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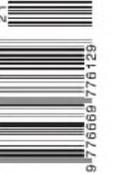


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MusicWeek

United Business Media



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NEWS & LIVE PREVIOUS FORM

The Met insists Form 696 is here to stay despite widespread opposition



PUBLISHING WHEN SMOKEY SPEAKS

Having been honoured at this year's Ivor Novello Awards, the Motown legend talks to *MW*



FEATURES CLASSICAL CONNECTS

The Classical Brits is helping deliver classical music to an ever more receptive audience

PRS for Music to slash minimum royalty rate

Majors "up in arms" about planned streaming rate cut

Licensing

By Paul Williams

PRS FOR MUSIC IS TO SIGNIFICANTLY SLASH the minimum royalty rates paid to stream music, in what it says is a bid to grow the market.

From July 1 the minimum rate to stream a track will fall from 0.22p to 0.085p, while the higher royalty rate will go up from 8% to 10.5%. This follows new rates for download and subscription services having been announced on May 1, with all the new rates expected to be in force for three years.

The new streaming rates were agreed last Wednesday by the PRS board. At the meeting, however, representatives of the major music publishers were excluded from participating in discussions leading to the final decision, which could fundamentally affect the income for publishers and songwriters and composers going forward.

Sources among the majors say they are "very disappointed" about the planned rate cut and are "reviewing" their positions on the matter. One reveals, "We are up in arms about this."

The majors were kept out of the talks on the basis that not all their digital business goes through PRS as they all have pan-European deals for online and mobile services. Some of these arrangements, though, do involve PRS.

PRS broadcast and online managing director Andrew Shaw stresses the four main publishers – EMI, Sony/ATV, Universal and Warner/Chappell – were all part of a six- or seven-month consultation process starting last autumn which also included industry organisations such as the BPI and AIM, companies interested in coming into the market

and more than 25 digital music operators. These, he says, made up 97% of PRS's online revenues last year.

"We talked to all the major publishers independently because they are significant rights holders and had an important part to play in the decision-making process," says Shaw.

However, in talking to all parties, he says the conclusions that PRS came to were that since the original rates were announced by the copyright tribunal nearly two years ago the UK market for streaming had not grown to the extent the society had been looking for. In that time some players, such as Pandora, had existed.

share in their success," he says. "Our medium- to long-term view is we will probably end up with a market where there are a relatively small number of relatively large players rather than lots of small players."

One major publishing source questions the board's logic to bring down the minimum rate. "What they'd like is to encourage the principle of a higher rate but to have a lower rate to encourage business. This is fundamentally flawed," he says. "It's probably driven by the desire to clean up licensing and license everyone."

On the question of the majors being excluded from the final decision, another major player says the rates need the support of everyone concerned.

"I don't think the people left on the board can claim to represent the membership," he says, adding that his company would not be against considering a reduction in the minima rate "but not anything this dramatic".

The setting of the new rates comes against the backdrop of a very public spat over royalty rates between PRS and YouTube, which had not been part of the original copyright tribunal decision in 2007. It had since reached its own agreement with the society but in March announced without prior consultation with PRS it was pulling all premium music video content.

Shaw says the decision to bring down the minimum rate should not be seen as agreeing with YouTube as the Google-owned service is against there being a minimum rate, whatever its level. "For them it's not the level it's the principle," says Shaw, who adds the society is still negotiating with YouTube.

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"What we were constantly told by the licensees when looking at the economics of their businesses, which were predominantly advertising supported, the minima rate was a disproportionate percentage of their total revenues and didn't enable them to get their businesses off the ground," he says.

At present he says the "vast majority" of those licensed by PPL pay at the minimum rate, but adds the long term aim is to try to move operators on to the higher rate.

"Our objective is to create a market of substantial businesses and substantial services and we want to



PHOTO: ADRIAN BOOT

Award sits well with Blackwell

CHRIS BLACKWELL WAS LAST WEEK PRESENTED with his Music Week award citing him as the most influential music industry executive of the last 50 years as he graced a gathering celebrating Island Records' half century.

The Island founder had been chosen by a panel of industry executives to win the one-off Music Week award, given to mark the publication's own 50th anniversary this year.

However, he had been unable to attend the ceremony last month at London's Grosvenor House Hotel where the award was being presented, so former Island A&R executive Nick Stewart, who sat on the judging panel, collected the award on his behalf.

Stewart handed over the award to Blackwell last Wednesday at the Vinyl Factory in Soho as artists, Island executives past and present and others gathered for the launch of a programme of Island 50 activities.

Cat Stevens/Yusuf, Universal UK chairman and CEO David Joseph, current Island managing directors Darcus Beese and Ted Cockle and former Island figures including one-time MD Marc Marot were among those at the venue, which is hosting an exhibition of images and memorabilia tracing the history of Island. PJ Harvey and John Parrish, whose second album collaboration was released in March, performed at the event.

A week-long series of anniversary concerts featuring past and present Island acts starts at London's Shepherd's Bush Empire tomorrow (Tuesday), with Sly & Robbie featuring The Compass All Stars.

Other artists playing during the week include Keane, Steel Pulse, Cat Stevens/Yusuf and Paul Weller, although the Sunday night due to feature Amy Winehouse has now been cancelled.

Pictured above, left to right, are *Music Week* editor Paul Williams, Blackwell and Stewart.

News

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

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The Playlist



DOLLY ROCKERS

Gold Digger

Parlophone

First single proper from the gobby trio, Gold Digger is an out-and-out smash that looks destined to affirm Dolly Rockers' place on commercial radio. (single, July 27)



BENNY ANDERSSON BAND

Story Of A Heart

Fascination

Story Of A Heart is a triumphant Benny and Bjorn-penned pop hit that has all the hallmarks of an Abba classic. It's like they never went away. (single, tbc)



ASH

Return Of White Rabbit

Atomic Heart

An exciting return from Ash, Return Of White Rabbit is a dirgy bass-driven slice of pop with a dark heart. Available free from the band's website. (single, June 8)



JONNY TAYLOR

London Town

unsigned

From the same management stable as Jamie Cullum, Taylor pens classic rock pop that is not short on hooks. He recently supported Jason Mraz in the UK. (demo)



LA ROUX

La Roux

Polydor

Debut album by La Roux and the wait has been worth it; this is a ceaselessly strong production-led album, bursting with singles. (album, tbc)



SLIMY

Wake Up

Warner Bros

Already a big hit in Europe, Wake Up has the kind of novelty appeal that lends itself to excessive radio. A catchy summer pop song. (single, June 22)



MILKE

Maybe I'm Crazy

Gulp

A straight-up slice of commercial pop already enjoying plays courtesy of Radio One, Xfm and 6Music. (single, June 29)



DON DIABLO & EXAMPLE

Hooligans

679

A club banger that will have you longing for a big night out! Dirty, whirring bass, synths galore and a vocal that sticks. (single, June 29)



SLOW CLUB

It Doesn't Have To Be Beautiful

Moshi Moshi

A wonderful highlight from Slow Club's debut album, this is a heartwarming pop song that sums up all that is great about this duo. (single, June 22)



SIGN HERE

UK hardcore band Your Demise have signed a North American licensing deal with Earache Records, home to artists including Napalm Death and Pitch Shifter

UK Music boss writes to Boris Johnson as row over Met Po

Sharkey asks Mayor to have

Live

By Robert Ashton

THE ROW OVER FORM 696 HAS

ESCALATED to the highest offices in London politics and policing, with Mayor Boris Johnson being urged to scrap the controversial document while the policeman that enforces its use across the capital has vowed to stand by it.

A week after the Culture



Mayor Boris Johnson is also chair of the Metropolitan Police Authority

Select Committee urged the Met Police to bin the use of the risk-assessment questionnaire designed to help police gigs and other music events, UK Music chief executive Feargal Sharkey has now asked Johnson to get rid of the "draconian form" at the earliest opportunity.

And as the arguments heat up over the alleged racist bias of Form 696, Johnson - who is also chair of the Metropolitan Police Authority - might be surprised to learn that one of the Met's most senior policemen will fight tooth and nail to keep the regulations in his arsenal to combat "black on black violent crime" (see story on p10). Chief Inspector Adrian Studd says, "Our view is that 696 is a very useful tool when it comes to crime prevention. I'm confident it will be around for a long time."

In a letter sent to the Mayor last

week, Sharkey - one of Form 696's most vitriolic and outspoken critics - brands the form as "unnecessary and disproportional regulation" and also "prejudicial".

The letter ensures Johnson and his team at City Hall are left in no doubt what the live sector and wider music industry think of the event-assessment procedure, which requires promoters and artists to supply their names, addresses, telephone numbers and style of music played two weeks before staging a gig.

Sharkey, who also met with senior Met Police officers again last week to urge them to stop using the London-only policy, writes: "Not only is this a hugely bureaucratic procedure, but the form explicitly singles out musical styles associated with young black and Asian communities such as R&B, garage and bashment... Such unacceptable bias has the potential to cause huge and real damage to our vibrant live music scene. We are also hearing loud voices, especially from the

Musicians play pirates at their own game

AN ANONYMOUS GROUP OF MUSICIANS has set up a website selling bootleg Pirate Bay T-shirts in an attempt to "pirate the pirates"

The website - www.unleashthebats.co.uk - is intended as a way for musicians to take their revenge on the notorious filesharing site, which continues to operate despite its founders being found guilty of infringing Swedish copyright laws.

Unleashthebats.co.uk is based around a search engine - branded with the distinctive Pirate Bay logo - where users are invited to search various torrents.

All searches, however, lead to a site selling unauthorised Pirate Bay T-shirts - featuring logos such as "Fuck the Pirate Bay" and "Who's Laughing Now" - as well as banner ads mocking the adverts found on the official Pirate Bay site.

Elsewhere, the site proclaims, "They don't respect other people's copyrights so why respect theirs?"; "If you've any queries, particularly if you're from the Pirate Bay and want to bitch to us about copyright infringement, then please feel free to drop us a line here" and "be advised - we will publish any bitchy correspondences received (we got that idea from you)."



Swedish songwriter Montt Mardié has recorded what is described as the first "post-trial" Pirate Bay song

year in prison. They are currently appealing the decision. The prosecutor in the case argued that the defendants had developed a valuable trademark, considered tax planning and set up corporate structures to deal with the business, therefore contradicting their claim that The Pirate Bay is a non-profit organisation.

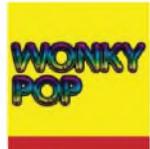
The musicians behind Unleashthebats.co.uk are - for the moment - remaining anonymous, although they may identify themselves publicly at the time of the full press launch.

However, they may face opposition from Swedish singer/songwriter Montt Mardié, who has recorded what is described as the first post-trial track about The Pirate Bay, titled We Are All The Pirate Bay.

The artist says that he neither advocates nor condones illegal filesharing but we "shouldn't fight the future, we should embrace it".

The song is available as a free download, with the separate parts available to encourage remixing and re-seeding.

It has already received more than 140,000 YouTube views, with 40 remixes being made in just four days.



GIG OF THE WEEK

Who: Wonky Pop

When: Thursday, May 28

Where:

Punk, London

Why: Kids On

Bridges and

Young Pioneer

perform at this

ever growing

club night, with

DJ sets from

Magistrates and

Chess Club DJs

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Police's risk-assessment form escalates

Have a care over 696

black community, who feel the application of this form is highly discriminatory against their culture and ethnicity."

Sharkey's evidence to the powerful Culture Media and Sport Select Committee last year about the use of Form 696 was a major factor in committee chairman John Whittingdale stating that it "strays way beyond the provision of the Licensing Act" and calling for its abandonment in his report to Government.

In the Johnson letter, the UK Music chief revisits his arguments to Whittingdale's committee that there is no requirement whatsoever in the Licensing Act 2003 for the information to be collected.

And he also questions whether this "discriminatory policy" was developed with due regard to the Metropolitan Police Service Equity and Race Impact Assessment Process or the Equality and Human Rights Commission Race Equality Impact Assessment for Public Authorities.

Importantly, he also suggests Form 696, which is understood to be attached to the licences of at least 70 London venues, might undermine Johnson's own Mayoral Cultural Strategy, which suggests pubs and clubs should be a "seedbed" for new musicians.

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Fergal Sharkey wants Boris Johnson to kill off the "draconian" Form 696

Riley returns to radio roots

FORMER CHRYSALIS RADIO CHIEF EXECUTIVE PHIL RILEY is returning to his Midlands radio roots, after winning the battle to buy eight radio licences in the region from Global Radio.

Riley has been largely absent from mainstream radio since resigning from Chrysalis in 2007 after leading the sale of Chrysalis Radio to Global, although he did front a bid for Emap's radio arm in October 2007.

That attempt, backed by private equity group Vitruvian Partners, was ultimately unsuccessful - Emap's radio assets were bought by Bauer at the start of 2008 - but Riley spoke at the time of the advantages that private equity buyers could bring to a deal.

The purchase of the Global stations - they include Gold stations in Birmingham, Coventry and Wolverhampton and Heart 106 in the East Midlands - saw him link up again with private-equity buyers, in this case Lloyds TSB Development Capital, the private-equity arm of the Lloyds Banking Group.

Riley, who is CEO of the new group, did not outline his plans for the stations, beyond revealing that Heart 106 in the East

Midlands would continue broadcasting as a Heart station, operating under a brand licence from Global.

"These stations represent a fantastic opportunity for growth and we can't wait to start working with the teams there," he adds.

Riley also says he has a "real passion" for radio in the Midlands, having spent most of his working life in the region: his radio career started at Birmingham's 96.4 BRMB as a graduate trainee.

LDC Midlands managing director Martin Draper adds, "We are looking forward to working with Phil Riley who has a first-class track record. The business has an outstanding heritage and we look forward to supporting Phil with his growth strategy."

The sale, announced last Friday, was a result of the OFT's ruling following Global Radio's acquisition of GCap Media last year. It brings to a conclusion the merger between GCap Media and Chrysalis Radio, pending formal acceptance from the OFT.

Global founder and group CEO Ashley Tabor says that LDC and Riley will be "fantastic owners of the new stations".



Industry blasted over lack of strategy

Bewick rebukes education stance

Education

By Robert Ashton

A LEADING INDUSTRY FIGURE AND EDUCATIONIST has blasted the music business for its reluctance to educate its future leaders and is urging it to draw up a blueprint to help develop a better skilled workforce.

The industry, which has traditionally relied on the ego-driven, self-schooled maverick rising to the top, is slowly realising that it needs its 100,000-strong workforce to be highly educated and trained if it is to be properly equipped for the digital age.

As a result, industry leaders have recently put in place a series of initiatives aimed at improving the quality of their staff.

However, Creative & Cultural Skills chief executive Tom Bewick does not believe they have done enough. He remains "frustrated" that the music business - unlike many other creative sectors such as advertising - still has no clear and overarching strategy to select and develop its workforce.

Despite myriad music courses at universities and colleges, there are also no professional qualifications to measure an executive's development up the ranks.

Bewick's organisation, which has helped develop creative apprenticeships for the music business, supported the BPI's music education directory and secured the multi-million-pound National Skills Academy to train live-music backstage staff, wants to change that.

But he remains underwhelmed by the industry's willingness to engage with training and education.

"I have an absolute passion and belief that getting the right mix in industry talent will create a strong and stable industry in the future," says Bewick. "But I get frustrated that I come across people in the industry who remain complacent of the challenges."

Those challenges are not insurmountable, says Bewick, but they are

daunting. His own statistics show:

- 40% of the industry earns less than £10,000;
- 13% of the industry have fewer qualifications than the average school leaver;
- 66% of the industry is male and only 36% of them earn less than £10,000 compared to 47% of women;
- 92% of the sector is white.

To help address these issues, Bewick wants to develop - in partnership with the industry - a blueprint that can describe the necessary next steps for the music business to develop a highly-skilled workforce.

C&CS - which campaigns on behalf of a range of sectors alongside music including the visual arts, performing arts, literature, craft and cultural heritage - has already helped produce a comprehensive 58-page blueprint for the design sector clearly laying out how the sector can attract skilled workers and raise professional standards.

But so far Bewick, who accepts the industry has a lot on its plate with issues such as piracy, claims his efforts in the music sector have not been met with open arms.

"Other creative industries have a more established culture in workforce development," says Bewick, who argues a blueprint - providing evidence of joined-up thinking on education and training - is required if the industry wants to see more money from Government.

"Civil servants want to see documents," he says, complaining that few industry initiatives have demonstrated a clear strategy.

"You need to go to Government and speak with one voice. If we make rapid progress on training and development then the other issues that keep the industry awake at night might appear less daunting," he adds.

Last week C&CS launched Creative Choices, the first online service to help people working in the creative sectors and looking to start a career in them

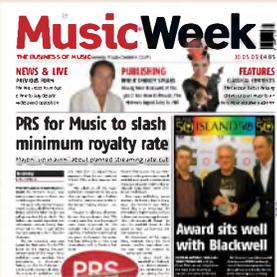
robert@musicweek.com



"Other creative industries have a more established culture in workforce development..."

TOM BEWICK

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The Classical Brit Awards once again does its musical genre proud

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 Music Week talks to the team behind the annual goNorth conference

News

Editorial Paul Williams



SUNDAY CHART SHOWS HAVE COME A LONG WAY since the days when Radio One's flagship programme would happily count down a Top 40 that had been announced the previous Tuesday.

More than two decades after the BBC network took the then-revolutionary step of unveiling a brand new chart in the Sunday slot, Global Radio is looking to take that development several stages further, with its successor to Hit 40 UK comprising a chart that continues to change as the programme is being broadcast.

Global should certainly be commended for trying something different at a time when commercial radio has to innovate, but the idea seems a rather curious one to say the least. For starters, unlike Hit 40 UK and the various other incarnations of the leading commercial radio chart down the years, this new chart does not have the involvement of the Official

Charts Company, so arguably making it less robust than the Top 40 aired by Radio One.

Additionally, its sales data will come exclusively from iTunes, thereby excluding the growing number of other digital music retailers from the party. That seems bizarre given the importance of these new players and the ongoing efforts by the music industry to move the digital market on from one dominated by a solitary player.

Even odder, though, is the plan to have chart positions 11 to 40 fixed at the start of the show but then allow listeners to influence the order of the Top 10 tracks during the programme by going on to iTunes to buy their favourites. It hardly makes an accurate chart overall as however much the sales, say, of the number 11 track increase during the show it can never break into the Top 10.

And, given the minimal download sales lift in unit terms experienced by songs performed at the far-more-high-profile Brits during and in the immediate aftermath of the show, it is unlikely the radio programme will generate that many more additional sales while on air.

For some in commercial radio, though, the show's sales push will no doubt be used as a glaring example of the support it is giving record companies to sell their wares against the backdrop of ongoing efforts by stations to reduce their annual bill to PPL and PRS for Music.

Global's Richard Park argues the Sunday chart show "needs to be more entertainment" and having the chart's sales up to the end of Saturday as happens now makes it out of date. He is right about the entertainment element, but why not just to extend the sales cut-off-point to 4pm on Sunday when the programme starts? At least that way it would still be a statistically-sound countdown, rather than one that many in the music industry and elsewhere will find very hard to take seriously.

More so, in an age when everything TV and radio does – especially when it involves public "votes" such as this – is meticulously scrutinised, it cannot be desirable to have a high-profile radio programme featuring a chart whose compilation could be open to question.

Had Global really wanted to break the rulebook in terms of chart shows it could have come up with a way of incorporating the popularity of tracks on services such as Spotify. That would have represented a real point of difference to what Radio One broadcasts and the commercial broadcaster could have rightly argued it was embracing the future.

Still, given this new format is just the latest in a long series of changes to the way commercial radio's main chart is put together, it might not be too long before it gets another overhaul.

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

Big dance brands charge into deal

WARNER CATALOGUE LABEL RHINO UK and leading dance music outfit Gatecrasher are hoping two dance brands will be better than one after signing a new records and merchandising deal.

The move means Gatecrasher and Rhino will produce co-branded compilations, drawing on their respective relations with the dance music community. The two companies will also collaborate on the creation of clubbing-related Gatecrasher merchandise.

All products will be marketed and distributed by Warner Music via its international commercial and promotional departments.

Gatecrasher will drive awareness of new releases through the brand's clubs and events as well as its extensive membership database, offering online previews and exclusives.

The first album released under the new deal will be Gatecrasher Anthems 1993-2009, which compiles the best music played at the Gatecrasher club since its launch and is mixed by original residents Judge Jules, Matt Hardwick and Scott Bond.

In the UK the album will be marketed by a TV-led campaign, with a range of anniversary merchandise also available.

Rhino UK and international managing director Dan Chalmers says that the deal is an ideal match. "Compilations continue to be a popular means for music fans to easily discover and own a variety of music from a trusted source. Not only that, dance is the biggest-selling genre within the compilation market in the UK," he says.

Gatecrasher managing director Simon Raine adds, "The way the music industry works has diversified dramatically from when we first started in the compilations market. Clubbing is as much about lifestyle as it is about music and it's important for the Gatecrasher brand to grow and diversify."

Gatecrasher has been behind more than 20 compilations, with titles including Global Sound System and National Anthems.

In September it will open Gatecrasher Birmingham (GB), a new £5m, 2,500-capacity club in the city's Broad Street area.

Rhino dance music brands include Pure Garage, with Pure Garage Rewind – Back To The Old Skool, the 17th biggest-selling compilation of last year.



Geffen ready to build

Ewen's

Television

By Paul Williams

GEFFEN RECORDS PRESIDENT COLIN BARLOW has acclaimed Jade Ewen's top five Eurovision finish as a "great launch pad" for her career as his company earmarks a September release for her debut album.

Ewen was yesterday (Sunday) aiming to make a double-digit climb into the Top 40 of the UK singles chart with *It's My Time* after it gave the UK its highest ranking in the competition since Pop Idol finalist Jessica Garlick came third in 2002.

On the back of that finish, Colin Barlow believes Geffen now has a platform to take Ewen forward as an artist. The next step will be a second single, *Punching Out*, which is penned by Ina Wroldsen and Swedish writers/producers Andreas "Quiz" Romdhane and Josef Larossi who collaborated on The Saturdays hit *Up*. Wroldsen also co-wrote the same act's hit *If This Is Love*, while Quiz and Larossi's credits include *Il Divo* and *The Pussycat Dolls*.

"The whole Eurovision experience has been kind of surreal, but in terms of looking for a platform to get a new artist to a mass audience it's a really good one," says Barlow. "A lot of people are cynical about Eurovision but for Jade it's put her in the forefront of people's minds. The result wasn't an embarrassment and because we took it seriously other countries did as well."

One of Barlow's aims pre-Eurovision was for Ewen to undertake promotion for the song – which was written by Andrew Lloyd Webber and Diane Warren – across Europe, as previous results had

Europe drags heels over appeals

THE INTERNATIONAL Confederation of Societies of Authors and Composers (CISAC) is not expecting a quick resolution to its beef with Brussels over competitiveness, with a ruling now unlikely before the end of the year.

CISAC and almost two dozen author societies, including PRS for Music, lodged appeals last year following a European Commission ruling that accused collecting societies of concerted practice by operating restrictions on membership and territorial exclusivity.

But CISAC director general Eric Baptiste now believes he and the European societies will have to wait

at least another six months before the Court of First Instance, which is considering the appeals, arrives at a decision.

CISAC has argued that Brussels got its evidence wrong when it determined that societies' reciprocal agreements added up to concerted practice, but Baptiste explains that if the courts do not favour his organisation and the other 22 societies who are appealing the EC's ruling, they could then move to a further appeal at the European Court of Justice.

Baptiste adds the uncertainty for rights owners and users has done nothing to help foster new

online initiatives. He says, "I cannot imagine how difficult it is for societies to make calls on educated guesses."

Fortunately, he is more optimistic about CISAC's second World Copyright Summit on June 9-10 in Washington, which will feature keynote speeches from Democratic Senator Patrick Leahy and French Minister for Culture and Communication Christine Albanel. They join songwriters Robin Gibb and Lamont Dozier and EMI Music Publishing chairman and CEO Roger Faxon and Universal Music Publishing Group chairman and CEO David Renzer.

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

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

YES 44% NO 56%

THIS WEEK WE ASK:

Is PRS for Music right to reduce the minimum rate for streaming music?

To vote, visit www.musicweek.com

d on strong showing in this year's competition from UK act

Eurovision launch pad



It's about time: Ewen's fifth-placed Eurovision entry was the best UK showing since 2002

shown the most successful songs at the contest tended to have already become hits before the event itself. She ended up visiting around a dozen territories, including Spain, Sweden, Russia and Malta, which Barlow believes "really helped" the song to accumulate 173 points during voting. Last year's UK entry, Andy Abraham's *Even If*, secured just 14 points and finished joint last.

"[Visiting other countries beforehand] is certainly something to do and it's been a brilliant learning curve for her. She's got a whole base in Europe," says Barlow.

He adds the follow-up single, which he describes as "probably a lot more contemporary" than *It's My Time*, is now at the mixing stage, while he reveals three tracks have been recorded for the album to date.

Despite Ewen's performance helping to turn around the UK's dismal recent showing in the competition, she was being comprehensively outsold last week by the event's winning song, Norwegian entry *Fairytale*, written and performed by singer and violinist Alexander Rybak and published by Sony/ATV.

Ahead of it earning any official UK release, the song was on course to follow its record-breaking Eurovision score of 387 points by debuting in the Top 10 yesterday. The last Eurovision winner to chart so high was Katrina & The Waves' 1997 UK entry *Love Shine A Light*.

Fairytale's sales were due to buyers unbundling the track from Eurovision Song Contest: Moscow 2009, an EMI-issued double album containing all the entries to this year's competition.

"The experience has been kind of surreal, but in terms of looking for a platform to get a new artist to a mass audience it's a really good one"

COLIN BARLOW, GEFEN

EMI is also behind the release of the single in a number of European countries, including having a distribution and marketing deal in Norway and licensing deals for it in Denmark, Finland, Germany, Switzerland and Austria.

Other tracks unbundled from EMI's Eurovision album were also looking to debut in and around the Top 75, including Iceland contestant Yohanna's *Is It True?*, published by Catalyst and Sony/ATV and written by Oskar Pall of Iceland, Russian Tinatin Jarapidze and Brit Christopher Neil, whose previous writer/producer credits include Celine Dion, Sheena Easton and Mike & The Mechanics.

Eurovision entries selling strongly in the UK last week also included the entries from Germany, Finland and Estonia.

"The song was written six years ago by the three people involved, but we never found the right home for it," explains Catalyst managing director Peter Knight about the Iceland entry. "Then Oskar, who lives in Iceland, entered the Eurovision this year and this song won the Icelandic heats."

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News in brief

● Record labels are ramping up the pressure on **The Pirate Bay** by asking a Swedish court to issue fines for every day that the filesharing site continues to operate. According to leading Swedish newspaper *DN*, labels are also attacking the site's bandwidth provider Black Internet, demanding that it stops serving the site. The four defendants in The Pirate Bay trial - Frederik Neij, Gottfrid Svartholm Warg, Peter Sunde Kolmsioppi and Carl Lundstrom - were in April found guilty of breaking Swedish copyright laws and sentenced to a year in jail and hefty fines. However, the site itself was not closed down and the four are appealing the decision. As a result, Pirate Bay users continue to share files, leading the four majors to apply to the court to start imposing additional fines on the defendants for every day that their copyrights are infringed.

● Intellectual Property minister **David Lammy** is taking the copyright debate online after launching a micro website encouraging consumers and stakeholders to help shape the future of copyright. The site, accessed via www.ipa.gov.uk, brings together all of the evidence that the Intellectual Property Office has collected since the copyright strategy was launched in December 2008. It also outlines some of the key emerging issues which will be the focus of work over the next few months.



● **Ash** are to release 26 singles in a year on their own Atomic Heart Records after turning their back on the album format. From September all 26 songs in "The A-Z Series" will be released on seven-inch vinyl and download at a rate of one a fortnight. They will be available from record shops and by subscription from the

band's website www.ash-official.com.

