of Rust (Heavenly)
- **Funeral For A Friend** Rules And Games (Join Us)
- **Kig Family** Head Shoulders Knees & Toes (AATW)
- **Just Jack** Embers (Mercury)
- **Lady Gaga** Poker Face (Interscope)
- **Lady Sovereign** So Human (Midget)
- **Psapp** I Want That (Domino)
- **The Sugars** Gossip (Bad Sneakers)
- **Lissy Trullie** Boy Boy (Make Mine Music)



- **Vile** Imbeciles Tramp/Death Jazz (Tea Vee Eye)
- **Yo!** Majesty Don't Let Go (Domino)

### Albums

- **Peter Bjorn & John** Living Thing (Wichita)
- **Flo-Rida** Roots (Atlantic)
- **Frightened Rabbit** Quietly Now! (FatCat)
- **Goldie Lookin Chain** Asbo 4 Life (1983)
- **Gomez** A New Tide (Eat Sleep)
- **Loner Western** Sci-Fi (Just Music)
- **Metro Station** Metro Station (Columbia)
- **Noisettes** Wild Young Hearts (Vertigo)
- **Obits** I Blame You (Sub Pop)
- **Official Secrets Act** Understanding Electricity (One Little Indian)
- **PJ Harvey & John Parrish** A Woman A Man Walked By (Island)
- **The Rank Deluxe** You Decide (FatCat)

## April 6

### Singles

- **India.Arie** Chocolate High (Island)
- **Art Brut** Alcoholics Unanimous (Cooking Vinyl)
- **Bat For Lashes** Daniel (Parlophone)
- **Arthur Delaney** Darling (Young & Lost)
- **Fightstar** Mercury Summer (Search & Destroy)
- **Calvin Harris** I'm Not Alone (Columbia)
- **John & Jehn** Oh My Love (Faculty)
- **Metronomy** Rad' O' Radio (Weed Now Future)
- **PJ Harvey & John Parrish** Black Hearted Love (Island)
- **Razorlight** Burberry Blue Eyes (Vertigo)
- **Silversun Pickups** There's No Secrets This Year (Warner Brothers)
- **Jasmine Sullivan** Dream Big (1)
- **Yeah Yeah Yeahs** Zero (Polydor)
- **Zarif** Let Me Back (RCA)

### Albums

- **Bat For Lashes** Two Suns (Parlophone)

## The Blockheads Starting Down The



Barrel (EMI)

- **Ciara** Fantasy Ride (LaFace)
- **Doves** Kingdom Of Rust (Heavenly)
- **Escala** Escala (Syco)
- **It Hugs Back** Inside Your Guitar (4AD)
- **Just Jack** All Night Cinema (Mercury)
- **Missy Elliott** Block Party (Atlantic)
- **Lady Sovereign** Jigsaw (Midget)
- **Bob Mould** Life And Times (Anti)
- **William Orbit** My Oracle Lives Uptown (Kobalt)
- **Elvis Perkins** In Dearland (XL)
- **Prefuse 73** Everything She Touched Turned Ampexian (Waro)
- **Raphael Saadiq** The Way I See It (RCA)
- **Sneaky Sound System** Sneaky Sound System (14th Floor)
- **Benjamin Taylor** The Legend Of Kung Folk Part 1 (Wiz)
- **Sara Watkins** Sara Watkins (Wonesuch)
- **Neil Young** Fork In The Road (Reprise)

## April 13

### Singles

- **AC/DC** Anything Goes/Big Jack (Columbia)

“Anything Goes has been one of the five songs from AC/DC's latest album *Black Ice* to feature on the band's mammoth world tour. The release of this double A-side single, featuring two fellow *Black Ice* tracks, coincides with the tour hitting the UK, including two

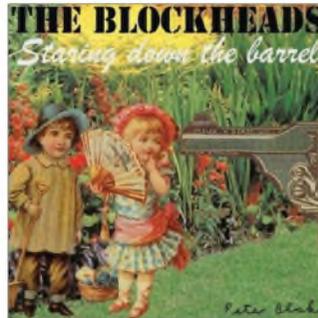
sold-out dates at The O2 in London. Both tracks are meat-and-potatoes AC/DC, but with *Black Ice* the second-highest-seller in the world last year, no one seems to have any objections.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Beyonce** Halo (Columbia)
- **Bombay Bicycle Club** Always Like This (Island)
- **Das Pop** Never Get Enough (Ugly Truth)
- **Death Cab For Cutie** The Open Door (Atlantic)
- **Delphic** Counterpoint (R&S)
- **The Enemy** No Time For Tears (Warner Brothers)
- **Pete Greenwood** Penny Dreadful (Heavenly)
- **Manchester Orchestra** I've Got Friends (Columbia)
- **N-Dubz** Wouldn't You (AATW)
- **Tinchy Stryder** Feat. N-Dubz Number 1 (Island)
- **The Virgins** Rich Girls (Atlantic)
- **Yppah** Gum Ball Machine Weekend (Ninja Tune)

### Albums

- **The Juan Maclean** The Future Will Come (DFA/C3-Op)

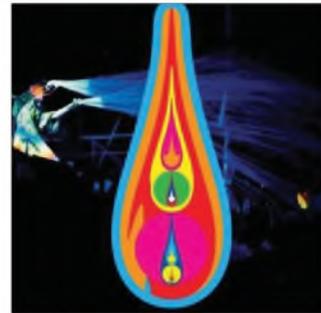


- **Papercuts** You Can Have What You Want (Memphis Industries)
- **Silversun Pickups** Swoon (Warner Brothers)
- **Soap&Skin** Lovetune For Vacuum (PIAS)
- **Twisted Wheel** Twisted Wheel (Columbia)
- **Wildbirds & Peacedrums** The Snake (Leaf)

## April 20

### Singles

- **Steve Appleton** Dirty Funk (RCA)
- **The Big Pink** Velvet (4AD)
- **The Days** Never Give Up (Atlantic)
- **Gallows** The Vulture (Warner Brothers)
- **Holiday For Strings** Two Of You (Carpine)
- **Junior Boys** Hazel (Domino)
- **Kid British** Sunny Days (Mercury)
- **Kevin Rudolf** Welcome To The World (Island)



### Albums

- **Bjork** Voltaic (One Little Indian)
- **Brakes** Touchdown (FatCat)
- **Tom Brosseau** Posthumous Success (FatCat)
- **Camera Obscura** My Maudlin Career (4AD)
- **Das Pop** Das Pop (Ugly Truth)
- **Depeche Mode** Sounds Of The Universe (Mute)
- **Duke Special** I Never Thought This Day Would Come (V2)
- **King Creosote** Flick The Vs (Domino)
- **Jeffrey Lewis & The Junkyard** 'Em Are 1 (Rough Trade)
- **Manchester Orchestra** Everything To Nothing (Columbia)
- **Asher Roth** Asleep In The Bread Aisle (Island)
- **The Virgins** The Virgins (Atlantic)

## April 27

### Singles

- **Alessi's Ark** Over The Hill (Virgin)

## THE PANEL

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



### GARY BONES (RADIO TWO)

**Jon Allen: Dead Man's Suit (Monologue)**

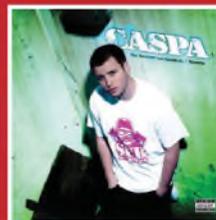
Allen is testament to the art of quality songwriting and is an important new British talent. This sits alongside contemporaries such as Ryan Adams while reminiscent of the late Sixties/early Seventies folk/rock scene. *Single In Your Light* has been championed by Ken Bruce and is A-listed at Radio Two.



### EDDY TEMPLE-MORRIS (XFM)

**Trip: River Phoenix (Autonomy)**

Remember how special the first Streets album was? Now think Skinner, but more indie than dance, and you're there. Trip has the same ability to conjure a window to a mundane world and give it magic. The Streets crossed over from dance to indie, so naturally Trip will go vice-versa.



### DAVE JENKINS (JD)

**Caspa: The Takeover (Subsoldiers)**

Two shades of dubstep on one single, Caspa issues the first single from Everybody's Talking, Nobody's Listening. Marmite lives up to its name with screaming LFOs and a hype-raising vocal while The Takeover offers a hip-hop approach. Wanna know where dubstep is at in 09? Check this out...



### MIC WRIGHT (7)

**Tommy Sparks: She's Got Me Dancing (Island)**

Swedes make pop so fizzy and sweet you almost worry that it will rot your teeth. But this bouncy dancefloor treat, with its squelching synths and frantic guitar, bypasses your brain entirely to get your feet tapping and slaps a grin on your face.

- **Esser** Headlock (Transgressive)
- **Ironik** Tiny Dancer (Asylum)
- **The King Blues** I Got Love (Island)
- **King Creosote** Coast On By (Domino)
- **The Maccabees** Love You Better (Fiction/Polydor)
- **Pink** Please Don't Leave Me (LaFace)
- **T-Pain Feat. Chris Brown** Freeze (RCA)
- **Kanye West** Paranoid (Roc-A-Fella)



### Albums

- **Alaska** In Winter Holiday (Regular Beat)
- **The Enemy** Music For The People (Warner Brothers)

### May 4

#### Singles

- **Empire Of The Sun** We Are The People (Virgin)
- **Jade Ewen** It's My Time (Polydor)
- **Gary Go** Open Arms (Decca)
- **Hockey** Song Away (Virgin)
- **Caroline Liar** Show Me What I'm Looking For (Atlantic)
- **Mastodon** Oblivion (Reprise)
- **Daniel Merriweather** Red (I)
- **Tommy Sparks** She's Got Me Dancing (Island)
- **Britney Spears** If You Seek Amy (Ive)
- **U2** Magnificent (Vertigo)
- **Will & The People** Knocking (RCA)

### Albums

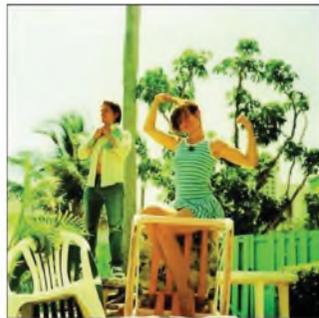
- **Alessi's Ark** Notes From The Treehouse (Virgin)
- **Conor Oberst And The Mystic Valley Band** Outer South (Wichita)

“Conor Oberst's crossover into the mainstream continues with a solid set of country rock which seems increasingly detached from his bedsit troubadour past. Outer South is a generous and accomplished affair, rich in imagery and chocked with the lovelorn, yearning songs that make Oberst such an essential artist. However, long-term fans might miss the experimentation and rawness of early releases, and at times it seems that Oberst has been taking the “new Dylan” tag he was lumbered with a little too seriously.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **The Do** A Mouthful (Get Down!)
- **Esser** Braveface (Transgressive)
- **Gallows** Grey Britain (Warner Brothers)

“Grey Britain is a blistering wall of noise, polished as expected but still packed with raw energy. A 33-piece string arrangement has helped transform the band



from a fuelled-up anger quintet into something of a mature monster with a heart. Standout tracks leeches and Death Voices are surely destined for exposure on Mike Davis's Radio One Lock Up session among other specialist radio stations.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **The Horrors** Primary Colours (XL Recordings)

“A major label was probably never the right home for a band like The Horrors and, judging by the strength of the band's second album, parting company with A&M may well prove to be the best move they ever made. With a little help from producers Chris

Cunningham and Portishead's Geoff Barrow, Primary Colours marks a gentle move toward a more electronic sound. It is a psychedelic, at times purposely lethargic collage of songs that swing from Joy Division-esque pop such as Mirror's Image, into understated and repetition based numbers such as lead single Sea Within A Snail, currently being previewed online. One of the year's greatest surprises so far.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Our Brother The Native** Sacred Psalms (FatCat)



- **Peaches** I Feel Cream (XL)

### May 11 and beyond

#### Albums

- **Billy Talent** Billy Talent III (Atlantic) (08/06)
- **Black Eyed Peas** The E.N.D. (A&M) (08/06)
- **Jarvis Cocker** Further Complications (Rough Trade) (18/05)
- **Elvis Costello** Secret, Profane And Sugarcane (Concord) (08/06)
- **The Days** Atlantic Skies (Atlantic) (29/06)
- **The Dream** Love Vs Money (Def Jam) (13/07)
- **Eels** Hombre Lobo (Geffen) (01/06)
- **Nathan Fake** Hard Islands (Border Community) (11/05)
- **Frankmusik** Complete Me (Island) (13/07)
- **Hockey** Mind Chaos (Virgin) (15/06)
- **Laura Izibor** Let The Truth Be Told (Atlantic) (18/05)
- **Junior Boys** Bagone Dull Care

(Domino) (11/05)

- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia) (08/06)
- **Kid British** Are You Alright? (Mercury) (29/06)
- **Caroline Liar** Coming To Terms (Atlantic) (27/07)
- **Lil' Wayne** Rebirth (Island) (18/05)
- **Pixie Lott** Pixie (Mercury) (17/08)

The subject of an innovative campaign that has included a six-part online mini series on Bebo this month, the highly-anticipated debut set from teenager Pixie Lott features an array of top-drawer songwriting talent such as Greg Kurstin, the co-writer and producer of Uly Allen's album It's Not Me It's You. Her debut single Mama Do, written with Phil Thornalley and Mads Hauge and with Kurstin at the production desk, showcases a pop sensibility not unlike the work of Amy Winehouse and is slated for a June 3 release. The follow up, Gravity, will debut on August 31.