● **Un-Convention**, a music industry conference set up last year to rival In The City, returns next month with speakers including Glastonbury booker Martin Elbourne and performers including Everything Everything, Kyte and The Loose Salute. As with the inaugural event, Un-Convention will take place in Salford. Un-Convention's core element is a series of five panels which focus on key issues that independent or DIY artists and labels face.

● **Chrysalis** has posted an operating profit of £2.0m for the half year to the end of March 31, turning around a £1.3.9m operating loss in the same period last year. Highlights of the six months included Chrysalis boosting its Net Publisher Share by 22.6% to £6.5m, distributor Lasgo Chrysalis recording an operating profit of £1.3m and Echo turning a £0.6m loss into a profit of £0.2m.

● **Drum & bass magazine Knowledge** is ditching its print edition and going online only, while independent music title **Plan B** is closing. The final print issue of *Knowledge* will celebrate the magazine's 15-year history and will be published on June 12, with the new site launching on July 1. The last issue of *Plan B* is published on June 1.

● **The Beggars Group** is opening an office in Los Angeles to serve the West Coast of the US. Overseeing the new office will be current senior product manager Miwa Okumura, who has been promoted to senior VP west coast operations and licensing.

● **Jonathan Ross** is to pre-record his weekly Radio Two show 24 hours in advance so the station can ensure the programme is "watertight". A BBC spokeswoman claims the move is unrelated to Ross's suspension from the station last year.

● The PP- sponsored **Parliamentary Jazz Awards** handed out 10 honours last week, including a special excellence in jazz award presented to Ronnie Scott's, which is celebrating its 50th anniversary.



News media



This Wk	Last Wk	Artist Title Label	Plays
1	1	TINCHY STRYDER FEAT. N-DUBZ Number 1 / 4th & Broadway	699
2	5	BLACK EYED PEAS Boom Boom Pow / Interscope	598
3	3	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank	534
4	2	EMINEM We Made You / Interscope	523
5	6	IRONIK FEAT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer) / Asylum	485
6	4	LADY GAGA Poker Face / Interscope	478
7	7	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / RCA	418
8	9	THE PRODIGY Warrior's Dance / Take Me To The Hospital	413
9	8	A R RAHMAN/PUSSYCAT DOLLS/N. SCHERZINGER Jai Ho! (...My Destiny) / Interscope	395
10	10	CAVIN HARRIS I'm Not Alone / Columbia	388
11	25	SOULJA BOY TELLEM Kiss Me Thru The Phone / Interscope	360
12	11	BEYONCE Halo / Columbia	356
13	12	GREEN DAY Know Your Enemy / Reprise	345
14	13	LILY ALLEN Not Fair / Regal	315
15	15	ALESHA DIXON Let's Get Excited / Asylum	299
16	16	FLO-RIDA Right Round / Atlantic	274
17	23	N-DUBZ Wouldn't You / AATW	253
18	19	PINK Please Don't Leave Me / RCA	247
19	21	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / Interscope	243
19	NEW	KERI HILSON FEAT. KANYE WEST & NE-YO Knock You Down / Polydor	243
21	24	AGNES Release Me / 3 Beat	242
22	22	METRO STATION Shake It / Columbia	228
23	20	LA ROUX In For The Kill / Kitsune	227
24	17	BRITNEY SPEARS If U Seek Amy / Jive	226
25	14	GIRLS ALoud Untouchable / Fascination	215
26	18	KATY PERRY Waking Up In Vegas / Virgin	211
27	NEW	LITTLE BOOTS New In Town / sixsevenine	210
28	26	STAR PILOTS In The Heat Of The Night / Hardbeat	208
29	35	SHONTELLE FEAT. AKON Stuck With Each Other / Hollywood	199
30	34	TAKE THAT Scid It All / Polydor	193
31	27	KERI HILSON FEAT. TIMBALAND Return The Favor / Interscope	190
32	28	KELLY CLARKSON I Do Not Hook Up / RCA	187
33	29	AKON Beautiful / Universa	171
33	33	THE VERONICAS Untouched / Sire	171
35	29	BEYONCE Diva / Columbia	170
36	NEW	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR Heartbreak (Make Me A Dancer) / Loaded	169
37	48	DEADMAU5 & KASKADE I Remember / Virgin	165
38	32	ALESHA DIXON Breathe Slow / Asylum	164
39	38	MARMADUKE DUKE Rubber Lover / 14th Floor	158
40	37	MILEY CYRUS The Climb / Polydor	154

© 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, MTVz, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TFM, Vault, VH and VH2

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Swindon event the catalyst for big Beeb digital gains

R1 event leads to big weekend of mobile use

Mobile

By Ben Cardew

THE NUMBER OF VISITORS to Radio One's mobile internet site almost tripled over the period of the station's recent One Big Weekend festival, the BBC has revealed.

The annual event took place in Swindon on the weekend of May 9-10, with performers including Lily Allen and Dizzee Rascal.

On Monday, May 5 the station had 1,153 users on its mobile internet site. This figure increased to 2,947 users on Saturday, May 9 – a significant boost for what is a fledgling platform for Radio One.

"Mobile is a way forward for us and part of our strategy to engage with audiences," explains Radio One and iXtra interactive editor Ben Chapman. "We are testing out three ideas at the moment: being visual; being open with our audience; and being mobile. The Big Weekend is a great place to test them."

The result was one of many online successes for the Corporation around the annual event.

Other findings include:

- The 2009 Radio One Big Weekend site attracted 2.3m page impressions, compared to 1.8m last year
- A total of 800,000 people watched more than one minute on the Red Button over the weekend. Last year, when Madonna was the headline act, 1.2m people watched more than one minute in seven days and the station believes it is on track to equal or beat this



Mobile disco: Tim Westwood at the Radio One's Big Weekend



"We are testing out being visual, being open with our audience and being mobile. The Big Weekend is a great place to test them"

BEN CHAPMAN, RADIO ONE

record

- Unique users of the Radio One site (excluding the News Beat pages) were also up year-on-year

over the weekend, as well as the following Monday

Chapman says that audiences also reacted warmly to attempts to open up the workings of the station over the weekend, such as placing webcams around the site

"We want to be a more open station and we had an incredible response from that," he says "Sixty thousand people watched the webcams and we had 45,000 people reading comments on the website."

Other innovations included the "Bluetooth loo" – an on-site toilet with Bluetooth connectivity.

"We know that young people like to have content on their phones. But if you try and hit an entire crowd when they are watching a gig it doesn't work," Chapman explains

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Mitchell moves to XFM breakfast

XFM MANCHESTER HAS RECRUITED former Virgin Radio DJ Pete Mitchell to present its weekday breakfast show.

Mitchell, previously one half of Sony Award-winning breakfast show duo Pete and Geoff, will start at the station on June 15.

As well as breakfast duties, Mitchell will present specialist music show Razor Cuts, which will go out across the XFM network on Sunday evening, as well as music documentaries.

In addition to his work at Virgin, Mitchell has broadcasting experience at Radio Two, where

he wrote, produced and presented a number of documentaries

Group programme director at 95.8 Capital FM, The Hit Music Network and The XFM Network Paul Jackson says, "Pete is renowned for his fresh, witty and slightly risqué style of broadcasting, along with a high level of experience and a wide knowledge of the radio industry."

"I have no doubt in my mind that Pete will be an absolute success at XFM Manchester and we are thrilled to have him as part of the team."



Charts: colour code

Highest new entry
Highest climber

Audience increase
Audience increase +50%

Airplay analysis Alan Jones

Pink rides high despite BBC snub



TOPPING THE AIRPLAY CHART FOR THE THIRD WEEK in a row, Lily Allen's Not Fair enjoys a huge surge of support, increasing its monitored plays on the Music Control panel from 2,025 to 2,614, and growing its audience to nearly 71.25m – a massive 50.83% more than runner-up Pink's 47.24m audience for Please Don't Leave Me. That Pink's track – which has moved 3-3-2-3-2 in the last four weeks – is even this close is remarkable given the lack of support it is being shown at the BBC, with just one play from Radio Two and two from Radio One last week, whereas Allen's song was aired 22 times by Radio One and 13 times by Radio Two.

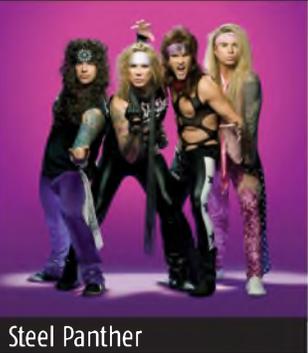
Replacing Not Fair at the top of Radio Two's most-played list is We Are The People, the second single by Australian band Empire Of The Sun. Aired 19 times on the station last week – four times more than any other track – it was also played 20 times on Radio One, and 279 times by 41 supporters. It beats the peak position of the band's debut single, Walking On A Dream, which got to number 25 in March. Walking On A Dream didn't do very well on sales, peaking at number 64, but We Are The People is faring better,

climbing 52-37 this week. Enjoying the biggest increase in audience of any track in the past week, Black Eyed Peas' Boom Boom Pow leaps 25-6, following its success in topping the sales chart. The track was aired 1,033 times last week – an increase of 298 plays week-on-week – while its audience soared from 22.05m to 41.42m, an improvement of 88%. Radio One increased support from 11 plays to 25.

Greatest Day and Up All Night were the first two singles from Take That's current album, Beautiful World, and topped the airplay chart for four and three weeks, respectively. Third single Said It All is off to a fast start, rocketing 153-29, with 1,314 plays yielding an audience of 21.56m. Radio Two loved the two previous songs but aired Said It All only once last week.

Topping the TV airplay chart for the fourth straight week, Number One by Tinchy Stryder feat N-Dubz remains massively ahead of the rest, with a same again tally of 699 plays for its promotional video, giving it a victory margin of 101 plays over new runner-up, Boom Boom Pow by Black Eyed Peas

Campaign focus



Steel Panther

Panther have spent the best part of a decade performing to sold-out crowds in Los Angeles and Las Vegas with a hair metal covers show that regularly attracts celebrities including Pink, Avril Lavigne and Kelly Clarkson.

The band's debut album Feel The Steel is released on June 8 and features their first bunch of original material.

The band make their first trip to the UK next month when they will perform at 229 in London and the Download festival.

A recent live review of the band proclaimed, "Hair metal is back and it's here to fuck your girlfriend," a tagline that Islam says has underscored Island's launch efforts.

"It's been a fairly organic launch because of that existing awareness," he explains. "For us it is about using the band's connections and their foundations in the rock press and growing it from there."

Death to All But Metal is released on June 15.

ISLAND RECORDS IS TO LAUNCH new signings Steel Panther in the UK with the help of a competition inviting fans to record their own guitar solo for the band's lead single Death To All But Metal. The winning shredder will then join the band onstage at an upcoming show to perform the solo live.

"The idea is that there will be a version available without the solo on it so fans can add their own," says Island marketing manager Warul Islam.

Already well known to the hard rock community, Steel

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	1	8	7	LILY ALLEN Not Fair Regal	2614	29.09	71.25	9.4
2	3	9	23	PINK Please Don't Leave Me RCA	2725	9.13	47.24	5.32
3	9	5	5	DANIEL MERRIWEATHER Red J	1535	29.03	45.34	39.99
4	7	4		THE KILLERS The World We Live In Vertigo	757	21.55	45.45	31.44
5	4	12	9	LADY GAGA Poker Face Interscope	2731	2.55	45.13	5.24
6	25	4	2	BLACK EYED PEAS Boom Boom Pow Interscope	1033	40.54	41.42	57.35
7	5	11	17	BEYONCE Halo Columbia	2955	3.93	40.95	0.34
8	13	4	37	EMPIRE OF THE SUN We Are The People Virgin	273	40.2	40	29.52
9	6	11	12	CAVIN HARRIS I'm Not Alone Columbia	1142	5.23	39.45	3.25
10	8	8	15	A R RAHMAN/PUSSYCAT DOLLS/N SCHERZINGER Jai Ho! (...My Destiny) Interscope	1335	5.72	35.53	1.02
11	12	3		PIXIE LOTT Mama Do Mercury	1540	21.74	34.44	3.73
12	11	9	3	TINCHY STRYDER FEAT. N-DUBZ Number 1 4th & Broadway	944	-0.94	33.73	3.73
13	2	9	14	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic RCA	1332	4.09	33.7	33.32
14	10	3	28	FLO-RIDA Sugar Atlantic	733	12.31	33.3	1.22
15	14	3	31	SHONTELLE FEAT. AKON Stuck With Each Other Hollywood	733	32.94	32.4	5.53
16	15	8	26	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love Interscope	2135	2.52	29.95	5.32
17	16	6	18	ALESHA DIXON Let's Get Excited Asylum	935	10.37	29.95	10.02
18	26	7	1	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers Direct Stanx	435	45.59	29.37	32.43
19	24	4	4	EMINEM We Made You Interscope	434	3.77	27.73	24.43
20	NEW 1			KASABIAN Fire Columbia	273	0	25.37	0
21	RE			FRIENDLY FIRES Jump In The Pool xl	175	0	23.53	0
22	31	23	52	JAMES MORRISON FEAT. NELLY FURTADO Broken Strings Polydor	1474	4.51	23.56	10.32
23	NEW 1			SOULJA BOY TELLEM Kiss Me Thru The Phone Interscope	647	0	23.16	0
24	33	10	22	METRO STATION Shake It Columbia	951	3.93	22.55	5.53
25	23	25	43	LILY ALLEN The Fear Regal	1430	9.53	22.25	0.57
26	42	2		AGNES Release Me J Beat	423	3.42	22.1	26.29
27	17	10	69	JAMES MORRISON Please Don't Stop The Rain Polydor	1453	22.95	21.34	14.52
28	RE			PAOLO NUTINI Candy Atlantic	315	0	21.75	0
29	NEW 1			TAKE THAT Said It All Polydor	1314	0	21.56	0
30	30	2	21	STAR PILOTS In The Heat Of The Night Hardbeat	429	15.05	21.12	-0.71
31	NEW 1			PET SHOP BOYS Did You See Me Coming Parlophone	135	0	21.1	0
32	34	2		LITTLE BOOTS New In Town Sixsevenine	555	35.03	21.04	10.53
33	20	4	20	DEADMAU5 & KASKADE I Remember Virgin	345	37.35	20.71	12.59
34	38	5	29	GREEN DAY Know Your Enemy Reprise	352	15.41	20.53	11.39
35	43	19	55	ALESHA DIXON Breathe Slow Asylum	1372	-0.55	20.52	19.25
36	NEW 1			KELLY CLARKSON I Do Not Hook Up RCA	634	0	20.55	0
37	29	5	13	THE PRODIGY Warnor's Dance Take Me To The Hospital	151	-9.59	20.46	-5.1
38	21	12	34	NOISETTES Don't Upset The Rhythm Mercury	1245	9.19	19.73	13.54
39	18	25	32	LADY GAGA Just Dance Interscope	852	19.51	19.53	22.32
40	19	4	25	MARMADUKE DUKE Rubber Lover 14th Floor	510	1.59	19.52	22.35
41	48	3		DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over Positiva/Virgin	753	57.33	19.15	13.75
42	NEW 1			SNOW PATROL The Planets Bend Between Us Fiction	106	0	19.75	0
43	NEW 1			PALOMA FAITH Stone Cold Sober Epic	103	0	19.15	0
44	27	17	48	KELLY CLARKSON My Life Would Suck Without You RCA	1143	12.32	17.41	19.52
45	39	38		JENNIFER HUDSON Spotlight RCA	1454	-3.3	17.09	-7.53
46	50	13	35	JASON MRAZ I'm Yours Elektra	1252	1.21	15.99	7.57
47	RE			BEYONCE Single Ladies (Put A Ring On It) Columbia	975	0	15.92	0
48	24	6		U2 Magnificent Vertigo	443	29.2	15.74	22.43
49	NEW 1			KLEERUP Longing For Lullabies Positiva	49	0	15.53	0
50	46	13	60	T.I. FEAT. JUSTIN TIMBERLAKE Dead & Gone Atlantic	725	12.11	15.55	1.29

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: BBC Radio 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Pre-release Top 20

This week	Artist Title Label	Total audience (m)
1	PIXIE LOTT Mama Do / Mercury	34.44
2	KASABIAN Fire / Columbia	25.37
3	SOULJA BOY TELLEM Kiss Me Thru The Phone / Interscope	23.16
4	AGNES Release Me / J Beat	22.10
5	TAKE THAT Said It All / Polydor	21.56
6	PET SHOP BOYS Did You See Me Coming / Parlophone	21.10
7	LITTLE BOOTS New In Town / Sixsevenine	21.04
8	DAVID GUETTA FEAT. KELLY ROWLAND When Love Takes Over / Positiva/Virgin	19.15
9	SNOW PATROL The Planets Bend Between Us / Fiction	19.75
10	PALOMA FAITH Stone Cold Sober / Epic	19.15
11	PUSSYCAT DOLLS Hush Hush / Interscope	15.43
12	RONAN KEATING This Is Your Song / Polydor	15.21
13	MIKA Blue Eyes / Casablanca/Island	14.96
14	CAROLINA LIAR Show Me What I'm Looking For / Atlantic	14.37
15	THE YEAH YEA'S 15 Minutes / Island	14.24
16	THE VERONICAS Untouched / Sire	13.21
17		

News media

Radio playlists

Radio One

A list:

Black Eyed Peas Boom Boom Pow; Calvin Harris I'm Not Alone; Carolina Liar Show Me What I'm Looking For; Daniel Merriweather Red; Deadmau5 & Kaskade I Remember; Dizzee Rascal Feat. Armand Van Helden Bonkers; Eminem We Made You; Empire Of The Sun We Are The People; Enter Shikari Juggernauts; Friendly Fires Jump In The Pool; Green Day Know Your Enemy; Kasabian Fire; Lily Allen Not Fair; Little Boots New In Town; Snow Patrol The Planets Bend Between Us; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Star Pilots In The Heat Of The Night; The Prodigy Warrior's Dance; Tinchy Stryder Feat. N-Dubz Number 1

B list:

Agnes Release Me; David Guetta Feat. Kelly Rowland When Love Takes Over; Jack Penate Be The One; Katy Perry Waking Up In Vegas; Kelly Clarkson I Do Not Hook Up; Kevin Rudolf Welcome To The World; La Roux Bulletproof; Lenka The Show; N-Dubz Wouldn't You; Paloma Faith Stone Cold Sober; Pixie Lott Mama Do; Shontelle Feat. Akon Stuck With Each Other; T.I. Whatever You Like; Take That Said It All; The Veronicas Untouched; You Me At Six Finders Keepers

C list:

All-American Rejects I Wanna; Basement Jaxx Raindrops; Demi Lovato La La Land; Florence & The Machine Rabbit Heart (Raise It Up); Gossip Heavy Cross; Jonas Brothers Paranoid; Keri Hilson Feat. Kanye West & Ne-Yo Knock You Down; Linkin Park New Divide; Nickelback If Today Was Your Last Day; The Script Before The Worst

Radio Two

A list:

Daniel Merriweather Red; Empire Of The Sun We Are The People; Kleerup Longing For Lullabies; Mika Blue Eyes; Paolo Nutini Gandy; Pet Shop Boys Did You See Me Coming; Pixie Lott Mama Do; Shontelle Feat. Akon Stuck With Each Other; Taylor Swift Teardrops On My Guitar; The Pretenders Love's A Mystery

B list:

Eg Broken; Lenka The Show; Lily Allen Not Fair; Mily Cyrus & Billy Ray Cyrus Ready Set, Don't Go; Paloma Faith Stone Cold Sober; Simple Minds Rocket; Take That Said It All; The Killers The World We Live In; The Lemonheads I Just Can't Take It Anymore; The Lightning Seeds Ghosts; The Yeah You's 15 Minutes

C list:

Annie Lennox Pattern Of My Life; Brett Dennen Feat. Femi Kuti Make You Crazy; Jem And So I Pray; Mica Paris Baby Come Back Now; Nickelback If Today Was Your Last Day; Snow Patrol The Planets Bend Between Us; The Proclaimers Love Can Move Mountains; The Script Before The Worst

Absolute

A list:

Doves Kingdom Of Rust; Elbow Grounds For Divorce; Elbow One Day Like This; Elton John Tiny Dancer; Franz Ferdinand No You Girls; Green Day Know Your Enemy; Kings Of Leon Revelry; Kings Of Leon Use Somebody; Mgmt Time To Pretend; The Killers Human; The

Killers The World We Live In; U2 Magnificent

B list:

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

Capital

A list:

A R Rahman & Pussycat Dolls Feat. Nicole Scherzinger Jai Ho! (You Are My Destiny); Akon Beautiful; Beyonce Halo; Ciara Feat. Justin Timberlake Love Sex Magic; Daniel Merriweather Red; Enrique Iglesias Feat. Ciara Takin' Back My Love; Kelly Clarkson I Do Not Hook Up; Lady Gaga Poker Face; Lily Allen Not Fair; Metro Station Shake It; Noisettes Don't Upset The Rhythm; Pink Please Don't Leave Me

B list:

Alesha Dixon Let's Get Excited; Black Eyed Peas Boom Boom Pow; Britney Spears If U Seek Amy; Calvin Harris I'm Not Alone; David Guetta Feat. Kelly Rowland When Love Takes Over; Flo-Rida Suga; Freemasons Feat. Sophie Ellis Bextor Heartbreak (Make Me A Dancer); James Morrison Nothing Ever Hurt Like You; Katy Perry Waking Up In Vegas; Melanie Fiona Give It To Me Right; Pixie Lott Mama Do; Shontelle Feat. Akon Stuck With Each Other; Soulja Boy Feat. Sammie Kiss Me Thru The Phone; Take That Said It All; Taylor Swift Teardrops On My Guitar

1Xtra

A list:

Beyonce Halo; Black Eyed Peas Boom Boom Pow; Chipmunk Diamond Rings; Ciara Feat. Justin Timberlake Love Sex Magic; Dizzee Rascal Feat. Armand Van Helden Bonkers; Eminem Beautiful; Eminem We Made You; Flo-Rida Suga; Ironik Feat. Chipmunk & Elton John Tiny Dancer (Hold Me Closer); Jamie Foxx Blame It; Keri Hilson Feat. Kanye West & Ne-Yo Knock You Down; Keri Hilson Feat. Timbaland Return The Favor; Laden Time To Shine; Lethal B Go Hard; Melanie Fiona Give It To Me Right; Meleka Go; N-Dubz Wouldn't You; Serani No Games; Shontelle Feat. Akon Stuck With Each Other; Soulja Boy Tellem Kiss Me Thru The Phone; T.I. Whatever You Like; Tinchy Stryder Feat. N-Dubz Number 1; Wiley & Skepta Feat. Boy Better Know Too Many Man; Young Nate I Wonder

NME

A list:

Depeche Mode In Sympathy; Dinosaur Jr Over It; Doves The Greatest Denier; Kasabian Fire; Matt & Kim Lessons Learned; Metric Future Primitive; Mike Snow Cult Logic; Papercuts Future Primitive; Passion Pit Folds In Your Hands; Plastic Little La La Land; Sonic Youth Sacred Trickster; The Big Pink Stop The World; The Horrors Scarlet Fields; The Joy Formidable Whirring; The Juan Maclean One Day; The Phenomenal Handclap Band 15-20; The Virgins Private Affair; U2 Stand Up Comedy; We Have Band You Came Out; Yeah Yeah Yeahs Heads Will Roll

iTunes sales to count toward chart as it is broadcast

Listener power to influence Sundays as Hit 40 goes Big

Radio

By Ben Cardew

GLOBAL RADIO DIRECTOR OF BROADCASTING Richard Park is hoping to attract "comfortably" more than 2m listeners to Global's new chart programme The Big Top 40 Show, which he says will bring entertainment back to the charts.

Park calls the new show, which replaces Hit 40 UK from Sunday, June 14, the "first ever interactive chart show for the download generation", as it incorporates download sales until the end of the programme at 7pm each Sunday.

The Big Top 40 chart, produced in partnership with iTunes but without the involvement of the Official Charts Company, is based on iTunes sales data and the Nielsen ILR airplay list.

Global will initially compile a Top 40 using its own weighting system between Nielsen and iTunes data, with positions 11 to 40 fixed by the time the show starts.

However, the Top 10 positions will still be open to change. Hosts Rich Clarke and Kat Snob will announce how the Top 10 stands at the start of the programme, with listeners encouraged to download these songs while listening to the show, thereby influencing the final rundown.

"A whole load of purchases could lead to a number one," says Park, adding, "Could this be the way forward? I think it is going to be fantastic."

The station says that the chart will also provide further proof to the music industry that commercial radio can help sell records.

Park explains that the show, which will air on more than 141 stations across the UK including the Heart and Galaxy networks, 95.8 Capital FM and the Hit Music Network, is intended to offer more in the way of entertainment than the "classic" chart rundown.

"Having followed the show [Hit 40 UK] for a number of years I thought that shows these days

for example, in the Radio One chart that aired the day after the Eurovision Song Contest there were no Eurovision songs, despite the massive popularity of tracks such as eventual winner Fairytale from Alexander Rybak.

"The Top 10 played out by Radio One was not the iTunes Top 10 because it didn't include Eurovision songs," Park explains.

Global launched the new show with a party at the Haymarket Hotel in central London last week with a performance from The Noisettes and speeches from Park,

"Could this be the way forward? I think it is going to be fantastic"

RICHARD PARK, GLOBAL RADIO



need to be more entertainment. For commercial radio we want to rock and roll it a bit," Park argues. "We are hoping to push through the 2m mark comfortably."

"It will be really exciting," he adds. "Listeners could be responsible for putting their favourite artist up to the top."

Park explains that the disadvantage of a static sales chart – such as the one aired by Radio One, which is based on sales up until the end of the previous day – is that it does not accurately reflect the way people are buying music:

Global Radio director of broadcasting Stephen Miron and group commercial director Mike Gordon.

The news follows the decision of Hit 40 UK in January of this year to ditch CD sales from its chart in favour of a digital-sales plus airplay-only rundown. At the time the show had more than 1.9m listeners.

However, Park concludes that the show had "run its course". "It is time for something new and fresh," he says

ben@musicweek.com

Media news in brief

● Radio Two and 6 Music controller **Bob Shennan** has been named among the speakers for this year's Radio Academy-organised Radio Festival. The former head of Channel 4 radio and Radio Five Live controller took up the job in January, three months after Lesley Douglas left the post in the wake of the so-called Sachsgate affair. The June 29-July 1 conference at the Nottingham Playhouse will be the first such event featuring Shennan since his appointment.

● Former Spice Girl **Emma Bunton** is to join Harriet Scott to present the first all-female breakfast show on Heart 106.2 from tomorrow (Tuesday) to Friday, June 5. Bunton will step in for regular co-host Jamie Theakston, who will be away on holiday. This will be Bunton's second



stint on Heart breakfast after standing in for Scott in February.

● **Cerys Matthews** is to host the BBC 6 Music daily lunchtime show from June while regular presenter Nemone is on maternity leave. Matthews currently presents A Month Of Sundays on the station.

● **Classic Rock** publisher **Future** has posted revenues down 2% in the six months to the end of March, with the company blaming tough market conditions. The company reported

revenue of £76.6m for the six months to March 31, down from £78.3m in the first half of 2008. At constant currency, however, the company posted an 11% fall in revenue, while operating profits also fell sharply, from £5.2m in the first half of 2008 to £2.6m. The company notes that the results do not reflect the cost savings now implemented. In addition, it reports an increase of 18% in online advertising.

● Beggars Group head of radio **Hannah Parkin** will join Anorak London as head of radio promotions on June 1. Parkin will work alongside plugger Guillermo Ramos and assistant James Burgess. Company co-director and current head of radio Emily Cooper will concentrate exclusively on TV by the end of Q4.

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Will Bass

Mike Drums

Crowd Active

Clip Length

Max cut 2.50 sec

Min Cut 0.50 sec

Director Morphs



MORPHIT!

News live



Box Score Live events chart

GROSS	ARTIST / EVENT Venue	ATTENDANCE	PROMOTER
£98,624	STATUS QUO Ipswich Regent	2,944	Live Nation
£91,759	STATUS QUO Plymouth Pavilions	2,913	Live Nation
£90,585	LAMB OF GOD Brixton Academy	4,026	Kilimanjaro
£69,111	STATUS QUO Portsmouth Guildhall	2,194	Live Nation
£53,298	STATUS QUO Southend Cliffs Pavilion	1,692	Live Nation
£52,510	STATUS QUO Cambridge Corn Exchange	1,667	Live Nation
£48,000	LAMB OF GOD Manchester Academy	2,400	Kilimanjaro
£43,807	SHARLEEN SPITERI Birmingham Symphony Hall	1,593	Live Nation
£41,660	LAMB OF GOD Birmingham Academy	2,083	Kilimanjaro
£36,680	LAMB OF GOD Glasgow Academy	1,834	Kilimanjaro
£33,808	CHILDREN OF BODUM London Forum	2,049	Live Nation
£33,385	SHARLEEN SPITERI Llandudno Theatre Cymru	1,214	Live Nation
£32,000	LAMB OF GOD Bristol Academy	1,600	Kilimanjaro
£29,991	THE VIEW Dundee Caird Hall	2,307	DF Concerts/Beyond
£26,212	LATE OF THE PIER London Forum	2,097	Live Nation
£19,370	THE VIEW Aberdeen Music Hall	1,507	DF Concerts
£19,240	THE VIEW Edinburgh Picturehouse	1,500	DF Concerts
£18,700	SOULFLY London Electric Ballroom	1,100	Live Nation
£12,000	THE WALKMEN London Scala	800	Fierce Panda
£6,150	NERINA PALLOT London Roundhouse	410	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period Feb 8 - 21 2009. Given the timescales in which the grosses are reported, the chart will a ways be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket resale price chart

pos	prev	artist	ave price (£)	dates
1	1	MICHAEL JACKSON	275	42
2	NEW	SEAL	156	6
3	2	MADONNA	146	3
4	3	V FESTIVAL	145	4
5	4	READING & LEEDS	144	8
6	20	THE KILLERS	124	4
7	NEW	CLIFF/THE SHADOWS	119	9
8	NEW	CORNBURY FESTIVAL	118	2
9	NEW	JEFF BECK	115	4
10	8	EAGLES	112	5
11	6	TOM JONES	111	7
12	18	FAITH NO MORE	106	1
13	9	CAPITAL FM S/TIME BALL	103	1
14	13	KINGS OF LEON	99	8
15	NEW	ENRIQUE IGLESIAS	97	4
16	11	U2	96	8
17	7	JONAS BROTHERS	95	5
18	12	EDINBURGH TATTOO	94	7
19	17	BEYONCE	92	11
20	16	AC/DC	91	3

tixdaq.com - Live entertainment intelligence

Hitwise Primary ticketing chart

pos	prev	artist
1	1	TAKE THAT
2	6	GLASTONBURY
3	19	U2
4	2	PINK
5	5	GIRLS ALOUD
6	8	BEYONCE
7	4	GREEN DAY
8	NEW	JAMES MORRISON
9	NEW	PRODIGY
10	7	OASIS
11	12	KINGS OF LEON
12	10	JONAS BROTHERS
13	20	DOWNLOAD FESTIVAL
14	NEW	N-DUBZ
15	3	PEARL JAM
16	NEW	BLINK 182
17	NEW	KASABIAN
18	9	MICHAEL JACKSON
19	NEW	LILY ALLEN
20	NEW	T4 ON THE BEACH

hitwise

Met insists Form 696 i

Chief inspector ignores criticism from live community ov

Licensing

By Gordon Masson

ONE OF THE METROPOLITAN POLICE'S highest-ranking officers has rejected calls to scrap Form 696, despite renewed pleas from politicians and industry leaders to consign the controversial documentation to the bin.

Chief inspector Adrian Studd, who heads the Met's Clubs and Vice unit that helps enforce 696 regulations, claims the number of shootings and assaults has dropped significantly since the form's introduction.

Significantly, Form 696, which is thought to be attached to 70 licensed premises in London (see box) is now a major part of the police's strategy to reduce violent "black-on-black" crime in the London.

"Form 696 is just part of our overall strategy to combat violence in the night-time economy, but statistics are indicating that it is working," Studd tells *Music Week*. "In 2007 there were 35 shootings in or around licensed premises in London. Last year that figure fell 29% to 25."

While Studd accepts that 696 is not wholly responsible for that drop off he says it is playing its part and adds, "Violent crime as a whole at licensed premises was down 11% in 2008 and through speaking to our colleagues at Operation Trident [which tackles gun crime in the

black community] and Operation Blunt [the Met's knife crime initiative] tells us that 696 is helping make a difference in their work, so they are very keen supporters."

And despite criticism from UK Music and the Culture Select Committee, which recently recommended its abolition, Studd claims 696 is not the live music industry's bête noire. Indeed, he suggests some promoters embrace it.

"We deal with people from across the board when it comes to 696 and the feedback we have from people, especially at the grassroots level and independent promoters, is that they like the system," claims Studd. "The bigger companies with bigger resources are able to carry out their own risk assessment procedures and, as a result, they feel that Form 696 is an unnecessary burden for them. But the people at the bottom love it because it provides them with a simple way of checking on who they are dealing with and gives them a way of tracking down those people should anything go wrong with their event."

But UK Music chief executive Feargal Sharkey says he is shocked

to hear Studd's "intransigent position" in relation to Form 696 because he says he has had some very helpful and positive discussions with other sections of the Metropolitan Police in the last week.

Sharkey adds, "His views only serve to further polarise the discussion and disenfranchise young musicians in the London area, especially those from ethnic minorities."

"It remains abundantly clear that no one has been able to substantiate any correlation between artists, musicians, performers and incidents of violence, crime or disorder in London."

However, Studd is adamant that the regulations are helping to cut crime. He counters, "A lot of the violent crime we see is down to the naivety of the licensee who might



"It is clear that no one has been able to substantiate any correlation between performers and incidents of crime or disorder in London"

FEARGAL SHARKEY, UK MUSIC

New venue to connect Lond



LONDON'S LATEST MUSIC VENUE CABLE opened its doors last week with DJ sets by Disco Bloodbath and former Pulp stars Jarvis Cocker and Steve Mackey alongside a performance by Mongolian Jet Set.

Housed within a labyrinth of South London's Victorian aque

ducts and archways, the Bermondsey Street club is the brainchild of local club entrepreneur Ewan Johnson, who in the past has set up the venues seOne and Valve Warehouse.

Cable promotions manager James Baillie says Johnson knows the history of the up-and-coming area well. "It turns out he's been sitting on this site for a few years waiting for the adjacent arches to become available, and now that has happened he's created a fantastic new club," he says.

Cable is set across a number of arches with the club split into two levels. Connecting arches allow covered outdoor areas for smokers in addition to toilet facilities.

Overall there is a capacity of about 1,000 with Baillie claiming the bar area can be transformed for performances for up to 350 people.

Cable has employed the expert

ise of European acoustic specialist Nova to fit the venue with a bespoke sound system and Baillie is hoping that the unique setting will attract artists and promoters into using the new club.

"We'll be doing a lot of in-house promotion, but as we get established I'm hoping we can get some regular promoters to come into the club. I'm already speaking to agents and managers about their acts playing here," says Baillie.

Having helped set up initiatives such as Club NME and numerous events in Nottingham, Baillie is hoping to use his knowledge of the business to put together an eclectic programme for Cable. He expects weekends will primarily be club nights, with week nights reserved mostly for live performances.

He explains that the club has a 23-hour licence at the weekends, a 3am licence on Thursdays and 6am

is here to stay

over controversial risk assessment form

hire out their premises for a one-off promotion without knowing who they are dealing with. 696 affords them some sort of reassurance by allowing us to check out if there is a history of problems associated with a performer's events and we can advise where they might need extra measures such as door staff to improve security."

However, the Clubs and Vice chief does concede that 696 is not perfect and says he is meeting with the Local Authorities Coordinators of Regulatory Services, the Home Office, DCMS, Sharkey and others to see how it can be tweaked. He adds, "The main idea is that it is

used as a tool to try to cut black-on-black violent crime, so we have to look at whether it is relevant to other promotions and we want to make sure we are being proportionate, so there are grey areas that we are looking to refine."

But anyone hoping that the select committee's recent condemnation of 696 will lead to Studd withdrawing it will be disappointed. He says the Met is determined to retain the system, adding, "Our view is that 696 is a very useful tool when it comes to crime prevention and I'm confident that it will be around for a long time as it works very well."

gordon@musicweek.com

Form 696 affecting London's live scene

Form 696 makes no allowances for location or reputation, with plush cinemas in Notting Hill to basement bars in Brixton all required to attach the event assessment regulations to their licensing forms.

While the Met has declined to provide data for the number of premises that are required to fill out Form 696, the DCMS estimates that there are around 70 venues in London whose licenses rely on the documentation.

Music Week has discovered through Freedom of Information requests that the use of 696 forms is extremely haphazard.

Islington Council is one of the heaviest users with 11 venues under its jurisdiction and Southwark reports it has 14 premises which need to complete Form 696 as part of their licensing conditions.

However, one of the largest London boroughs, Kensington and Chelsea, only has two venues on its books and they are not renowned for high crime: they are the Electric Cinema on Portobello Road - now part of the Soho House franchise - and Earls Court.

Music Week will shortly publish the full list of premises required to use Form 696.

on's thrillseekers



The Cable guy: Mongolian Jet Set made an appearance the venue's opening night

on Fridays. Baillie adds, "The scope of what we can do at Cable is pretty open. I'm looking to speak to people who do their own events, as well as booking stuff myself, but we're going to be very flexible on what we do at Cable. So we'll have club nights with bands, as well as live nights with DJs."

"It's been a major investment for Ewan to create Cable, but it's a brilliant addition for London and I'll be working as hard as I can to help establish the club on the music scene as quickly as possible"

Early residencies confirmed for the venue include Magick Bus, Forever Heavenly, Can Can, Dissident Records and Dark Stars, while initial live sets will see performances from the likes of Bodycode, Cage & Aviary, Claro Intellecto, Redshape and James What

Event feedback "Incredibly positive"

Roundhouse youth event turns heads



MANAGEMENT AT THE ROUNDHOUSE in London are in talks to make the Turning Point festival an annual event after the success of its inaugural event earlier this month.

Turning Point was organised and produced by a group of young people through the Camden venue's community programme. And, despite it being the first such venture for most of the 13- to 25-year-olds involved, the reaction to their efforts has been incredibly positive.

"What we did with Turning Point was put these young people into a position of authority and responsibility and they seized that opportunity to create a fantastic festival," says Roundhouse artistic

director and chief executive Marcus Davey.

Davey reports that thanks to booking acts such as Kano, The Noisettes, Zane Lowe and the Qemists, the young promoters managed to sell out the debut festival, with about 8,500 attending the various gigs and events over the May 8-10 weekend.

Davey says they are "still debriefing and evaluating the weekend", but feels certain that it will be repeated. "It was such a success that I'm sure we'll go ahead with it again next year," says Davey. "Already we're getting some of the people involved asking about another event, but we're simply saying to them that it's up to you guys what you want to do, so between us we're working on dates and what size of event they want it to be."

With sponsorship from the likes of One Click To Fame, the Arts Council, Youth Music and the Paul Hamlyn Foundation, Turning Point fulfils the Roundhouse's remit of placing young people at the heart of the organisation. The charity uses profits made from events held in the venue to fund its youth projects, which involve about 6,000 youngsters throughout the year.

Red Bull festival deal to give Live Nation wings

LIVE NATION HAS SIGNED an exclusive deal with Red Bull that secures the company energy drink rights at six of the promoter's UK festivals.

The three-year strategic marketing alliance, which involves the Download, T in the Park, Wireless, Hard Rock Calling, Global Gathering and Escape into the Park festivals, will mark a significant step up in Red Bull's presence at British festivals.

In addition to the pouring rights at the gatherings, Red Bull will also have events at the Download festival, as well as campsite villages there and at T in the Park.

"As their official energy drink partner, over the next three years we look forward to working with Live Nation to grow this activity, along with others, to create the best festival experience," says Red Bull commercial events manager Dan Walsh.

Walsh adds his aim is to bring its "very own unique content" via the Red Bull Bedroom Jam Stage at

Download, which will showcase some of Britain's hottest young bands - all of whom have been voted for by the British public.

He adds that for the first time Red Bull will also be facilitating a live virtual gig on the festival's main stage screens, which will see a winning band from the Red Bull Bedroom Jam "virtually support the headline act".

The deal marks an extension of Red Bull's partnership with the promoter having been present at numerous Live Nation events in the past. But the concept of working together to enhance summer festivals moves that relationship up a notch.

"Our association with them has always been highly regarded and brings yet more intelligent and entertaining brand activity to add to the stable of top-flight Live Nation festival partners," says Live Nation's president of international marketing partnerships Simon Lewis

Live news in brief

● **Belladrum Tartan Heart Festival** is capitalising on its Highland setting by organising a mountain bike race during the August 7-8 weekend. Appropriately named Sweaty Bella, the race is open to all ages and will take participants through the Belladrum Estate which hosts the event. "We can truly say we're a biker festival now," says festival co-promoter Joe Gibbs. Acts confirmed for the festival include Editors, Ocean Colour Scene, The Saw Doctors, Shed Seven, British Sea Power, Seth Lakeman and Alabama 3.

● AEG Live has postponed the four opening shows of **Michael Jackson's** run at The O2, citing technical difficulties. The singer was scheduled to start his 50-date This Is It run at the South London venue on July 8. However, he announced last week that the opening four nights have been moved back. The July 8 show has been rescheduled to July 13, while the July 10, 12 and 14 dates have moved to March 1, 3 and 6 2010 respectively.

● Promoter **AEG Live** is monitoring the internet and other new media platforms to launch a new emerging talent project which it hopes to take nationwide. The 1,000 Volts programme kicks off at London's IndigO2 next month with performances from Master Shortie, Man Like Me and Trip. Prices for the June 9 event have been capped at just £10 per ticket, with AEG Live hoping to identify rising stars for initiative via avenues such as fan forums, audience feedback and social networking sites.



● The **Ben & Jerry's Sundae on the Common** festival returns to London in July, with bands being offered the chance to win a slot on the main stage. In addition to the usual line-up of attractions and free ice cream, bands will be able to submit a video clip of themselves via The Moo Sessions (www.benjerry.co.uk/moosessions) for the chance to play at the event, which takes place on Clapham Common on July 25-26. The deadline for entrants is June 8.

● The **Millennium Stadium** has signed up to the Envirowise Supply Chain programme, an initiative to help the stadium's suppliers improve their environmental performance. Funded by the Welsh Assembly Government, the programme provides suppliers with free workshops on topics such as green procurement and packaging, carbon footprinting, resource efficiency and transport.

News publishing

EMI Publishing secures its biggest third-party link-up with dance act's ad campaign

Harris's Coke deal the real thing



Deals

By Paul Williams

EMI MUSIC PUBLISHING IS IN TALKS for more of its frontline talent to write directly for commercials following a tie-up between Calvin Harris and Coca-Cola.

Harris was commissioned to write and record the song Yeah, Yeah, Yeah, La, La, La for a pan-European summer Coke campaign, which has started airing in some territories and will debut in the UK on June 5.

It is the latest example of the publisher using its writers and composers to pen music for third-party use, with other alliances including Paul Leonard Morgan writing music for a series of *Sunday Times* For All You Are TV ads, various EMI writers composing for UEFA and John Murphy writing for the Timberland Podium global TV campaign. However, newly-promoted sales vice president Melanie Johnson says the Harris/Coca-Cola pairing is the biggest such campaign yet.

"This is part of the ongoing service at EMI Creative, where we go proactively to film, TV and ad agencies offering our composers and writers," she says. "That is fairly new

because ad agencies are used to jingle companies approaching them, not publishers. We've done this for some time but this is our biggest calling card yet."

In this instance Harris ended up writing for Coca-Cola after EMI was approached by ad agency Mother.

"We've got a very close relationship with Mother and we've done a lot of work with them in the past. They know to call us when they've got a brief which involves something more than just licensing a track," says Johnson.

For the campaign it was planning Mother was looking for original music, which led to five demos being made by EMI writers with Harris's the one ultimately picked. "The timing is brilliant for him," she says. "We knew Calvin was already finishing off his album when we discussed it with him and he came with me to meet the creatives."

Harris was given a brief to "make the anthem of the summer", something he believes he achieved last year with his Dizzee Rascal collaboration Dance Wiv Me. "I thought I could probably do it again, so I had a shot," says Harris. "I took my inspiration from Brian Wilson, who said that Pet Sounds was made entirely of happy chords, but I came up with a disco record instead."

The ad was directed by Dougal Wilson, whose credits as a music video director include Hard-Fi's Cash Machine, The Streets' Fit But You Know It, Friday's Child and Who Am I by Will Young and Dizzee Rascal's Dream. Johnson notes that Coke gave Wilson permission to make an additional "director's cut" of the ad, to be viewed on YouTube.

An alternative version of Yeah, Yeah, Yeah, La, La, La is also expected to feature on Harris's forthcoming second album for Columbia, while Johnson says both Mother and Coca-Cola are looking to use the composition as an ongoing work for Coke, which in the future may involve other artists recording their own versions of it.

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A still from the Coke ad

Analysis Chas de Whalley

From the stage to the small screen

THE LAST FEW WEEKS HAVE

SEEN a notable increase in the number of show tunes popping up in TV ad breaks. Mobile phone company Vodafone has made much of the running here with a handful of ironic spots promoting its new range of services. Each features an unlikely character miming to one of a variety of versions of If I Ruled The World by either Tony Bennett, Tom Jones or James Brown. The song, which was originally a number 18 hit for Harry Secombe in 1963, has proved the only number with any longevity from Pickwick, a West End smash of that year penned by Leslie Bricusse and Cyril Ornadel. Published by Warner/Chappell, it has since

become a standard.

Bricusse was a leading lyricist of the early Sixties, co-writing classics such as the theme for James Bond's Goldfinger with John Barry. In 1971, with another long-term partner Anthony Newley, he also contributed I Want It Now to Hollywood musical Willy Wonka and the Chocolate Factory. This is the Imagem-controlled title that Charlotte Church has re-recorded in flamboyant showgirl style for Virgin Holiday's latest campaign.

Honda's spectacular The Impossible Dream film has also returned for another small-screen run. It showcases Carlin's song of the same name, lifted from the 1965 Tony Award-winner Man Of La Mancha and sung by Andy Williams. Meanwhile, a sleek



Magnet Kitchens spot which first aired in January relies on Rodgers and Hammerstein's Getting To Know You, from the 1951 Broadway smash The King and I (EMI), for much of its impact.

As with RAC breakdown services' new film, conceived and constructed entirely around a record of Bacharach and David's Close To You (Universal, P&P), the

other music tracks in this month's list that would suggest any symbiotic relationship with either the products they promote or the films they support.

But whether it is Weetabix cereal off Egyptian Reggae, Jonathan Richman's 1977 number five (Bug, Hornall Bros), or Berocca yoghurt harnessing Blancmange's number seven hit from five years later, Living On The Ceiling (Universal), it is the atmosphere and ambience music tracks can provide that the ad agency creatives and their clients value the most.

On the one hand, that can mean the relaxing strains of Music Sales' contemporary classical composer Ludovico Einaudi, as favoured by American Airlines for its Kevin Spacey-fronted, best-seats-in-the-house campaign. On the other, there is legendary US garage band The Seeds, whose 1966 single I Can't Make You Mine (Universal) adds suitable sleaze to Lynx Bullet deodorant's mildly lascivious ad starring a young man with the ability to see through ladies' clothing.

above ads would not exist in anything like the form we see them now had the music copyrights not been available for licence at scripting stage or earlier.

With the possible exception of Next's use of Gwen Stefani's 2007 number two hit The Sweet Escape (Bucks, Kobalt, Sony/ATV), there is little in the lyrical content or even the titles of the majority of the

Stage Three snares Eighties hits

STAGE THREE HAS ACQUIRED two high-profile catalogues, securing all the songs written by Clark Datchler for his band Johnny Hates Jazz, plus the recorded catalogue of influential dance act Mantronix.

Stage Three CEO Steve Lewis says both deals emerged on the back of existing relationships between the indie and the writers.

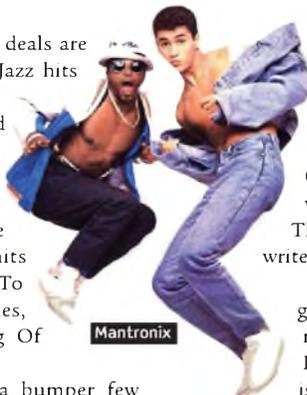
"In both cases there was an existing relationship. I originally signed Clark to Virgin at the end of the Eighties, so he got in touch with me. He's a grown man now, so we had a very sensible and civilised meeting and we did a deal.

"In the case of Mantronix it was a slightly similar thing. We have a sub-publishing deal with Mantronix's label Eye Industries, and it grew out of that."

Included in the deals are the Johnny Hates Jazz hits Turn Back The Clock, Shattered Dreams, I Don't Want To Be A Hero and Heart Of Gold. The Mantronix hits include Needle To The Groove, Ladies, Bassline and King Of The Beats.

It rounds up a bumper few months for Stage Three, which is currently enjoying its third US country number one of the year with Bobby Pinson's It Happens, recorded by Sugarland.

Also at six in the country chart is Brett James's Stage Three-published song Out Last Night, performed by Kenny Chesney. The



Mantronix

publisher can also boast international success with the Miley Cyrus song The Climb, which was written by Stage Three's Nashville writer Jon Mabe.

"We're enjoying a great time at the moment," says Lewis, who promises more new signings to come.

Meanwhile, Bernard Butler has renewed his exclusive songwriter agreement with Stage Three, while the publisher's song Dream On by Aerosmith has been licensed to US lottery operator GTECH and will feature in an Aerosmith-branded lottery scratchcard game.

EMI spreads the words with babywear

A RANGE OF BABY WEAR featuring lyrics from 16 classic songs is to go on sale in Sainsbury's over the next two weeks, the result of an exclusive deal between EMI Music Publishing and the retailer.

Lyrics from songs such as What's New Pussycat?, Radio Ga Ga and Somewhere Over The Rainbow will be included in the collection.

The deal was brokered by licensing consultancy Corporate Creative and licensing director

Andrew Alston says the move will put the music back in the forefront of music fans' minds.

"The sentiment of the lyric is as important as perhaps the song's fame or success in the charts. The great thing about this deal is that the quality and styling of the range is just superb," he says.

The Sainsbury's range comes hot on the heels of a deal between high-street fashion supplier Webwear and publishers EMI, Warner/

Chappell and Chrysalis Music, also brokered by Corporate Creative.

That deal was also for a range of design-led apparel featuring song lyrics. The first collection of songs has since been confirmed and includes Girls On Film by Duran Duran, Call Me by Blondie, Weak As I Am by Skunk Anansie and Baggy Trousers by Madness.

Webwear supplies retailers including River Island, Miss Selfridge and Jane Norman.

MAN UNITED TOP THE TABLE



PRS for Music Top 10: Most-played football songs

PRS
for MUSIC

Pos SONG / Artist / Writer / Publisher

1	GLORY GLORY MAN UNITED	Manchester Utd	Renshaw	EMI
2	NESSUN DORMA	Luciano Pavarotti	Puccini	G Ricordi & Co
3	HOT STUFF	Arsenal FC	Bellotte, Faltermeyer, Forsey	Warner/Chappell
4	HEY BABY	DJ Otzi	Channel, Cobb	EMI
5	BLUE IS THE COLOUR	Chelsea FC	Boone, McQueen	G Ricordi & Co
6	CARNAVAL DE PARIS	Dario G	Spencer, Spencer	Universal
7	THREE LIONS	Baddiell, Skinner & The Lightning Seeds	Broudie	Chrysalis
8	COME ON YOU REDS	Manchester Utd	Rossi, Brown	EMI
9	VINDALOO	Fat Les Allen, James, Pratt	Rock, EMI, Chrysalis	
10	WORLD IN MOTION	Englandneworder	Allen, Morris, Hook, Sumner, Gilbert	EMI, Warner/Chappell

With the FA Cup final taking place this Saturday, we thought it an apt time to take a look back over the most-performed football songs over the past 12 months, based on a PRS for Music survey that took in radio, television and online performances.

The results put 2009 league champions Manchester United in the number one spot with the EMI-Published Glory Glory Man United, while in second place is the evergreen Nessun Dorma aria from Puccini's opera Turandot. The song was performed by Luciano Pavarotti and was the BBC theme to the 1990 Italian World Cup.

Of all the publishers, EMI fares best, with credits on five of the top 10 tracks. Chrysalis and Warner/Chappell boast two credits, while Universal takes a single claim.

Source: PRS for Music - www.prsformusic.com

Sync survey May 2009

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD CO.	AD AGENCY	SUPERVISOR
AMERICAN AIRLINES - BEST SEATS	Earth Prelude No. 1 In E Minor	Einaudi	Music Sales	Ludovico Einaudi	Ponderosa	McCann Erickson	Jesper Gadeberg
AUDI A6 - EYE OF THE NEEDLE ECONOMY	Race In	Braxton, Williams, Konopka, Stainer	EMI	Battles	Warp	BBH	Leap
AVIVA - BUILDING A COMPANY AROUND YOU	The Pills Won't Help You Now	Smith, Rowland, Simons	Sony/ATV, Universal	The Chemical Brothers	EMI	AMV BBDO	Tonic
BARCLAYCARD - SEE SAW	Flashing Lights	Sutch	Carlin	Screaming Lord Sutch	Rollercoaster	BBH	Huge, Leap
BARCLAYS BANK - MUSIC SAFES	Let's Submerge	Styrene	Maxwood	X-Ray Spex	Sanctuary	BBH	Leap
BEROCCA - YOU, BUT ON A REALLY GOOD DAY	Living On The Ceiling	Arthur, Luscombe	Universal	Blancmange	Demon	JWT London	n/a
FILM FOUR - GREAT ADAPTATIONS	Tenuousness	Bird	Chrysalis	Andrew Bird	Bella Union	Channel 4	n/a
HONDA - THE IMPOSSIBLE DREAM	The Impossible Dream	Leigh, Darion	Carlin	Andy Williams	Sony	Weildon & Kennedy	n/a
HUGO BOSS - ELEMENT	Extreme Ways (Bourne's Ultimatum)	Hall	Warner/Chappell	Moby	Mute	Callegari Grey	n/a
LASTMINUTE.COM - THUMBS UP	Can't Stop Moving	Kyle, Mann, Weil, Robinson	Sony/ATV, Copycare	Sonny J	EMI	Karmarama	Stream
LG ARENA - LG KM900 MULTIMEDIA PHONE	Blame It On The Boogie	Jackson, Jackson, Meyer, Krohn, Kampschroer	Chrysalis	Jay-Kid	Universal	BBH	Leap
IYX BULLET - POCKET PULLING POWER	Can't Seem To Make You Mine	Saxon	Universal	The Seeds	Demon	BBH	n/a
MAGNET - WHAT HAPPENS IN YOUR KITCHEN	Getting To Know You	Rodgers, Hammenstein	EMI	Julie Andrews	Decca	Cheetham Bell	JWT
MCDONALDS - PLANTING	Whistlestop	Miller	Peermusic	re-record	n/a	Leo Burnett	Jeff Wayne
NEXT - PARADISE WISH	The Sweet Escape	Tuinfort, Aliaune, Stefani	Bucks, Kobalt, Sony/ATV	Gwen Stefani feat. Akon	Polydor	Torchlight	Torchlight
RAC CAR SERVICES - CLOSE TO THE RAC	Close To You	Bacharach, David	Universal, P&P	re-record	Woodwork	AMV BBDO	n/a
TOYOTA - TOYOTA UNVEILED	Love You	Zynczak, Zynczak	Light in the Attic	The Free Design	Light in the Attic	CHI and Partners	Major Tom
VIRGIN HOLIDAYS	I Want It Now	Bricusse, Newley	Imagem	Charlotte Church	n/a	Elvis Comms	n/a
VODAFONE - RULE THE WORLD	If I Ruled The World	Bricusse, Ornadel	Warner/Chappell	J Brown, T Bennett, T Jones	Polydor, Sony, Chrysalis	BBH	Leap
WEETABIX - BRITAIN'S FAVOURITE BREAKFAST CEREAL	Egyptian Reggae	Richman, Johnson	Bug / Hornall Bros	Jonathan Richman	Sanctuary	WCRS	Huge

News publishing

Former BASCA chairman David Ferguson receives prestigious Academy Fellowship award at the Ivors

Ferguson issues rallying cry to publishers

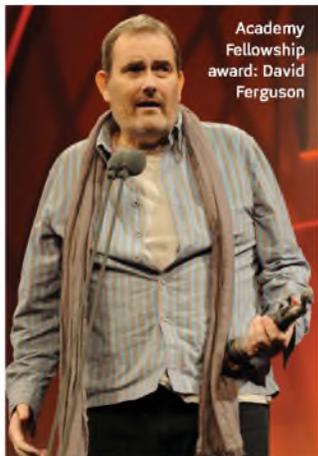
Ivor Novello Awards

By Paul Williams

AN EMOTIONAL DAVID FERGUSON warned publishers and the songwriting community to “get their act together” over collective licensing as he was honoured for his services to the industry at this year’s Ivor Novello Awards.