- **Courtney Love** Nobody's Daughter (UMC) (08/06)
- **Scott Matthews** Elsewhere (Island) (18/05)
- **Daniel Merriweather** Love And War (Columbia) (11/05)



- **Passion Pit** Manners (Columbia) (18/05)
- **Phoenix** Wolfgang Amadeus Phoenix (V2) (25/05)

“With free download 1901 currently the toast of the blogging community, the stall has been set for Phoenix's return. It seems like they've never been away, with the band brandishing tasteful synths, disco-esque drums and blue-eyed soul. It's all very classy, very French and very early Noughties – they've even got Cassius's Philippe Zdar, who produced

their excellent first album United, back on board. What is more, Wolfgang Amadeus Phoenix does, at times, show signs of innovation: Love Like A Sunset is a two-part epic and is, by some distance, the best thing on the album.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **Paul Potts** Passionate (Syco) (01/06)



- **The Rumble Strips** Welcome To The Walk Alone (Fallout) (08/06)
- **Simple Minds** Graffiti Soul (Sanctuary) (25/05)
- **Sonic Youth** Eternal (Matador) (25/05)
- **Taking Back Sunday** New Again (Warner Brothers) (01/06)
- **Toddla T** Skanky Skanky (1953) (25/05)
- **Rob Thomas** Cradle Song (Atlantic) (29/06)
- **Julian Velard** The Planeteer (Virgin) (01/06)
- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)

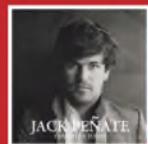
“Australian pop duo The Veronicas have been a huge success in their native market but have, as yet, failed to make their mark on the UK. It is a trend that looks set to change with the release of this second album, their debut for the UK. Lead single Untouched has already enjoyed more than 26m plays on MySpace and clocked up almost 1m download sales in the US alone. Warner Bros will get the ball rolling on the UK campaign this week with a invite-only showcase in London. Big, shiny pop with mainstream edge.”

[www.musicweek.com/reviews](http://www.musicweek.com/reviews)

- **The Veronicas** Hook Me Up (Warner Brothers) (08/06)
- **We Were Promised Jetpacks** These Four Walls (FatCat) (15/06)

## SINGLE OF THE WEEK

**Jack Peñate** Today's Tonight (XL Recordings)



Danceability was never something that Jack Peñate's songs lacked, but on listening to the

first single from his second album, it is clear the Londoner is pushing the boundaries of his sound. Aided by producer Paul Epworth (Kate Nash, Bloc Party), he draws on more synthesised production tools and tricks to give his music some added punch. Built around a laid-back 4/4 rhythm, the strength of Today's Tonight lies in the reoccurring, chant-like backing vocal. Peñate's debut album Matinee debuted at number seven on the UK charts, and judging by early responses this single is getting at radio, we will see an even stronger result with album two.

## ALBUM OF THE WEEK

**PJ Harvey & John Parish** A Woman A Man Walked By (Island)



Harvey and Parish's second collaboration, A Woman A Man Walked By has already won

some glowing upfront reviews, and justifiably so. This is a glorious, beguiling record; a collection of folk, dark ballads and disenchanting love songs that wrap themselves around the listener. Lead single and album opener Black Hearted Love received its debut play on Zane Lowe's Radio One show at the beginning of the month, with the DJ praising its anthemic grunge-pop guitars. Parish wrote all of the music and plays many of the instruments on the album while Harvey sings and writes lyrics, and the pairing works wonderfully.

# Key releases

## Sound of Depeche Mode gets louder



**NO CHANGE AT THE TOP OF THE** pre-release charts at Play, where Eminem's *Relapse* is number one for the fourth straight week, or at the top of the HMV chart where Elbow's *Seldom Seen Kid: Live At Abbey Road* continues to outpace allcomers. But Depeche Mode slip into pole position on Amazon's chart with their 12th album *Sounds Of The Universe*. It also improves 10-9 at HMV and 6-5 at Play.

The week's hottest new entry is 21st Century Breakdown, the upcoming studio album by Green Day. Although no firm release date has yet been set, the album is expected in May and will be the band's first studio album since 2004's *American Idiot*. All of the top online retailers did brisk Green Day business last week, resulting in it entering at 10 on Amazon, seven on HMV and three on Play.

Also gearing up for stellar sales, *Now That's What I Call Music! 72* was added to sites last week, ahead of its April 6 release. The full tracklisting has not yet been revealed but will include most of the biggest hits of the first quarter of the year, among them chart-toppers from Alexandra Burke, Leona Lewis and Kelly Clarkson – enough to secure the album debuts at number two (Play), three

(Amazon) and eight (HMV).

No change at the top of Shazam's chart, with Steve Angello and Laidback Luke's update of Robin S' *Show Me Love* emerging as its most-tagged track for the third time in a row, while Last.fm's Hype chart sees Peter Doherty occupy three of the top five positions, including the top two placings.

Alan Jones

### Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	EMINEM	<i>Relapse</i>	Interscope
2	VARIOUS	<i>Now! 72</i>	EMI TVIUMTV
3	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
4	DOVES	<i>Kingdom Of Rust</i>	Heavenly
5	DEPECHE MODE	<i>Sounds Of The...</i>	Mute
6	50 CENT	<i>Before I Self-Destruct</i>	Interscope
7	ESCALA	<i>Escala</i>	Syco
8	YEAH YEAH YEAHS	<i>It's Blitz</i>	Fiction
9	NEIL YOUNG	<i>Fork In The Road</i>	Reprise
10	BAT FOR LASHES	<i>Two Suns</i>	Parlophone
11	EOGHAN QUIGG	<i>Eoghan Quigg</i>	RCA
12	THE ENEMY	<i>Music For The People</i>	Warner
13	D MERRIWETHER	<i>Love And War</i>	Columbia
14	PJ HARVEY/J PARRISH	<i>A Woman...</i>	Island
15	DECEMBERISTS	<i>Hazards Of Love</i>	Rough Trade
16	LEONARD COHEN	<i>Live In London</i>	Sony
17	QUEENSRYCHE	<i>American Soldier</i>	Rhino
18	SARAH MCLACHLAN	<i>The Best Of</i>	RCA
19	FLO-RIDA	<i>Routes...</i>	Atlantic
20	FLORENCE & THE MACHINE	<i>Lungs</i>	Island



### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	DEPECHE MODE	<i>Sounds Of The...</i>	Mute
2	DOVES	<i>Kingdom Of Rust</i>	Heavenly
3	VARIOUS	<i>Now! 72</i>	EMI TVIUMTV
4	LEONARD COHEN	<i>Live In London</i>	Sony
5	BUDDY HOLLY	<i>Memorial Collection</i>	Decca
6	ESCALA	<i>Escala</i>	Syco
7	MADELEINE PEYROUX	<i>Bare Bones</i>	Rouder/UC
8	EMINEM	<i>Relapse</i>	Interscope
9	NEIL YOUNG	<i>Fork In The Road</i>	Reprise
10	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
11	SENSATIONAL ALEX HARVEY	<i>Hot City</i>	Major League
12	PJ HARVEY/J PARRISH	<i>A Woman...</i>	Island
13	BUDDY HOLLY	<i>Down The Line</i>	Decca
14	BAT FOR LASHES	<i>Two Suns</i>	Parlophone
15	BILL CALLAHAN	<i>Sometimes...</i>	Drag City
16	MY BLOODY VALENTINE	<i>Isn't Anything</i>	Sony
17	BLACK SABBATH	<i>Paranoid</i>	Sanctuary
18	50 CENT	<i>Before I Self Destruct</i>	Interscope
19	W BROWN	<i>Travelling Like The Light</i>	Island
20	SARAH MCLACHLAN	<i>The Best Of</i>	RCA



### Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	STEVE ANGELLO	<i>Show Me Love</i>	Data
2	NOISSETTES	<i>Don't Upset The Rhythm</i>	Vertigo
3	CAVIN HARRIS	<i>I'm Not Alone</i>	Columbia
4	HITTY	<i>Head Shoulders Knees &amp; Toes</i>	AATW
5	BON IVER	<i>Woods</i>	Jagjaguwar
6	GANG GANG DANCE	<i>Princes</i>	Warp
7	ERCOLA	<i>Every Word</i>	Gayenne
8	JAZMINE SULLIVAN	<i>Dream Big</i>	J
9	TAKE THAT	<i>The Garden</i>	Polydor
10	TINCHY STRYDER	<i>Number 1</i>	Island
11	JUST JACK	<i>Embers</i>	Mercury
12	WHITE LIES	<i>Farewell To...</i>	Fiction
13	SWELL SESSION	<i>Sleeping</i>	Anti
14	JACK PENATE	<i>Tonight's Today</i>	XL
15	ASHER ROTH	<i>I Love College</i>	Island
16	CIARA	<i>Love &amp; Sex &amp; Magic</i>	LaFace
17	PINK	<i>Please Don't Leave Me</i>	LaFace
18	JAMES MORRISON	<i>Please Don't...</i>	Polydor
19	DOVES	<i>Kingdom Of Rust</i>	Heavenly
20	SERANI	<i>No Games</i>	TJ 876



### Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	PETER DOHERTY	<i>Arcady</i>	Parlophone
2	PETER DOHERTY	<i>Last Of The...</i>	Parlophone
3	UTAH SAINTS	<i>Something Good (remix)</i>	Hospital
4	PETER DOHERTY	<i>Lady Don't Fall...</i>	Parlophone
5	SIVERSTEIN	<i>Apologize</i>	Victory
6	A STATIC LULLABY	<i>Toxic</i>	Columbia
7	THE BOOKS	<i>Cello Song</i>	Tomlab
8	YOU LOVE HER COZ...	<i>Superheroes</i>	Kitsune
9	METRIC	<i>Help I'm Alive</i>	Metric Music
10	DEPT OF EAGLES	<i>Sailing By Night</i>	Melodic
11	BOY LEAST LIKEY TO	<i>I Box Up...</i>	Too Young To Die
12	KID CUDI VS. CROOKERS	<i>Day 'N' Nite</i>	Data
13	POLLY SCATTERGOOD	<i>I Am Strong</i>	Mute
14	GROOVE ARMADA	<i>Superstylin'</i>	Columbia
15	ERIC PRYDZ	<i>Pjanoo</i>	Hospital
16	POLLY SCATTERGOOD	<i>Untitled</i>	Mute
17	PET SHOP BOYS	<i>Paninaro</i>	EMI
18	KIDDA	<i>Under The Sun</i>	Skint
19	ALCAZAR	<i>Stay The Night</i>	Sony
20	DEPT OF EAGLES	<i>Family Romance</i>	Melodic



### Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	ELBOW	<i>Live At Abbey Road</i>	Fiction
2	EMINEM	<i>Relapse</i>	Interscope
3	50 CENT	<i>Before I Self-Destruct</i>	Interscope
4	ALEXANDRA BURKE	<i>tbc</i>	Syco
5	JAY-Z	<i>Blueprint III</i>	Def Jam
6	BUSTA RHYMES	<i>Back On My Bs</i>	Interscope
7	GREEN DAY	<i>21st Century Breakdown</i>	Reprise
7	VARIOUS	<i>Now! EMI TVIUMTV</i>	
9	DEPECHE MODE	<i>Sounds Of The Universe</i>	Mute
10	PJ HARVEY/J PARRISH	<i>A Woman...</i>	Island
11	DOVES	<i>Kingdom Of Rust</i>	Heavenly
12	ESCALA	<i>Escala</i>	Syco
13	FLORENCE & THE MACHINE	<i>Lungs</i>	Island
14	YEAH YEAH YEAHS	<i>It's Blitz</i>	Fiction
15	FLO-RIDA	<i>Routes Of Overcoming...</i>	Atlantic
16	MADELEINE PEYROUX	<i>Bare Bones</i>	Rouder/UC
17	LIL' WAYNE	<i>Rebirth</i>	Island
18	D MERRIWETHER	<i>Love And War</i>	Columbia
19	PLACEBO	<i>Battle For The Sun</i>	PIAS
20	SUPER FURRY ANIMALS	<i>Dark...</i>	Rough Trade



## CATALOGUE REVIEWS

### THE SPECIALS

**Live At The Moonlight Club** (Chrysalis/EMI 6963012)/**The Best Of** (CHRTV 20082)

Coventry's The Specials hit the ground running, immediately winning favour for their unique hybrid of reggae, punk and ska. To tie in with their upcoming reunion tour, their legendary *Live At The Moonlight Club* – a much-bootlegged set – becomes legally available again. The Best Of is a 'sound & vision' release, originally released a year ago, which crams 20 of their best-loved songs onto a CD and collects 16 promotional videos, TV appearances and live performances onto a DVD.

### ROD STEWART

**Unplugged...And Seated** (Warner Bros 8122798990)

Rod Stewart's 1993 acoustic performance was one of the

highlights of MTV's *Unplugged* series. It was also one of the most successful, reaching number two and selling upwards of 300,000 copies. This upgrading of *Unplugged...And Seated* is both remastered and expanded, with *Gasoline Alley* and *Forever Young* joining the line-up for the first time. More importantly, the original 13-song telecast – which saw Stewart reunited with former Faces bandmate Ronnie Wood and featuring *Handbags & Gladrags*, *Mandolin Wind* and *Reason To Believe* – is included on DVD for the first time.

### VARIOUS

**Factory Records: Communications 1978-1992** (Warner Music 2564693790)

Compiled by Jon Savage as a replacement for the awesome but long-deleted *Palatine* – the original Factory Records box set

– this definitive four-CD set is served up in a hefty longbox including notes and 62 musical highlights and rarities from Manchester's unique and legendary label. It was always going to be a compromise, but it is a very good one, with commercially successful Joy Division, OMD, New Order, James and Happy Mondays tracks filtered in among more esoteric offerings from The Royal Family & The Poor, *Biting Tongues* and *Crispy Ambulance*.

### SUTHERLAND BROTHERS & QUIVER

**Down To Earth** (Lemon CDLEM 114) Previously separate entities, The Sutherland Brothers & Quiver united in 1973 and released a number of excellent melodic pop/folk albums, of which this 1977 release is one of the finest. Produced by Bruce Welch of The Shadows, it combines nicely-

crafted songs and sublime harmonies. Its lack of relevance to the punk and disco scenes of the time doubtless helped to consign it to oblivion, but at this distance it sounds good.

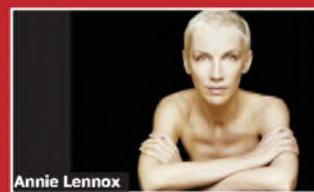
### VARIOUS

**1958 British Hit Parade – Britain's Greatest Hits Volume 7 – Part 1: January-June/Part 2: June-December** (Future Noise/Fantastic Voyage FVQD 001/002)

Future Noise takes advantage of the fact that all of 1958's hits have passed into the public domain by issuing two four-CD sets, collecting each and every 1958 hit – all 203 of them – in chronological order. Classics from the likes of Cliff Richard, Buddy Holly, Little Richard, Elvis Presley and Johnny Mathis nestle next to dated MOR and a smattering of novelty hits. Each set comes with a fact-packed 48-page booklet.

Alan Jones

## CATALOGUE CHART SINGLES TOP 20



Annie Lennox



Dolly Parton & Kenny Rogers

This	Last	Artist	Title / Label
1	NEW	ANNIE LENNOX	<i>Walking On Broken Glass</i> / RCA (ARV)
2	7	ROBIN S	<i>Show Me Love</i> / Champion (TBC)
3	2	SNOW PATROL	<i>Chasing Cars</i> / Fiction (ARV)
4	RE	DOLLY PARTON & KENNY ROGERS	<i>Islands In The Stream</i> / RCA (ARV)
5	NEW	ANNIE LENNOX	<i>No More I Love You's</i> / RCA (ARV)
6	8	MICHAEL JACKSON	<i>Thriller</i> / Epic (ARV)
7	4	BOB DYLAN	<i>Blowin' In The Wind</i> / Sony Music (ARV)
8	6	SNOW PATROL	<i>Run</i> / Fiction (ARV)
9	1	BELLAMY BROTHERS	<i>Let Your Love Flow</i> / Carib (CIN)
10	NEW	ANNIE LENNOX	<i>Why</i> / RCA (ARV)
11	20	TAKE THAT	<i>Patience</i> / Polydor (ARV)
12	13	MICHAEL JACKSON	<i>Billie Jean</i> / Epic (ARV)
13	5	THE KILLERS	<i>Mr Brightside</i> / Izard King (ARV)
14	12	PURETONE	<i>Addicted To Bass</i> / tbc (tbc)
15	19	TAKE THAT	<i>Shine</i> / Polydor (ARV)
16	3	JOURNEY	<i>Don't Stop Believin'</i> / Columbia (ARV)
17	11	BON JOVI	<i>livin' On A Prayer</i> / Mercury (ARV)
18	NEW	ANNIE LENNOX	<i>Little Bird</i> / RCA (ARV)
19	RE	MICHAEL JACKSON	<i>Man In The Mirror</i> / Epic (ARV)
20	9	SURVIVOR	<i>Eye Of The Tiger</i> / Arista (ARV)

Official Charts Company 2009

# Charts clubs

## Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	label
1	3	3	LAURENT WOLF	No Stress	AATW
2	5	4	CLEARCUT	Breathless	Typecast
3	6	3	KEANE	Better Than This	Island
4	22	2	KIDDBASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
5	17	2	SYLVIA TOSUN & LOVERUSH UK	5 Reasons	Loverush Digital
6	2	4	FERRY CORSTEN	Made Of Love	Maelstrom
7	NEW		BEYONCE	Halo	Columbia
8	15	2	NOISETTES	Don't Upset The Rhythm	Vertigo
9	4	5	WHEELS & DISCO FEAT. MIGHTY MARVIN	Good Times	3 Beat Blue
10	NEW		ZARIF	Let Me Back	RCA
11	23	2	FULL TIME SUPER STARS	Waiting For The Night	(Can You Feel It Media Com)
12	1	5	JOHN DAHLBACK FEAT. BASTO!	Out There	Loaded
13	8	2	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	AATW
14	7	7	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
15	31	2	TOM NOIZE	Get A Rush	Love Rush Digital
16	NEW		TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
17	9	6	DI SNEAK VS. HERVE FEAT. KID INFINITY	Droppin' Kisses	:R2
18	14	2	SIRENS	Dreams	Kitchenware
19	16	6	KATE RYAN	Ella Elle La	All Around The World
20	12	6	GROOVE ARMADA	P.Jill Jp (Crank It Up)/Drop The Tough/Go	3-1ve
21	11	5	JAZMINE SULLIVAN	Dream Big	1
22	13	4	GHETTS	Sing For Me	AATW
23	10	6	ALVIN GEE	Losing My Religion	Loverush Digital
24	NEW		DJ ANTOINE	This Time	AATW
25	18	7	LADYHAWKE	Paris Is Burning	Modular
26	20	9	CAHILL	Sexshooter	3Beat Blue
27	24	13	RUDENKO	Everybody	Data
28	19	9	EMPIRE OF THE SUN	Walking On A Dream	Virgin
29	21	8	SNEAKY SOUND SYSTEM	I Love It	1471 Flour
30	26	4	LADY GAGA	Poker Face	Interscope
31	29	13	DOMAN & GOODING	Runnin'	Positiva
32	NEW		ROCHELLE	Chin Up	Planet Olique
33	30	9	EMMA DEIGMAN	Tell Your Mama	Storm
34	28	14	FREEMASONS FEAT. HAZEL FERNADES	If	Loaded
35	25	7	TAYLOR SWIFT	Love Story	Mercury
36	27	8	KINKY ROLAND	Something In Your Way	Loverush Digital
37	38	3	VELVET	Chemistry	Positiva
38	34	14	CHRIS LAKE FEAT. NASTALA	If You Knew	Rising
39	36	14	KID CUDI VS. CROOKERS	Day 'N' Nite	Data
40	32	11	BEYONCE	Single Ladies (Put A Ring On It)	Columbia

## Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	label
1	16	2	KELLY LORENNIA	Dress You Up	All Around the World
2	2	4	VELVET	Chemistry	Positiva
3	1	4	LADY GAGA	Poker Face	Interscope
4	3	4	THE SATURDAYS	Just Can't Get Enough	Fascination
5	11	2	CUTBACK FEAT. FEDERAL	Rock To The Rhythm	AATW
6	10	4	JUST JACK	Embers	Mercury
7	17	2	LAURENT WOLF	No Stress	AATW
8	12	4	RAH BAND FEAT. SUSANNA	No Way (To Treat Your Lover)	Shocking Music
9	8	5	ANNABEL FEAT. MR. KAOS	Sometimes	Street Beatz
10	NEW		BEYONCE	Halo	Columbia
11	18	2	MANIAN	Raver's Fantasy	All Around the World
12	19	3	RED BLOODED WOMEN	Enjoy The Silence	Young Fresh & New
13	21	2	VOGUE	Twilight	BlessGenePool
14	NEW		TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
15	NEW		FULL TIME SUPER STARS	Waiting For The Night	(Can You Feel It Media Com)
16	RE	6	SIRENS	Dreams	Kitchenware
17	4	4	BASSHUNTER	Walk On Water	Hardbeat
18	NEW		KIDDBASS FEAT. SINCERE	Goodgirls Love Rudeboys	Relentless
19	NEW		PINK	Please Don't Leave Me	LaFace
20	NEW		ZARIF	Let Me Back	RCA
21	14	6	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S	Show Me Love	Data
22	RE	4	HITTY FEAT. KIG FAMILY	Head Shoulders Knees & Toes	AATW
23	6	3	JAZMINE SULLIVAN	Dream Big	1
24	5	3	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope
25	7	5	METRO STATION	Shake It	Columbia
26	20	5	KATE RYAN	Ella Elle La	All Around the World
27	NEW		FRIDAY NIGHT POSSE	Before He Cheats	AATW
28	NEW		RUNNERZ	I'm Lost	Champion
29	9	4	GHETTS	Sing For Me	AATW
30	28	9	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope

# AATW, all over the clubs



**ALL AROUND THE WORLD** rules the roost on both the Upfront and Commercial Pop charts this week, with French house maestro Laurent Wolf's No Stress topping the former chart and Kelly Lorennia's Dress You Up leading the latter.