Ferguson, who stepped down as chairman of Ivors organiser the British Academy of Songwriters, Composers and Authors (BASCA) in January in light of his battle with cancer, received an Academy Fellowship, the highest honour BASCA can bestow. Previous recipients include Sir Paul McCartney and Sir Elton John.

“It’s the most prestigious award the Academy can give and it goes without saying it always goes to somebody special and boy that’s never been so true,” Guy Fletcher, Ferguson’s predecessor as BASCA chairman, told last Thursday’s PRS-sponsored event at London’s Grosvenor House Hotel. “David took the reins of BASCA just at a time when songwriters and composers and their copyrights were at their most vulnerable.”



Academy Fellowship award: David Ferguson

Fletcher praised Ferguson’s six-year period as chairman as “selfless”, a run that not only saw him push the views of songwriters and composers in the UK but also take the fight into Europe with the formation of the European Composers & Songwriters Alliance.

“Even Europe has not escaped his influence,” noted Fletcher. “He’s the first chairman who has been able to put together all the European composer organisations to get them to speak with one voice.”

Ferguson, whose award also recognised his achievements as a



Outstanding song collection prize: Vince Clarke

leading TV composer, said he was “overwhelmed by the Academy’s generosity” in giving him the award and, in a parting shot, issued a rallying cry to the industry as it looks to deal with issues such as the ongoing royalties dispute between PRS and YouTube.

“For God’s sake, get your act together with what you’re going to do with collective licensing,” he urged. “You’re making yourself look as ridiculous as the Houses of Parliament. Speak with one voice; it’s good for all of us, big and small.”

Ferguson was joined as an

Academy Fellow by veteran lyricist Don Black, whose collaborators down the years have included John Barry and Andrew Lloyd Webber.

“I knew I wouldn’t be stood up here today if it wasn’t for John Barry,” said Black. “I’ve been writing songs with John for 40 years. It’s a funny thing; I remember the lunches more than the songs. I’d like to thank Andrew Lloyd Webber for his fantastic music and for my house and carpets.”

Eg White was named songwriter of the year following successes with artists including Adele, Duffy and Will Young. White received his award from Young who thanked him for the song *Leave Right Now*, which topped the chart for him and which “gave me a career”.

In reply, White, who last year switched publishers from Universal to Sony/ATV, saluted Young as he “gave me my first chance and many millions more”.

Smokey Robinson followed fellow Motown legends Stevie Wonder and Holland, Dozier, Holland by receiving the special international award (see below).

Warner/Chappell was the biggest publisher winner among the category awards: its four wins comprised two

for Elbow (in association with Salvation Music) for best contemporary song (*Grounds For Divorce*) and for best song musically and lyrically (*One Day Like This*); the album award with Sony/ATV for *The Ting Tings’ We Started Nothing* and the best original film score with Faber for Jonny Greenwood’s *There Will Be Blood*.

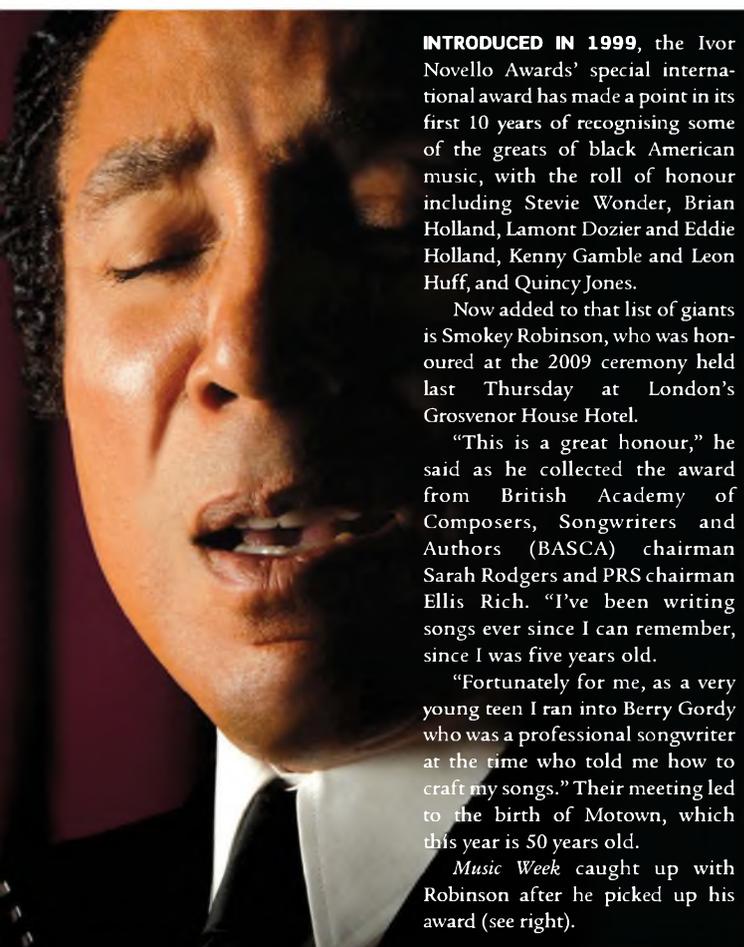
Universal’s two category wins took in Coldplay’s *Viva La Vida*, which was named best-selling British song, and Stephen Booker’s contribution to *Mercy*. The Duffy hit won PRS for Music’s most performed work, a prize shared by Duffy’s publisher EMI.

Little more than a year after forming, Iagem collected its first Ivor for Julian Nott’s *Wallace and Gromit (A Matter of Loaf and Death)* as Imagen-owned Boosey & Hawkes-published James MacMillan received the classical award.

Sony/ATV-published Vince Clarke was recognised with the outstanding song collection prize, while the afternoon’s other winners included Universal’s *Massive Attack* (outstanding contribution to British music) and Edwyn Collins (inspiration award).

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Tears of a clown, words of a legend: Smokey speaks to MW



INTRODUCED IN 1999, the Ivor Novello Awards’ special international award has made a point in its first 10 years of recognising some of the greats of black American music, with the roll of honour including Stevie Wonder, Brian Holland, Lamont Dozier and Eddie Holland, Kenny Gamble and Leon Huff, and Quincy Jones.

Now added to that list of giants is Smokey Robinson, who was honoured at the 2009 ceremony held last Thursday at London’s Grosvenor House Hotel.

“This is a great honour,” he said as he collected the award from British Academy of Composers, Songwriters and Authors (BASCA) chairman Sarah Rodgers and PRS chairman Ellis Rich. “I’ve been writing songs ever since I can remember, since I was five years old.

“Fortunately for me, as a very young teen I ran into Berry Gordy who was a professional songwriter at the time who told me how to craft my songs.” Their meeting led to the birth of Motown, which this year is 50 years old.

Music Week caught up with Robinson after he picked up his award (see right).

Firstly, congratulations. Here we are in Britain, which has probably been among the world’s most loyal Motown fans over the years. Have you reached any conclusions why Britain has such huge affection for the music of Motown?

I think because the British people are very musically orientated and very into the music and you can come to Britain and they can tell me who played first violin on *Tears Of A Clown*. That’s how into it they are. They’re very historically inclined to know who made the music and how and why and what and we have made over the years quality music at Motown which the British people expect.

It’s the 50th anniversary of Motown. Do you think in the modern music industry it would be possible for a company like Motown to achieve what it did?

No I do not. I think the Motown that happened to us was a once-in-a-lifetime musical event and it had never happened that way before and it will never quite happen that way again.

Are you sad we have a music industry now where it is domi-

nated by just a handful of players and something like a Motown couldn’t take hold?

Not really sad. Life evolves, music has evolved with life. Probably the biggest set-back in music is that people can download your music for free and other than that it just goes on and it changes as life changes but it is still the same.

Is there much the modern music industry can learn from what Motown achieved?

Well, yeah, but I don’t think they’re trying to learn. It’s a different ball game now. Basically in a few years or so there will not be any record companies because everybody is going independent and doing their own music and selling it online and music is being downloaded and [people are] getting it through other sources. Even record stores. There used to be really famous chains of record stores. Where are those now? It’s another world.

What do you think the legacy of Motown is in terms of what it achieved as a business?

Oh gosh, it’s obvious. Motown was probably one of the greatest busi-

nesses in the history of music. The music is still being played and programmed and evolving after 50 years.

In this 50th anniversary has that prompted you to reflect on what you have achieved over that half-century?

You know what, I have a new CD and I’ve just finished it and it’s going to come out August 25 and it’s entitled *Time Flies When You’re Having Fun* and that’s exactly how I look at my life.

Do you still have a close relationship with Berry Gordy?

He’s my best friend and I see him and talk to him all the time. He’s doing great, he’s having a great time and I’m very happy he is having a good time.

Obviously EMI Music Publishing now owns Motown song catalogue Jobete Music. How do you think they are doing looking after the catalogue?

I think they’re doing great. As I say, I’m not sure how the record companies are going to survive but with the music and the publishing they’re doing fantastic.



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News digital

Digital news in brief

● **Coldplay's** LeftRightLeftRight album was expected to top 4m downloads last weekend. The free Violet Hill single last year was downloaded 2.5m times.

● **Take That** have announced details of their The Circus Live iTunes Pass. For £4.99, fans will receive exclusive downloads (such as live recordings, interviews and videos) in 12 instalments that stretch over six weeks.

● British music-centric social network **OOZIT** has secured a "six-figure" round of funding from Zooki Digital. The site lets users upload music, imagery and video content.

● **Project Playlist** has acquired TotalMusic, the Universal Music and Sony Music joint venture, which closed in February. As part of the deal, Project Playlist now owns TotalMusic's streaming and on-demand platforms.

● **Amazon** is suing Discovery Communications over four alleged patent violations, including those covering its recommendation and search technologies.

● US-based online radio and discovery platform **Pandora** has projected that it will move into profit next year and is on target to make \$40m (£25.8m) in revenues this year. Its free iPhone app is adding an average of 20,000 new users each day. The service has also launched Pandora One, which costs \$36 (£23) a year and gives ad-free streaming at 192kops.

● **Play.com** has launched a new credit card with Visa that allows customers to collect points that can be redeemed against purchases on the online retail site. Customers get a point per pound spent at any retailer and two points per pound spent at Play.

● To promote the DVD release of the Flight 666 documentary, **Iron Maiden** and EMI have launched an online video game where players collect points for plotting a plane around the world, unlocking trailers of the film at various stages.

● **Spotify** has confirmed that it is working with Echo Nest to bring improved recommendations to its online streaming music service. The company has also given its nearest hints to date that a premium mobile version and US launch could be imminent.

● The White Stripes, Bob Dylan and Johnny Cash are among the acts whose songs will feature in Activision's forthcoming **Guitar Hero 5** game.

● **MXP4** has raised \$2.7m (£1.7m) from Sofinnova Partners and Venture Capital to bring its eponymous audio and video codec to the next stage of development.

● **Digital Stores** has announced a 68% rise in revenues to £5.6m for the fiscal year ending March 31.

Napster sharpens pricing policy while Sony Ericsson denies dropping Walkman name

Key music brands revise strategy

Brands

By Eamonn Forde

NAPSTER IS SET TO ANNOUNCE a tie-up with Carphone Warehouse along the lines of its promotional partnership with Best Buy in the US, as the company bids to compete in a market that remains dominated by Apple.

Napster last week revealed that it was revising its pricing policy in the US as part of a strategic market repositioning following its \$121m (£78m) acquisition by Best Buy last September.

The move comes as competition continues to heat up in the US market: iTunes introduced variable pricing earlier this year while Spotify is poised for a US launch before 2009 is out. In addition, Microsoft is now offering unlimited streaming and 10 downloads for \$15 (£9.65) a month via the Zune Pass.

To help it compete, Napster is replacing its \$12.99 (£8.37) per month streaming only tier with a \$5 (£3.22) a month fee that also bundles in five DRM-free downloads. A similar model is expected to arrive in



the UK and Germany later this year, although there is no indication yet of what the price point will be. Napster's \$15 (£9.65) a month portable subscription service, Napster To Go, remains unaffected.

Napster senior marketing manager Dan Nash says, "This is something Napster in the US has been working on with the labels for a long time to offer the best value product possible. We will still be offering Napster To Go but our main focus at the moment will be on this new product. We feel this will open Napster up to a wider audience and it will hopefully attract the more casual music downloaders."

He also reveals that a tie-up with Carphone Warehouse in the UK will be announced imminently. Carphone Warehouse is 50% owned

by Best Buy Europe and the deal is expected to be similar to the non-exclusive promotional partnership Napster has with Best Buy in the US.

Sony Ericsson, meanwhile, has denied it is dropping the iconic Walkman name from its handset range in leading markets such as the UK. Reports had circulated last week that the handset manufacturer was dropping both the Walkman and Cybershot brands, believing they have lost their relevance in a market that is pushing towards internet access and photography.

A spokeswoman denies this, saying, "Sony Ericsson is not dropping its successful Walkman and Cybershot brands. The company has had massive success with both the Walkman and Cybershot brands. Both are still key communication

tools, especially in markets where music and imaging in single propositions are still relatively new concepts and will remain in the Sony Ericsson portfolio."

However, she explains that Sony Ericsson will be making "major announcements" around the future of its portfolio over the next few weeks, with a new range of handsets uniting "the best in class entertainment experiences into one offering including the Walkman music experience, the Cybershot imaging experience, Java gaming and a range of other services and applications".

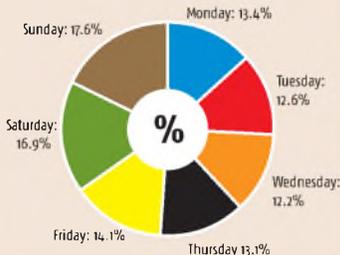


Iconic name: Sony Ericsson has denied reports it is dropping the Walkman and Cybershot brands from its handset range.

Downloads occupy the lazy Sunday afternoons

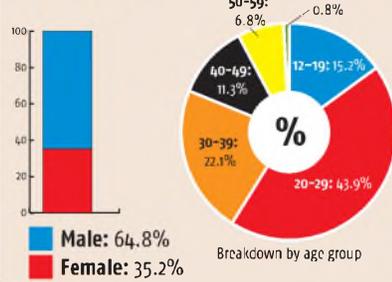
DIGITAL TRACK DOWNLOADS BY DAY OF THE WEEK

Source: World Wide Web Entertainment (WWWE)



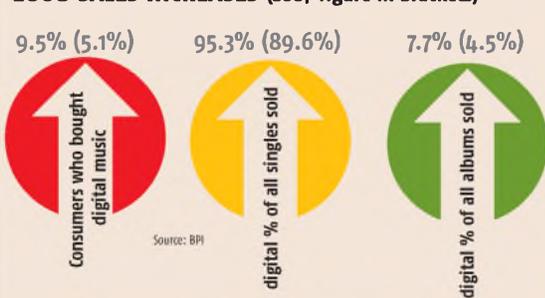
DIGITAL CONSUMERS 2008

Source: IAS WorldWide Entertainment (IWE)



Male: 64.8%
Female: 35.2%

2008 SALES INCREASES (2007 figure in brackets)



SUNDAY HAS BECOME THE MOST IMPORTANT DAY OF THE WEEK for singles sales thanks to the impact of downloading, according to new figures from the BPI.

In total, 95.3% of all singles sales in 2008 were digital, with Sunday the strongest day for downloading.

Some 17.6% of individual downloads throughout the year were made on Sunday, with Saturday second at 16.9%. Monday traditionally a strong day for physical music sales - accounted for only 13.4% of tracks downloaded, behind Friday, with 14.1%. Wednesday was the slowest day, with 12.2% of sales.

Apple's iTunes remains the dominant digital retailer in the UK, claiming a 71.8% unit share in the

Weekly online music consumption (% of respondents by age)

	All respondents	16-24	25-34	35-44	45-54
Watch videos on YouTube	17	32	19	12	9
Listen via social networks	5	11	6	4	2
Listen via iPlayer	12	14	14	12	9
Listen via Spotify, Last.fm, etc	6	11	7	4	2
Listen via mobile	14	28	18	10	6
Listen via computer	39	60	41	33	26
Listen via MP3 players	38	51	42	35	28

Source: Harris Interactive/BPI Online Survey

download singles market and a 6.2% share of album sales overall. New entrants and platforms, however, are making significant inroads, with music-based games like Rock Band and Guitar Hero accounting for 6% of all games sold last year.

The figures also reveal that just

under one in 10 people in the UK now buy music digitally on a regular basis, almost doubling from 5.1% in 2007.

Digital is still dominated by males (64.8%) and those in their teens and twenties (59.1%). It has been suggested that the massive

growth in digital over the past five years is about to plateau, but the findings show there is still growth potential among females and the over 40s.

Digital has also made a considerable impact on the albums market. Last year, 7.7% of all albums sold were digital, up from 4.5% in 2007 and 1.8% in 2006.

BPI chief executive Geoff Taylor notes, "The rapid growth of the digital market is clear evidence that British record companies have the business models in place to deliver music to fans online."

"The impressive fact that one pound in every 10 is earned online shows that labels are leading the way in the entertainment world in developing digital services."



News diary

Rockers all dolled up for teen blitz

UNEARTHED

WITH THEIR DEBUT SINGLE enjoying repeat spins on Radio One courtesy of Scott Mills, Dolly Rockers are fast emerging as one of the break-through pop debuts of 2009.

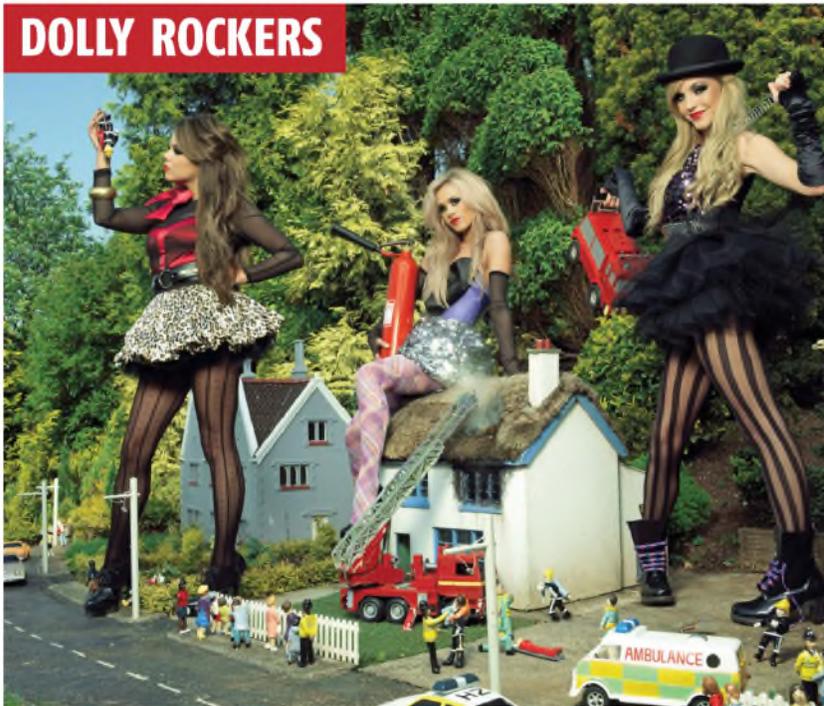
Currently midway through an extensive school tour – which itself backed onto a national Butlins tour – and with a *Neus Cf The World* road-show already under their skimpy high-waisted belts, the all-girl trio are winning over Britain one town at a time.

Joining the Empire Management stable in 2008 and signing to Parlophone earlier this year, the group's debut single *Je Suis Une Dolly* was initially intended as a low-key taster release, but Parlophone has now made a free download of the song available as part of its wider data-collection strategy.

Elsewhere, the group have been posting regular video updates from the road online, as well as a series of "how to" clips featuring the girls talking about applying make-up and doing their hair.

"We're really trying to engage with the audience at every turn," says Parlophone's head of marketing

DOLLY ROCKERS



Mandy Plumb. "The target audience for the Dolly Rockers is 13-19-year-olds with a female bias, and everything they do is aimed at connecting with that audience."

Hot on the heels of their first major radio interview on the Radio

One breakfast show with Scott Mills, the group performed to a media-heavy crowd at Hoxton Square Bar & Kitchen last Wednesday. Parlophone is now working toward the release of their debut single proper – *Gold Digger* – on July 27. Their as-yet-

untitled debut album will follow in October.

"They're picking up fans at every turn at the moment and it is our job to just keep engaging with them," says Plumb.

stuart@musicweek.com

Cast list

A&R

Jamie Nelson,
Parlophone

Management

Adrian Jolley at
Empire

Marketing

Alex Eden-Smith,
Parlophone

Radio

Tina Skinner and
Kevin McCabe,
Parlophone

TV

Emilia Guirao,
Parlophone

Press

William Luff,
Parlophone

Regional PR

Warren Higgins,
Chuffmedia

Regional radio

Jason Bailey &
Martin Finn,
Parlophone

ON THE WEB THIS WEEK

SUMMIT REVEALS NETWORK OF FESTIVAL CRIMINALS

Honesty: "I really hope that this works out – petty festival thieving is a real problem for the industry, risking turning people away from festivals altogether."

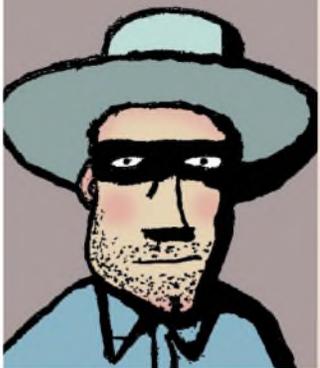
UNIVERSAL SAYS MUSIC SALES ARE UP IN THE UK

Nick: "Why do music prices vary across the world when the distribution cost is the same for downloads, and why are specific genres sold only through certain distribution channels? Surely to improve global music sales, prices should be aggregated between download and physical sales through all distribution channels"

SPOTIFY FINDS THE ZEBRALUTION

Ricky Lopez: "Dear Music Industry, did we actually learn anything from iTunes? Once again a company from outside our game has come up with a business model that is destined to succeed. Meanwhile, we are still bitching about pirates and lost potential, hoping one day the sun will shine again."

Dooley's Diary



No man is an Island... apart from Chris Blackwell

CHRIS BLACKWELL WAS AMONG THE DOZENS gathered at the Vinyl Factory in London's Soho last Wednesday to get a sneak preview of an exhibition celebrating **Island Records' 50 years**. The exhibits are truly amazing and include one of a series of Trabant cars Island bought back in the day and decorated by some of its artists, Paul Weller's favourite guitar and Amy Winehouse's five Grammy awards. But perhaps the most fascinating exhibits are some **historic documents** on display, including a 1973 letter from the Musicians' Union turning down Sparks' application to be members (apparently there were enough overseas musicians in the UK already) and a 1975 letter from Blackwell to Bob Marley telling him they had done the mixes of the Lyceum recordings of *No Woman No Cry* and *Kinky Reggae*. "They have turned out great," Blackwell informed him, revealing plans to put



the tracks out as a single. Fellow Island legend **Yusuf** also graced the event, while Dooley is delighted to report that Blackwell, having been given his MW award as **the last 50 years' most influential exec** during the event, kept the gong in his hands all evening. Blackwell is pictured here with the artist formerly known as Cat Stevens... When your day begins with a **champagne reception at 11.30am** you know you're in trouble and so it was when **The Ivor Novello Awards** rolled into London's Grosvenor House last week bringing the great and the good songwriting and publishing together for an afternoon of accolades and booze. Damon Gough rivalled Jeff Wayne for **the longest speech of the day**, despite both being onstage just to present rather than receive awards, a fact not lost on the *Badly Drawn Boy* man. "I feel I should have been up here before now winning one of these things. That's probably ruined it for future years," he said, suggesting the event should introduce a retrospective award for "the ones that got away – like my first five albums"... **Phill Jupitus** also presented a gong, but his speech suggested he may not have been the wisest choice to hand over the best TV soundtrack prize. "What would television be without music? The

licence fee would be cheaper. Thinking about it, it's probably a bit of a pain [to have it]"... **Coldplay made history at the event** by becoming the first act not to send a representative along to pick up their awards. And to think they moaned because they lost out at the Brits... **A tiff broke out between Duffy and Steve Booker** as they went onstage to collect their gongs for Mercy. "You're too quiet. I missed it," Duffy told Booker after he gave his acceptance speech. "I'm not going to say it again," he hit back. "I'll tell you later"... Elsewhere, former nominee



Cerys Matthews presented the award for best contemporary song, adding "I was nominated 10 years ago. So for those of you who don't win tonight, there is still hope. You could be presenting an award up in 10 years, too." As is tradition, **post-awards celebrations continued at The Albury** where industry flooded onto the streets in the summer sunshine... EMI's long serving chief financial officer **Chris Kennedy** (pictured) has gone mad. He recently completed a 240km



marathon over six days in the Sahara Desert, raising more than 10,000 for charity... Fingers in pies. It's the nature of the business these days as we all branch out in an attempt to do more with less. One PR, however, **is moving away from the music business** (kind of), and into football management. And he's not doing too badly either. **Andy Saunders from Velocity PR** has been coaching the Hemel Aces All Stars Under 15s of late and this season steered the team to a victory in the Hertfordshire Challenge Cup. The team is sponsored by XL imprint, Young Turks Recordings... **Half of the Beggars office went to the Sandown Races** last week in an old Routemaster bus as a reward for first-half success. Those betting on horses with names similar to the group's artists and labels were left out of pocket and the drinks would have been on head of licensing Kathy Doherty, who scooped more than £100 on the final race, had she not made a hasty exit before they made it back to the pub.

Features

HOW TO SECURE THE SMART MONEY

Music Week's Making Online Music Pay conference is set to examine a theme that chimes perfectly with the times - how to grow, innovate and reap the rewards of digital music

Conferences

By Eamonn Forde

AS THE MUSIC INDUSTRY FACES UP to hard economic realities, *Music Week* hosts a conference that chimes perfectly with the times: how to make money online.

The BPI recently reported that the percentage of people regularly buying digital music in the UK jumped from 5.1% in 2007 to 9.2% last year. Digital singles sales rose 42% overall last year to 110m units while albums grew 65% to 10m. Despite suggestions that digital is about to plateau, these are incredibly encouraging numbers and should act as a spur for further growth this year.

The music business is still leagues ahead of other entertainment sectors in making the migration to digital. NPD Group in the US, for example, has found that physical still dominates in the DVD market, with a mere 3% of users recently polled downloading/streaming and only 9% using video on-demand services. This does not, however, mean that the music industry can rest on its laurels.