Wolf - who won the Best DJ category in the World Music Awards last year - has already topped the French sales chart with No Stress, and it has the potential to cross over here, too. Mixes from Loveland, Frisco, Ortega & Gold and Anton Wick are enough to give it a 12.2% lead over runners-up Clearcut's Breathless in Upfront venues.

Kelly Lorennia is almost All Around The World's resident vocalist, lending her distinctive tones to hits by N-Trance, Force & Styles and Flip & Fill, as well as an upcoming release from labelmates Love To Infinity. But she has also

had hits in her own right, specialising in remakes of songs like This Time I Know It's For Real, Heart Of Gold and Tell It To My Heart - all of which entered the Top 20 of the sales chart and were major club hits. Her latest is a cover of Madonna's Dress You Up, which rockets 16-1 in the Commercial Pop chart.

Flo-Rida's Right Round holds firm for a third week at the top of the Urban chart, pulling slightly further ahead of Lady Gaga's Poker Face, which remains in second place.

**UPFRONT BREAKERS:** 1 MEMORY - Fragma, 2 JUST CAN'T GET ENOUGH - The Saturdays, 3 DRESS YOU UP - Kelly Lorennia, 4 NO WAY (TO TREAT YOUR LOVER) - The Rah Band feat. Susanna, 5 RAVER'S FANTASY - Manan

Alan Jones



Dogged success: Laurent Wolf tops Upfront



Three times lucky: Flo-Rida remains at the Urban summit

## Urban Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	5	FLO-RIDA	Right Round	Atlantic
2	2	4	LADY GAGA	Poker Face	Interscope
3	5	3	EMINEM FEAT. DR DRE & 50 CENT	Crack A Bottle	Interscope
4	RE	5	HITTY FEAT. KIG FAMILY	Head Shoulders Knees & Toes	AATW
5	3	15	BEYONCE	Single Ladies (Put A Ring On It)	Columbia
6	30	2	TINCHY STRYDER FEAT. N-DUBZ	Number 1	Island
7	7	8	AKON FEAT. KARDINAL OFFISHALL & COLBY O'DONIS	Beautiful	Universal
8	5	9	T.I. FEAT JUSTIN TIMBERLAKE	Dead & Gone	Atlantic
9	9	13	SHONTELLE	T-Shirt	Universal
10	8	9	PUSSYCAT DOLLS & MISSY ELLIOTT	Whatcha Think About That	Interscope
11	12	3	BRICK & LACE	Bad To Di Bone	Kon Live/Geffen/Polydor
12	10	3	ENRIQUE IGLESIAS FEAT. CIARA	Takin' Back My Love	Interscope
13	11	11	ALESHA DIXON	Breathe Slow	Asylum
14	13	4	MAMS TAYLOR	Getup On It	Premier League
15	21	7	JORDIN SPARKS	One Step At A Time	Live
16	15	9	T-PAIN	Can't Believe It	Live
17	NEW		BUSTA RHYMES	Hustlers Anthem	Interscope
18	19	4	GHETTS	Sing For Me	AATW
19	NEW		BEYONCE	Halo	Columbia
20	25	3	CHRIS CORNELL	Part Of Me	Interscope
21	18	7	LEMAR	Weight Of The World	Epic
22	17	13	JAMIE FOXX	Just Like Me	RCA
23	29	2	JAZMINE SULLIVAN	Dream Big	1
24	24	15	LADY GAGA	Just Dance	Interscope
25	NEW		IRONIK	Tiny Dancer	Asylum
26	20	18	50 CENT	Get Up	Interscope
27	16	6	BRITNEY SPEARS	Circus	Live
28	23	15	THE GAME FEAT NE-YO	Camera Phone	Geffen
29	27	17	KARDINAL OFFISHALL FEAT. KERI HILSON	Numba 1 (Tide Is High)	Geffen
30	28	24	KARDINAL OFFISHALL FEAT. AKON	Dangerous	Geffen

## Cool cuts Top 20

Pos	ARTIST	Title
1	DEPECHE MODE	Wrong
2	TINCHY STRYDER	Take Me Back
3	MARTIJN TEN VELDEN	Together
4	ARNO COST	Cyan
5	KLEERUP	Longing For Lullabies
6	LAURENT WOLF	No Stress
7	FATBOY SLIM	Rockafeller Skank
8	FULL INTENTION	I Love America 2009
9	X-PRESS 2	Now I'm On It
10	INDO R U	Sleeping
11	FRANKMUSIK	Better Off As Two
12	TODDLA T & HERVE	Shake It
13	SUDHA	Leche
14	CEVIN FISHER	The Freaks Come Out
15	WILL ANDTHE PEOPLE	Knocking
16	SKYLA	Breaking Free
17	FRAGMA	Memory
18	MEPHISTO	Beat Of The Bee
19	VEGA & DA PIMP	Push It
20	JAZMINE SULLIVAN	Dream Big



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on [www.miristryofsound.com/radio](http://www.miristryofsound.com/radio)

# Charts analysis

## Analysis Alan Jones



# Ronan wins Irish battle in UK chart

**WITH ST PATRICK'S DAY AND MOTHERS' DAY** both falling in the last week, it is appropriate that the new number one album is Ireland's own **Ronan Keating** with a collection of songs recorded in memory of his late mother, who died in 1998. Titled simply *Songs For My Mother*, the album - which includes covers of familiar favourites like *Time After Time* (Cyndi Lauper) and *Vincent* (Don McLean) and was recorded in just two days last December - sold 87,030 copies last week, and provides 32-year-old Keating with the eighth number one album of his career, a total split evenly between albums with Boyzone, and solo.

Keating's album replaces U2's two-week topper, *No Line On The Horizon* (1-6, 30,199 sales), thus providing the first instance of one Irish act replacing another at number one since 2000 when Keating was again the executioner, replacing *The Corrs' In Blue* with his debut solo album, *Ronan*. That album remains Keating's biggest selling set, generating 1,336,862 of his 3,034,614 solo album sales prior to last week.

Thanks to the efforts of *The Cranberries*, *U2*, *The Corrs*, *Boyzone*, *Keating*, *Westlife* and *The Script*, at least one act from the Republic Of Ireland has topped the chart every year since 1994.

**Peter Doherty's** debut solo album *Grace/Wastelands* enters at number 17 (17,559 sales) failing to match the number one peak of his first band *The Libertines'* self-titled

2004 album, or the number 10 placing of *Down In Albion* (2005) and number five peak of *Shotter's Nation* (2007), his two *Babysambles* albums

Doherty likely did not receive a *Mother's Day* boost, but new albums from **Lionel Richie**, **Barry Manilow** and **Perry Como** certainly did.

Richie's latest set, *Just Go*, debuts at number 10 (22,618 sales), providing the 59-year-old with his ninth straight Top 40 studio album since quitting the *Commodores* in 1992. **Barry Manilow's** latest set, *The Greatest Songs Of The Eighties* debuts at number 22 (14,144 sales), completing a quadrilogy of decade-themed albums from Manilow. *The Greatest Songs Of The Fifties*, reached number 12 in 2006; *The Greatest Songs Of The Sixties* stopped at number 56 later the same year; and *The Greatest Songs Of The Seventies* reached number 27 in 2007. *The Greatest Songs Of The Eighties* - which, like *Ronan Keating's* new album, includes a version of *Cyndi Lauper's* hit *Time After Time* - brings the 65-year-old's rally of UK chart albums to 29, including eight already this century. Late crooner **Perry Como's** latest *Very Best Of* debuts at 41 (8,220 sales).

There are also debuts for the much-praised **Melody Gardot**, whose *My One And Only Thrill* debuts at number 40 (8,287 sales); and singer/songwriter **Willie Oldham** aka **Bonnie Prince Billy**, in at number 71 (3,437 sales) with his fourth chart album, *Beware*.

### SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,491,164	1,849,366
prev week	2,763,168	1,533,878
% change	-9.8%	+20.6%

Last week	Compilations	Total albums
Sales	572,779	2,422,145
prev week	389,350	1,923,228
% change	+47.1%	+25.9%

Year to date	Singles	Artist albums
Sales	32,348,360	20,305,788
vs prev year	23,384,667	21,265,170
% change	+38.3%	-4.5%

Year to date	Compilations	Total albums
Sales	4,892,640	25,198,428
vs prev year	6,017,222	27,282,392
% change	-18.7%	-7.6%

Compiled from sales data by Music Week

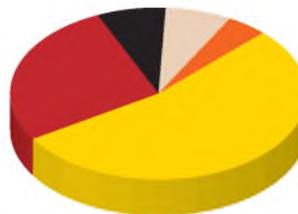
With TV advertising breaks crammed with commercials pushing CDs as *Mother's Day* gifts, there is a major sales boost for many albums, most notably **Faryl's** self-titled MOR/classical set, (up 6-4, 40,350 sales, +38.3%); **Take That's** *The Circus* (9-5, 37,642 sales, +117.6%); **Bette Midler's** *Best Bette* (21-9, 25,031 sales, +154.8%) and **Lionel Richie & The Commodores'** *Definitive Collection*, (36-14, 19,109 sales, +210.7%).

On the compilation chart, albums specifically and tangentially aimed at the **Mother's Day** market crowd into the Top 40, with 101 *Housework Songs* jumping 5-1, on sales of 30,345 copies. It's the 16th album issued in the 101 series by EMI/Virgin in the last two years but only the second to reach number one, emulating the introductory set *101 80s Hits*. Total sales of the series passed the 1.1m mark last week.

Meanwhile, **Lady GaGa** becomes the first artist to have two number one singles in 2009 - and breaks a string of 27 number one hits, each by different artists - with *Poker Face* jumping 4-1 to top the chart 10 weeks after *Just Dance* reached the summit. *Poker Face* makes it to the summit at the 10th attempt, having moved 30-26-28-24-22-15-3-3-4-1. Its success comes a full three weeks before it is granted a physical release, on sales of 53,699 copies, lifting its career tally to 251,563.

*Poker Face* has spent longer in the Top 40 before hitting number one than any other song since *Celine Dion's* *Think Twice* established the all-time record of 13 weeks to reach the summit in 1994/95. The record for the Top 75, however, is still held by *Dead Or Alive's* *You Spin Me Right Round* (Like A Record), which reached number one on its 15th week in the Top 75 - but only its fifth week in the Top 40 - in 1985. Ironically, the success of *Poker Face* prevents **Flo Rida's** *Right Round* - based extensively on *You Spin Me Right*

### ARTIST ALBUMS



Universal	53.8%
Sony	27.1%
Warner	7.6%
EMI	7.1%
Others	4.4%

### SINGLES



Universal	49.3%
Sony	21.2%
Warner	14.7%
EMI	6.0%
Others	8.8%

*Round* - from becoming the first song to climb back to number one since *Shakira & Wyclef Jean's* *Hips Don't Lie* bounced back in August 2006, after three weeks off the top. *Right Round* sold 53,478 copies last week - just 221 fewer than *Poker Face* - and remains at number two.

With the **Comic Relief** effect fading, the two charity singles recorded for the event are in decline, with the *Jenkins/West/Jones/Gibb* cover of *Islands In The Stream* falling 1-3 (40,478 sales) and *The Saturdays'* *Just Can't Enough* down 3-4 (34,633 sales).

**Beyonce** secures the third Top 10 single in a row from her *I Am... Sasha*

*Fierce* album, as *Halo* jumps 20-9 on sales of 25,122 downloads. Its arrival in the Top 10 coincides with introductory single *If I Were A Boy* topping the 500,000 sales mark, and second single *Single Ladies* (*Put A Ring On It*) moving past the 300,000 mark. *Halo* is **Beyonce's** 15th solo hit, eclipsing the 14 she enjoyed with *Destiny's Child*. *If I Were A Boy* is now her biggest seller, eclipsing the 442,787 copies that *Destiny's Child's* *Independent Women* has sold since its 2000 release.