Rather than look inwardly at the challenges that have reshaped the music business over the past decade, *Music Week's* Making Online Music Pay conference examines the issues within a wider media and economic context. Representatives from the newspaper industry, the book business, the live industry and the mobile sector will come together to outline where they believe challenges and opportunities are in their particular sectors. By taking an inclusive and aerial view of the issues, macro trends can be spotted and new opportunities seized.

The June 4 conference at London's May Fair hotel will look at technological, infrastructural and legal advancements and will consider how they can all fuse to push the entire business forward. The answer for digital music is not in a single model, but in the happy and mutually supportive coexistence of a variety of models, hence the broad number of services and companies populating the panels.

Hand in hand with growth comes innovation and the past year has seen whole new business models and consumer offerings hit the market such

as mobile apps, Spotify (with more than 1m registered users in the UK) and Nokia's Comes With Music. Immense innovation and diversification are happening as the market continues to push forward.

The issue of piracy and copyright infringement continues to loom over the music industry, but major leaps forward have taken place here. The signing last year of the memorandum of understanding between ISPs and the UK music industry broke a significant deadlock and helped pave the way for a restless and powerfully proactive digital business to move into the next stage of its evolution.

Stephen Carter - in his eagerly-anticipated Digital Britain report - shortly will outline what Government can do to help digital grow. It is therefore anticipated that the conference's keynote speaker, the Culture Secretary Andy Burnham, will be able to give delegates a steer on the latest Government thinking and the level of protection the industry can expect to help combat piracy. How and where the music business and ISPs can move forward together will form the backdrop to the discussion, which includes BPI chief executive Geoff Taylor and PlayLouder MSP CEO Paul Hitchman.

The exhilarating multi-channel and multi-platform nature of digital will be broken down into distinct sectors to consider how changing consumer demands and expectations are being met and how monetisation works differently across distinct platforms and content types. To this end, three linked panel themes will focus on, respectively, audio, video and mobile. With speakers from companies as diverse as We7, Nokia, MUZU TV, Spotify and 7Digital, attendees will hear from those right at the forefront of innovation. These innovators will discuss what is working for them, what remains to be addressed and how the coming years will be shaped by digital.

In 2008, the dominant themes in digital were taking ad-supported services to the masses and cracking unlimited access to content. The key theme shaping this year, however, will be direct-to-consumer (D2C). Digital not only allows new retail opportunities, it also gives the industry greater insight into how consumers are adapting their music consumption behaviour. D2C marks the industry's responses to these shifts, spotting

innumerable opportunities by better serving the needs of music consumers, all with a malleable model that can be adapted across demographic subsets

Digital also allows much better CRM (customer relationship management) to enable companies to segment and understand their consumers better, incentivise them and reward them. These issues will form the backdrop of all the panels where new thinking and business models are being put into practice

Speakers from Waterstone's and *The Guardian* also will cast light on how companies outside of the music industry are harnessing the potential of digital. Just as with music, new distribution channels pose a significant threat to the core activities of these companies and they will explain how they can successfully migrate their brand and their business onto digital platforms. The challenges will be doing so in a way that does not damage their core offering but which significantly broadens their reach and revenue-generating potential.

Social networking continues to power ahead, and the explosion of Twitter into the public consciousness in the last six months reveals this is an area that still has plenty of space to innovate. Wrapping a business model for music around all this has proven complicated, however. Speakers from Shazam, People's Music Store and Music Glue will tackle this complex area head on, looking at how social networks can be used as both a promotional channel and a revenue generator. While such sites can unlock potential, they come with associated risks and the panel will warn of the pitfalls of going in without a clear strategy.

The final session of the day looks at the independent sector and how a rush of new digital services is strengthening their lot. Just as digital has rewritten the rules of consumption, it has equally recalibrated the rules of delivery. We live in an age of bolt-on services and the independents are able to plug into a growing network of services that places them on an even footing with the multinationals. Representatives from IODA, Digital Stores and Beatport will explain how they are rewriting the rules and where they see the opportunities arising.

Please note that due to demand for tickets, the venue has changed from the Café de Paris to the May Fair hotel.

See www.musicweek.com/momp for more details.

eamonn.forde@me.com

Digital not only allows new retail opportunities, it also gives the industry greater insight into how consumers are adapting their music consumption behaviour...

PICTURED BELOW
Putting your money where your mouse is: continuing encouraging numbers should act as a spur for further digital growth this year



Challenges and opportunities Six conference speakers offer their expert views



DAVID KOHN
Head of e-commerce and digital, Waterstone's

"In any supply chain from producer to customer, you want as few parties involved as possible. You have to keep it simple because everyone involved wants to make money, otherwise it's not worth doing. It is relatively simple in bookselling at the moment as the established publishers are, by and large, the people producing the new eBooks format. We think there is a very strong role for retailers and retail brands in consolidating the offering to customers. You have to try and keep it as simple as possible. Online is without doubt the fastest growing part of the book industry. Many assumed that online selling of books had reached a peak but there is no sign of a slowdown."



STEVE PURDHAM
CEO, We7

"There are lots of models out there at the minute. Some will fail, some will succeed and some will pass through many iterations before they find the right mix. From the music industry's point of view, the core issue with every model is how big the ARPU (average revenue per user) potential is of

a track or an act. With digital, there is no longer a single supply chain like there used to be. The acts that do well will be the ones who understand that implicitly. Bands have to become marketing- and tech-savvy these days."



PAUL HITCHMAN
CEO, PlayLouder

"There is still a resistance by the labels to test innovative licensing models. To understand music working online you have to look at what the consumer is prepared to pay for. At the moment there is nothing out there that gives them what they say in market research they are prepared to pay for. And what they are prepared to pay for is unlimited, DRM-free subscription. The reason they are not being offered this is because the record labels are concerned that this would have an impact on, and cannibalise, other revenues."



FEARGAL SHARKEY
CEO, UK Music

"The ISPs, mobile operators and the technology companies have a role to play in trying to help the music industry find a way of generating an income here. Developing partnerships and relationships

is part of this discussion; it won't work otherwise. While digital represents enormous opportunities, lots of people in the music industry are finding it very difficult to get paid. We are going to have to find a way around that. It's very difficult to sustain any kind of a business when you can't get paid. Every single growth period in the history of the music industry was driven by technology, but it has always been a joint partnership. Technology has always needed the content and content has always needed the technology; I can't see why this time around it can't be any different."



SARA LINFOOT
Digital innovation manager, Guardian Commercial

"The more committed the user is when they come to our site, the easier it is for us to make money out of them. Engagement is absolutely central to what we do, how everything works on our site and how we structure the new things that we do. Our audience is hugely interested in the arts and music is a really key part of our site. The biggest problem the music industry has is trying to compete with free. But you can give people something for free with the plan that some of them will go on to spend money elsewhere. This is some-

thing we believe will work on our site. Particularly in a recession, continuing to innovate is absolutely crucial for us as a media owner. But we also need to help our partners to do that as everyone is looking for stand out and cut through."



TIM GRIMSDITCH
Global head of product marketing, Nokia Music

"The biggest challenges facing everyone are: giving the consumers something they feel is valuable enough to pay for; or creating something that advertisers feel is valuable enough to pay for. Digital music businesses need to get their story very, very straight. That's not about advertising or clever PR; it's about the core value that they believe they are offering to consumers. You have to accept the fact that there is a big education process going on. The ecosystem is complex and you have to accept that and work out practical solutions for getting where you want to be. Fast-forwarding consumers straight to an access model has not worked very well. They need to be offered the appeal of the unlimited along with the familiarity of ownership."

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Features

KEEPING THE STORMY CLOUDS AT BAY

The UK festival sector is bracing itself for an unpredictable and possibly disruptive summer, with the recession and threat of swine flu threatening ticket sales and profits. Music Week looks at how promoters are facing these problems and eyeing their long-term financial and environmental security

Weathering the storm: The Big Chill, Hop Farm and Bloodstock are feeling the pinch but their futures look secure

Festivals

By Christopher Barrett

SWINE FLU, THE GLOBAL ECONOMIC MELTDOWN, the UK's relentlessly unpredictable weather and an increasingly crowded market place - who in the world would want to be a festival promoter in 2009?

With so many potential risks, managing a festival can be a precarious business. This year has already seen a fair few festival casualties including Scotland's Homecoming and The Outsider, the aborted arrival of the Heavenly Planet world music festival in Reading and Hydro Connect being put on hold.

But there remains a defiant feeling in the business that, despite the obvious financial challenges presented by the credit crunch and the precarious consumer confidence it has generated, the festival market remains relatively resilient.

Having battled with slow ticket take-up for its 2008 event, market leader Glastonbury sold out with comparative ease this year, while its competitors, including Festival Republic's Reading and Leeds events, have also seen all their tickets eagerly snapped up.

But Festival Republic managing director Melvin Benn, whose company also runs Latitude and owns 40% of Glastonbury, is under no illusions about the challenge facing the festival market in 2009.

"Latitude is more than 80% gone and I'm certain it will sell out," says Benn. "I think the market is still relatively robust. But if the product isn't good you are absolutely up against the wall. It is a time for the brave really, it's a very tough market out there at the moment and what is good seems to be working and what is OK seems to be dying."

Bestival/Camp Bestival founder and co-founder of the Association of Independent Festivals (AIF) Rob da Bank says that he expects to sell out again this year, but points out that for him and many other festival

promoters their concerns go beyond the challenge of selling tickets.

"It's definitely more difficult this year. Anyone who says it is not, with the exception of Glastonbury, is lying," says da Bank.

"Even with a sold-out show, we still have yet to see how much money people are going to bring in to the shows. Aside from worrying about ticket sales, everyone in the AIF and running a festival generally is also worrying that when people get there will they be budgeting themselves. I think we are all going to have problems ongoing, whether you have a sold-out festival or not."

Should the festival market fail to hold up this year the knock-on effect will be huge. Music festivals account for approximately 20% of all the PRS for Music's performance revenues and, with a vested interest in the health of the market, its research department recently conducted a study of 115 of the UK's biggest festivals. According to its findings, PRS for Music estimates that the value of music festivals to the UK economy in 2009 will be in the region of £450m - and that is excluding sponsorship revenue. What this suggests is

that, despite the many challenges and unpredictability of the market, music festivals could offer a ray of light amid the economic gloom.

And, while 2009 has seen closures, there are also a number of new events springing up across the fields of Britain including the heavy rock festival Sonisphere, which boasts Metallica and Linkin Park as headliners. Meanwhile, the market has even found room for the UK's first philosophy and music festival, How The Light Gets In, with a bill that combines the likes of Michael Nyman alongside philosopher Simon Blackburn.

Veteran promoter Vince Power has been busy building on his inaugural one-day festival Hop Farm, which he launched in Kent last year, with an expanded two-day festival at the same Paddock Wood location from July 4. Next year, Power plans to expand Hop Farm across two sites simultaneously, with a daily capacity of 50,000 at each location. Having launched the concept of dual-location festivals with the Leeds and Reading events, Power is adamant that he will make it work again despite the economic challenges.



"I am around for the long stay because I have to prove to myself that I can do it again," admits Power. "I have a site in the north and am well ahead, it takes so long to get a licence and I need to have one in place by September."

Power believes that with 35 bands playing per night over three stages, Hop Farm 2009's £125 weekend ticket price tag offers good value. But, with economic woes in mind, some promoters are pulling out all the stops to pull in the punters: Kilimanjaro, the organiser of the inaugural Sonisphere event for one, is leaving little to chance – having already launched a staggered ticket payment scheme, it recently announced a series of initiatives aimed at beating the credit crunch.

Along with free coach travel laid on to Sonisphere and the abolition of weekend ticket booking fees, Kilimanjaro has launched a festival package deal, in partnership with Activation, that includes a copy of the new Guitar Hero: Metallica game in a concerted effort to fill the grounds at Knebworth House. "As a result of the deal our customers can save up to £40 on the package," says Kilimanjaro chief executive Stuart Galbraith, who aims to attract an audience of 50,000 to this year's event. "I think it is a perfect example of how a sponsor can bring something of positive benefit to a festival."

Indeed, with sales "significantly ahead of last year" at his two other established festivals, Wakestock and Bloodstock, Galbraith is confident that Kilimanjaro is heading for the biggest years for both events. Looking back to when he launched rock festival Download a number of years ago, he says that Sonisphere's ticket sales are ahead of expectations.

"I'm not going to lie. Things are tough out there but I think we have the right product and we are OK," says Galbraith.

And while festival promoters are hoping that the weakness of the pound will lead to people sacrificing jaunts to foreign climes in favour of exploring the UK, Galbraith points out that a faltering pound means increased expenses when importing overseas talent.

"Wakestock in Wales happens in a very touristy area and all the hotels and guest houses up there are reporting record sales for the summer, so I think we are definitely benefiting in that respect with Wakestock," he says. "But, unfortunately, the overriding effect of the weakness of the pound is that it actually costs us a great deal more to put the shows together when buying American talent. I would rather have a stronger pound than a weaker one, thank you very much."

Meanwhile, independent festivals have grounds to expect an increase in European visitors this summer, not least thanks to AIF's efforts.

Having negotiated a deal to become part of a £1.8m marketing initiative organised by the national tourism body VisitBritain and emphasising the benefits of the weak pound to visitors from overseas, the AIF will be hoping to see an uplift in interest in its member's events.

The campaign, which incorporates press advertising, PR, local-language websites and direct-mail activity throughout Europe, is running under the slogan "See More For Less" and will emphasise the array of UK festivals on offer in 2009. The promotion provides overseas visitors with the option of a 20% discount on tickets purchased for AIF member festivals via the VisitBritain website.

But over at Festival Republic, Benn says he has not seen any rise in overseas visitors. "Maybe other people are, but I can assure you that I'm not seeing one iota of it," he says. "The beauty of Latitude is very much in its Britishness, in terms of its breadth of what we as a culture celebrate. It's not just about headline artists so I'm not sure that it would be a major attraction to mainland Europeans."

Beyond populating Britain's fields with enthusiastic audiences, another challenge facing promoters is the need to protect them from crime at their events, something that, according to anecdotal evidence, has risen alongside the popularity of festivals.

In an effort to unite the market to effectively tackle problems such as theft from tents, merchandise bootlegging and ticket touting, Benn was instrumental in the

organisation of the festival market's first crime summit. It took place on May 11 at the Madejski Stadium in Reading, with representatives from festivals, security services and police forces from across the country coming together to compare intelligence and work on solutions.

"The feedback has been phenomenal," says Benn, who says that Festival Republic believed that the same criminal gangs were operating at festivals throughout the country but, prior to the summit, hadn't been able to establish this as fact. "What has emerged is that the same gangs are going around the UK robbing tents and it would appear that the same people tout at festival after festival. We left the summit with a very unified position in an attempt to try and counter it," he adds.

While the rise in the popularity of festivals over the past decade has attracted a growing criminal element, it has also meant that those in the business have found it increasingly tough to compete in an over-saturated market place. But Benn is confident that, come next year, the market will have been transformed. "It won't be overcrowded next year," he explains. "I think this is shake-down time."

"I hate the idea of shows cancelling," says da Bank. "There are 15 of us on the AIF board and we do talk about ticket sales but everyone keeps their cards close to their chests. I know that for independent festivals it is tough out there, but the independent festivals market is an exciting place to be and they are doing everything they can to stay in it. This has been the year that you

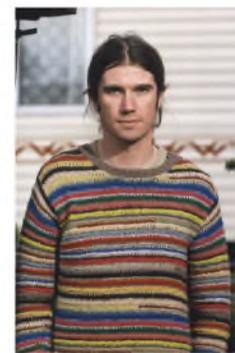


"It's definitely more difficult this year. Anyone who says it is not, with the exception of Glastonbury, is lying"

ROB DA BANK, BESTIVAL/AIF (RIGHT)

really have to deliver with the line-up. It's a wake-up call for everyone and hopefully everyone will get throughout it."

chris@musicweek.com



Environment Working towards a greener festival future

FOR MANY TICKET BUYERS, a festival's location is a key element of the overall festival experience, with the beauty of the rolling rural scenery surrounding an event helping to elevate the experience beyond that of a simple open-air gig to something resembling a holiday.

But by journeying to far-flung corners of the UK in search of musical and aesthetic satisfaction, festival audiences are endangering the very environment that they are attracted to. And, according to recent research commissioned by music industry environmental body Julie's Bicycle, 57 tonnes of CO₂e a year is generated by audiences travelling to festivals. It is a significant problem and represents 68% of the festival sector's total greenhouse gas emissions.

Having studied 14 festivals across the UK with a capacity in excess of 20,000, Julie's Bicycle made a number of recommendations in its recent Jam Packed: Audience Travel Emissions From Festivals report, aimed at helping the festival business work toward the Government's intention to cut greenhouse gases by 80% before 2050.

The report found that 72% of UK festivalgoers use cars and that the average occupancy of each vehicle was 2.6 people. It also suggested that awareness of more environmentally friendly transport options such as coach services and car-share initiatives was very poor.

While emphasising that the problem of travel emissions is far broader than being purely a festival issue, Festival Republic managing director Melvin Benn, who chaired the JB report, says the festival business must work to influence behaviour.

"The level to which we are influencing [the public] is obviously debatable, but if we succeed in changing 5% of people's minds on travel, that will be signifi-

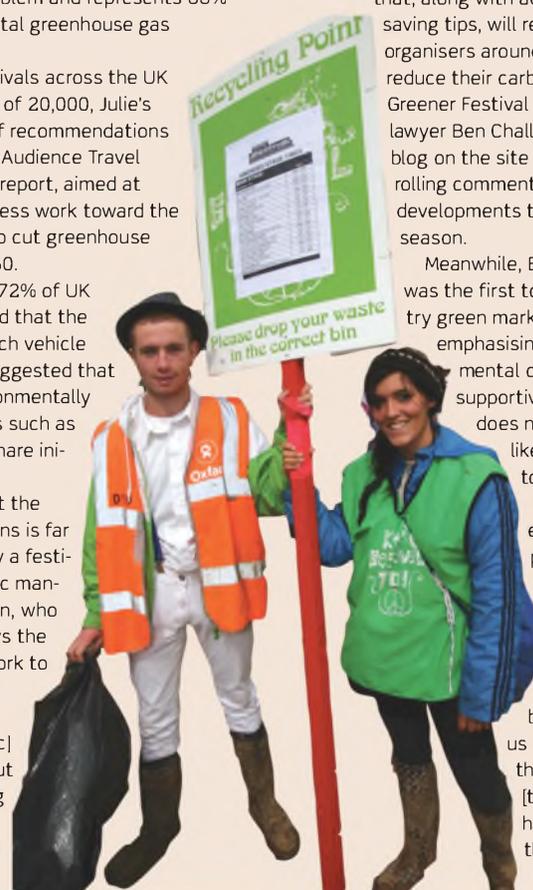
cantly better than not having tried. The travel aspect is a society issue as opposed to simply a festival issue; people use cars, but what we need to do is influence people to buy more environmentally-friendly vehicles, particularly young people who will then begin to influence wider society."

In an effort to communicate to and influence the public, campaign group AGreenerFestival has linked with VirtualFestivals.com to offer advice and guidance to festival-goers as to how they can lessen their carbon footprints.

The My Greener Festival initiative will incorporate a dedicated channel on the Virtual Festivals site that, along with advice such as energy-saving tips, will reveal what festival organisers around the world are doing to reduce their carbon emissions. A Greener Festival founder and industry lawyer Ben Challis will write a regular blog on the site in order to provide a rolling commentary of environmental developments throughout the festival season.

Meanwhile, Benn's Latitude festival was the first to be awarded an industry green mark by JB, a kite mark emphasising the event's environmental credentials. Benn is very supportive of the initiative but does not necessarily think it is likely to encourage people to attend the festival.

"It won't help sell tickets but it will draw people's attention to environmental issues and that's what is important to me and the Latitude festival team. It's not going to be a marketing tool for us but I'm very pleased that within our industry [the industry green mark] has become a standard that we can all get to."



CLASSICAL

BRIT ns&i 2009

AWARDS

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FARYL SMITH



HERBIE HANCOCK



THE ROYAL SCOTS DRAGOON GUARDS



ALISON BALSOM



JONAS KAUFMANN



JÓSE CARRERAS



THE PRIESTS



PLÁCIDO DOMINGO & KATHERINE JENKINS



CLASSICAL CONNECTS



A little glamour has gone a long way for the Classical Brits as the event delivers classical music to an ever wider and more accepting audience

Classical

By Andrew Stewart

SMART HEADLINES AND COVERAGE EVERYWHERE from *The Mail On Sunday* to the *Rcyston Crow* boldly reinforced the message that this year's Classical Brit Awards was big news. The annual event, which staged its 10th show at the Royal Albert Hall on May 14, provided a feelgood alternative to tales of morally-challenged politicians and economic gloom. It also delivered in terms of star performers – with José Carreras, Plácido Domingo, Katherine Jenkins, Lang Lang and Herbie Hancock on the bill.

While one media commentator, a former member of the Classical Brit critics' award panel, declared that the show was "a complete and utter waste of time", others welcomed the chance to connect classical music with glamour. The considerable presence of established artists from the classical mainstream among the list of award winners and nominees stood as an inconvenient truth for those of a mind to denounce the Classical Brits as a crossover travesty.

This year's prizewinners included Gustavo Dudamel, who recently drew more than 60,000 people to London's South Bank Centre to hear his Simon Bolivar Youth Orchestra; trumpeter Alison Balsom; acclaimed young violinist Alina Ibragimova; and Sir Charles Mackerras. The 83-year-old conductor, among his profession's greats, accepted the Critics' Award for

a recording of Mozart's late symphonies on the independent Linn label with words of gratitude to the small Scottish company for its support. He reminded his audience that the Mozart release had also won album of the year at the recent BBC Music Magazine Awards, a strikingly significant point of contact between two otherwise different events.

It remains to be seen if the show's media exposure and broadcast on ITV1 can deliver a sales boost to award-winning core artists. Evidence from the Classical Brits' past suggests that the main benefits in retail terms fall in the direction of popular crossover acts. Show performers Faryl Smith and Katherine Jenkins and the Band Of The Royal Scots Dragoon Guards, winners of this year's album of the year poll, clearly stand to gain additional album sales in the immediate term. The names of Mackerras, Ibragimova and Dudamel, meanwhile, should at least be recognised by a broader audience following their Classical Brit exposure.

Graham Sheffield, chairman of the Royal Philharmonic Society, which presented its prestigious annual awards two days before the Classical Brits, neatly summarised the potential outreach returns to classical music of awards shows and related coverage. "Awards ceremonies have the capacity to reach parts of the media that other great events often fail to touch," he observed in *The Guardian*. "I hope that by showcasing musical excellence and imagination, verve and ambition, this week's ceremonies will encourage a few more people to get the classical music bug – to take up an

PICTURED ABOVE Plácido Domingo and Katherine Jenkins perform to ITV1 audiences at this year's Classical Brits awards.

Left: Myleene Klass reprised her presenter's role after a successful debut in 2008

"Awards ceremonies have the capacity to reach parts of the media that other great events often fail to touch..."

GRAHAM SHEFFIELD

Features



PICTURED ABOVE Katherine Jenkins and Faryl Smith outside Classical Brits venue, the Royal Albert Hall. Insets top: Jenkins sings with Plácido Domingo on the evening, while Smith opened the ceremony

instrument, try music by an unfamiliar artist or composer, to listen a little harder, for a little longer. It is this that will ultimately make the awards, in both camps, worth winning."

After nine years and 10 shows, the Classical Brits has become part of a classical music landscape that today spans everything from Bill Bailey's Guide To The Orchestra and arena dates with Katherine Jenkins to the BBC Proms and Wigmore Hall international chamber music seasons. A generation of young musicians, many now at music college, has effectively grown up with the Classical Brits.

The classical genre's current popularity and association with glamour contrast sharply with its former staid image and marginality. The Classical Brits has contributed to the image shift. Students of the event's history can also point to subtle shifts in the mix of artists booked to appear at the show, not least in the direction away from classics with a back beat towards showpiece opera arias and virtuoso instrumental pieces. The point was underlined this year by Katherine Jenkins, who tackled the tricks and turns of Rossini's *Una Voce Poco Fa* from *The Barber of Seville*, and by Alison Balsom, who introduced the finale of Hummel's *Trumpet Concerto* to an ITV1 audience.

Although contents and cast lists have been refined and rebalanced over the years, the show's essence



Winning artists: male and female artist awards went to Gustavo Dudamel and Alison Balsom

Classical Brits Winners '09

COMPOSER OF THE YEAR

Howard Goodhall



MALE ARTIST OF THE YEAR

Gustavo Dudamel

FEMALE ARTIST OF THE YEAR

Alison Balsom

CRITICS AWARD

Sir Charles Mackerras (pictured above)

YOUNG BRITISH PERFORMER/GROUP

Alina Ibragimova (pictured right)



SOUNDTRACK OF THE YEAR

Hans Zimmer & James Newton Howard - *The Dark Knight*

NS&I ALBUM OF THE YEAR

Spirit of the Glen: Journey, The Royal Scots Dragoon Guards

LIFETIME ACHIEVEMENT

José Carreras

think the show and its purpose would be undermined."

Stainer recites a Who's Who of international artists who have appeared at the Classical Brits, eminent figures backed by critical acclaim and recognised by their peers as classical performers of the front rank. His list includes everyone from Cecilia Bartoli, Joshua Bell, Angela Gheorghiu, Renée Fleming, Steven Isserlis and Nigel Kennedy to Magdalena Kožna, Anna Netrebko, Simon Rattle, Bryn Terfel and Maxim Vengerov. Above all, says Stainer, the Classical Brits has delivered many of the biggest names in mainstream classical music to people rarely, if ever, touched by their work.

"The Classical Brits was and is conceived with ITV audiences in mind; therefore, the show has always tried to strike a balance between artists with commercial acclaim and artists with critical acclaim. It has a responsibility to represent the 'serious' as well as the commercial side of classical music. We have to illustrate the excellence that comes with hours of practice, day after day, year in year out for years and years!" This year's show, adds Stainer, trained the spotlight on excellence. German tenor Jonas Kaufmann's performances of Puccini and Verdi arias certainly showed why he is in demand at the world's leading opera houses. Likewise, Alison Balsom caught the ear with her playing as well as the eye with a floor-length Armani dress.

"As broadcasters, ITV has made a serious investment in the show," notes the Classical Brits chairman. "In these cash-strapped times, I hope they recognise the value of a show that can deliver two of *The Three Tenors*; Lang Lang, arguably the world's most famous pianist at the moment; Herbie Hancock, a true jazz legend; Jonas Kaufmann, one of the greatest tenors of the day; the outstandingly talented trumpeter Alison Balsom; Katherine Jenkins, who has taken the crossover classical genre to new levels of popularity in the UK; and Faryl Smith, who's rewritten the classical album sales record books. It's a combination of the commercial, the eclectic and the artistic. I think it's great that ITV can provide a platform for such a range of classical artists."

In addition to its ITV1 broadcast on May 19, this year's Classical Brits was given maximum exposure by Classic FM. The radio station began its retrospective coverage of past Classical Brit programmes in January; meanwhile, the 2009 Album of the Year

was voted for by Classic FM's listeners and by readers of its monthly magazine.

"It's a really important part of the classical music calendar," observes Classic FM's managing director, Darren Henley, who rates this year's show as the best yet. "There were three very special moments for me,

remains true to its founding principles. Rob Dickins, eager to broaden classical music's audience and boost classical record sales, conceived the Classical Brits with terrestrial mainstream broadcast firmly in mind. "I've always believed that if you present classical music in a glamorous, theatrical way, people will respond who would otherwise switch off immediately," he told *Music Week* in 2003. "We want to cause ripples throughout the classical world, but recognise that it's important not to veer too far into the light entertainment world."