With 1980s remakes littering the top end of the singles chart, another eighties throwback, synth pop, powers this week's highest new entry, *In For The Kill* by **La Roux**. The duo's debut hit sold 17,844 copies last week, to debut at number 11, thus trumping genuine 80s duo the **Pet Shop Boys**, who return to the charts with *Love Etc*, the first single from their new album, *Yes*. Debuting at number 14 (13,644 sales), *Love Etc* is the *Pet Shop Boys'* 41st hit since their 1985 debut, more than any other duo in chart history.

While the album debuts at number 10, the title track from **Lionel Richie's** *Just Go* debuts at number 71 on sales of 2,893 downloads. It is **Richie's** first singles chart appearance since 2006.

Like *Father's Day*, *Easter*, *Christmas* and *Valentine's Day*, *Mother's Day* seems to have less effect on sales with every year that passes - a worrying trend. In the week prior to *Mother's Day* in 2007, when it fell on 18 March, 2,939,079 albums were sold. In 2008 (3 March), that figure dipped to 2,747,167, and last week it was 2,422,144. Compared to the same calendar week last year, when the release of a new *Now!* album and *Easter* boosted sales to 2,701,134, sales last week were down 10.33%. The only cheer is week-on-week, with sales last week improving 25.9% over previous week sales of 1,923,227.

Meanwhile, singles sales last week, at 2,491,164, were 9.8% down on the 2,763,168 sold the previous week but 21.47% up on same week 2008 sales of 2,050,837.

## International charts coverage Alan

# Clarkson challenges U2 crown

**AFTER A STORMING START**, which saw it top the charts in more than 30 countries and sell more than a million copies in a week, **U2's** *No Line On The Horizon* understandably fails to maintain its impetus but still turns in an impressive second week and remains the global number one, ahead of **Kelly Clarkson's** *All I Ever Wanted*.

Although it is one of the territories in which it is dethroned - it slides to three there behind **Kelly**

**Clarkson** and **The-Dream** - *No Line On The Horizon* sold a further 132,000 copies in America last week, and more than 44,000 in the UK. *U2* have had seven number ones in the USA and 10 in the UK but they are arguably even more revered in Australia and Canada - they have had 11 number ones in Australia, and 13 number ones in Canada. To prove the point, *No Line On The Horizon* remains at number one in both countries, leaving **Kelly Clarkson** to debut at number two. *U2* also remain

### Albums Price comparisons chart

ARTIST Album	Amazon	HMV	Zavvi	Tesco
1 <b>RONAN KEATING</b> <i>Songs For My...</i>	£8.98	£8.99	£11.75	£8.93
2 <b>ANNIE LENNOX</b> <i>The Collection</i>	£8.98	£8.99	£8.95	£11.36
3 <b>KINGS OF LEON</b> <i>Only By The Night</i>	£8.98	£8.99	£8.95	£8.93
4 <b>FARYL SMITH</b> <i>Faryl</i>	£8.98	£8.99	£11.45	£8.93
5 <b>TAKE THAT</b> <i>The Circus</i>	£8.98	£8.99	£8.95	£8.93

# Charts sales

Key  
 ■ Highest new entry ■ Highest climber

## Hit 40 UK

This	Last	Artist Title / Label
1	2	LADY GAGA <i>Poker Face</i> / Interscope
2	1	FLO-RIDA <i>Right Round</i> / Atlantic
3	4	TAYLOR SWIFT <i>Love Story</i> / Mercury
4	6	T.I. FEAT JUSTIN TIMBERLAKE <i>Dead &amp; Gone</i> / Atlantic
5	3	THE SATURDAYS <i>Just Can't Get Enough</i> / Polydor
6	5	KELLY CLARKSON <i>My Life Would Suck Without You</i> / RCA
7	17	BEYONCE <i>Halo</i> / Sony
8	9	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS <i>Beautiful</i> / Universal
9	7	KINGS OF LEON <i>Use Somebody</i> / Hand Me Down
10	8	LANESSA JENKINS & BRYN VVEST FEAT. TOM JONES & ROBIN GIBB <i>Islands In The Stream</i> / Mercury
11	11	LILY ALLEN <i>The Fear</i> / Regal
12	10	LADY GAGA <i>Just Dance</i> / Interscope
13	12	JAMES MORRISON <i>Broken Strings</i> / Polydor
14	14	ALESHA DIXON <i>Breathe Slow</i> / Asylum
15	15	TAKE THAT <i>Up All Night</i> / Polydor
16	13	SHONTELLE <i>T-Shirt</i> / Universal
17	16	BEYONCE <i>Single Ladies (Put A Ring On It)</i> / Columbia
18	NEW	LA ROUX <i>In For The Kill</i> / Polydor
19	20	KID CUDI VS. CROOKERS <i>Day 'N' Nite</i> / Def Jam
20	19	PINK <i>Sober</i> / LaFace
21	22	SEPTEMBER <i>Can't Get Over</i> / Hard2beat
22	NEW	AR RAHMAN FEAT. PUSSYCAT DOLLS <i>Jai Ho (You Are My Destiny)</i> / Polydor
23	21	THE SATURDAYS <i>Issues</i> / Fascination
24	18	TINCHY STRYDER FEAT. TAI0 CRUZ <i>Take Me Back</i> / Uja & 3rdway
25	26	THE PRODIGY <i>Omen</i> / Take Me To The Hospital
26	NEW	METRO STATION <i>Shake It</i> / Columbia
27	24	THE KILLERS <i>Human</i> / Vertigo
28	25	EMINEM FEAT. DR DRE & 50 CENT <i>Crack A Bottle</i> / Interscope
29	39	JENNIFER HUDSON <i>If This Isn't Love</i> / RCA
30	29	GIRLS ALOUD <i>The Promise</i> / Fascination
31	27	KINGS OF LEON <i>Sex On Fire</i> / Hand Me Down
32	NEW	ENRIQUE IGLESIAS FEAT. CIARA <i>Takin' Back My Love</i> / Interscope
33	32	BEYONCE <i>If I Were A Boy</i> / Columbia
34	30	KATY PERRY <i>Thinking Of You</i> / Virgin
35	33	TAKE THAT <i>Greatest Day</i> / Polydor
36	23	LEONA LEWIS <i>Run</i> / Syco
37	35	THE SATURDAYS <i>Up</i> / Fascination
38	28	KATY PERRY <i>Hot N Cold</i> / Virgin
39	34	JENNIFER HUDSON <i>Spotlight</i> / RCA
40	36	JASON MRAZ <i>I'm Yours</i> / Elektra

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

## Jazz/blues albums Top 10

This	Last	Artist Title / Label
1	NEW	MELODY GARDOT <i>My One And Only Thrill</i> / UCI (ARV)
2	1	SEASICK STEVE <i>I Started Out With Nothin' And Still Got Most Of It Left</i> / Warner Brothers (CIN)
3	2	SEASICK STEVE <i>Dog House Music</i> / Bronzerat (PIAS)
4	4	MICHAEL BUBLE <i>Call Me Irresponsible - Special Edition</i> / Reprise (CIN)
5	3	JOE BONAMASSA <i>The Ballad Of John Henry</i> / Provogue (ADA)
6	5	SEASICK STEVE & LEVEL DEVILS <i>Cheap</i> / Bronzerat (PIAS)
7	RE	MELODY GARDOT <i>Worrisome Heart</i> / UCI (ARV)
8	7	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
9	6	IMELDA MAY <i>Love Tattoo</i> / Blue Thumb (ARV)
10	8	MICHAEL BUBLE <i>It's Time</i> / Reprise (CIN)

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

## Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	5	VARIOUS <i>101 Housework Songs</i> / EMI Virgin (TBC)
2	10	VARIOUS <i>To Mum - Love Motown</i> / Motown (ARV)
3	2	VARIOUS <i>The Very Best Of Euphoric Dance</i> / Ministry (ARV)
4	12	VARIOUS <i>Forever Friends - Thank You Mum</i> / Sony Music (ARV)
5	11	VARIOUS <i>Home</i> / UCI (ARV)
6	7	VARIOUS <i>Motown 50th Anniversary</i> / Universal TV (ARV)
7	6	VARIOUS <i>The Solid Silver 60s - Greatest Hits</i> / EMI TV/UM TV (ARV)
8	8	OST <i>Mamma Mia</i> / Polydor (ARV)
9	1	VARIOUS <i>Addicted To Bass 2009</i> / Ministry (ARV)
10	3	VARIOUS <i>Pop Princesses 2009</i> / Sony Music/UM TV
11	NEW	VARIOUS <i>Those Were The Days</i> / Sony Music (ARV)
12	20	VARIOUS <i>Mum Rocks</i> / EMI Virgin (TBC)
13	4	VARIOUS <i>Massive R&amp;B Spring 2009</i> / Universal TV (ARV)
14	NEW	VARIOUS <i>Pennies From Heaven</i> / Decca (ARV)
15	13	VARIOUS <i>Ultimate Boy Bands - The Love Songs</i> / Sony Music/UM TV
16	NEW	VARIOUS <i>Mum Of The Year</i> / Warner/Sony Music (ARV)
17	RE	VARIOUS <i>Dreamcoats &amp; Petticoats 2</i> / EMI TV/UM TV (ARV)
18	9	VARIOUS <i>Mash Up Euphoria - Mixed By The Cut Up</i> / Ministry (ARV)
19	RE	VARIOUS <i>Dreamboats &amp; Petticoats</i> / EMI TV/UM TV (ARV)
20	RE	VARIOUS <i>Just For Mum</i> / Arace (?)

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

## Indie singles Top 10

This	Last	Artist Title / Label (Distributor)
1	1	OASIS <i>Falling Down</i> / Big Brother (PIAS)
2	NEW	GENERAL FIASCO <i>Something Sometime</i> / B Unique (ARV)
3	3	BON IVER <i>Blood Bank</i> / Jagjaguwar (PIAS)
4	6	SEASICK STEVE <i>It's All Good</i> / Bronzerat (PIAS)
5	NEW	GOLDIE LOOKIN CHAIN <i>By Any Means Necessary</i> / 1983 (TBC)
6	NEW	THE FOXES <i>Bill Hicks</i> / Room 10 (TBC)
7	2	THIRD DEGREE <i>Mercy</i> / Acid Jazz (SHKIP)
8	5	CHIPMUNK <i>Chip Diddy Chip</i> / Always (TBC)
9	NEW	METRIC <i>Help I'm Alive</i> / Metric Music (TBC)
10	4	OASIS <i>I'm Outta Time</i> / Big Brother (PIAS)

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

## Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	FARYL SMITH <i>Faryl</i> / Decca (ARV)
2	1	THE PRIESTS <i>The Priests</i> / Epic (ARV)
3	2	ANDREA BOCELLI <i>Incanto</i> / Decca (ARV)
4	3	KATHERINE JENKINS <i>Premiere</i> / UCI (ARV)
5	5	KATHERINE JENKINS <i>Sacred Arias</i> / UCI (ARV)
6	NEW	JOSE CARRERAS <i>The Collection</i> / Warner Brothers (CIN)
7	6	HAYLEY WESTENRA <i>Pure</i> / Decca (ARV)
8	7	RUSSELL WATSON <i>The Voice</i> / Decca (ARV)
9	9	FRON MALE VOICE CHOIR <i>Voices Of The Valley - Home</i> / UCI (ARV)
10	4	GHEORGHIU/PAPPANO <i>Puccini/Madama Butterfly</i> / EMI Classics (C)

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

# Jones



at number one in Austria, Belgium, Ireland, Italy, The Netherlands, Portugal, Spain and Switzerland.

Clarkson's high flying debut in Australia means that It's Not Me, It's

You by Lily Allen slips 2-3, though the single *The Fear* has its best week yet, improving 4-3.

Coldplay have been in Australia playing their first dates there for more

than two years, and enjoyed a great reception. Their presence triggered a major increase in sales of their records. Their current album, *Viva La Vida Or Death And All His Friends*, continues its recent rally, climbing 9-6, while *A Rush Of Blood To The Head* and *Parachutes* are re-entries at numbers 46 and 47, respectively. And they have six songs on the Top 100 singles chart. *Viva La Vida* recovers 38-30 on its 36th consecutive appearance in the top half of the list, while there are re-entries for *Clocks* (number 72), *Fix You* (number 79), *Life In Technicolor II* (number 81), *The Scientist* (number

90) and *Violet Hill* (number 95).

We noted a few weeks ago how Scots singer/songwriter Amy Macdonald's 2007 UK album *This Is The Life* and its title track were touring the European charts. The latest country to fall under 21-year-old Macdonald's thrall is Spain, where the single has moved 58-37-22-11-6-3 in the last five weeks, while the album - which had previously not charted - has moved 91-76-29-20-15-9. Album and single remain major hits in the GAS countries and Scandinavia, and *This Is The Life* has topped the airplay chart in Greece for the last eight weeks.

## MusicWeek

Incorporating *fono*, *MBI*, *Future Hits*, *Green Sheet*, *Hit Music*, *Promo*, *Record Mirror* and *Tours Report*

United Business Media,  
 First Floor, Ludgate House,  
 245 Blackfriars Road,  
 London SE1 9UY

Tel: (020) 7921 5000  
 for extension see below  
 Fax: (020) 7921 8327

United Business Media

recycle  
 100% recycled paper

EDITOR Paul Williams (8303/paul)  
 ASSOCIATE EDITOR Robert Ashton (8362/robert)  
 FEATURES EDITOR Christopher Barrett (8349/chris)  
 NEWS EDITOR Ben Cardew (8304/ben)  
 TALENT EDITOR Stuart Clarke (8331/stuart)  
 CONTRIBUTING EDITOR - LIVE Gordon Masson  
 (020 7560 4419/gordon)  
 CONTRIBUTING EDITOR - DIGITAL Eamonn Forde  
 (eamonn.forde@ubm.com)  
 CHART CONSULTANT Alan Jones  
 CHIEF SUB-EDITOR & DESIGN Ed Miller (8324/ed)  
 SUB-EDITOR & DESIGN Simon Ward (8330/simon)  
 DATAFILE EDITOR/DATABASE MANAGER  
 Owen Lawrence (8357/owen)  
 CHARTS/REVIEWS EDITOR Anita Awbi (8367/anita)  
 ADVERTISING MANAGER Billy Fahey (8365/billy)  
 DEPUTY ADVERTISING MANAGER  
 Archie Carmichael (8323/archie)  
 DIGITAL SALES EXECUTIVE Sanj Surati (8341/sanj)  
 CLASSIFIED SALES EXECUTIVE Sarah Walshe  
 (8315/sarah)

For direct lines, dial (020) 7921 plus the extension listed. For emails, type in name as shown, followed by @musicweek.com, unless stated otherwise.

DIGITAL CONTENT MANAGER Tim Frost  
 (tim.frost@ubm.com)  
 GROUP SALES MANAGER Steve Connolly  
 (8316/steve.connolly@ubm.com)  
 CIRCULATION AND MARKETING MANAGER  
 David Pagendam  
 (8320/david.pagendam@ubm.com)  
 AD PRODUCTION EXECUTIVE Nicky Hembra  
 (8332/nicky@musicweek.com)  
 BUSINESS SUPPORT MANAGER Lianne Davey  
 (8401/lianne.davey@ubm.com)  
 BUSINESS SUPPORT EXECUTIVE Martina Hopgood  
 (8346/martina.hopgood@ubm.com)  
 PUBLISHING DIRECTOR Joe Hosken  
 (8336/joe.hosken@ubm.com)

© United Business Media 2009  
 VAT registration 238 6233 56  
 Company number 370721  
 All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.  
 Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH



Average weekly circulation:  
 July 2006 to July 2007: 6,771



Member of Periodical Publishers' Association  
 ISSN - 0265 1548

Subscription hotline: 01858 438816  
 Newstrade hotline: 020 7638 4666

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

UK £225; Europe £265;  
 Rest Of World Airmail 1 £340; Rest Of World Airmail 2 £380.

Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

To read all the news as it happens each day, log on to [www.musicweek.com](http://www.musicweek.com)

# Charts sales

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

## The Official UK Singles Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)
1	4	10	<b>LADY GAGA</b> Poker Face (Redone) Sony ATV (Germanotta/Khayatt) / Interscope USUM70824409 (ARV)
2	2	3	<b>FLO-RIDA</b> Right Round (Dr Luke/Timbaland) Sony ATV (Meyers/Chappell/Kobalt/Burns/Coy/Fenck/Humphrey/Dillard/Pyatt/Pyatt/Gott) / Atlantic CAT014764750 (CIN)
3	1	2	<b>VANESSA JENKINS &amp; BRYN WEST FEAT. TOM JONES &amp; ROBIN GIBB</b> Islands In The Stream (Percy/Heim) Universal/Warner Chappell (Gibb/Gibb/Gibb) / Mercury 1799919 (ARV)
4	3	3	<b>THE SATURDAYS</b> Just Can't Get Enough (Eriksen) Sony ATV (Clarke) / Polydor 1799707 (ARV)
5	5	5	<b>TAYLOR SWIFT</b> Love Story (Swift) Sony ATV (Swift) / Mercury CAT0146484401 (ARV)
6	7	6	<b>T.I. FEAT JUSTIN TIMBERLAKE</b> Dead & Gone (Timberlake/Knox) Warner Chappell/Intergem (Harris/Timberlake/Tedross) / Atlantic AT0333CD (CIN)
7	6	4	<b>KELLY CLARKSON</b> My Life Would Suck Without You (Martini/Dr Luke) Warner Chappell/Kobalt (Kelly/Mex/Gottweil) / RCA 8869746372 (ARV)
8	9	3	<b>AKON FEAT. KARDINAL OFFISHALL &amp; COLBY O'DONIS</b> Beautiful (Akon/Jaylin/213) Sony ATV/Regime/One Man/Chris/Alk (Thim/Wiley/O'Donis/Harrow/Smith) / Universal 2700494 (ARV)
9	20	3	<b>BEYONCE</b> Halo (Knowles/Tedder) Kobalt/Sony/EMI (Tedder/Knowles/Boger) / Scny US510804556 (ARV)
10	8	26	<b>KINGS OF LEON</b> Use Somebody (Petrage/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 8869741282 (ARV)
11	New		<b>LA ROUX</b> In For The Kill (Hargnield/Jackson) CC (Hargnield/Jackson) / Polydor 2700304 (ARV)
12	11	12	<b>LADY GAGA</b> Just Dance (Redone/Akon) Sony ATV (Germanotta/Thian/Khayatt) / Interscope 1796062 (ARV)
13	18	17	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings (Taylor) Sony ATV/Chris/Lk (Morrison/Fis/Smith/Woodford) / Polydor 1792152 (ARV)
14	New		<b>PET SHOP BOYS</b> Love Etc (Menomonia/Pet Shop Boys) Warner Chappell/Sony ATV (Tennant/Lowe/Cooper/Higgins/Parker/Powell) / Parlophone CDR6765 (E)
15	16	6	<b>THE PRODIGY</b> Omen (Howlett) EMI/Perfect Songs/Kobalt (Howlett/Hutton/Palmer) / Take Me To The Hospital HDS720522 (SS/ADA)
16	14	2	<b>SEPTEMBER</b> Can't Get Over (Von Der Burg) Universal/EMINCEB (Bhagavan/Von Der Burg/Von Der Burg) / Hand 2221 H232305 (ARV)
17	12	8	<b>LILY ALLEN</b> The Fear (Kurstin) Universal/EMI (Allen/Kurstin) / Regal R35150 CD (E)
18	15	11	<b>ALESHA DIXON</b> Breathe Slow (Soulstock & Karlin) EMI/Sony ATV (Schack/Karlin/Milly/Valentine) / Asylum ASYLUM9CD (CIN)
19	17	7	<b>TAKE THAT</b> Up All Night (Shanks/Take That) Universal/Sony ATV/EMI (Shank/Down/Duggan/Donald/Robson/Weaver) / Polydor 1796964 (ARV)
20	New		<b>A R RAHMAN &amp; PUSSYCAT DOLLS FEAT. NICOLE SCHERZINGER</b> Jai Ho! (You Are My Destiny) (Fair) CC (Rahman/Gulzar/Shah) / Polydor CAT0148449894 (ARV)
21	13	9	<b>SHONTELLE</b> T-Shirt (Wilkins) EMI/Stage Three/Kat/che/Sony ATV (Wilkins/Freempton/Kat/che) / Universal 1797835 (ARV)
22	37	3	<b>METRO STATION</b> Shake It (Sem & Sluggo) EMI (Muxal/Cyrus/Healy) / Columbia 88697481072 (ARV)
23	21	6	<b>EMINEM FEAT. DR DRE &amp; 50 CENT</b> Crack A Bottle (Dr Dre) Universal/Warner Chappell/Sony ATV/Narious (Mathers/Young/Jackson/Batson/Combes/Narious) / Interscope CAT014771932 (ARV)
24	22	18	<b>BEYONCE</b> Single Ladies (Put A Ring On It) (Stewart/The Dream) Sony ATV/EMI/Peer Mus: (Harris/Nash/Stewart/Knowles) / Columbia 8869745332 (ARV)
25	10	2	<b>OASIS</b> Falling Down (Sard) Sony ATV (Gallagher) / Big Brother BKID0536 (PIAS)
26	19	8	<b>PUSSYCAT DOLLS &amp; MISSY ELLIOTT</b> Whatcha Think About That (Polow D Daman) Universal/EMI/Peer Mus: (Farron/Elliott/Jones/Jamerson/Dann/Perry) / Interscope 1793050 (ARV)
27	52	2	<b>FRANZ FERDINAND</b> No You Girls (Carry) Universal (Kaprianos/Hardy/Thomas/MCarthy) / Domino 63CC1301007 (PIAS)
28	24	10	<b>KID CUDI VS. CROOKERS</b> Day 'N' Nite (The Crookers) CC (McCud/Tomishore) / Data 01A21095 (ARV)
29	23	28	<b>KINGS OF LEON</b> Sex On Fire (Petrage/King) P&P Songs/Bug Music (Followill/Followill/Followill/Followill) / Hand Me Down 88697352002 (ARV)
30	Re-entry		<b>ENRIQUE IGLESIAS FEAT. CIARA</b> Takin' Back My Love (Redone) Sony ATV (Khayatt/Siam/Iglesias) / Interscope CAT0148449935 (ARV)
31	26	3	<b>CHIPMUNK</b> Chip Diddy Chip (Chipmunk/Hendcott) CC (Fyffe/Hendcott) / Always A2C0022 (Southern)
32	25	11	<b>TINCHY STRYDER FEAT. TAID CRUZ</b> Take Me Back (Fismlia) Chrysalis (Fismlia/Cruz) / 4th & Broadway 1797027 (ARV)
33	27	9	<b>KATY PERRY</b> Thinking Of You (Wale) Warner Chappell (Perry) / Virgin VSCD1935 (E)
34	29	9	<b>ALL-AMERICAN REJECTS</b> Gives You Hell (Valentine) Universal (Allister/Wheeler) / Geffen 1797718 (ARV)
35	28	19	<b>THE KILLERS</b> Human (Pirce) Universal (Flowers/Kearney/Stoerma/Vanucci) / Vertigo 1789799 (ARV)
36	30	15	<b>JASON MRAZ</b> I'm Yours (Twele) Fintage (Mraz) / Blacine AT0308CD (CIN)
37	31	4	<b>KINGS OF LEON</b> Revelry (Petrage/King) P&P Songs/Bug Mus: (Followill/Followill/Followill/Followill) / Hand Me Down 8869746632 (ARV)
38	33	13	<b>N-DUBZ</b> Strong Again (Fismlia/Robinson) Sony ATV (Fismlia/Robinson/Contostavlos/Contostavlos/Stavson) / AATW CAT0147503921 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer) Publisher (Writer) / Label / Catalogue number (Distributor)
39	35	15	<b>THE SATURDAYS</b> Issues (Quiz/Tarross) Universal (Sturkaal/Rogers) / Fascination 1794029 (ARV)
40	34	26	<b>KATY PERRY</b> Hot N Cold (Dr Luke) Warner Chappell/Kobalt (Gottweil/Mex/Perry) / Virgin VSCD1938 (E)
41	New		<b>KIG</b> Heads Shoulders Kneez And Toez (Hilly) C/EMI (Osbourne/Roberts/Claming) / Aatw/Island 2701380
42	36	13	<b>KEVIN RUDOLF FEAT. LIL WAYNE</b> Let It Rock (Rudolf) Warner Chappell (Rudolf/Marter Jr) / Island 1796243 (ARV)
43	32	16	<b>LEONA LEWIS</b> Run (Robson) Universal/Kobalt (Lightbody/Conolly/Pal/McCalland/Walton) / Syco 63HMD0300023 (ARV)
44	44	17	<b>TAKE THAT</b> Greatest Day (Shanks) Universal/EMI/Sony ATV (Down/Barlow/Duggan/Donald) / Polydor 1787445 (ARV)
45	46	21	<b>MIA</b> Paper Planes (Diplo) Universal/Domino/Image (Strummer/Jones/Simmons/Heddon/Arulpragasam/Pent) / XL XLS396CD (PIAS)
46	38	16	<b>BRITNEY SPEARS</b> Circus (Dr Luke/Sheau) Warner Chappell/Kobalt (Gottweil/Kelly/Lewis) / Jive 8859745322 (ARV)
47	New		<b>THE SCRIPT</b> Talk You Down (Sheehan/O'Donoghue/Lim/33am (Sheehan/O'Donoghue) / Phonogenic CAT0145765613 (ARV)
48	45	20	<b>ALESHA DIXON</b> The Boy Does Nothing (Menomonia) Warner Chappell/Emomonia/Sony ATV (Coccar/Higgins/Dixon/Williams/Revell/Jones/Powell) / Asylum ASYLUM60X (CIN)
49	47	22	<b>THE GURU JOSH PROJECT</b> Infinity 2008 (Guru/Josh/213/Snake/E) EMI (Walden) / Maelstrom MAIL0000 (ARV)
50	42	20	<b>BEYONCE</b> If I Were A Boy (Gad) Universal/EMI/Catalyst/Cherry Lane Mus: (Gad/Kozlowski/Carlson) / Columbia 8859745372 (ARV)
51	51	26	<b>MGMT</b> Kids (Fridmann) Universal (Goldwasser/Wamwyngarden) / Columbia 8859737432 (ARV)
52	48	23	<b>THE SATURDAYS</b> Up (Quiz/Tarross) Universal (Sturkaal/Walton/Tarross/Roundhouse/Walton) / Fascination 1785650 (ARV)
53	53	23	<b>AKON</b> Right Now (Akon/Talafout) Sony ATV/Talafout (Talafout/Talafout) / Universal 1793536 (ARV)
54	61	4	<b>JENNIFER HUDSON</b> If This Isn't Love (Kennedy) Universal (Seals/Thomas/Faomas) / RCA CAT0148475753 (ARV)
55	43	12	<b>PINK</b> Sober (Danja/Kane/Hardy) Warner Chappell/Bug/CC (Mason/Duggan/Dills/Arlica) / Jive 8859742372 (ARV)
56	63	2	<b>DOMAN &amp; GOODING</b> Runnin (Doman/Gooding) CC (Doman/Gooding) / Positiva 121V281 (E)
57	New		<b>ROYKSOPP</b> Happy Up Here (Royksopp) Bridgepoint CC (Berg/Brundtland/Clinton/Shider) / Wall Of Sound WALL049T (PIAS)
58	39	3	<b>ANNIE LENNOX</b> Shining Light (Morris) Universal (Wheeler) / RCA CAT0148432013 (ARV)
59	49	40	<b>COLDPLAY</b> Viva La Vida (Collyer/NoDravs) Universal (33yram/NoDravs/Champion/Martin) / Parlophone CAT0138291475 (E)
60	40	4	<b>LEMAR</b> Weight Of The World (Jonsal/Siamcanello) Sony ATV/EMI/Angelic (Siamcanello/Oliver/Watters/Simffer) / Epic 33597450332 (ARV)
61	New		<b>ASHER ROTH</b> I Love College (Tbc) TBC (Tbc) / Island CAT0147194574 (ARV)
62	56	22	<b>GIRLS ALOUD</b> The Promise (Higgins/Menomonia) Warner Chappell/Menomonia (Coccar/Higgins/Revell/Jones/Williams) / Fascination 1788035 (ARV)
63	66	17	<b>KANYE WEST</b> Heartless (Kanye West/No D) SMI (West/Wilson/Basker/Mesudri/Yusef) / Roc-a-fella CAT014500471 (ARV)
64	New		<b>SKEPTA</b> Sunglasses At Night (Tbc) TBC (Tbc) / Data G33Y0900003 (ARV)
65	59	19	<b>T.I. FEAT. RIHANNA</b> Live Your Life (Jus. Blazer/Cann) EMI (Blazer/Dillard/Harris/Smith) / Atlantic AT0325CD (CIN)
66	41	25	<b>MADCON</b> Beggina (Cawes) EMI (Gaudin/Farina) / RCA 8859733212 (ARV)
67	50	5	<b>U2</b> Get On Your Boots (Ginn/Anolis) Universal (Clayton/Evans/Hewson/Mullan) / Vertigo 1798576 (ARV)
68	62	67	<b>TAKE THAT</b> Rule The World (Shanks) SMI/Universal/Sony ATV (Down/Barlow/Duggan/Donald) / Polydor 1745395 (ARV)
69	75	46	<b>FLO-RIDA FEAT. T-PAIN</b> Low (T-Pain) Sony ATV/Image (Dillard/Humphrey/Roberson/Simmons) / Atlantic AT0302CD (CIN)
70	65	4	<b>LADYHAWKE</b> Paris Is Burning (Ladyhawke) EMI/313 Life (313/Pillal/Kev) / Modular MODV1113 (ARV)
71	New		<b>LIONEL RICHIE</b> Just Go (The Movement/Stewart/Stanga) TBC (Tbc) / Island USUM70832544 (ARV)
72	New		<b>ROBIN S</b> Show Me Love (Tbc) TBC (Tbc) / Champion CHAMP0204 (P)
73	71	23	<b>THE SCRIPT</b> Break Even (O'Donoghue/Sheehan/33am) EMI/Image/Stage Three/O'Donoghue/Sheehan/33am/Kipner) / Phonogenic 38597413472 (ARV)
74	68	19	<b>ELBOW</b> One Day Like This (Potter/Elbow) Warner Chappell/Selvation (Elbow) / Fiction 1767730 (ARV)
75	64	15	<b>NE-YO</b> Mad (Siergal/Wa-Yo) Sony ATV/EMI (Eriksen/Hermans/n) / Def Jam CAT0145934636 (ARV)