Dickins' successor as chairman of the Classical Brit Awards Committee, Dickon Stainer, is adamant that the show should always promote artistic quality. "If you look at the artists who have performed at the Classical Brits, it's an unbelievable list," he notes. "Obviously, it contains many successful commercial artists. But there's also a high number of performers of long-standing critical acclaim. It's so important that the world's best classical artists are seen by the widest possible audience. That's why the Classical Brits must present the very best, as well as the most popular. If we only presented the most popular, I

"The show has always tried to strike a balance between artists with commercial acclaim and artists with critical acclaim..."

DICKON STAINER

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EMI Classics congratulates

Alison Balsom and Howard Goodall

on their successes at the Classical BRIT Awards 2009



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WINNER: Female Artist of the Year

■ **Alison Balsom** Haydn & Hummel Trumpet Concertos

www.balsomhaydn.com

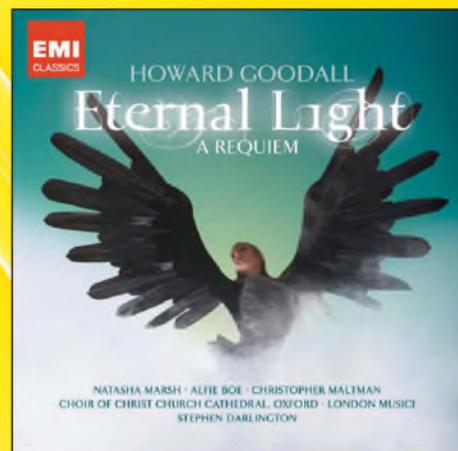
"hugely impressive" ★★★★★
Sunday Times

"immaculate and exciting" ★★★★★
The Independent

"Balsom stands out as something special" ★★★★★
BBC Music magazine

"[Balsom] has set something of a benchmark"
International Record Review

"a stunning recital"
Gramophone



215 0472

WINNER: Composer of the Year

■ **Howard Goodall** Eternal Light: A Requiem

www.eternallightrequiem.com

"[an] unpretentious and ultimately moving work"
★★★★
Classic FM magazine

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Features



with Plácido Domingo's speech in honour of Carreras, the acceptance speech by Major Angus Benson Blair on behalf of the Royal Scots Dragoon Guards, and Jonas Kaufmann's singing really touching the audience. It's a great celebratory event, which deserves to run for another 10 years and beyond."

Henley's sentiments are shared by senior executives at the Royal Albert Hall. The venue's name, inextricably linked with the annual BBC Proms, has become closely associated with the Classical Brits. Royal Albert Hall director of events Jasper Hope is sure of the importance of such a high-profile occasion to the venue's classical music diary. "The Classical Brit Awards have been a major part of the Royal Albert Hall's programming over the past decade," he says. "We are always pleased to welcome what has become a highlight in the classical music calendar and look forward to a long and successful partnership in the years to come."

Partnership amounts to a key word in the Classical Brits story. Maggie Crowe, event director for the BPI/Brit Awards, speaks of the team effort required to build the show and of the expertise of all those involved in its backstage and onstage development.

"Everyone involved was delighted with the way it went this year, which is reflected in the incredible media coverage the show attracted," she observes, citing everything from *The Sun's* "Fugue! What a scorcher" headline to Alison Balsom's appearance on BBC Breakfast the morning after the Classical Brits show. "We're thrilled by the exposure, because it's exactly what we need. The show is embedded now, and this year's had something for everybody. But we need to ensure even more people see it and appreciate it. That's the future challenge."

Media coverage alone, adds Crowe, does not automatically guarantee that the Classical Brits will boost album sales in the tough Q2/3 period. The show, in its live and broadcast form, has to be attractive and generate a positive audience response to make a significant sales impact. "We always try to make it a fun show," she says. "It's not supposed to be hard work for the audience."

The Classical Brits aims to champion classical music and open access points to the genre for the widest possible audience. "That's why it's crucial that we remain with a commercial broadcaster, and also crucial that we keep the balance of the best mainstream and crossover artists. We've finessed that balance over

"We always try to make it a fun show. It's not supposed to be hard work for the audience..."

MAGGIE CROWE,
BPI/BRIT AWARDS EVENT DIRECTOR

the years. But we've always presented a consumer-facing front. That has been tough for the purists to take, and we understand that. But it was fabulous to hear Sir Charles Mackerras, one of the truly great conductors, pay tribute to Linn Records, a small indie, on a show to be broadcast on ITV1. If we can create a level of popular promotion for his Mozart album and turn Jonas Kaufmann into an ITV name, then that has to be good for classical music."

The BPI agreed to the release of a Classical Brits 10th anniversary disc, chiefly comprising live performances from past shows, for free distribution with *The Mail On Sunday*. It was, as Maggie Crowe recalls, a serious matter for the BPI to sanction a giveaway album. "There was a huge discussion about it at BPI



Hot property: acclaimed German tenor Jonas Kaufmann made his Classical Brits debut this year

level. It goes against our messaging about free music. But if these live recordings attract people to the show who then discover Sir Charles Mackerras and buy his Mozart symphonies recording as a result, that will be fantastic. *The Mail On Sunday* coverage is all about drawing people in to watch the show. The Classical Brits allows us to introduce people to classical music in this way."

Classical Brits vice-chair Barry McCann says that the scale of this year's press clippings and media coverage is in keeping with the event's importance. He adds that *Evening Standard* journalist Norman Lebrecht's description of the Classical Brits as "a car-bundle on the body politic of British culture and of British arts", aired before the event on Sky News, contrasts sharply with the reaction of artists invited to perform on the show. "I'm genuinely delighted that these people want to be part of it," McCann continues, pointing to the spread of goodwill that the show appears to have generated among artists over the years. "I think this year's event has a particularly strong feelgood factor about it, which suggests that it has, in its own way, come of age."

McCann believes that the classical record industry owes a debt to Rob Dickins for creating an awards show with mass-market reach. His commercial instincts helped pioneer a classical music event that has attracted more than 25m UK viewers since its launch in 2000. "Without him, there would be no Classical Brits," states Barry McCann. "The biggest achievement of all was to get it on television and Rob and Lisa Anderson secured that. It would be just another industry awards event without the ITV broadcast."

Seven-figure television audiences may be attracted to the show by crossover classical acts. But Barry McCann insists that mainstream artists benefit from the visibility of its public platform, among them Vernon 'Tod' Handley, who received the Lifetime Achievement Award in 2007. McCann recalls a recent conversation with the late conductor's agent, who said that Handley regarded his night at the Classical Brits as the most memorable of his career. "I questioned that, but he said that Tod was delighted to be recognised in that hall and to reach such a large television audience. That's what the Classical Brits is all about."

Popular recognition is unlikely to harm Alison Balsom's career or depress sales of her albums for EMI Classics. She became the first British performer to win

PICTURED ABOVE
Clockwise from top left: José Carreras; the Spanish tenor accepts the lifetime achievement award from the Duchess Of Cornwall; the Royal Scots Dragoon Guards win album of the year; and Alison Balsom trumps the opposition. Inset: host Myleene Klass. Below: *The Mail On Sunday's* giveaway Classical Brits compilation CD



Features



PICTURED ABOVE
The composer of the year: Howard Goodall

female artist of the year, a fact widely reported by the tabloids and heralded in a *Mail On Sunday* feature interview. "Alison performed on the show in 2006, when she won the award for young British artist," recalls EMI

Classics UK press and promotions manager Alexa Robertson.

"That attracted interest beyond the usual outlets for classical music coverage. She understands the importance of reaching broader audiences, as does another EMI artist, Howard Goodall, who won this year's composer award. They're both core classical artists and it's fantastic to see them at the Classical Brits." Robertson adds that the double showing of the awards on ITV1 and ITV3, the latter on May 24, will undoubtedly raise the profile of mainstream as well as crossover artists. "It's a big result for us to have Alison performing and Howard winning the composer award. We've had a very strong connection with the show and are keen to continue supporting an event that is very important for the industry."

Darren Henley sees a close correlation between the show's audience appeal and the tastes of Classic FM's listeners. He has little time for those who fire shots at the Classical Brits because of its crossover content and mass-market popularity.

"I think the usual suspects will always slag off the Classical Brits," he says. "But they fail to recognise that the show has a huge relevance to core classical music, as well as to the classical crossover genre. Look, Jonas Kaufmann is the real deal. He's at the heart of the core operatic repertoire and has now received exposure on ITV1. I find that very exciting. I think it's great that a commercial terrestrial channel is ready to support that. The show achieved a very credible mix of core artists and winners this year, and delivered a strong programme. That's got to be a good thing for classical music."

Classic FM, recalls Henley, has been involved with the Classical Brits since the earliest planning stages for its first outing. Its ongoing role as media partner dovetails neatly with the independent national radio station's remit as accessible broadcasters of classical music. "Our listeners amount to most of the audience in the hall, so the show is very close to Classic. We believe in the Classical Brits and feel it is extremely important for classical music to have opportunities like

this to reach beyond the existing audience."

The Top 20 list of best-selling classical albums since 2000 is, unsurprisingly, dominated by Classical Brit Award winners and show performers. Established artists such as Katherine Jenkins, Russell Watson, Andrea Bocelli and Bryn Terfel appear in the mix, together with the Fron Male Voice Choir and chart newcomers The Priests. Darren Henley is convinced that many fans of classical crossover and such household name artists as Plácido Domingo and José Carreras have been tempted to explore classical recordings by less commercial Classical Brit performers and award winners.

"This art form is in very good health," declares Classic FM's managing director. "The Classical Brits represents an industry that's able to innovate and also celebrate its heritage. The show was, for me, an exciting affirmation of how great things are in classical music within the UK today."

"A decade ago the doom-mongers predicted the Classical Brits wouldn't survive. The show has not only survived but is thriving today. That is part of a wider story about classical music and the ways it is reaching new audiences in this country, how it is connecting with all sorts of people in all sorts of ways. That's a huge strength and a credit to everyone working in the industry."



"Classical music is connecting with all sorts of people in all sorts of ways. That's a huge strength and a credit to everyone working in the industry..."

DARREN HENLEY,
CLASSIC FM

Classical Brits hall of fame Previous award winners 2005-08

2005 FEMALE ARTIST OF THE YEAR
Marin Alsop (right)



CRITICS AWARD
Stephen Hough:
Rachmaninov –
Piano Concertos
Nos.1-4

MALE ARTIST OF THE YEAR
Bryn Terfel

ALBUM OF THE YEAR
Katherine Jenkins:
Second Nature

ENSEMBLE/ ORCHESTRAL ALBUM OF THE YEAR
The Sixteen/ Harry Christophers: Renaissance

CONTEMPORARY MUSIC AWARD
John Adams: On The Transmigration Of Souls

SOUNDTRACK COMPOSER AWARD
John Williams: Harry Potter And The Prisoner Of Azkaban and The Terminal

YOUNG BRITISH CLASSICAL PERFORMER
Natalie Clein

OUTSTANDING CONTRIBUTION
James Galway (right)

2006 SINGER OF THE YEAR
Andreas Scholl: Arias for Senesino

INSTRUMENTALIST OF THE YEAR
Leif Ove Andsnes:
Rachmaninov – Piano Concertos Nos. 1 & 2

ALBUM OF THE YEAR
Katherine Jenkins:
Living A Dream (right)

ENSEMBLE/ ORCHESTRAL ALBUM OF THE YEAR
Takács Quartet:
Beethoven –
Late String Quartets

CONTEMPORARY MUSIC AWARD
James MacMillan:
Symphony No. 3 – Silence

SOUNDTRACK/ MUSICAL THEATRE COMPOSER AWARD
Dario Marianelli: Pride & Prejudice

YOUNG BRITISH CLASSICAL PERFORMER
Alison Balsom

CRITICS AWARD
Plácido Domingo, Nina Stemme; Royal Opera House Orchestra and Chorus/
Antonio Pappano: Wagner – Tristan and Isolde

LIFETIME ACHIEVEMENT
Plácido Domingo

2007 SINGER OF THE YEAR
Anna Netrebko –
Russian Album and La Traviata (right)

INSTRUMENTALIST OF THE YEAR
Leif Ove Andsnes: Horizons (right)

ALBUM OF THE YEAR
Paul McCartney:
Ecce Cor Meum

CONTEMPORARY COMPOSER OF THE YEAR
John Adams: The Dharma At Big Sur and My Father Knew Charles Ives

CLASSICAL RECORDING OF THE YEAR
Berliner Philharmoniker/
Sir Simon Rattle: Holst – The Planets

SOUNDTRACK COMPOSER OF THE YEAR
George Fenton:
Planet Earth (right)

YOUNG BRITISH CLASSICAL PERFORMER
Ruth Palmer

CRITICS AWARD
Soloists; RIAS Chamber Choir; Freiburg Baroque Orchestra/
René Jacobs:
Mozart – La Clemenza di Tito

LIFETIME ACHIEVEMENT
Vernon Handley

2008 MALE ARTIST OF THE YEAR
Sir Colin Davis (right)

FEMALE ARTIST OF THE YEAR
Anna Netrebko

YOUNG BRITISH CLASSICAL PERFORMER
Nicola Benedetti

ALBUM OF THE YEAR
Blake – Blake

SOUNDTRACK OF THE YEAR
James Newton Howard:
Blood Diamond



CRITICS AWARD
Steven Isserlis:
Bach – Cello Suites (above)

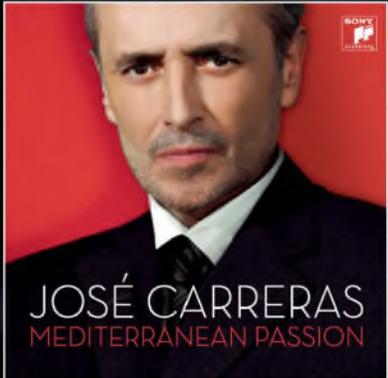
OUTSTANDING CONTRIBUTION
Andrew Lloyd Webber (below)





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DAILY BREAD NAKED STRANGERS VCHEKA HEY ENEMY ST DELUXE YAHWEH MITCHELL MUSEUM DOTJR
WE SEE LIGHTS STRAWHOUSES JACK BUTLER FRENCH WIVES THEATRE FALL MANOR PARKIE LITE BRONTO
SKYLIFT COME ON GANG SEAN HARRISON ROBIN LEWIS ADAMS ABAGAIL GREY THE BOY THAT TRAPPED
THE SUN ALEX CORNISH ZOMBI MILITIA THE RAY SUMMERS OUR LUNAR ACTIVITIES TRAPPED IN KANSAS
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Features



NORTHERN ROCKERS

For two days in June, the highland town of Inverness will become the first port of call for the UK A&R community as it hosts the annual goNorth conference. Music Week talks to the team behind the increasingly important event about what it means to the industry

Events

By Stuart Clarke

GO NORTH IS COMING HOME. After a temporary move to Dundee in 2008, the annual new talent fest and industry conference returns to the streets of its original home of Inverness this year, as it once again looks to attract influential names from across the global music and media industries.

For two days this small Highlands town will play host to a variety of seminars and industry panels.

But, in addition to offering an insight into the business for aspiring young managers, the event has become synonymous with scouting the best new musical talent from Scotland and its islands.

In the past, goNorth has hosted early performances from Columbia signings The View and 4AD's Broken Records. And on June 11-12 the live music programme is equally impressive, with Jose Vanders, St Deluxe and Casio Kids hoping to follow in these bands' footsteps.

Testament to goNorth's power of discovery, this year's singer-songwriter stage will host a special guest in the shape of The Boy Who Trapped The Sun, an Isle Of Lewis native who was first seen at the conference in 2007. Shortly after that appearance he signed a publishing deal with Universal and, more recently, he put pen to paper with the revived Geffen label, with whom he is currently working on his debut album.

When the goNorth Festival was originally conceived, organisers has a simple goal in mind: to provide a platform for artists from Scotland and the Highlands to display their talents on home soil.

With the event now in its ninth year, organisers can pat themselves on the back for a job well done as the geographical scope of delegates becomes ever more diverse: this year there will be a global showing of

A&Rs and executives from as far afield as Russia, the US and Australia.

"Part of our ethos – indeed, the appeal of the event – is that we attract industry to places that they might not otherwise go," says event founder Shaun Arnold. "Companies attending range from the majors to the smallest indie, so there really is something for everyone."

Leading on from last week's goNorth CD feature, in which we profiled 13 of the leading artists set to perform this year, Arnold and his colleagues have now confirmed the full line-up of 39 acts who have successfully made it onto the 2009 programme (see box overleaf).

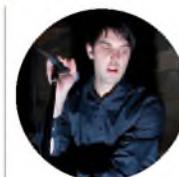
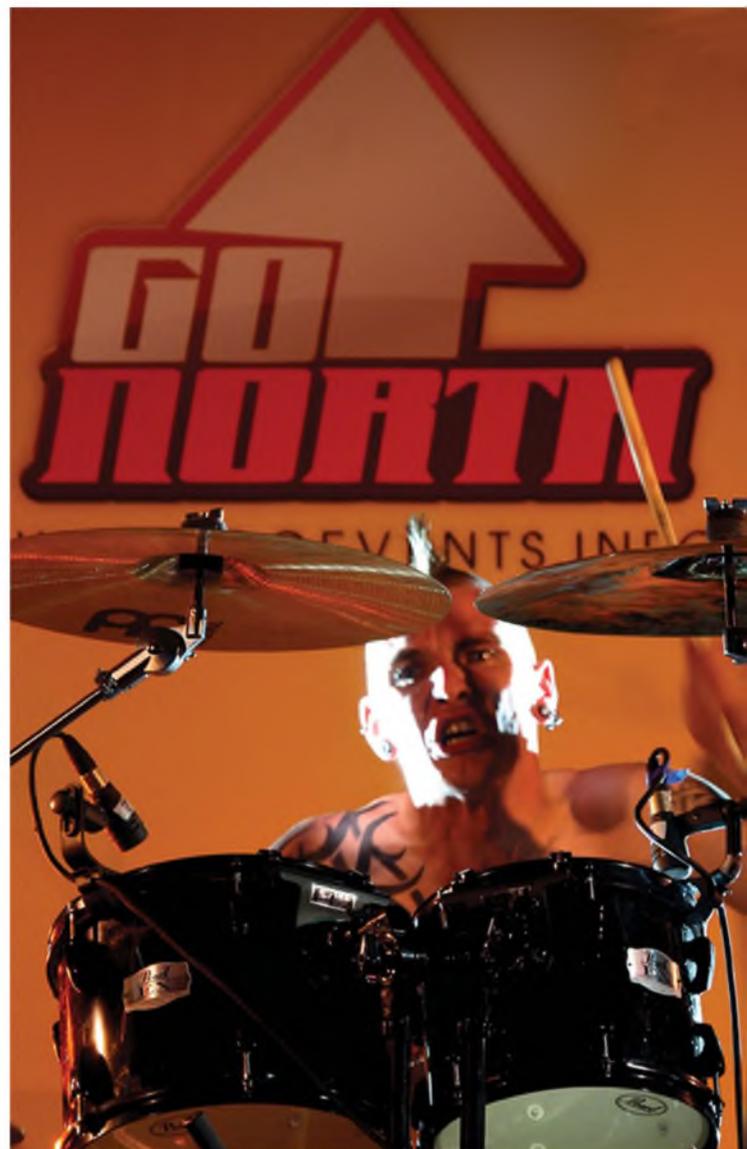
The chosen acts were culled from thousands of entries submitted by aspiring stars and selected by this year's judging panel – Arnold, musician Rob Hicks, Radio One's Vic Galloway, Paul Cardow from the Scottish Arts Council and journalist Dave Kerr.

Each act will perform at least once in any one of a handful of Inverness' intimate bars and venues, including The Ironworks, Hootananny's, Mad Hatters, The Room, The City Bar, The Exchange, Market Bar and the Encore Lounge.

Beyond the festival itself, a number of artists will also be offered slots on the official festival schedule for RockNess, which immediately follows goNorth.

As has become tradition, goNorth organisers will transport those delegates not worn out after two days of music and partying directly to the nearby RockNess site. Located on the shores of Loch Ness, the event boasts headline performances from The Prodigy, The Flaming Lips, Basement Jaxx, Orbital and Placebo.

As it nears its second decade, Arnold says his baby is still finding its feet. The general focus of the event remains the same, but there have been some key



PICTURED
Loch rockin beats: (top-bottom) Our Lunar Activities at Go North 2007; 2009 highlights National and St Deluxe

PICTURE
BOTTOM LEFT
goNorth attraction Alex Cornish

Seminars the key sessions

THURSDAY

International Markets

Ronnie Gurr, consultant to SMIA
Adam Lewis, Planetary Group
Monte Malone, A&R Worldwide
Inger Dirdal, Music Export Norway
Tam Coyle, manager

Up With The Downloads

Scott Cohen, The Orchard
David Balfour, Finetunes/Record Of The Day
Stuart Stenhouse, EMU Bands
Kameil Sattar, Emusic

How To Get A Gig

Steven Robertson, Hootanannies/Ironworks, Inverness
Steven Milne, Moshulu, Aberdeen.

Dave Cummings, Limbo, Edinburgh
Derick Mackinnon [panel moderator], New Found Sound/Born To Be Wide
Raegan Gallagher, Greenside Hotel, Fife

Unveiling The Mind Of A Music Journalist

Andy Ingils, *The Fly*
Andrew Eaton, *The Scotsman*
Margaret Chrystal, *Highland News*

FRIDAY

So Far Yet So Near

Robert Hicks, Beyond Promotions
Johnny Lynch, Fence Collective
Baldvin Einarsson, Kimi Records, Iceland
Thomas Traber, Event organiser/former head of promotion at German label ZYX



Features

PICTURE RIGHT
Hot goNorth
ticket Casio Kids

PICTURE BELOW
The BritBus, which
will visit goNorth
with a host of
up-and-coming
acts



“We have real entry-level stuff, with the idea being that bands and managers can take something and benefit from it”

OLAF FURNISS, BORN TO BE WILD

changes recently.

“It has certainly changed,” adds Arnold. “When we started there was a lot more emphasis on the major labels and a lot of our efforts were on making an event that attracted major labels, but that has changed now. These days it’s about educating artists about how to further their career on their own, getting them into a position where they can do a 360-degree deal for themselves.”

This is reflected in the expanded programme this year, which sees representatives from the screen, broad casting, fashion, textile and publishing industries all represented.

This year goNorth will also host the launch of Excite, a European exchange programme designed to give new musical talent the opportunity to reach audiences across multiple markets in one fell swoop.

In the programme, partners in four different countries

A&R checklist this year's goNorth artists

ABAGAIL GREY www.myspace.com/abagailgrey
ALEX CORNISH www.myspace.com/alexcornish
BARN OWL www.myspace.com/barnowltheband
BRONTO SKYLIFT www.myspace.com/brontoskylift
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will put forward one act apiece, with the chosen acts then playing festivals and tours in each of the markets. The first act – chosen from the goNorth schedule – will be announced at the event.

“It just shows the reach that we now have with the event,” says Arnold. “I think we can be honoured that organisations are choosing goNorth to launch their own initiatives as it shows just how much impact you can have with our event. This year really promises to be our best event yet; we have an engaging combination of stellar artists and a raft of industry figures attending. We’ve also started to have a lot more crossover with other creative industries in the area.”

goNorth will also provide the location for the final dates of the first-ever UK showcase tour for the BritBus. Launched in 2005, the BritBus was established to help launch new British talent in the US, providing a performance platform and transport for rising talent. The first BritBus tour saw a classic London red Routemaster, jam-packed with emerging British bands giggering their way coast to coast across America, from LA to New York.

This year sees the first ever UK showcase tour, featuring 72 bands selected from 3,500 applications, performing in locations across the UK throughout May and June. After the tour the best bands will be selected by a panel to embark on an international BritBus tour. The bus will appear at both Inverness and Rockness, before heading back to London for the final date on the tour.

“The emerging artist industry has recently been driven by pay to play, battle of the band type competitions, celebrity-led or TV voting formats. We don’t like that and prefer to really help develop artists through our international touring programme and give them a solid foundation to create a long-term career in music,” says All Terrain Entertainment CEO James Craven.

This year’s goNorth programme will also see the return of the event’s flagship Industry Seminar. Past speakers at this key slot include Tony Wilson, Alan McGee and Stevie Wonder manager Keith Harris. This year’s speaker will be unveiled in the coming weeks.

A big part of goNorth’s seminar schedule is focused on providing content that appeals to entry-level music industry professionals. Music journalist Olaf Furniss is co-ordinating a number of this year’s key panels under the Born To Be Wide umbrella.

Born To Be Wide was founded by Furniss and A&R scout Brodie Smith in Edinburgh in 2004 to provide a weekly meeting place for industry professionals to network, drink and play records. It has subsequently evolved to incorporate seminars and talks dispensing advice on the music business and now regularly pulls up to 100 people to its events.

Furniss plans to transfer the brand to goNorth providing a raft of seminars addressing a variety of issues under banners such as Unveiling the Mind of the Music Journalist and How to Get Your Record into Shops.

“We’ve been doing Born to Be Wide for five years in Edinburgh and it’s become very popular,” says Furniss. “We’ve had people such as [Domino Recordings founder] Laurence Bell come down and talk about the business. We always do real entry-level stuff, with the idea being that bands and managers can take something and benefit from it.”

Furniss says this year’s seminar schedule is attracting a lot of interest from elsewhere across the UK. “People are keen to come up this year which is partly about the seminars, partly about the music and a lot about Inverness. People are quite taken by the idea of floating around Loch Ness on a boat listening to music.”

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Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

Key releases

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

Out this week

Singles

- **Annie Lennox** Pattern Of My Life (RCA)
Previous single (chart peak): Shining Light (39)
- **Little Boots** New In Town (sixsevenine)
Previous single: Stuck On Repeat (did not chart)
- **Pet Shop Boys** Did You See Me Coming? (Parlophone)
Previous single: Love Etc (14)
- **Snow Patrol** The Planets Bend Between Us (fiction)
Previous single: If There's A Rocket Tie Me To It (did not chart)
- **The Veronicas** Untouched (Sire)
Previous single: Pop! at (did not chart)

Albums

- **Dub Pistols** Rum And Coke (Sunday Best)
Previous album (first-week sales/total sales): Speakers and Tweeters (7214,203)
- **Escala** Escala (Syco)
Debut album



- **Fink** Sort Of Revolution (Nir, June)
Previous album: Biscuits For Breakfast (5845,64)
- **Grizzly Bear** Veckatimest (Warp)
Previous album: Yellow House (41743)
- **Iron Maiden** Flight 666 OST (EMI)
Previous album: A Matter Of Life And Death (44,154/137,668)
- **Marilyn Manson** The High End Of Low (Interscope)
Previous album: Eat Me, Drink Me (16,375/45,179)
- **Scott Matthews** Elsewhere (Island)
Previous album: Passing Stranger (28163,648)
- **Missy Elliott** Black Party (Atlantic)
Previous album: The Cookbook (12,001/52,084)
- **Iggy Pop** Preliminaires (Virgin)
Previous album: Skull Ring (90414,968)
- **Kevin Rudolf** In The City (Island)
Debut album
- **Simple Minds** Graffiti Soul (Sanctuary)
Previous album: Black & White 050505 (6,895/20,442)
- **Toddla T** Skanky Skanky (1965)
Debut album

Out next week

Singles

- **Kelly Clarkson** I Do Not Hook Up (RCA)
- **Dirty Projectors** Stillness Is The Move (Domino)
- **Empire Of The Sun** We Are The People (Virgin)
- **Enter Shikari** Juggernauts (Ambush Recordings)
- **Gang Gang Dance** First Communion (Warp)
- **Ghostcat** This Is A Bust (tip)
This is a Bust is the debut single from London-based Ghostcat, who are signed to the same management team as Hazelight. The group recently flew to France to shoot a performance for French indie film Stretch – the film is directed by the acclaimed Charles Le Meux, who became aware of the band through the band's local label KusKus. Not a bad start

- **Grizzly Bear** Two Week's Dance (Warp)
- **Hockey** Learn To Lose (Virgin)
- **Kasabian** Fire (Columbia)
- **Kenneth Bager Vs Pocketknife** Fragment One (Polydor)
- **Caroline Liar** Show Me What I'm Looking For (Atlantic)
- **Linkin Park** New Divide (Warner Brothers)
- **Placebo** For What It's Worth (D-Pam Brother)
- **School Of Seven Bells** My Cabal (Full Time Hobby)
- **T.I** Whatever You Like (Atlantic)

Albums

- **Bastila** Bastila (Sunday Best)
- **Elvis Costello** Secret, Profane And Sugarane (Concord)
- **Speech Debelle** Speech Therapy (Big Dada)
- **Eels** Hombre Lobo (Geffen)
- **Elfin Saddle** Ringing For The Begin Again (Constellation)
- **The Emperor Machine** Space Beyond The Egg (DC Recordings)
- **Franz Ferdinand** Blood (Domino)
- **The Ghost Of A Thousand** New Hopes, New Demonstrations (Epitaph)
With a UK headline tour planned for July and multiple festival appearances scheduled, Epitaph are ready to push the button on the campaign for The Ghost Of A Thousand's second album. New Hopes, New Demonstrations is their first for the label, and follows 2007's Undergrowth-released debut, This Is Where The Fight Begins. Since then, the band have toured extensively playing alongside Zico Chain, Gallows, Alexisonfire, Saosin, Poison The Well and Reuben among others. The band play Reading and Leeds festivals in August.
- **Iron & Wine** Around The Well (Sub Pop)
- **Diana Krall** Quiet Nights (Nerve)
- **Cass McCombs** Catacombs (Domino)
- **Daniel Merriweather** Love And War (Columbia)
- **Malcolm Middleton** Waxing Gibbous (Full Time Hobby)
- **MSTRKRFT** Fist Of God (Geffen)
- **Paolo Nutini** Sunny Side Up (Atlantic)
- **Paul Potts** Passione (Syco)
- **Prefuse 73** The Forest Of Oversensitivity (Warp)



- **Sad Day For Puppets** Unknown Colours (cathedral)
Sad Day For Puppets are a female-fronted Swedish five-piece who will no doubt draw comparisons with The Cardigans and, more accurately, The Concrete. In places, Unknown Colours is like The Primitives or latter-day Lush going through a Dinosaur Jr phase, with the fuzzy guitars chainsawing their way to the fore above Anna Eklund's rarely-strident singing. Singles Marble Gods and Cherry Blossom recall just how tasty shoegaze and its My Bloody Valentine-esque offshoots were in their heyday, while Last Night and Shiny Teeth & Sharpened Claws are like a time capsule for a Creation Records audition circa 1991. If there is any criticism it's that Eklund sometimes struggles to get her point across in songs awash

with noise, but it hardly matters on an album to make twentysomethings shake their snorks off, and thirtysomethings wish they still could."

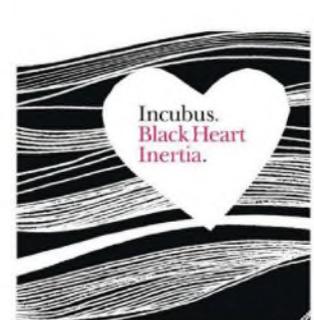
www.musicweek.com/reviews

- **Spinnerette** Spinnerette (Hassle)
- **Taking Back Sunday** New Again (Warner Brothers)
- **Julian Velard** The Planeteer (Virgin)
- **Patrick Wolf** The Bachelor (Bloody Chamber)

June 8

Singles

- **The Airborne Toxic Event** Happiness Is Overrated (Mercury)
- **All-American Rejects** I Wanna (Geffen)
- **Animal Kingdom** Tin Man (Warner Brothers)
- **Incubus** Black Heart Inertia (Epic/Immortal)



- **Jonas Brothers** Paranoid (Hollywood)
- **Pixie Lott** Mama Do (Mercury)
- **Leona Naess** Leave Your Boyfriend Behind (Polydor)
- **Katy Perry** Waking Up In Vegas (Virgin)
- **Stereo MC's** 3 In 3 EP – City Lights (PIAS)
- **Vagabond** Sweat (Until The Morning) (Polydor)
- **The Yeah You's** 15 Minutes (Island)

Albums

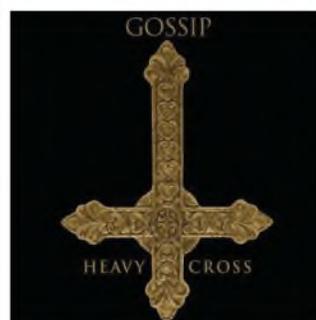
- **Black Eyed Peas** The END (A&M)
- **Black Moth Super Rainbow** Eating Us (Memphis Industries)
- **Dirty Projectors** Bitte Orca (Domino)
- **Kasabian** West Rider Pauper Lunatic Asylum (Columbia)

- **Little Boots** Hands (Sixsevenine)
- **Courtney Love** Nobody's Daughter (UMC)
- **Placebo** Battle For The Sun (Dream Brother)
- **Sonic Youth** The Eternal (Matador)
- **Cortney Tidwell** Boys (City Slang)
- **The Veronicas** Hook Me Up (Warner Brothers)

June 15

Singles

- **David Guetta** Feat. Kelly Rowland When Love Takes Over (Positiva/Virgin)
- **Melanie Fiona** Give It To Me Right (Island)
- **Gallows** London Is The Reason (Warner Brothers)
- **Gossip** Heavy Cross (Columbia)

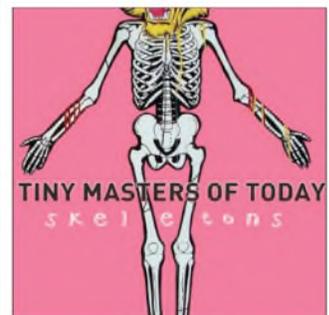


- **Chris Isaak** We Let Her Down (Reprise)
- **Noisettes** Never Forget You (Vertigo)
- **Papa Roach** Lifeline (Interscope)
- **Jack Peñate** Be The One (XL)
- **The Script** Before The Worst (Phonogenic)
- **Soujia Boy Tellem** Kiss Me Thru The Phone (Interscope)
- **Take That** Said It All (Polydor)

Albums

- **Basement Jaxx** Scars (XL)
- **Blur** Midlife (EMI)
- **Ali Campbell** Flying High (Gramps)
- **Circulus** Thought Becomes Reality (Mythica/Cake)
- **Enter Shikari** Common Dreads (Ambush Recordings)

- **Gloria Cyclops** Camp Le Discoque (A&G)
- **Incubus** Moments And Melodies (Epic/Immortal)
- **Jonas Brothers** Lines, Vines And Trying Times (Hollywood)
- **The Proclaimers** Notes And Rhymes (WHA)
- **Simian Mobile Disco** Temporary Pleasure (Wichita)
- **Subway** Subway 1 (Soul Jazz)
- **Tiny Masters Of Today** Skeletons (Mute)



- **We Were Promised Jetpacks** These Four Walls (Fat Cat)
- **Paul White** The Strange Dreams Of One Handed (Mute)

June 22

Singles

- **The Days Who Said Anything** (Atlantic)
- **Deerhunter** Rainwater Cassette Exchange EP (4AD)
- **The Enemy** Sing When You're In Love (Warner Brothers)
- **Florence & The Machine** Rabbit Heart (Raise It Up) (Island)
- **Freemasons** Feat. Sophie Ellis-Bextor Heartbreak (Make Me A Dance) (loaded)
- **Keri Hilson** Feat. Kanye West & Ne-Yo (Rock You Down) (Polydor)
- **Mr Hudson** Feat. Kanye West Supernova (Good/Mercury)

“On first listen Supernova doesn't sound like the God-given smash that West has been declaring it to be of late. But on closer

THE PANEL

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



DAVID STARK (SONGLINK)
Roxy Rawson: Changing Things (Ambiguous)
Roxy Rawson is a trained musician with a punk ethos who strums and plucks her violin and delivers enchanting lo-fi pop. Already hailed by *The Independent on Sunday* as the UK's answer to Regina Spektor, Roxy is one of a handful of artists chosen for release by Ambiguous boss Al Mobbs.



PRINCESS JULIA (THE P.I.X.I.D.)
King Charles: Time for Eternity (M7)
Assuming the dandified King is striking forth on the plumes of popdom in stately fashion, I can but only curtsy at his pluck. This debut single is a grand melding: folk jangled and cello jingled against a vividly articulated tale that at once alerts the listener to a new chapter in musical tableaux.



EDDY TEMPLE-MORRIS (XFM)
Kissy Sell-Out: Youth (San City High)
There are few producers who you can identify within seconds. The Prodigy, Pendulum and Switch are three off the bat and Kissy is a notable fourth. His unique panache, bubbling beats and mental keyboard solos perfectly enhance this debut of charm, which tracks a boy's coming of age in Essex.



Tom Robinson (6 Music)
Greg McDonald: Reclaim The Night (Sugartown)
Greg McDonald comes of age with this hit-in-waiting. Pitched at classic stadium rock tempo with a massive chorus, Reclaim The Night evokes the lighter-wielding singalongs of Elbow and Springsteen. One of John Peel's final proteges, it's now time for Greg to get the recognition he deserves.

inspect or, he may just be right. The track has an uncanny ability to stick deep in the head of the listener, with Mr Hudson delivering a laid-back narrative atop a smooth beat and synth-splashed musical backdrop. The vocal Auto-Tuning that played such a huge part on West's latest album is alive and well here, not least when he delivers his own lines. Radio One's Zane Lowe had the first play on this, rightly declaring it his hottest record in the world."

www.musicweek.com/reviews

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

Albums

- **Dinosaur Jr** Farm (PIAS)
- **Melanie Fiona** The Bridge (Island)
- **Future Of The Left** Travels With Myself And Another (4AD)
- **God Help The Girl** God Help The Girl (Rough Trade)
- **Gossip** Music For Men (Columbia)
- **Chris Isaak** Mr Lucky (Reprise)
- **Lenka** Lenka (Columbia)
- **The Mars Volta** Octahedron (Mercury)
- **Jack Peñate** Everything Is New (XL)
- **Soulja Boy Tellem** Soulbabytellem (Interscope)



- **Regina Spektor** Far (Sire)
- **Tortoise** Beacons Of Ancestorship (Thrill Jockey)
- **White Denim** Fits (Full Time Hobby)

June 29

Singles

- **Akon** We Don't Care (Universal)
- **Billy Talent** Rusted From The Rain (Atlantic)
- **Dan Black** Symphonies (Polydor)
- **Bombay Bicycle Club** Dust On The Ground (Island)
- **Don Diablo & Example** Hooligan (Data)

Already boasting support from Radio One, Hooligans is a potent club mash-up currently sending crowds bonkers via Example's appearances on the Wonky Pop Tour of the UK. With a huge hook courtesy of the "We Came, We Saw, We Killed The Crowd" chorus, the single also features remixes by Nolsia, Spor, Dooley, Al Bassline and Don himself. Example is currently hard at work on his new album, due next year, which will be preceded by his first single proper in September.

- **Mando Diao** Mean Streets (Island)
- **Jamie Foxx** Blame It (J)
- **Kings Of Leon** Notion (Hand Me Down)
- **The Rumble Strips** Not The Only Person (Fallout)
- **The Saturdays** Work (Fascination)
- **Jordin Sparks** Battlefield (Jive)
- **The Virgins** Hey Hey Girl (Atlantic)
- **Yeah Yeah Yeahs** Heads Will Roll (Polydor)

Albums

- **The Days** Atlantic Skies (Atlantic)
- **Kid British** Are You Alright? (Mercury)



- **La Roux** La Roux (Polydor)
- **Shinedown** The Sound Of Madness (Atlantic)
- **Rob Thomas** Cradlesong (Atlantic)

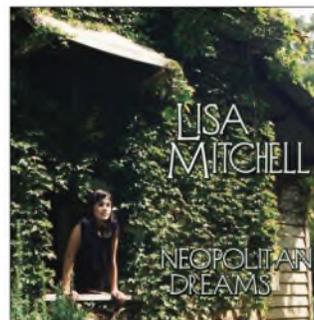
- **Tinarwen Imidiwan: Companions** (Independiente)

This new album marks 30 years of Tinarwen who, despite only recording their first album in 2001, came together in the late Seventies. It is over the past eight years, however, that the group have really made their mark on the western world, playing more than 700 concerts across Europe and recording a further two acclaimed albums. They also won the BBC Award for World Music in 2005 and the prestigious Praetorius Music Prize in Germany in 2008. Imidiwan: Companions was produced by Jean-Paul Romann - who worked with the band on their debut. Catch them at Glastonbury this summer.

July 6

Singles

- **Frankmusik** Confusion Girl (Island)
- **Lady Gaga** Paparazzi (Interscope)
- **The Maccabees** Can You Give It (Fiction)



Debut single proper from the UK-born talent, Neopolitan Dreams has already sold more than 16,000 downloads in the UK, benefiting from its placement in the TV ad campaign for Surf laundry detergent. RCA serviced the song to radio last week, marking the beginning of an album campaign which is set to run deep into 2010. Mitchell will be performing a series of London shows next month, followed by an appearance at Glastonbury this summer.

- **WV Brown** Shark In The Water (Island)
- **White Denim** I Start To Run (Full Time Hobby)

Albums

- **Dan Black** Un (Polydor)

- **Bombay Bicycle Club** I Had The Blues, But I Shook Them Loose (Island)
- **Florence & The Machine** Lungs (Island)
- **Maxwell** Blacksummers Night (RCA)
- **Jack Savoretti** Harder Than Easy (De Angels)
- **Various** Boaters & Bow Ties (UCI)

July 13 and beyond

Singles

- **Filthy Dukes** Messages (Fiction) (13/07)
- **Busta Rhymes** World Go Round (Interscope) (13/07)

Albums

- **Absent Elk** Absent Elk (RCA) (10/08)
- **Billy Talent** Billy Talent III (Atlantic) (13/07)
- **WV Brown** Travelling Like The Light (Island) (20/07)
- **Caroline Liars** Coming To Terms (Atlantic) (24/08)
- **The Dream** Love Vs Money (Def Jam) (17/08)



- **Frankmusik** Complete Me (Island) (13/07)
- **Funeral For A Friend** Your History Is Mine 2003-2009 (Juni US) (21/09)
- **Hockey** Mind Chaos (Virgin) (24/08)
- **Inme** Herald Moth (Virgin) (10/08)
- **Jamie T** Kings And Queens (Virgin) (31/08)
- **Kid British** It Was This Or Football (Mercury) (20/07)
- **Mark Knopfler** Get Lucky (Mercury) (14/09)
- **Pixie Lott** Pixie (Mercury) (17/08)
- **Ricky Martin** Greatest Hits (RCA) (21/07)
- **Master Shortie** Adhd (Odd One Out) (31/08)



- **Mpho** Box N Locks (Parlophone) (13/07)

“Mpho's recent mixtape *The Art of Pop* brought the singer a great deal of attention and it was certainly well deserved, combining classic pop, dance and R&B tracks with her own vocals to great effect. *Box N Locks* - which featured on the mixtape, attempts to pull off the same trick, borrowing liberally from Martha and the Muffins' classic *Echo Beach* with Mpho's own melody over the top. But what works well on a free mixtape over two-odd minutes does not always have the same effect as a song in itself: this is not to say that *Box N Locks* is a bad song - far from it - but it does sound a touch underwhelming compared to the pop classic from which it borrows. Indeed, it's hard to see what superproducer Switch (MIA, Tricky, Major Lazer) has actually done here, other than hitting play on an instrumental copy of *Echo Beach* and wandering off to record the results. However, there's still enough on show to suggest great things from Mpho's hotly-tipped debut album *Pop Art*, due for release this autumn.”

www.musicweek.com/reviews

- **Remi Nicole** Cupid Shoot Me (Island) (03/08)
- **P Diddy** Last Train To Paris (Bad Boy) (21/09)
- **Raygun** Just Because (RCA) (21/07)
- **The Rumble Strips** Welcome To The Walk Alone (Fallout) (13/07)
- **Sting** If On A Winter's Night (UCI) (25/05)
- **Tinchy Stryder** Catch 22 (4th & Broadway) (21/07)
- **Tommy Sparks** Tommy Sparks (Island) (10/08)
- **Vagabond** You Don't Know The Half Of It (Polydor) (24/05)
- **Wilco** Ashes Of America (Flags) (Nonesuch) (20/07)

SINGLE OF THE WEEK

Little Boots New In Town (sixsevenine)



The first single proper by the widely-hyped Little Boots, *New In Town* is a cool midtempo pop song that gives us a strong indication of her talents. Written by the British singer after her first visit to Los Angeles, the accompanying clip was shot in the city's downtown area, and has a Thriller-esque feel, featuring a cast of faux-homeless people bursting into synchronised dance moves at the first sniff of a hook. Little Boots is touring throughout May and June and has a packed festival season ahead with dates at Field Day, Underage, T In The Park, Oxegen and Bestival scheduled. The song precedes the release of her debut album *Hands*, due on June 6.

ALBUM OF THE WEEK

Grizzly Bear Veckatimest (Warp)



This second studio album from Grizzly Bear has the potential to follow the likes of *Vampire Weekend* and *Animal Collective* and push the New Yorkers blinking into the spotlight. With their dense debut *Yellow House* out of their system, the band have recorded an album of psychedelic, intricate, folksy and warm songs that sound unique yet naggingly familiar at the same time, thanks in part to the glorious vocal harmonies that recall Brian Wilson or Paul McCartney's sweeter moments. *Radios One* and *Two* have jumped on board, while slots on *Later...* and *All Tomorrow's Parties* have helped spread the word about the grizzled charms of Warp's super furry signings.

Key releases

Agnes becomes Shazam's alpha female



KASABIAN'S WEST RYDER PAUPER LUNATIC ASYLUM continues to top the pre-release charts at HMV and Play, and climbs 7-3 at Amazon, where the new leader is Scottish singer/songwriter Paolo Nutini.

Nutini's second album *Sunny Side Up* is also climbing the rankings at Play, where it is now number three, and HMV (four)

EMI's new Placebo boxed set is everything a fan could ever need,

collecting together the band's six albums to date, adding two more full of B-sides and live tracks and a couple of DVDs, but it is being beaten by the band's new studio album *Battle For The Sun*, which shines most brightly at Play (number four), and also charts at HMV (nine) and Amazon (10).

Girl power dominates the most-tagged chart at Shazam, with Swedish dance diva Agnes's *Release*

Me topping an all-female top five. Seventh-placed Carolina Liar sounds like "she" belongs to this gender gang too but is – in the tradition of Alice Cooper and Molly Hatchet, among others – actually a group.

Eurovision has had much more of an effect this year than any other in the 21st century, and Last FM's Hype chart is not immune from it, with four of the competition's songs making debuts. Winner Alexander

Ryback's *Fairytale* leads the influx, debuting at number six, while Estonia's *Urban Symphony* follows at 15, Britain's *Jade Ewen* at 16 and Denmark's *Niels Brinck* takes 19th place. Eminem leads the way, albeit with *Crack A Bottle*, which was released more than three months ago. Of the remaining Relapse album tracks, 3AM is the most popular, taking third place.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia
2	DREAM THEATER	Black Clouds & Silver Linings	Roadrunner
3	PAOLO NUTINI	Sunny Side Up	Atlantic
4	PLACEBO	Battle For The Sun	PIAS
5	CHICKENFOOT	Chickenfoot	Universal
6	DANIEL MERRINWEATHER	Love & War	Columbia
7	50 CENT	Before I Self-Destruct	Interscope
8	LA ROUX	La Roux	Polydor
9	FLORENCE & THE MACHINE	Lungs	Island
10	LITTLE BOOTS	Hands	679
11	EELS	Hombre Lobo	Geffen
12	RANCID	Let The Dominoes Fall	Epitaph
13	ENTER SHIKARI	Common Dreads	Atlantic
14	SARAH MCLACHLAN	The Best Of	RCA
15	MAGNUM	Into The Valley Of The Moonking	SPV
16	ROB THOMAS	Cradlesong	Atlantic
17	BLACK EYED PEAS	The END	A&M
18	DIANA KRALL	Quiet Nights	UCL
19	JONAS BROTHERS	Lines, Vines... & Honey	Hollywood
20	THE MARS VOITA	Octahedron	Mercury

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PAOLO NUTINI	Sunny Side Up	Atlantic
2	FLORENCE & THE MACHINE	Lungs	Island
3	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia
4	DANIEL MERRINWEATHER	Love & War	Columbia
5	DIANA KRALL	Quiet Nights	Verve
6	DREAM THEATER	Black Clouds & Silver Linings	Roadrunner
7	LA ROUX	La Roux	Polydor
8	CHICKENFOOT	Chickenfoot	Universal
9	SIQUISIE/BANSHEES	At The BBC	Universal
10	PLACEBO	Battle For The Sun	Dream Brother
11	W BROWN	Travelling Like The Light	Island
12	50 CENT	Before I Self-Destruct	Interscope
13	LITTLE BOOTS	Hands	sixsevenine
14	SARAH MCLACHLAN	The Best Of	RCA
15	URFU	The Visitor	SPV
16	EIVIS COSTELLO	Secret, Profane... & Mysterious	Concord
17	PAUL POTTS	Passione	Syco
18	FRANKMUSIK	Complete Me	Island
19	CHICK COREA	Five Peace Band Live	Decca
20	JON ALLEN	Dead Man's Suit	Nurture

amazon.co.uk

Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	AGNES	Release Me	3 Beat
2	PIXIE LOTT	Mama Do	Mercury
3	MELANIE FIONA	Give It To Me Right	Island
4	LITTLE BOOTS	New In Town	sixsevenine
5	LADYHAWKE	Back Of The Van	Modular
6	LAZEE	Hold On	Hard2beat
7	CAROLINA LIAR	Show Me What...	Atlantic
8	DAVID GUETTA	When Love...	Positiva/Virgin
9	FREEMASONS	Heartbreak	Loaded
10	THE DREAM	Rockin' That Thang	Mercury
11	TAKE THAT	Hold Up A Light	Polydor
12	KANYE WEST	Welcome To...	Roc-a-fella
13	SHINEDOWN	Second Chance	Atlantic
14	JEREMIH	Birthday Sex	Def Jam
15	HOWLING BELLS	Golden Web	Independent
16	KASABIAN	Fire	Columbia
17	DEADMAU5	Brazil	Virgin
18	YOU ME AT SIX	Finders Keepers	Slam Dunk
19	RONAN KEATING	This Is Your Song	Polydor
20	LETHAL B	Go Hard	Lethal Blizz Records

shazam

Top 20 Last.fm hype chart

Pos	ARTIST	Title	Label
1	EMINEM	Crack A Bottle	Interscope
2	GREEN DAY	21st Century Breakdown	Reprise
3	EMINEM	3AM	Interscope
4	BLACK EYED PEAS	Boom Boom Pow	Interscope
5	MARMADUKE DUKE	Demon	Captains Of Industry
6	ALEXANDER RYBAK	Fairytale	EMI
7	EMINEM	Steve Berman (Skit)	Interscope
8	LISA HANNIGAN	I Don't Know	Absolute
9	IN CASE OF FIRE	Enemies	Zomba
10	PASSION PIT	Little Secrets	Columbia
11	PETER GABRIEL	The Book Of Love	Charisma
12	BLOC PARTY	One Month Off	Wichita
13	DANIEL MERRINWEATHER	Red J	
14	TOMMY SPARKS	She's Got Me...	Island
15	URBAN SYMPHONY	Rändajad	Mixed Repertoire
16	JADE EWEN	It's My Time	Geffen
17	FLORENCE/MACHINE	Kiss With...	Moshi Moshi
18	LISA HANNIGAN	Ocean And A Rock	Absolute
19	NIELS BRINCK	Believe Again	tbc
20	DEADMAU5/KASKADE	I Remember	Virgin

last.fm

Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia
2	50 CENT	Before I Self-Destruct	Interscope
3	DANIEL MERRINWEATHER	Love & War	Columbia
4	PAOLO NUTINI	Sunny Side Up	Atlantic
5	JAY-Z	Blueprint III	Def Jam
6	FLORENCE & THE MACHINE	Lungs	Island
7	LA ROUX	La Roux	Polydor
8	LITTLE BOOTS	Hands	sixsevenine
9	PLACEBO	Battle For The Sun	Dream Brother
10	DREAM THEATER	Black Clouds & Silver Linings	Roadrunner
11	LIL' WAYNE	Rebirth	Island
12	CHICKENFOOT	Chickenfoot	Universal
13	EELS	Hombre Lobo	Geffen
14	BLACK EYED PEAS	The E.N.D.	A&M
15	ENTER SHIKARI	Common Dreads	Ambush Reality
16	JONAS BROS	Lines, Vines... & Honey	Hollywood
17	TAKING BACK SUNDAY	New Again	Warner Bros
18	SONIC YOUTH	Eternal, The	Matador
19	DIANA KRALL	Quiet Nights	Verve
20	BASEMENT JAXX	Scars	xl

hmv.com

CATALOGUE REVIEWS

THE NOLANS

The Nolan Sisters/Making Waves (71's GLAMED 84)/
POINTER SISTERS: Priority/Black & White (Broadside STERN 7)

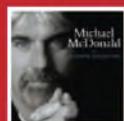


Two very different sisterly acts demonstrate their skills on these releases, each pairing two original albums from the turn of the Eighties. The Nolans' albums are studded with their lightweight but enjoyable early hits – primarily produced and co-penned by Ben Findon – including *Don't Make Waves*, *Who's Gonna Rock You* and their biggest success, *I'm In The Mood For Dancing*. After early funk hits such as *How Long* (Betcha Got A Chick On The Side) and *Yes We Can Can*, the Pointer Sisters veered closer to mainstream pop with *Priority* and *Black & White*, both of which were produced by Richard Perry. The girls' superb harmonies enlivened even standard material like *Someday We'll Be Together* (not the

Supremes hit) and *Got To Find Love*, and sprinkle stardust on *Slow Hand*, a gorgeous, yearning ballad that reached number two in America. Well worth investigating.

MICHAEL McDONALD:

The Ultimate Collection (Rhino 08127316723)



A career-spanning compilation showcasing the instantly recognisable soulful baritone voice of Michael McDonald. The *Ultimate Collection* includes his early Doobie Brothers hits alongside his subsequent solo material. Featuring the bright, uptempo Top 10 hit *Sweet Freedom*, the gospel-flavoured *Yah Mo B There* with James Ingram, and the towering *On My Own*, a passionate duet with Patti LaBelle, it is the first McDonald "best of" for eight years, and likely to benefit at retail as a result.

WHITESNAKE

Slide It In (EMI 6981222)/Slip Of The Tongue (6981242)



One of the more intelligent and melodic of bands in

the harder rock fraternity, Whitesnake are well served by these one-off anniversary edition releases celebrating the 20th birthday of *Slip Of The Tongue* and the 25th of *Slide It In*. The original albums have been newly remastered to the highest standard, and are supplemented by a selection of bonus tracks, including previously unreleased live recordings, singles mixes and US remixes. Bonus DVDs feature live recordings, promotional videoclips and *Top Of The Pops* footage. The albums are housed in digipacks including 24-page booklets with rare photos, memorabilia and new liner notes penned by the group's David Coverdale.