Official Charts Company 2009.

Beautiful 8	Gives You Hell 34	In For The Kill 11	Love Story 5	Right Round 2	T-Shirt 21	Weight Of The World 60	Key	As used by Radio One
Beggina 66	Greatest Day 44	Infinity 2008 49	Low 69	Rule The World 68	Takin' Back My Love 30	Whatcha Think About That 26	★ Platinum (600,000)	
Breathe Even 73	Halo 9	Islands In The Stream 3	Mad 75	Run 43	Talk You Down 47		★ Gold (400,000)	
Breathe Slow 18	Happy Up Here 57	Issues 39	My Life Would Suck Without You 7	Runnin 56	The Boy Does Nothing 48		● Silver (200,000)	
Broken Strings 13	Heads Shoulders Kneez And Toez 41	Jai Ho! (You Are My Destiny) 20	No You Girls 27	Sex On Fire 29	Take Me Back 32			
Can't Get Over 16	Headflass 63	Just Can't Get Enough 4	Shake It 22	Shake It 22	Thinking Of You 33			
Chip Diddy Chip 31	Hot N Cold 40	Just Dance 12	Single Ladies (Put A Ring On It) 24	Shining Light 58	Up 52			
Circus 46	Human 35	Just Go 71	Single Ladies (Put A Ring On It) 24	Snow Me Now 72	Up All Night 19			
Crack A Bottle 23	I Love College 61	Kids 51	Sober 55	Sober 55	Use Somebody 10			
Day 'N' Nite 28	I'm Yours 36	Let It Rock 42	Strong Again 38	Strong Again 38	Viva La Vida 59			
Dead & Gone 6	If I Were A Boy 50	Live Your Life 65	Sunglasses At Night 54	Sunglasses At Night 54				
Falling Down 25	If This Isn't Love 54	Love Etc 14						
Get On Your Boots 67								

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

# The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist Title (Producer) / label / Catalogue number (Distributor)	
1	New		<b>RONAN KEATING</b> Songs For My Mother (Lipson) / Polydor 1799622 (ARV)	HIGHEST NEW ENTRY
2	2	2	<b>ANNIE LENNOX</b> The Collection (Various) / RCA 88697368351 (ARV)	SALES INCREASE
3	4	26	<b>KINGS OF LEON</b> Only By The Night 5★ (Petrigial/King) / Hand Me Down 88697327121 (ARV)	SALES INCREASE
4	6	2	<b>FARYL SMITH</b> Faryl (Lemon) / Decca 1793546 (ARV)	SALES INCREASE
5	9	16	<b>TAKE THAT</b> The Circus 6★2★ (Shanks) / Polydor 1787444 (ARV)	+50% SALES INCREASE
6	1	3	<b>U2</b> No Line On The Horizon ★ (Enochian/White) / Mercury 1796328 (ARV)	
7	8	10	<b>LADY GAGA</b> The Fame (Redone/Island) Cowbait/Fusan/Kierszenbaum/Kierulf/Sc / Interscope 1789138 (ARV)	SALES INCREASE
8	3	2	<b>KELLY CLARKSON</b> All I Ever Wanted (Clarkson/Teddy Benson/Mavin/Gottwald/DreiWatters) / RCA 88697476772 (ARV)	
9	21	26	<b>BETTE MIDLER</b> The Best Of Bette ★ (Various) / Rhino 8122793931 (CINR)	+50% SALES INCREASE
10	New		<b>LIONEL RICHIE</b> Just Go (The Movement/Stewart/Stargate) / Mercury 1782745 (ARV)	
11	11	2	<b>MICHAEL BALL</b> The Very Best Of - Past & Present (Various) / Universal TV 5317179 (ARV)	+50% SALES INCREASE
12	7	4	<b>THE PRODIGY</b> Invaders Must Die (Howlett) / Take Me To The Hospital HDSPBOK001 (ESSIADA)	
13	5	2	<b>TAYLOR SWIFT</b> Fearless (Chapman/Swift) / Mercury 1795239 (A&V)	
14	36	15	<b>LIONEL RICHIE &amp; THE COMMODORES</b> The Definitive Collection (Various) / UMTV 9861394 (ARV)	+50% SALES INCREASE
15	14	55	<b>DUFFY</b> Rockferry 5★3★ (Butler/Hogarth/Booker) / A&M 1756423 (A&M)	SALES INCREASE
16	10	6	<b>LIY ALLEN</b> It's Not Me It's You ● (Kurstin) / Regal REG1500 (E)	SALES INCREASE
17	New		<b>PETER DOHERTY</b> Grace/Wastelands (Street) / Parlophone 6953242 (E)	
18	20	25	<b>JAMES MORRISON</b> Songs For You, Truths For Me ★ (Telefe/Robs on Teylor/Tedder/Shanks/White) / Polydor 1779250 (ARV)	SALES INCREASE
19	15	18	<b>BEYONCE</b> I Am Sasha Fierce ★ (Garland/Teri/The Dream/Stargate/Stewart/Various) / RCA 88697134922 (ARV)	SALES INCREASE
20	33	16	<b>THE SATURDAYS</b> Chasing Lights ● (Belmez/Life/Life/Quartz/Le Ross/Erickson/Woodford/Various) / Fascination 1785979 (ARV)	+50% SALES INCREASE
21	16	3	<b>DUBLINERS</b> Too Late To Stop Now - The Very Best Of (Various) / UKI 2316193 (ARV)	SALES INCREASE
22	New		<b>BARRY MANILOW</b> The Greatest Songs Of The Eighties (Davis) / Arista 8853747122 (A&V)	
23	22	16	<b>ALESHA DIXON</b> The Alesha Show ● (Booker/Higgins/Soulshot/Karlin/The Underdogs/Various) / Asylum 518510332 (CIN)	+50% SALES INCREASE
24	18	16	<b>AKON</b> Freedom ● (Akon/Various) / Universal 1792339 (ARV)	SALES INCREASE
25	23	2	<b>THE EVERY BROTHERS</b> 50 Years Of Hits (Various) / Rhino 5185503722 (CINR)	+50% SALES INCREASE
26	25	3	<b>TINA TURNER</b> The Platinum Collection (Various) / EMI 2670372 (E)	SALES INCREASE
27	75	16	<b>SEAL</b> Soul ★★ (Foster/Wan Der Saag) / Warner 8wotheis 3352498246 (CIN)	HIGHEST CLIMBER
28	13	22	<b>FLEET FOXES</b> Fleet Foxes ★ (EK) / Bella Union BELLA2CD167 (ARV)	
29	19	47	<b>ELBOW</b> The Seldom Seen Kid ★ (Potter) / Fiction 1748390 (ARV)	SALES INCREASE
30	41	21	<b>WILL YOUNG</b> Let It Go ★ (Whiter/Lipson's Dance/Stammar/Hewes/Various) / 19/RCA 88697344442 (A&V)	+50% SALES INCREASE
31	24	7	<b>BUDDY HOLLY &amp; THE CRICKETS</b> The Very Best Of ● (Various) / UMTV 1797532 (ARV)	SALES INCREASE
32	12	40	<b>THE TING TINGS</b> We Started Nothing ★ (De Martino) / Columbia 88697313342 (ARV)	
33	17	17	<b>THE KILLERS</b> Day & Age 3★ (Nica) / Vertigo 1785121 (A&V)	
34	34	32	<b>THE SCRIPT</b> The Script 2★ (The Script) / Phonogenic 88597351942 (ARV)	+50% SALES INCREASE
35	35	10	<b>ROGER WHITTAKER</b> The Golden Age Of - 50 Years Of Classics ● (Various) / Universal TV 5315478 (ARV)	SALES INCREASE
36	73	20	<b>ENRIQUE IGLESIAS</b> Greatest Hits ★ (Various) / Interscope 1788453 (ARV)	+50% SALES INCREASE
37	47	19	<b>MICHAEL JACKSON</b> King Of Pop (Various) / Epic 88697356512 (A&V)	+50% SALES INCREASE
38	58	7	<b>LUTHER VANDROSS</b> Love Songs (Various) / Sony Music 88697439152 (ARV)	+50% SALES INCREASE

39	31	682	<b>ABBA</b> Gold - Greatest Hits 16★ (Andersson/Ilvaeus) / Polydor 5170072 (ARV)	SALES INCREASE
40	New		<b>MELODY GARDOT</b> My One And Only Thrill (Sbarrett/Sardot) / UCI 1790351 (A&V)	
41	New		<b>PERRY COMO</b> Very Best Of (Various) / Sony Music 88597312552 (A&V)	
42	32	21	<b>PINK</b> Funhouse (Various) / LaFace 88697406492 (A&V)	SALES INCREASE
43	44	21	<b>OASIS</b> Dig Out Your Soul 2★ (Sandy) / Big Brother 88697362242 (PIAS)	SALES INCREASE
44	55	7	<b>UB40</b> Love Songs (Various) / Virgin COV3055 (E)	+50% SALES INCREASE
45	38	21	<b>SNOW PATROL</b> A Hundred Million Suns ★ (Lee) / Fiction 1785255 (A&V)	SALES INCREASE
46	53	101	<b>TAKE THAT</b> Never Forget - The Ultimate Collection 3★ (Various) / RCA 88697476772 (ARV)	SALES INCREASE
47	39	2	<b>LEE MEAD</b> Nothing Else Matters (Sbarrett/Braider/Woodroffe/Swain) / Fascination/Rug 1799075 (ARV)	SALES INCREASE
48	29	26	<b>KATY PERRY</b> One Of The Boys ★ (Wells/Dr Luke/Stewart/Ballard/Perry/Various) / Virgin CA2042492 (E)	
49	27	22	<b>U2</b> U218 Singles (Lillywhite/Amo/Amo/Down/Kromas/Zubia) / Mercury 1713549 (ARV)	
50	57	96	<b>TAKE THAT</b> Beautiful World 8★3★ (Shanks) / Polydor 1715551 (ARV)	+50% SALES INCREASE
51	28	46	<b>MGMT</b> Oracular Spectacular ★ (Friedmann/MGMT) / Columbia 88597135121 (A&V)	
52	Re-entry		<b>THE PRIESTS</b> The Priests ★ (Hedges) / Epic 88597339692 (A&V)	+50% SALES INCREASE
53	37	30	<b>GIRLS ALoud</b> The Sound Of - Greatest Hits 3★ (Wiggins/Kenomania) / Fascination 1717131 (A&V)	
54	46	62	<b>LEONA LEWIS</b> Spirit 9★2★ (Wainwright/Steingard/Tedder/Steinberg/Various) / Syco 88597135252 (A&V)	SALES INCREASE
55	66	20	<b>GIRLS ALoud</b> Out Of Control 2★ (Wiggins/Kenomania) / Fascination 1790073 (A&V)	+50% SALES INCREASE
56	30	9	<b>OST</b> Slumdog Millionaire (Various) / Interscope 1796859 (A&V)	
57	45	9	<b>WHITE LIES</b> To Lose My Life (Muller/Dingle) / Fiction 1793233 (A&V)	SALES INCREASE
58	40	41	<b>COLDPLAY</b> Viva La Vida 3★2★ (Enoch/Simpson) / Parlophone 2121140 (E)	
59	59	7	<b>FRANZ FERDINAND</b> Tonight: Franz Ferdinand (Cawley/Wayne/Ferdinand) / Domino WIG205X (PIAS)	SALES INCREASE
60	48	67	<b>KINGS OF LEON</b> Because Of The Times ★ (Johans) / Hand Me Down 8869707412 (ARV)	SALES INCREASE
61	42	10	<b>T.I.</b> The Paper Trail ● (Bryant/Knox/Timberlake/Joost/Various) / Atlantic 757895931 (CIN)	
62	43	51	<b>ROBERT PLANT &amp; ALISON KRAUSS</b> Raising Sand ★ (Bainett) / Decca/Rounder 4753382 (ARV)	
63	69	13	<b>IL DIVO</b> The Promise ★ (Mazz/Magnussen/Kreugan) / Syco 88597339582 (A&V)	+50% SALES INCREASE
64	50	94	<b>RIHANNA</b> Good Girl Gone Bad 4★3★ (Carter Administration/Sturken/Rogers/Various) / Def Jam 1735109 (A&V)	SALES INCREASE
65	60	6	<b>LADYHAWKE</b> Ladyhawke (Giblin/Ladyhawke) / Modular MOD00038 (ARV)	SALES INCREASE
66	62	53	<b>ADELE</b> 19 ★ (Adele/White/Johnson) / XL/XCD313 (PIAS)	SALES INCREASE
67	70	7	<b>LUCIANO PAVAROTTI</b> The Duets (Various) / Decca 4731039 (ARV)	SALES INCREASE
68	52	8	<b>BRUCE SPRINGSTEEN</b> Working On A Dream (Various) / Columbia 88697433552 (A&V)	
69	49	20	<b>SEASICK STEVE</b> I Started Out With Nothin' And Still Got Most Of It Left ● (Seasick Steve) / Warner 8wotheis 2564594111 (CIN)	
70	51	23	<b>PUSSYCAT DOLLS</b> Doll Domination ● (Timbaland/Markus Garrett/Polow Da Don/Danjai/Various) / Interscope 1784935 (ARV)	
71	New		<b>BONNIE PRINCE BILLY</b> Beware (Tbc) / Domino WIGCD233 (PIAS)	
72	26	2	<b>STARSAILOR</b> All The Plans (Osbourne) / Virgin COV3055 (E)	
73	63	12	<b>JASON MRAZ</b> We Sing We Dance We Steal Things ● (Terefe) / Atlantic 757895931 (CIN)	SALES INCREASE
74	61	15	<b>STEVIE WONDER</b> The Definitive Collection ● ★ (Various) / Universal TV 0655022 (A&V)	
75	Re-entry		<b>NE-YO</b> Year Of The Gentleman ★ (Stergate/Harmony/Alonzo Dan Don/Taylor/Various) / Def Jam 1774384 (ARV)	

Official Charts Company 2009.

Abba 39	Dubliners 21	Killers, The 33	Oasis 43	Commodores 14	Tina Turner 26	<b>Key</b> ★ Platinum (300,000) ● Gold (100,000) ● Silver (80,000) ★ 1m European sales	<b>BM Awards</b> Billy Talent Ill (Silver), Justice Justice (Silver), Buddy Holly & The Crickets, My 33rd Of (Gold), U2, No Line On The Horizon (Platinum)
Adele 66	Duffy 15	Kings Of Leon 3, 60	DST 56	Rihanna 64	The Ting Tings 12, 32		
Akon 24	Elbow 29	Lady Gaga 7	Pavarotti, Luciano 67	Sabudays, The 20	U2 5, 49		
Allen, Lily 16	Everly Brothers, The 25	Ladyhawke 65	Perry, Katy 43	Script, The 34	UB40 44		
Ball, Michael 11	Fleet Foxes 28	Lennox, Annie 2	Pink 42	Seal 27	Vandross, Luther 38		
Beyonce 19	Franz Ferdinand 59	Lewis, Leona 54	Prodigy, The 12	Seasick Steve 69	White Lies 57		
Bonnie Prince Billy 71	Gardot, Melody 40	Manilow, Barry 22	Pussycat Dolls 70	Smilin', Faryl 4	Whittaker, Roger 35		
Buddy Holly & The Crickets 31	Girls Aloud 53	Mead, Lee 47	Richie, Lionel 10	Snow Patrol 45	Will Young 30		
Clarkson, Kelly 8	Girls Aloud 55	MGMT 51	Richie, Lionel & Tina 10	Springsteen, Bruce 68	Wonder, Stevie 74		
Coldplay 58	Iglesias, Enrique 36	Midler, Bette 9	Swift, Taylor 13	Starsailor 72			
Dixon, Alesha 23	Il Divo 63	Morrison, James 18		T.I. 61			
Doherty, Peter 17	Jackson, Michael 37	Mraz, Jason 73		Take That 5, 46, 50			
	Keating, Ronan 1	Ne-Yo 75		Taylor Swift 13			



**MusicWeek  
Awards 09**

**MusicWeek  
Awards 09**

## Have you booked your place yet?

**Platinum tables are almost  
sold out! If you want to be  
mixing with the VIP's book  
your ticket today!**

**The big night of celebrations  
will take place on April 8 at  
Grosvenor House Hotel, London**

**Book online**

Contact us on 0207 921 8364  
[www.musicweekawards.com](http://www.musicweekawards.com)

Sponsors