DON PARTRIDGE

Don Partridge (Cherry Red CDMRED 402)



A busker and one-man band, Don Partridge was

something of a novelty act who came to fame in 1968, achieving three substantial hits before fading from view. His basic folk vocals and simple but repetitive instrumental style – there is only so much you can do with a drum strapped to your back and a harmonica in front of you – nevertheless provided an engaging and idiosyncratic alternative to other hitmakers of the time. Debut hit *Rosie* is charming and still gets played on the radio today, although follow-up *Blue Eyes* – an arguably better song which charted higher – has been lost to the ages along with Partridge's last hit, *Breakfast On Pluto*, a slight but pleasingly fanciful confection.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title	Label
1	NEW	BILL WITHERS	Ain't No Sunshine	Columbia (ARV)
2	8	DIZZEE RASCAL	Fix Up Look Sharp	XL (PIAS)
3	4	ISRAEL KAMAKAWIWO'OLE	Somewhere Over The Rainbow	Big Boy (TBC)
4	2	JOURNEY	Don't Stop Believin'	Columbia (ARV)
5	9	EMINEM	Lose Yourself	Interscope (ARV)
6	6	SNOW PATROL	Chasing Cars	Fiction (ARV)
7	1	THE KNACK	My Sharona	Capitol (E)
8	5	SURVIVOR	Eye Of The Tiger	Arista (ARV)
9	7	AEROSMITH	I Don't Want To Miss A Thing	Columbia (ARV)
10	NEW	TRACY CHAPMAN	Fast Car	Elektra (LIN)
11	RE	SNOW PATROL	Run	Fiction (ARV)
12	15	BON JOVI	Livin' On A Prayer	Mercury (ARV)
13	12	GOO GOO DOLLS	Iris/Stay With You	Warner Brothers (LIN)
14	11	ANDREA BOCELLI	Con Te Partiro	UCL (ARV)
15	18	THE KILLERS	Mr Brightside	Lizard King (ARV)
16	17	ENRIQUE IGLESIAS	Hero	Interscope (ARV)
17	NEW	PAOLO NUTINI	Last Request	Atlantic (LIN)
18	16	MUSE	Supermassive Black Hole	Helium 3/Warner (CNR)
19	NEW	GREEN DAY	Good Riddance (Time Of Your Life)	Reprise (LIN)
20	RE	THE FRAY	How To Save A Life	Epic (ARV)

Official Charts Company 2009

Charts clubs

Love takes over charts with double whammy

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin
2	5	3	PAUL VAN DYK	For An Angel	Positiva
3	9	3	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
4	23	2	THE DUBGURU	U Got 2 Know	Maelstrom
5	1	4	EMPIRE OF THE SUN	We Are The People	Virgin
6	19	2	W BROWN	Shark In The Water	Island
7	40	2	PIXIE LOTT	Mama Do	Mercury
8	4	3	LONNIE GORDON	Catch You Baby	feverpitch
9	12	5	THE SCORE	We Got You	Coast
10	16	4	KEVIN RUDOLF	Welcome To The World	Island
11	6	5	LADYHAWKE	Back Of The Van	Modular
12	10	5	LITTLE BOOTS	New In Town	sixsevenine
13	29	2	VALERIYA	Wild	white label
14	8	6	DEADMAU5 & KASKADE	I Remember	Virgin
15	2	4	LAZEE	Hold On	Hard2beat
16	30	2	BEYONCE	Diva	Columbia
17	20	5	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
18	17	5	BAD BOY BILL FEAT. AIYSSA PALMER	Falling Anthem	Nettwerk
19	13	5	FUNK FANATICS	Love Is The Answer	freemason
20	31	2	BRIAN STORME	Put Some	87 Digital
21	11	6	U2	Magnificent	Vertigo
22	18	7	AGNES	Release Me	Beat
23	NEW		NICK MURRAY	Magnetized	Loverush Digital
24	NEW		NORTHERN ALLSTARS	Rock The Dancefloor	AATW
25	7	5	SIMPLY RED	(Money's Too Tight) To Mention	Simplyred.com
26	21	5	DANIEL MERRIWETHER	Red 1	
27	14	11	SYLVIA TOSUN & LOVERUSH UK	5 Reasons	Sea To Sun
28	26	12	LAURENT WOLF	No Stress	AATW
29	15	4	ELIN LANTO	Discotheque	AAIW
30	24	5	AVIV GEFFEN	It's Alright	Mars
31	25	7	E-TYPE	Rain	AAIW
32	27	10	DJ ANTOINE	This Time	AATW
33	22	9	TIGA	Shoes	PIAS
34	32	2	THE PRODIGY	Warner's Dance / Take Me To The Hospital	
35	28	7	THE OUTHERE BROTHERS	Enjoy	Time
36	33	8	CALVIN HARRIS	I'm Not Alone	Columbia
37	NEW		BASEMENT JAXX	Raindrops	XL
38	NEW		SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
39	34	6	VARIOUS	Mcfahifi Records Spring '09 (Sampler)	Mofa HiFi
40	37	3	AXWELL INGROSSO ANGELO LAIDBACK LUKE FEAT. DEBORAH COX	Leave The World	Axon

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	2	DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	Positiva/Virgin
2	NEW	1	SHONTELLE FEAT. AKON	Stuck With Each Other	Hollywood
3	4	2	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN	Bonkers	Dirtee Stank
4	5	2	FREEMASONS FEAT. SOPHIE ELLIS BEXTOR	Heartbreak	Loaded
5	12	3	VERDE	Forever	AAIW
6	18	3	SKYLA	Breaking Free	3 Beat
7	17	2	BEYONCE	Diva	Columbia
8	6	4	E-TYPE	Rain	AAIW
9	14	3	SIMPLY RED	(Money's Too Tight) To Mention	Simplyred.com
10	8	3	EMPIRE OF THE SUN	We Are The People	Virgin
11	1	3	LONNIE GORDON	Catch You Baby	feverpitch
12	20	3	N-FORCE	All Or Nothing	AAIW
13	NEW	1	PIXIE LOTT	Mama Do	Mercury
14	11	3	U2	Magnificent	Vertigo
15	15	4	ANTHONEY WRIGHT	Wud If I Cud	Palawan Productions
16	2	3	LAZEE	Hold On	Hard2beat
17	NEW	1	KATRINA	Walking On Sunshine	white label
18	25	2	GARY GO	Open Arms	Decca
19	NEW	1	KELLY CLARKSON	I Do Not Hook Up	RCA
20	29	2	NORTHERN ALLSTARS	Rock The Dancefloor	AAIW
21	23	5	BLACK EYED PEAS	Boom Boom Pow	Interscope
22	NEW	1	THE REAL MR SMITH	This Is My Jam	Just Bounce
23	21	6	AGNES	Release Me	Beat
24	26	4	OPPOSITE WORLDS	Feed	imc Entertainment
25	22	4	DEADMAU5 & KASKADE	I Remember	Virgin
26	NEW	1	BLACKOUT CREW	Dialled	AAIW
27	27	3	NATISSE	I'm Not Over You	Shed
28	9	4	STEPHANE & 3G	We Don't Wanna Put In	IBC IV
29	NEW	1	ANTOINETTE	Come Into My Life	Contraband Music
30	19	6	CHAKA KHAN FEAT. MARY J. BLIGE	Disrespectful	Megafon

Urban Top 30

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



Rowl with it: Kelly Rowland joins David Guetta on this week's club charts smash hit

Stuck at two: Shontelle and Akon's Stuck With Each Other is straight in at number two on the Commercial Pop chart



Mama's girl: Pixie Lott's Mama Do rockets 40-7 on the Upfront chart and is the second-highest new entry at number 13 on the commercial chart

THE UPFRONT AND COMMERCIAL POP CLUB CHARTS have gone pretty much their own ways recently but elect the same number one for the first time in eight weeks, with the combination of David Guetta and Kelly Rowland earning When Love Takes Over a commanding victory margin of 12.14% (Upfront) and 23.12% (Commercial). A hugely commercial track likely destined for major sales success, When Love Takes Over is a Franco-American collaboration, which ends the recent run that has seen the Upfront chart's leadership pass to artists from eight different nations in a row. The sequence started in April when Laurent Wolf claimed the title for France, followed by Kelly Rowland's Destiny's Child bandmate Beyonce (US), DJ Antoine (Switzerland), Tiga (Canada), Agnes (Sweden), U2

(Ireland), The Funk Fanatics (UK) and Empire Of The Sun (Australia). When Love Takes Over's closest rivals this week were German trance legend Paul Van Dyk's classic 1998 anthem For An Angel given multiple new angles by Spencer & Hill, Filo & Peri et al and climbing 5-2 upfront; and Stuck With Each Other, Bajan singer Shontelle's new single - written by Diane Warren, produced by Akon and mixed by Riffs & Rays, Dubwise and Self Taught Beats - which makes a huge number two debut on the Commercial Pop list. There is an unchanged top three on the Urban chart, with Black Eyed Peas' Boom Boom Pow top for the seventh straight week but watch out for Beyonce, whose Diva rockets 25-4, while also leaping 17-7 on the Commercial Pop chart and 30-16 Upfront.

Alan Jones

Cool cuts Top 20

Pos	ARTIST	Title
1	ROYKSOPP	Girl And The Robot
2	LA ROUX	Bulletproof
3	DON DIABLO & EXAMPLE	Hooligans
4	CASCADA	Evacuate The Dancefloor
5	MSTRKRFT	Heartbreaker
6	HAJI & EMANUEL	In The Moment
7	SNEAKY SOUND SYSTEM	It's Not My Problem
8	FRANKMUSIK	Confusion Girl
9	ELEZE	Teardrop
10	W BROWN	Shark In The Water
11	DEPECHE MODE	Peace
12	GOSSIP	Heavy Cross
13	TIGA	What You Need
14	GUI BORATTO	No Turning Back
15	BEN MACKLIN	The Best Things
16	LOVERUSH UK!	Fountains Of Youth
17	HYPER V JHZ	Pitch Bitch
18	KAIYA & KEIRAN BRINDLEY	Insurgence
19	FRANZ FERDINAND	No You Girls
20	FREELAND	Do You



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

Charts analysis

Analysis Alan Jones



Eminem racks up 6th number one

AFTER FILING TWO OF THE 10 LOWEST SALES of the decade in the past fortnight, album sales rallied last week, with arguably the year's hottest release slate, spearheaded by **Eminem's** *Relapse*, which romps to the top of the chart, while **Dizzee Rascal** and **Armand Van Helden's** *Bonkers* makes a similarly splashy debut atop the singles list. Both titles achieve year-best sales.

Eminem's first album of new material for more than four years, *Relapse* has already spun off five Top 75 singles, and raced to first-week sales of 166,952 – easily beating the year's best artist album tally of 157,926 set by U2's *No Line On The Horizon* 11 weeks ago.

Relapse is Eminem's fifth number one solo album and his sixth in total – all since 2000. Only Westlife (seven) have more, though Robbie Williams also has six. Eight other acts have four apiece. Eminem previously topped the chart solo with *The Marshall Mathers LP* (2000), *The Eminem Show* (2002), *Encore* (2004) and the compilation *Curtain Call – The Hits* (2005). He also topped the chart in 2004, with his group D12, and their album *D12 World*.

Curtain Call and *Encore* were both Friday releases, which racked up sales of 112,915 and 122,459 on chart debuts fuelled by two days sales. *The Eminem Show* provided Eminem's best first week, selling 228,297 copies, while *The Marshall Mathers LP* opened with 63,052 sales and 1999's *The Slim Shady LP*

debuted at number 12 on sales of 10,270. D12's debut album *Devil's Night* (2001) sold 57,967 on its first week to debut at number two, and follow-up *D12 World* opened at number one with sales of 76,666.

Eminem has provided 50% of all number one rap albums – the Beastie Boys, *The Wu-Tang Clan*, 50 Cent and Kanye West have all had one each, while *The Streets* has had two.

Relapse's arrival relegates Green Day's *21st Century Breakdown* – which topped the chart last week – to number two on sales of 65,815 copies.

Despite running into problems with supermarkets for its 'inappropriate' artwork, **The Manic Street Preachers' Journal For Plague Lovers** debuts at number three (34,707 sales), providing the Welsh band with its 11th straight Top 15 album since its 1992 debut. The album's songs are largely based on lyrics and poems by original member Richey Edwards, who was declared dead last year after being missing for more than 13 years.

Tori Amos also made her album chart debut in 1992 and her last Epic album *American Doll Posse* disappointingly peaked at number 50 in 2007 but the UK-based 45-year-old American enjoys better fortunes with her first Island album, *Abnormally Attracted To Sin*, which debuts at number 20 (6,330 sales). It's her 11th chart album.

Meanwhile, **Madness** extend their span of chart albums to nearly 30 years, debuting at number five

SALES STATISTICS

Last week	Singles	Artist albums
Sales	2,668,195	1,523,885
prev week	2,517,657	1,331,556
% change	+6.0%	+14.4%

Last week	Compilations	Total albums
Sales	394,340	1,918,225
prev week	387,710	1,719,266
% change	+1.7%	+11.6%

Year to date	Singles	Artist albums
Sales	55,233,010	33,030,794
vs prev year	39,787,140	34,532,888
% change	+38.8%	-4.3%

Year to date	Compilations	Total albums
Sales	8,807,734	41,838,528
vs prev year	10,153,245	44,686,133
% change	-13.2%	-6.4%

Compiled from sales data by Music Week

(19,473 sales) with *The Liberty Of Norton Folgate* on their own Lucky 7 imprint. It is the band's 15th charted album and, impressively, their highest placed studio album since 1981, when *Madness 7* also reached number five. Their 1982 compilation, *Complete Madness*, reissued earlier this month, is also charting moving 53-38 (4,100 sales).

Jarvis Cocker's debut solo album, *Jarvis*, peaked at number 37 in 2006 but the Pulp singer fares better with follow-up *Further Complications*, which debuts at number 19 (6,512 sales). American country rocker **Steve Earle's** 11th chart album, *Townes* – a collection of covers of songs by the late Townes Van Zandt – arrives at number 37 (4,121 sales) to become his highest charting album since *Transcendental Blues* reached number 32 in 2000.

Jazz singer **Melody Gardot's** album *My One And Only Thrill* peaked at number 40 in March but re-enters this week at number 12 (10,816) on the back of TV advertising, and airplay for single *Baby I'm A Fool*. And **Alesha Dixon's** *The Alesha Show* reaches a new peak, climbing 12-11 (10,902 sales) on its 25th appearance in the chart. However, third single, *Let's Get Excited* dips 13-18 (13,581 sales).

On the singles chart, **Dizzee Rascal** and **Armand Van Helden** jointly rule the roost with *Bonkers* racing to the summit on sales of 114,165 copies, beating the 2009 best of 104,454 copies sold by Alexandra Burke's *Hallelujah* on its last week at the top some 20 weeks ago. It's the second number one in a row for Dizzee whose *Dance Wiv Me* collaboration with Calvin Harris and Chrome spent four weeks at number one last July/August, and has sold 466,289 copies to date. It is also Van Helden's second number one, arriving 10 years after the first, *You Don't Know Me*, which sold 355,796 copies. Last week's chart champs,

ARTIST ALBUMS



SINGLES



50-27 (8,914 sales) with her single *It's My Time*, and Iceland's **Yohanna** (actually a Dane) debuts at number 49 (5,047 sales) with *Is It True*. Rybak's song is the highest charting Eurovision winner by an overseas act since *Hold Me Now* by Ireland's Johnny Logan reached number two in 1987. Yohanna's song finished second, and is only the fourth Eurovision entry that is neither British nor the winner ever to make the Top 75, joining Italian Domenico Modugno's *Volare* (*Nel Blu Dipinto Di Blu*), which finished third in 1958, and a pair of 1974 entries: *Gigliola Cinquetti's Go and Mouth & MacNeal's I See A Star*, second and third for Italy and The Netherlands, respectively, in 1974. For one week that year (May 4) the chart included four Eurovision hits, the two above plus *Abba's Waterloo* (the winner) and the UK's *Long Live Love*, a fourth placed song by Olivia Newton-John. Excluding remakes by the likes of Dean Martin, Charlie Drake, Paul Mauriat, Jeff Beck and XTM & DJ Chucky presents *Annia*, 77 Eurovision songs have charted, 48 of them by UK acts and 25 of them winning songs by overseas acts.

Yohanna's track, incidentally, was co-written and produced by UK veteran Chris Neil, who has produced upwards of 50 UK hits since 1976 but has writing credits on just six.

Aussie singer **Daniel Merriweather** first came to notice as guest vocalist on hits by Mark Ronson (*Stop Me*) and Wiley (*Cash In My Pocket*) but has now racked up two straight Top 10 hits from his own album *Love And War*, reaching number eight in February with *Change* (also featuring *Wale*) and debuting at number five this week with *Red* (37,097 sales). The album is released today (Monday).

Album sales climbed 11.6% week-on-week to 1,918,225, beating same-week 2008 sales of 1,893,215 by 1.32%. Singles sales climbed 6% to 2,668,195, beating same week 2008 sales of 1,893,215 by 40.93%. Singles and albums sales are both at six-week highs.

International charts coverage Alan

Green Day make a speedy chart start

THE PERIOD OF TIME IT was on sale around the world before charts were compiled varied from two to five days, but **Green Day's** (pictured) new album *21st Century Breakdown* still managed to debut at number one in Canada, Denmark, France, New Zealand, Norway, the UK and the US, displacing **Depeche Mode's** *Sounds Of The Universe* as the latest sales phenomenon, at least

until Eminem's album kicks in. Despite this, the Basildon boys continue to do well with *Sounds Of The Universe* remaining at number one in Switzerland and Italy (fourth week in both) and Germany (third week). It falls 1-2 in Poland, 2-6 in Austria, 2-7 in Denmark, 2-14 in Portugal, 3-4 in Spain, 7-12 in Russia, 10-16 in Norway, 24-30 in The Netherlands, 26-35 in Canada and 38-56 in the US. However, it

Albums Price comparisons chart

ARTIST Album	HMV	Play.com	Tesco	Amazon
1 EMINEM <i>Relapse</i>	£8.99	£8.95	£5.97	£5.98
2 GREEN DAY <i>21st Century Breakdown</i>	£8.99	£8.95	£8.93	£8.98
3 MANICS <i>Journal For Plague Lovers</i>	£8.99	£8.95	£8.93	£8.98
4 LUIY ALLEN <i>It's Not Me, It's You</i>	£8.99	£8.95	£8.93	£8.98
5 MADNESS <i>Liberty Of Norton Folgate</i>	£8.99	£8.95		£8.98

Charts sales

Key
■ Highest new entry ■ Highest climber

Hit 40 UK

This	Last	Artist Title / Label
1	NEW	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / <i>Dirtee Stank</i>
2	1	BLACK EYED PEAS Boom Boom Pow / <i>Interscope</i>
3	2	TINCHY STRYDER FEAT. N-DUBZ Number 1 / <i>4th & Broadway</i>
4	NEW	DANIEL MERRIWEATHER Red / <i>...</i>
5	4	EMINEM We Made You / <i>Interscope</i>
6	3	LA ROUX In For The Kill / <i>Kitsune</i>
7	5	LILY ALLEN Not Fair / <i>Regal</i>
8	16	SOULJA BOY FEAT. SAMMIE Kiss Me Thru The Phone / <i>Interscope</i>
9	NEW	ALEXANDER RYBAK Fairytale / <i>EMI</i>
10	7	LADY GAGA Poker Face / <i>Interscope</i>
11	11	BEYONCE Halo / <i>Columbia</i>
12	13	PINK Please Don't Leave Me / <i>RCA</i>
13	9	CIARA FEAT. JUSTIN TIMBERLAKE Love Sex Magic / <i>RCA</i>
14	12	A R RAHMAN/PUSSYCAT DOLLS/N. SCHERZINGER Jai Ho! (...My Destiny) / <i>Interscope</i>
15	8	CAIVIN HARRIS I'm Not Alone / <i>Columbia</i>
16	14	ENRIQUE IGLESIAS FEAT. CIARA Takin' Back My Love / <i>Interscope</i>
17	6	IRONIK FEAT. CHIPMUNK & ELTON JOHN Tiny Dancer (Hold Me Closer) / <i>Asylum</i>
18	18	METRO STATION Shake It / <i>Columbia</i>
19	15	ALESHA DIXON Let's Get Excited / <i>Asylum</i>
20	17	MILEY CYRUS The Climb / <i>Hollywood</i>
21	10	THE PRODIGY Warrior's Dance / <i>Take Me To The Hospital</i>
22	20	LILY ALLEN The Fear / <i>Regal</i>
23	27	JAMES MORRISON Broken Strings / <i>Polydor</i>
24	19	LADY GAGA Just Dance / <i>Interscope</i>
25	29	JASON MRAZ I'm Yours / <i>Elektra</i>
26	30	AKON FEAT. KARDINAL OFFSHALL & COLBY O'DONIS Beautiful / <i>Universal</i>
27	26	FLO-RIDA Suga / <i>Atlantic</i>
28	21	NOISETTES Don't Upset The Rhythm / <i>Mercury</i>
29	23	KELLY CLARKSON My Life Would Suck Without You / <i>RCA</i>
30	28	DEADMAU5 & KASKADE I Remember / <i>Virgin</i>
31	31	ALESHA DIXON Breathe Slow / <i>Asylum</i>
32	25	BRITNEY SPEARS If U Seek Amy / <i>Jive</i>
33	24	MARMADUKE DUKE Rubber Lover / <i>4th Floor</i>
34	NEW	STAR PILOTS In The Heat Of The Night / <i>Hardbeat</i>
35	22	JAMES MORRISON Please Don't Stop The Rain / <i>Polydor</i>
36	NEW	SHONTELLE FEAT. AKON Stuck With Each Other / <i>Hollywood</i>
37	35	BEYONCE Single Ladies (Put A Ring On It) / <i>Columbia</i>
38	NEW	PAOLO NUTINI Candy / <i>Atlantic</i>
39	NEW	KERI HILSON FEAT KANYE WEST & NE-YO Knock You Down / <i>Polydor</i>
40	32	T.I. FEAT JUSTIN TIMBERLAKE Dead & Gone / <i>Atlantic</i>

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Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Chilled 2 - 1991-2009 / <i>Ministry (E)</i>
2	1	VARIOUS R&B Collection - Summer 2009 / <i>Universal TV (ARV)</i>
3	2	VARIOUS Now That's What I Call Music! 72 / <i>EMI Virgin/UMTV (E)</i>
4	4	OST Hannah Montana - The Movie / <i>Walt Disney (E)</i>
5	3	VARIOUS Dance Nation - Your Big Night Out / <i>Hardbeat (ARV)</i>
6	5	VARIOUS Ska Mania / <i>Universal TV (ARV)</i>
7	6	VARIOUS Time To Say Goodbye / <i>Decca (ARV)</i>
8	NEW	VARIOUS Drive Time Anthems / <i>Sony Music (ARV)</i>
9	8	VARIOUS Bonkers - The Original Hardcore / <i>AATV/UMTV (ARV)</i>
10	NEW	VARIOUS They Sold A Million / <i>EMI Virgin (E)</i>
11	11	VARIOUS Hallelujah / <i>Sony Music/UCI</i>
12	9	ORIGINAL TV SOUNDTRACK Ashes To Ashes - Series 2 / <i>EMI TV/Sony Music</i>
13	NEW	VARIOUS This Is UK Funky House - Vol 1 / <i>Defenders Ent./Rhino (E, V)</i>
14	NEW	VARIOUS Eurovision Song Contest 2009 / <i>EMI (E)</i>
15	12	VARIOUS Mind Body And Soul / <i>UCI (ARV)</i>
16	15	OST Mamma Mia / <i>Polydor (ARV)</i>
17	13	VARIOUS Pop Princesses 2009 / <i>Sony Music/UMTV</i>
18	10	VARIOUS Floorfillers - 80s Club Classics / <i>AATV/UMTV (ARV)</i>
19	17	OST Twilight / <i>Atlantic (EIN)</i>
20	19	VARIOUS Hed Kandi - The Mix - Spring 2009 / <i>Hed Kandi (ARV)</i>

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

Indie albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MADNESS Liberty Of Norton Folgate / <i>Lucky Seven (PIAS)</i>
2	NEW	JARVIS COCKER Further Complications / <i>Rough Trade (PIAS)</i>
3	1	MAXIMO PARK Quicken The Heart / <i>Warp (PIAS)</i>
4	2	FRIENDLY FIRES Friendly Fires / <i>XL (E)</i>
5	NEW	BRITISH SEA POWER Man Of Aran / <i>Rough Trade (PIAS)</i>
6	7	THE PRODIGY Their Law - The Singles 1990-2005 / <i>XL (E)</i>
7	RE	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / <i>Dominino (PIAS)</i>
8	4	OASIS Dig Out Your Soul / <i>Big Brother (PIAS)</i>
9	6	VAMPIRE WEEKEND Vampire Weekend / <i>XL (E)</i>
10	3	THE HORRORS Primary Colours / <i>XL (E)</i>

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Classical albums Top 10

This	Last	Artist Title / Label (Distributor)
1	NEW	KATHERINE JENKINS Serenade - Deluxe / <i>UCI (ARV)</i>
2	3	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen - Journey / <i>UCI (ARV)</i>
3	1	FARYL SMITH Faryl / <i>Decca (ARV)</i>
4	4	THE PRIESTS The Priests / <i>Epic (ARV)</i>
5	2	KATHERINE JENKINS Premiere / <i>UCI (ARV)</i>
6	6	ROYAL SCOTS DRAGOON GUARDS Spirit Of The Glen / <i>UCI (ARV)</i>
7	5	ENCHANTED VOICES Howard Goodall's Enchanted Voices / <i>Classic FM (ARV)</i>
8	7	RUSSELL WATSON The Voice / <i>Decca (ARV)</i>
9	10	KATHERINE JENKINS Sacred Arias / <i>UCI (ARV)</i>
10	9	JOSE CARRERAS The Collection / <i>Warner Brothers (EIN)</i>

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

Dance albums Top 10

This	Artist Title / Label
1	NEW VARIOUS Chilled 2 - 1991-2009 / <i>Ministry</i>
2	1 THE PRODIGY Invaders Must Die / <i>Take Me To The Hospital</i>
3	4 EMPIRE OF THE SUN Walking On A Dream / <i>Virgin</i>
4	3 DEADMAU5 Random Album Title / <i>Virgin</i>
5	2 VARIOUS Dance Nation - Your Big Night Out / <i>Hardbeat</i>
6	NEW VARIOUS This Is UK Funky House - Vol 1 / <i>Defenders Ent./Rhino</i>
7	NEW VARIOUS Hed Kandi - World Series - Brazil / <i>Hed Kandi</i>
8	5 VARIOUS Classic Chilled Ibiza / <i>Rhino</i>
9	9 THE PRODIGY Their Law - The Singles 1990-2005 / <i>XL</i>
10	8 VARIOUS Hed Kandi - The Mix - Spring 2009 / <i>Hed Kandi</i>

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

Paul Jones



remains at number five in Sweden, and stalls at number two in Hungary.

It's a mixed week for **Paul Potts** with high debuts and big losses. Potts' second album *Passione* - which is finally released in the UK next week - debuts at number 10 in Denmark, number nine in Switzerland, number five in Austria and number three in Germany. In Spain, it climbs 51-34, and in Australia it holds at number seven - but it slides 2-7 in New Zealand 4-11 in Canada and 38-56 in the US.

Yusuf's *Roadsinger* makes modest moves in both directions,

climbing 12-10 in Austria, while falling 41-44 in the US, 58-61 in Ireland and 61-66 in Canada - and debuting at number 41 in Sweden and number 71 in The Netherlands.

After falling fast through much of the world, **The Pet Shop Boys'** *Yes* is showing signs of life - re-entering the Hungarian chart at number 40 and jumping 20-10 in Russia.

Adele's 19 is knocked off the top of the chart again in The Netherlands, where it slips to number two behind local singer/songwriter Guus Meeuwis' *NW8* - its title a salute to the fact

it was recorded at EMI's Abbey Road studio in Hampstead. Meanwhile, the situation at the top of the Dutch singles chart is very reminiscent of the situation here at Christmas - the newly crowned X Factor winner there, 21-year-old **Lisa Hordijk**, has rocketed to number one with her version of Hallelujah, just as **Alexandra Burke** did here. And there, as in the UK, **Jeff Buckley** and **Leonard Cohen's** recordings of the song have also charted, Buckley's debuting at number three and Cohen's original arriving at number 27.

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- Steve Purdham, CEO, **7 Digital**
- Andrew Fisher, CEO, **Shazam**
- Tim Grimsditch, Head of Product Marketing, **Nokia Music**
- Nicholas Lansman, Secretary General, **Internet Service Provider Association**
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